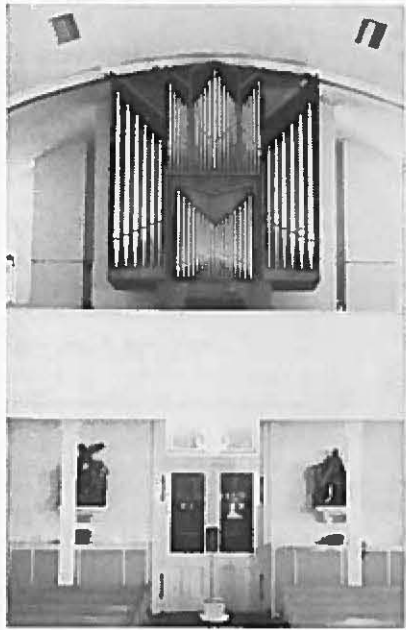


# THE DIAPASON

AN INTERNATIONAL MONTHLY DEVOTED TO THE ORGAN, THE HARPSICHORD AND CHURCH MUSIC

Sixty-Fifth Year, No. 8 — Whole No. 776

JULY, 1974



## Roderer Builds for Morris, Ill. Church

The Roderer Organ Company of Skokie, Ill., has recently installed a new 2-manual and pedal free-standing instrument of 13 stops in the Church of the Immaculate Conception, Morris, Illinois. Designed by Kurt Roderer in consultation with Richard Gillmore, organist of the church, the organ stands in the rear gallery facing down the nave. The case, of quarter-cut oak and finished to contrast with the church interior, is of one-inch solid oak inset with 3/4-inch panels. Manual key compass is 61 notes and the pedal 32 notes. Key action is mechanical and the stop action is electrical. Winding is with in-chest bellows.

**MANUAL I**  
Rohrfloete 8' 61 pipes  
Principal 4' 61 pipes  
Waldfloete 2' 61 pipes  
Mixture III 183 pipes

**MANUAL II**  
Gedackt 8' 61 pipes  
Gemshorn 4' 61 pipes  
Klein Principal 2' 61 pipes  
Larigot 1 1/2' 56 pipes  
Trompet 8' 61 pipes  
Tremolo

**PEDAL**  
Subbass 16' 32 pipes  
Flachfloete 8' 32 pipes  
Choralbass 4' 32 pipes  
Fagott 16' 32 pipes

## BICENTENNIAL ARMY HYMN COMPOSERS COMPETITION

A Bicentennial Army Hymn Composers Competition is being held from May 1, 1974 through January 31, 1975 under the sponsorship of the Office, Army Chief of Chaplains. The competition is designed as a means of selecting an Army Hymn of nonsectarian lyrical content and musical quality for wide use, particularly among members of the Armed Forces.

The following categories and cash awards will form the basis for the competition: text or poem with melody — 1st place \$7,500, 2nd place \$2,500; text or poem without melody — 1st place \$3,000, 2nd place \$750; melody without text or poem — \$3,000, 2nd place \$750. The competition is open to military personnel, their dependents, and the general public.

Contestants may enter more than one composition to qualify for two or more of the three listed categories. A single composition qualifying for one category may not be entered in any of the other categories.

The first place prize for text or poem with melody is established exclusively for an entry that is selected to be "The Army Hymn." If no entry is deemed of sufficient quality to be selected as "The Army Hymn," no first prize in that category will be awarded. Awards for all categories will be made only if entries are of sufficient quality or merit.

Judging of all entries will be based equally upon the following criteria: originality of material or treatment; technical quality; and style and effectiveness. The selection panel will be composed of four eminently qualified judges selected by the Army Chief of Chaplains from both the military and civilian community.

Details concerning the extensive information required on the entry may be obtained from Department of the Army, Office of the Chief of Chaplains, Washington, D.C. 20314.



## Historic N.J. Church Gets Gress-Miles Organ

A new Gress-Miles organ of 2 manuals and 14 ranks has been installed in the Reformed Church of Blawenburg, New Jersey. The historic building was built in 1832, and the new organ is in a colonial style case in the rear gallery. The design is intended to obtain the most possible musical use from the 14 ranks through extension and borrowing made possible by solid-state all electric action and carefully planned variable scaling and low-pressure voicing.

**GREAT**  
Principal 8' 5 pipes  
Rohrfloete 8' 61 pipes  
Octave 4' 49 pipes  
Rohrfloete 2' 24 pipes  
Mixture IV-V 281 pipes  
Trompette 8' (Swell)

**SWELL**  
Holzgedeckt 8' 61 pipes  
Gemshorn 8' 49 pipes  
Spitzfloete 4' 12 pipes  
Nasat (TC) 2 3/4' 49 pipes  
Octave 2' 61 pipes  
Terz (TC) 1 3/4' 49 pipes  
Quintfloete 1 1/2' 49 pipes  
Superoctave 1'  
Kunztzimbel I  
Trompette 8' 61 pipes  
Clairon 4' 12 pipes  
Tremulant  
Octaves Graves

**PEDAL**  
Subbass 16' 12 pipes  
Principal 8' 32 pipes  
Rohrgedeckt 8' (Great)  
Quintfloete 5/3' (Great)  
Octave 4' 12 pipes  
Superoctave 2' 12 pipes  
Mixture IV-V (Great)  
Basson 16' 12 pipes  
Trompette 8' (Swell)  
Clairon 4' (Swell)



## Noack Builds Chamber Organ for King's Chapel

A small 1-manual chamber organ has been installed in the "Little Chapel" at the Parish House of King's Chapel, Boston, Massachusetts. The organ was designed and built by the Noack Organ Company of Georgetown, Mass., and Daniel Pinkham, director of music at King's Chapel served as consultant to the builder. Due to the very small size of the chapel, the chamber organ has only an 8' Stopped Diapason and a 4' Principal; there is no pedal. The white case with walnut trim and carved pipe shades is inspired by the existing furnishings as well as English chamber organs of the 18th century. The dedication recital on Oct. 16, 1973 was played by Daniel Pinkham and included pieces written for the occasion by Mr. Pinkham, as well as pieces for soprano (Barbara Wallace) and organ, and alto recorder (Arthur Loeb) and organ.

## ORGANIZATION OF AMERICAN KODALY EDUCATORS IS FORMED

Interested music educators from all over the United States met on the west coast in March 1974, for the purpose of establishing an Organization of American Kodaly Educators, in which membership would be open to all persons professionally engaged in Kodaly-inspired music education. In four days of meetings the educators discussed projected goals for the organization. Opportunity was provided for all to react to the proposed constitution and by-laws. Action taken included tentative acceptance of the initial draft of the constitution and by-laws, changes to be suggested in writing to the chairman of the by-laws committee: Mark Williams, School of Music, University of Illinois, Urbana, Illinois 61801. The current steering committee was empowered to act as an interim board of directors.

The first issue was presented of what is to be the official journal of the organization *The Kodaly Envoy*.

Yearly dues for the organization were set at \$15.00, which will include a subscription to the journal.

Plans were made for a Founding Conference to be held in 1975 at a location to be announced. Sister Lorna Zemke of Silver Lake College, Manitowoc, Wisconsin, and Stephen Jay of the Wisconsin College-Conservatory, Milwaukee, Wisconsin accepted joint chairmanship of the interim Board. The board members are: Lauren Abernathy, Seattle, WA;

Rita Concannon, Seattle, WA; Lois Choksy, Baltimore, MD; Doris Engelhard, Union, NJ; Sr. Mary Alice Hein, Oakland, CA; Stephen Jay, Milwaukee, WI (Co-Chairman); Christine Kunko, Pittsburgh, PA; Shirley Linscott, Seattle, WA; Betsy Moll, Pittsburgh, PA; Norman Weeks, Seattle, WA; Mark Williams, Urbana, Ill; Sr. Lorna Zemke, Manitowoc, WI (Co-Chairman).

THE COMMUNITY ASSOCIATION OF SCHOOLS FOR THE ARTS (CASA) has been formed in St. Louis, Missouri. The components of the new school include the former Clayton School of Music, the Midtown School for the Arts, Webster Groves School of Music, the West County School of Music, and the Saint Louis Conservatory of Music. The new institution merges the Saint Louis Institute of Music and the Community Music School. Dean Boal is president of the new school.



## Sipe Finishes Organ for Bowling Green, Ky.

A 2-manual and pedal mechanical action instrument has recently been completed for the Presbyterian Church of Bowling Green, Kentucky. In 1972, a contract was signed with the Aeolian-Skinner Organ Company of Boston for the instrument, and the contract was assigned to Robert L. Sipe of Dallas, Texas for its completion and installation. The new organ was finished in January of 1974, and dedicatory services were held on February 10 featuring the church choir and under the direction of choirmaster Virgil Hale and organist Thomas N. Moody. The sanctuary interior of the building built in 1833 has been completely renovated. The organ case is of mahogany with burnished tin pipes in the fronts. It has electric stop action and solid state capture combination action with a detached console. Five ranks of the previous 1890 Pilcher instrument were incorporated into the new instrument.

**GREAT**  
Principal 8'  
Gedackt 8'  
Octave 4'  
Nachthorn 4'  
Flachfloete 2'  
Sesquialtera II  
Mixture IV

**SWELL**  
Rohrfloete 8'  
Gemshorn 8'  
Gemshorn Celeste 8'  
Spillfloete 4'  
Principal 2'  
Quinte 1 1/2'  
Scharf III  
Oboe 8'

**PEDAL**  
Subbass 16'  
Principal 8'  
Spillgedeckt 8'  
Choralbass 4'  
Mixture III  
Fagott 16'

On Handel's Organ Concertos

New York, N.Y., May 9, 1974  
To the Editor:

William Gudger's welcome article on Handel's Organ Concertos in the October 1973 issue was not only valuable but provocative as well: valuable for his chronological summary of the sources together with the history of editions and provocative because of his dubious conclusions about the performance of these wonderful concertos. We write therefore to take issue with one of his major conclusions concerning the question of improvisation which Gudger rightly characterizes as "anything which the organist plays which is not notated in the score."

Mr. Gudger contends that "the autograph versions of the organ concertos, aside from a few exceptions, are complete as they stand and should be played as written." But in our opinion this is a faulty premise, since all the evidence from the music itself, not only of Handel and that of many other 17th and 18th century composers, but also the impressive body of critical writings on baroque performance practice proves exactly the contrary — that most composers wrote plain, so that the player would see the basic structure and then be able to ornament it.

We tend to forget that the notation of music up until the middle of the 18th century (and even later in some cases) gives only an indication of what is to be played: not an accurate document to be executed note for note. It was only when composers became more and more precise in writing everything out — specific notes, dynamics, tempos, etc. — that performers were forced to play only what they saw on the page, thereby losing their imagination for embellishment, and, in the process, developing their reverence for printed music.

Gudger points out that it was the Italian influence that prompted Handel to introduce 2-part texture into his music. But there is considerable evidence which shows that *all* musicians (including the Italians) freely ornamented such 2-part textures: both Corelli and Geminiani, for instance, wrote out many examples of various ways to embellish melodies. See also the elaborate examples in Quantz's treatise on flute playing as to ways of ornamenting Adagio movements. Even Handel himself in Organ Concerto IV/3 ornaments the music in just such a manner and thus provides a clue as to how it should be done elsewhere. Additional examples include Handel's A-major violin sonata in which the F-sharp minor movement is highly ornamented; and see also the Bach *agrément*s for the Sarabandes in the English suites (one of the most beautiful being No. 3 in G-minor). True, though these examples are not realized in the same way as on the organ, the custom of ornamenting most certainly obtains. (Furthermore, if we follow Gudger's premise, are we to believe that *da capo* arias — by Handel, Bach, et al — are not to be ornamented on repeats?)

As to the treatment of fast movements, there is equally convincing proof that 2-part textures were freely ornamented: (1) the Telemann Teaching Sonatas (*Methodische Sonaten*) show specific ways of ornamenting solo lines in 2-part textures; (2) Bach's transcriptions for the harpsichord of Italian concertos — by Marcello, Vivaldi, Tartini, etc. — are elaborately ornamented. The most famous example of the practice is Brandenburg Concerto V where numerous examples of keyboard ornamentation of themes appearing in the flute and violin parts are to be found, together with the entire harpsichord part which is obviously a "playing version" written out in full. The realizations on harpsichord or organ will vary in detail, but the principle obtains: ornamentation was the rule, not the exception.

Mr. Gudger admires E. Power Biggs' recordings of the Handel concertos and bolsters support for his thesis by quoting Mr. Biggs' statement: "... my guess is that Handel played the organ parts pretty much as they were originally published." But both Biggs (on his Columbia recording D85-7778) and Eduard Müller (on his Archive recording SKL 917/21) — the only two

integral recordings presently available — avoid the question of ornamentation by playing all the repeats without alteration. Not to mention all those performers including the above who sometimes choose to omit the repeats and thereby avoid the question of ornamentation *altogether*.

Another aspect of Mr. Gudger's argument concerns the harpsichord continuo: "There is no doubt that a harpsichord participated in the organ concertos as keyboard continuo, even though few figures are found in the bass part," an assertion with which we concur. But how often is this the custom today? Therefore, lacking harpsichord continuo in the organ concertos, it seems defensible that the organ soloist fill in the harmony, adding middle voices as Handel himself does in so many places in the concertos. This spirit of adaptation and flexibility is certainly that of the 17th and 18th centuries where the tradition of continuo playing automatically prompts elaboration.

We need belabor the point no further except to counter Gudger's assertion that the "filling-in" of the basic 2-voice texture by editors of modern editions who contrive inner voices for the organ part thereby contribute "unnecessarily to the difficulty of the concertos while obscuring Handel's outer parts." Why shouldn't the concertos sound difficult? (They aren't easy!) If the contemporary reports of Handel's keyboard virtuosity are to be believed, he continually amazed and impressed his listeners with his brilliant manual dexterity and such modern editions as those of Walcha, Seiffert and others provide examples of possible solutions to the realization of the 2-voice texture. Every soloist is thus encouraged to devise similar realizations.

Finally, it should be pointed out that Mr. Gudger's doctoral dissertation from Yale University (on which the original article is based) is not yet available in its final form. It obviously will contain more details and hopefully will include the complete sources for his conclusions about this important aspect of performance practice.

Sincerely,

Leonard Raver  
Eugenia Earle

*Editor's note: Appended to the above letter was "a brief bibliography" of important books on performance practice of early music now available in modern editions. Rather than list them, we point the reader to the exhaustive bibliography in the 1973 edition of Robert Donington's The Interpretation of Early Music (London: Faber) as being indispensable for any study in this subject. Also valuable as a reference tool is Performance Practice: A Bibliography, edited by Pinquist and Zaslav (W. W. Norton, 1971), available in paperback.*

Art for Man's Sake

Wilbraham, Mass., May 5, 1974  
To the Editor:

I have for years refused to soften under the temptation to write to a periodical and risk exposing myself and my mood to public scrutiny; a thing, I suppose most editors do every day. Your editorial, January 1974 issue, however with its invitation to respond, provokes my thoughts on the subject even if a bit tardy. I must confess if there have been other thoughts submitted I am unaware of them, for I foresook your publication some months ago. (Too many ads for old Skinner pipework to put "gutz" back in my organ!)

One of the troubles in evaluating artistic work or pseudo-artistic work seems to be that we cannot positively identify a scale or checklist for criticism. What is good and what is bad? For thinking people the basis is difficult to establish.

If it is "savvy" to criticize today's organs designed and built on the basis of comparison with what was done in Schnitger's time, do you think that Schnitger was alone in his time the apex of everything people then thought was right with organ building? I doubt seriously whether people of his time looked to him as an organ god. They probably evaluated his work on the basis of some previous builder centuries

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before and criticized his effort unmercifully.

So it would seem that the sense of finality with which contemporaries criticize their work and that of their immediate predecessors, harkening back to past centuries, is not so final after all but is a fluid thing one should be wary of. The lack of a reliable crystal ball precludes that we mortals continue to use the past to evaluate the present.

What music we make I think we make in the present for the present. If it is something we are compelled to do (which is as it should be) we can say we were inspired and that is probably true. If music was made, and it was concocted by a manipulation of the ingredients that man, in his history to this time, has used to make music, and it was sufficient to the occasion — well and good. Perhaps it fit the mood of a human need, perhaps it bridged a socially vacant gap smoothly.

I should like to say that artistry is directed to human beings. No? If we isolate, then worship, the pater concerning styles and methods of construction, voicing, acoustics and funding, and all the other gobble-de-gook of the organ building cult, we always forget the human need. Pipe organs, after all, as objects of art touch very few humans and fill virtually no human needs.

Musicians who are adept at interpreting the mood of the moment and adequately filling the need should not be criticized in any way for non-conformity to the whims of an egocentric segment of the world of musical instrument construction.

A well focused perspective of our present well-being, and the direction of our efforts toward providing a future in which man can survive (subsist) will engender a humanistic approach to serving the musical needs of the souls of our times.

Contemporaneously, art for art's sake may well be indulged, but not foisted on the unwitting by the witless.

Respectfully,

Theodore Gilbert  
Organbuilder

AMERICAN ORGANIST  
INVITED TO HAARLEM  
IMPROVISATION CONTEST

Merrill N. Davis III of Rochester, Minnesota, and former organist of Zumbro Lutheran Church in that city, has been invited to compete in the Haarlem Improvisation Competition, July 2-5 in Haarlem, Holland. The four contestants compete only by invitation of the committee which runs the event, and it has become one of the world's most prestigious competitions. Other competitors invited this year include Egidius Doll and Peter Bares of West Germany, and Rupert Gottfried Frieberger of Austria. The jury consists of Michel Chapius of France, Franz Lehnrdorfer of West Germany and Louis Toebosch of The Netherlands. Each participant of the competition must improvise on a given theme for the jury on the Bavokerk organ for 10 minutes. The theme is given to each contestant for his study without instrument only 30 minutes before he plays.

THE 4-MANUAL E. M. SKINNER ORGAN at San Francisco's Palace of the Legion of Honor is celebrating its 50th anniversary. The instrument is being maintained by Felix Schoenstein and Sons and is in fine condition. The two regular staff organists, Ludwig Altman and Newton Pashley, are presenting recitals every weekend in the Rodin Court, playing identical programs on Saturday and Sunday afternoons before large audiences made up of "regular" San Franciscans and the many tourists who are attracted to the Palace. The Palace is the most prominent all-French museum in the U.S., located in a spectacular site overlooking the Pacific Ocean, the Golden Gate bridge, and the city of San Francisco.

D. ROBERT SMITH, professor of music at Bates College, Lewiston, Maine, retired in June after serving the school as director of music and chairman of the music department since 1950. Professor Smith had been director of the Bates College Choir, and served as director-organist of the Federated Church of Lewiston, as well as state chairman for the AGO.

# An Introduction To Nicolas De Grigny & His *Livre d'Orgue*

By Douglas E. Bush

Nicolas de Grigny (1672-1703) remains a prominent figure among the French baroque organ composers. Although little is known about him, a study of his *Livre d'Orgue* (1699) reveals, in comparison to most French organ music of the period, unusual harmonic and contrapuntal complexity.

The work must be interpreted in relation to the tonal character of the French Baroque organ, registration practices of the period, and ornamentation and notational conventions, especially as they relate to tempos and rhythms in the work. Since de Grigny is largely unknown and his music is unusually complex, there is a need to bring to light the various aspects of his organ compositions, and to discuss the problems involved in performing them on modern-day instruments.

Records and information regarding the de Grigny family of Reims are scanty. The de Grignys were a musical family who, for generations, had earned a meager living as fiddlers and organists, active both on the local tavern bench and on that of the village organ. Nicolas' grandfather, Robert (1584-1661), was the organist at St. Pierre-le-Vieil in 1654. His first wife, Charlotte Goblet, bore him five children, one of whom, Robert (1629-1690) was a "Lieutenant du Roi des Violons de Reims" (1658) and was organist of St. Hilaire in 1675. His second wife, Françoise Guignolet, gave him four children, one of whom was Louis, the father of Nicolas. Louis de Grigny (1644-1709) married Elisabeth Debaube, and they had at least six children. One son, André, became Sub-Prior of the regular Canons of the Abbey of St. Denis.

Nicolas was not born at St. Etienne de Reims in 1671, as some have believed,<sup>1</sup> but at St. Pierre-le-Vieil, where he was baptized on the 8th of September, 1672. He was named after an uncle, another son of Robert, who was also organist of St. Pierre-le-Vieil.

Nothing can be found concerning his early education, but with his family background he was not short of possible teachers. Following the custom of those seeking education and experience, he went as a young man to Paris. Several others from Reims were already in Paris, including Paschal Colasse, a court musician of Louis XIV, and Etienne Enocq and Robert Clicquot, organ builders. While in Paris he was a student of the royal organist, Nicolas Lebègue.<sup>2</sup> From 1693-1695 he served as the organist of the Abbey of St. Denis (possibly through the help of his brother André, the abbey's Sub-Prior).

In 1695 he married Marie-Magdelaine de France and returned to Reims. In 1696, the first of his seven children, a daughter, was born. By the second Monday of December, 1697, he was active as the "organist of the Metropolitan Church" of Reims.<sup>3</sup> He remained the organist of that famous cathedral the rest of his life. In 1702 he offered his services *gratis* to the poor parish of St. Symphorien for two years, on condition that the position would be confirmed if the authorities then found themselves able to offer a salary. He served the two churches concurrently for one year until his death on 30 November, 1703. He was buried in the cemetery of St.

Michel de Reims, "commonly called St. Denis."

The *Premier Livre d'Orgue* is de Grigny's sole remaining work. The first edition was published in Paris in 1699 under the title *Premier livre d'orgue contenant une Messe et les hymnes des principales festes de l'année composé par Nicolas de Grigny organist de l'Eglise Cathédrale de Reims*, and bore a dedication to the "venerable Prévost, Dean, Choristers, Canons and Chapter of the Metropolitan Church of Reims."<sup>4</sup> It was engraved by Roussel and sold in Paris by Pierre Augustin Le Mercier "at the entrance to the Rue de Foin at the corner of the Rue St. Jacques."<sup>5</sup>

It appears that this edition enjoyed considerable success. The young J. S. Bach at Arnstadt acquired an example of the *Livre* and made a complete copy. The Bach autograph is dated 1703 and is located in the *Deutsche Staatsbibliothek* in Berlin (BDR). In 1711, de Grigny's widow arranged with Christophe Ballard to have a second printing made, and the work was again accessible to the public. These were the only two printings made (1699 and 1711). De Grigny and his *Livre d'Orgue* seem to have been almost completely forgotten after the second printing. It is known, through the research of André Pirro, that de Grigny is mentioned by the Germans A. Birnbaum in 1738 and Adlung in 1758. Bach gave the copy of the de Grigny manuscript he had made to his student Penzel. In 1788 another copy of the *Livre d'Orgue* was found in the possession of J. P. Th. Nehrlich, who may have received it from his teacher, C. P. E. Bach. Little further mention was made of de Grigny until a new edition of his work was published in 1904 by Alexandre Guilmant and André Pirro. This was the only modern edition of the work until another was made by Norbert Dufourcq and was published by the Schola Cantorum in Paris in 1953. These are the only two editions currently available.

Although the two editions are very similar, there are important differences which deserve comment. The Guilmant edition is based on the 1711 printing of the *Livre d'Orgue*, while the Dufourcq edition takes its point of departure from the first printing of 1699. Dufourcq has taken great care to indicate all the ornaments found in the 1699 printing, and omits those that Guilmant proposed. Consequently, there are more ornaments indicated in Dufourcq's edition. Further, Dufourcq is careful to retain the modal aspect of the music, and eliminates many of the sharps and flats suggested by Guilmant that make the music better fit tonal scale patterns. One more point in favor of the Dufourcq edition is its excellent preface that contains many things of historical interest, and reflects considerable research.

The following study deals with the compositional techniques employed in four pieces taken from the organ mass. Performance problems of the score will be discussed in light of the practices and theoretical writings of the period. Among particular points to be considered are ornamentation, tempos, rhythms and notational conventions.

De Grigny's music, like Couperin's, represents a high point of the classical French school. Before de Grigny, in the early 17th century, the anthologies of Titelouze presented the music of the day — music of liturgical and polyphonic austerity. Between 1665 and 1690 were to be published the organ books of Nivers, Gigault, Raison, d'Anglebert, Boyvin, and Julien, who abandoned the style of polyphony for that of monody. These two styles, one liturgical and the

other decorative, were the elements Nicolas de Grigny was to combine in order to create a new style, which, in his hands, showed an amazing richness of melodic inventiveness and extremely bold harmonies, as well as both thin and dense textures of polyphony.

The *Premier Livre d'Orgue* contains "a mass and the hymns of the principal feast days of the year." The mass is comprised of 22 pieces, and the five hymns are the following: *Veni Creator*, *Pange Lingua*, *Verbum supernum*, *Ave Maria Stella*, and *A solis ortus*. These pieces were all written on the *alternatim* principle, with the organ supplying alternate versets to those sung by the choir and/or clergy. The organ mass is based on the plainsong mass *Cunctipotens genitor*,<sup>6</sup> which had long been the plainsong mass used throughout France.<sup>7</sup> No versets were supplied for the Credo or the affirmation of faith, which the Council of Trent (1545-1563) decreed should be sung or recited by the congregation.

In 1662, Cardinal de Retz of Paris authorized the issuance of the *Caeremoniale parisiense*. The purpose of this manual was to counteract laxity in the celebration of the liturgy. Its sixth chapter, *De Organista et Organis* (pp. 534-39),<sup>8</sup> was aimed at curbing the secularization of organ music. Although *Caeremoniale parisiense* was already a dead document by the time he was active, it says much for de Grigny's integrity that he should have attached importance to its provisions. One of them decreed that the first verset of each mass-section and hymn should be based on the unembellished chant. De Grigny did this and generally assigned it to the tenor (he gave the *cantus* to the bass only in the *Agnus* and the first versets of *Verbum supernum* and *A solis ortus*). While other organ composers invariably used four voices, de Grigny preferred five. He also favoured a free style of accompaniment to the *cantus*, with a few exceptions, such as the *Premier Sanctus*.

With only this one anthology of less than 100 pages of music, Nicolas de Grigny occupies a major position — a

attempt to analyze the music within a given tonal center results in some very strange progressions, and often the music defies any tonal analysis. It seems obvious that the horizontal lines are of greatest importance, in spite of occasional places where the vertical harmonies may suggest a certain tonal area. As is the case in earlier music, the tension results from independent lines, not from planned harmonic progressions. However, de Grigny may be considered a figure transitional between the modal and tonal types of composition.

A striking feature of de Grigny's music is his bold use of strong dissonances. The opening 1<sup>st</sup> *Kyrie en taille*, à 5 of the mass is an expression of continuing dissonance, brought about by the colorful ornaments and the four-part, imitative counterpoint around the *cantus firmus*. These dissonances, in general, are more effective when they are broadened or emphasized and not just quickly played.

The organist is greatly aided in the registration of French baroque organ music in that the composers indicated registrations in the titles of their pieces. The modern organist must acquaint himself with the design and color characteristics of the French baroque organ, and adapt that to the instrument he is playing.

The organ at the cathedral of Reims was an instrument of the end of the 15th century, and was built by the Flemish builder, Oudin Hestre. In 1570 a *Grand Positif* was added by Denys Collet, and the organ was again restored and enlarged by Nicolas Hocquet in 1620.<sup>10</sup> It is most likely that with the sanctification of Louis XIV in the Reims cathedral in 1680, the organ was again improved.

In January, 1696, the organ was restored and "set right" by the builder Jean Vuisbecq. The *mémoire* regarding this restoration does not provide a stop list, but it does indicate that the instrument had four keyboards and a pedal. Norbert Dufourcq, in the preface to his edition of the *Livre d'Orgue*, gives the probable specification of the organ as follows:

Specification of the Organ at Reims: Grand Orgue, 50 notes		
Montre 24'-16'	Flûte 4'	Trompette
Bourdon 16'	Cornet 5 r.	Clairon
Montre 8'	Flûte 2'	Voix humaine
Bourdon 8'	Nasard	
Prestant 4'	Grosse Tierce 3 1/5'	
Doublette 2'	Tierce 1 3/5'	
Fourniture 5 r.		
Cymbale 4 r.		
Positif, 50 notes		
Montre 8'	Flûte 4'	Cromorne
Bourdon 8'	Nasard	Trompette
Prestant 4'	Flûte 2'	
Doublette 2'	Tierce	
Fourniture 3 r.	Larigot	
Cymbale 2 r.		
Echo, 37 notes		
	Cornet	
Récit, 27 notes		
Bourdon	Nasard	Trompette
Prestant	Quarte	
	Tierce	
Pédale, 30 notes		
	Flûte 8	Trompette
	Flûte 4	Clairon

central position between two eras, one that can actually be compared to Bach's. He represents the culmination of organistic experimentation of the past, synthesizes the old with the new, and his genius predicts the perspective of the future.

The harmonic elements of the *Premier Livre d'Orgue* are of great interest. An analysis of the music clearly shows that it was not conceived tonally, although some have claimed that de Grigny is "fundamentally tonal."<sup>9</sup> Relatively few of the pieces in the *Premier Livre d'Orgue* have any kind of "key signature" at all, and where one is present, it does not in any way act as an indication of a specific key center. An

The *mémoire* indicates that the organ had a coupler for the principal clavier to the pedal, and gives many details that may reflect the tastes of de Grigny. It is probable that the organ had a German pedalboard, since the music requires the use of heels, and the pedal division had 30 notes. Most of the early French organs did not have so many notes in the pedal division, and it would have been very difficult to use the heel on the short French pedal slats.

Performance practices in 18th-century France dictated a style of playing much different from that customary in other countries, and the notation alone does  
(Continued on page 4)

Mr. Bush is a doctoral candidate at Brigham Young University and is acting as a teaching assistant while pursuing his studies there. He has played many recitals in the western United States and in Switzerland, where he served an LDS Mission between 1966 and 1968. His teachers have included Mrs. Ruth Barrus, James Drake, J. J. Keeler, and Thomas Mathiesen.

not completely delineate the musical style. Thurston Dart, in his book *The Interpretation of Music*, points out that modern notation is very precise in communicating to the performer how the score is to be realized. Likewise, a composer of any other century would write in accordance with the conventions and practices then understood. A problem arises when a 20th-century performer tries to interpret an early score without a working knowledge of the conventions and practices of the period. It is therefore imperative that we understand the age, the composer, his symbols, and their significance to the period in which they were written.

The problems of style are very pronounced in French baroque music. François Couperin's work, *L'art de toucher le clavecin* (1716-1717) is a major information source concerning the interpretation of keyboard music from the period under consideration. He writes:

"It seems to me that there are errors in the notation we use in France which are rather like the errors in the spelling of the French language. What we see does not correspond to what we hear, and in consequence foreigners do not play our music as well as we play theirs. Italian music, for instance, tends to be abstract, ours—whether for violin, viol or harpsichord—tries to express some definite mood, indicated by means of a word like *tendrement* or *vivement*; a good pupil can be judged by his ability to realize at once the proper mood of any piece of music. The Italians write their music in its true time-values, but we do not. They play a diatonic succession of quavers evenly, whereas we always make the first of each pair a little longer than the second. This inequality should be more pronounced in a gay piece than in a sad one; but there are certain places where it must not be used. One is shown by a slur over each pair, the second note being dotted; this means that the second note must be longer than the first. Another occurs when every note is dotted; this does not mean that the notes are to be played staccato but that they are to be played perfectly evenly. And rapid music (allemandes, for instance); repeated or disjunct notes; equal notes in any music other than French; notes slurred together more than two at a time; and notes mixed with shorter notes: these must all be played equally. The words *notes égales* or *mesuré* are used to denote the same thing."<sup>11</sup>

French ornamentation is sometimes problematic because various composers may use a particular ornament symbol in different ways. Therefore, the same symbols do not always represent the same execution. For example, the *Petite croix* (+) can mean: 1) a passing tone before the bass; 2) an appoggiatura against the bass; 3) a mordent (originally taken from the note below); 4) a single mordent (as in Daquin), or 5) it can, in fact, indicate any kind of ornament. Couperin indicated that some of his ornamentation symbols should be interpreted as follows:

- W = an upper note shake
- † = a mordent (simple or double)
- ∞ = a double mordent
- + = the addition of a note
- W = a tied shake
- \* = a tierce coulé

It is important to remember that the ornamentation must be fluid in its effect—ornaments should not be "jumped on"; they should sound spontaneous. An ornament is played—not thought or written. (Marie-Claire Alain remarks that in the organ music of de Grigny it is not necessary to add as many ornaments as in that of Couperin, for instance. She notes further that de Grigny's music may often be played exactly as written.<sup>12</sup>) The most important consideration in determining the ornament (if the composer does not specify what the symbol means to him) is the musical line. The ornament simply embellishes and decorates. Its purpose is not to detract from, nor disturb the line's musical flow. French music was written by musicians accustomed to improvising and was therefore notated simply. Where ornamentation is sparsely notated, the organist is expected to

supply characteristic ornaments in keeping with the style and mood of the music.

Although there are no tempo indications (allegro, adagio, etc.) in de Grigny's *Livre d'Orgue*, there are many things that provide clues regarding the tempos. There was little difference, in 17th-century France, between dance and church music. Many pieces in the various organ books follow the dance styles of the suites, and therefore the tempos are likely to be animated and lively. Couperin's comment concerning the realization of the mood of a piece is an indication that the mood is important in deciding on a tempo.

We are fortunate that the organ composers entitled their pieces with registrational indications. This can also provide a source for information regarding tempos. For example, *Grand Jeu* indicates a full sound (not full organ) with the reed stops as its basis. In contrast, the *Petit Jeu* was lighter and quite bright in timbre. When playing with the *Grand Jeu*, the tempo may be more majestic and deliberate than when using the *Petit Jeu*, so that the music maintains clearness and precision. French reeds of the period respond rather slowly and are "heavy" in the lower registers, so that the music, when in the lower register, should not be rushed nor played too quickly. An example may be seen in the *Basse de Trompette ou de Cromorne* where the lower voice is played on the Trompette (Ex. 1). An additional indication for tempo flexibility may also be observed in the cadence (m. 19). In the case of a *récit* or free cadenza passage, the tempo cannot be hurried. Instead the line unfolds in a kind of recitative. (Ex. 2)

In the foreword to his *Messe du Beaton* (1703), Gaspard Corrette gives some valuable and interesting comments on the performance and character of each piece. He emphasizes the importance of being flexible with tempos and recognizing the "proper" mood of the music. He writes:

"The *Plein Jeu de Positif* should be played with vitality, and with care in forming and outlining trills, and cadences. In rapid passages, the fingers must be picked up and the touch almost as light as for the harpsichord, taking special care that one hand is always in contact with the keys, in order to avoid empty spots.

But, the *Grand Plein Jeu* must be played unpretentiously and with a full effect, provided that one knows how to

provide a full texture for fast passages; and practically no trills, especially on 16' organs.

The *Fugue* should be slow, with great attention to detail.

The *Trio* demands strict adherence to the meter, and *légèreté* within the tempo.

The *Duo* is lively and very gay, performed within the tempo.

The *Récit* is played tenderly and neatly, imitating the singing voice as far as possible.

The *Basse de Cromorne* imitates the bowings, nuances, arpeggios, and passage work of the *Basse de Violle*.

The *Cromorne en taille* is played very tenderly, in a cantabile style.

The *Tierce en taille* demands languidness and nuance, then sweeping passages, full of movement.

The *Fond d'Orgue* must be played tenderly, in a cantabile style.

The *Concert de Flûte* and the *Voix Humaine* are played, slowly, and even in the most active sections, they should never move fast, because of the *Tremblant*.

The *Dialogue* is played very boldly, ranging among all sorts of moods, from gaiety to languor."<sup>13</sup>

The time-signatures in the *Livre d'Orgue* may also give general guidelines concerning the tempos. Those signatures used in the mass are:  $\zeta$ , thirteen times;  $\mathfrak{z}$ , four times;  $2/3$  (changed by editors to  $6/4$ ), two times;  $3/4$ , one time;  $6/4$ , one time. In 1696, Étienne Loulié wrote that "all these time-signatures were in use among the ancients... foreigners have retained some in their works, but the practice of them is not very certain, some use them in one way, some in another."<sup>14</sup> This emphasizes the individual approach to the music and the freedom of interpretation enjoyed. There are many writings from the period that bear on the relation of time-signatures to tempos. Henry Purcell (or his editor) wrote in the preface to his *Lessons* in 1696:

"There being nothing more difficult in Musick then playing of true time, 'tis therefore necessary to be observ'd by all practitioners, of which there are two sorts, Common time and Triple time, & is distinguish'd by this c this  $\zeta$  or this mark,

ye first is a very slow movement, ye next a little faster, and ye last a brisk & airy time, & each of them has allways to ye length of one Semibrief

Ex. 1. *Basse de Trompette ou de Cromorne*, m. 15-19.



Ex. 2. *Basse de Trompette ou de Cromorne*, m. 68-73.



Ex. 3. *Basse de Trompette ou de Cromorne*, m. 25-28.



Ex. 4. *Basse de Trompette ou de Cromorne*, m. 10-14.



in a barr, which is to be held in playing as long as you can moderately tell four, by saying one, two, three, four."<sup>15</sup>

The remarks of Georg Muffat are of import, especially since it is commonly supposed that he and de Grigny were acquainted with each other. In the preface to his *Florilegium I*, written in 1695, he remarks:

"The measure marked thus 2 [or]  $\zeta$ , being given two beats, it is clear that in general it goes as fast again, as this C which is given in four. It is however understood that this measure 2 ought to go very slow in Overtures, Preludes, and Symphonies, a little more lively in Ballets, and for the rest on my advice almost always more moderate than this  $\zeta$ , which itself ought to be less pressed on in Gavottes, than in Bourees. However when this measure 2 is given very slowly, and (as has been said) in two beats, the notes are almost of the same value, as with the Italians under this measure C given in four beats with speed under the word presto."<sup>16</sup>

The foregoing comments may be helpful in regard to the  $\zeta$  time-signature used in the *Livre d'Orgue*. Most of the signatures, however, are in triple time. From the theoretical writings and prefaces it may be noted that triple time-signatures tend to be diminutions, and therefore make time-values shorter in relation to common time—they increase the speed. Jean Rousseau, in his *Methode Claire* (printed in Paris in 1678) wrote:

"With the ternary signature (au Signe Trinaire) [C3, the bar is beaten] in three slow beats, two down, and the other up.

With the plain triple signature (au Signe de Triple simple) [3] in three quick beats, two down, and the other up.

With the double-triple signature (au Signe de Triple double) [3/2] in three slow beats, two down and one up; [also called] Three to Two . . .

With the signature of three to four, so called because in place of the bar composed of four crotchets, this has only three, the bar is beaten in three beats quicker than simple triple . . .

With the signature of three to eight composed of three quavers, where the major has eight, the bar is beaten like that of three to four, but very much faster.

With the signature of six to four [six crotchets] . . . the bar may be beaten in two . . .

With the signature of six to eight [six quavers] . . . like the six to four but quicker, or like the three to eight, making two bars or one.

With the signature of four to eight [four quavers] the bar is beaten in a very quick two."<sup>17</sup>

All of these time-signatures affect the note of motion and the note of pulse in the music. The accentuation goes by the note of pulse and not by the meter. The pulse is the underlying groundwork against which the accentuation takes its meaning.<sup>18</sup>

The alla-breve signature  $\zeta$ , for example, is found in the *Basse de Trompette ou de Cromorne*. The basic note-value of motion is the half-note (this is best seen in the accompaniment to the *Trompette*—see Ex. 3). Further, the next note-value smaller than the note of motion is the note of pulse. In time-signatures with a denominator of four or longer the pulse note is strong, whereas in time-signatures with a denominator of two or smaller, the pulse note is weak. Although the half-note value then gives us the underlying motion, the pulse may fall on any quarter of the measure. An example in point may be seen in the accompaniment to the *Trompette récit*, where the *récit* begins

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Ex. 5. Dialogue de Flûtes pour l'Élévation, m. 1-3.



Ex. 6. Dialogue de Flûtes pour l'Élévation, m. 12-14.



Ex. 8. 1er Kyrie en taille, a 5, m. 7-8.

written



played ad lib.



Ex. 10. Basse de Trompette ou de Cromorne, m. 25-37.



Ex. 11. Basse de Trompette ou de Cromorne, m. 40-46.



Ex. 7. 1er Kyrie en taille, a 5, m. 1-2.

written



played ad lib.



Ex. 9. Cunctipotens Genitor Deus.

the chant



the cantus



(Ex. 4). At that point in m. 11, accents fall on quarters two and four. The rhythm



is found many places throughout the different voices in the piece, yet this rhythm is more the result of the equality of the notes of pulse, than of syncopation. (Ex. 4).

In the Dialogue de Flûtes pour l'Élévation we find the triple time-signature, 3/4. Here the basic note of motion is the quarter-note, and the pulse note is every eighth. Consequently, the implied phrasing of the first three bars (Ex. 5) must be détaché, and not legato. Later, when de Grigny desires a slurring, the slurs are marked (Ex. 6).

The music must be played with freedom. Thomas Mace, writing in *Musick's Monument* said that "many drudge, and take much Pains to Play their Lessons very Perfectly (as they call It (that is, Fast) [sic] which when they can do, you will perceive Little Life, or Spirit in them."<sup>19</sup> In writing about the eight illustrative preludes in *L'art de toucher le Clavecin*, François Couperin states that performers "should play them in a free manner, without confining themselves to strict time, except where I have purposely marked it by the word measured (mesuré)."<sup>20</sup>

The 1er Kyrie en taille, a 5 is the opening piece of the mass. Its character is serious and austere, and it must be played majestically with a regular and rhythmical flow. Careful attention must be paid to the dissonances, suspensions, and the striking harmonic surprises. The ornamentation must be continual in its effect. (Ex. 7.)

The petite virgule, or little note



is played precisely against the bass or accompaniment, and its duration depends upon the value of the note it precedes. If, for example, it comes before a half- or dotted half-note, it could be held up to the value of a quarter-note, or longer. It simply "robs" time from the note it precedes. The resulting dissonances add much to the character and charm of the music.

The opening chord could be rolled (roulade), and in places where large gaps occur between notes of a particular voice, a coulée might be used to preserve the line. (Ex. 8.) Care should be taken that the inner voices are not played too legato. They must maintain their own identity.

This 1er Kyrie is a good example of de Grigny's use of the cantus firmus. As was mentioned earlier, he always bases the first verset of a mass-section on the unembellished chant. Example 9 gives both the plainsong chant from the mass Cunctipotens Genitor Deus and the cantus de Grigny uses in the pedal.

The Récit de Tierce en taille appears in the wrong order in the mass. It usually comes at Qui tollis peccata mundi, and should therefore come two verses later, after the Dialogue (Domine Deus . . .) and before the Fugue (Quoniam tu solus Sanctus). This was possibly a mistake of the engraver.

The Récit de Tierce must be played with very flexible tempos, both quick and languid. The récit, played in the tenor part, must imitate the singing style and be ornamented with great taste. In *L'art de Facteur d'Orgues*, Dom Bédos de Celles comments that "some organists just trill from one end of the keyboard to the other, much too fast, full of passage work and cadences, all this being without lyrical effect. This does not result in a true Récit, for the melody must be made to sing."<sup>21</sup> If it is to sing, the melody must also breathe

at appropriate places. The accompaniment to the récit should be articulated somewhat, particularly at cadence points. These are readily seen when the accompaniment is played by itself.

The Basse de Trompette ou de Cromorne is based on the chant Domine Deus, Rex coelestis, Deus Pater omnipotens, and is happy and robust in spirit. Here it must be remembered that the early French reeds did not speak rapidly in low registers, therefore the solo must have the necessary give and take. In m. 25-37 (Ex. 10), care should be taken not to hurry the individual cadences before starting the next sequence. Indeed, the bass part itself implies a counterpoint through its disjunct motion, and the implied counterpoint of the line must be made clear by an even motion and some articulation. The beginning of each group may be slightly delayed, but then the remaining notes should be straight-forward so that the opposing voices (upper and lower) are heard as they come together. From m. 40-46 there is a recitative passage (Ex. 11), which should be played freely, and the same is true at the conclusion of the piece in m. 67-73 (Ex. 2).

The Dialogue de Flûtes pour l'Élévation is a free composition for the most sacred and mystical part of the mass. It is quiet and restrained and may be played as written, without added embellishments. The eighth-note passages should be articulated without being rushed or breaking the general flow of the music. The ornaments should not be hurried, and the petite virgules provide beautiful "soft" dissonances when they are not rushed.

French baroque organ music, although long neglected, is enjoying a renaissance and is often programmed on current recitals. Nicolas de Grigny stands as one of the most prominent composers of this school. His musical legacy offers us a rewarding musical experience if we but study it carefully.

#### NOTES

<sup>19</sup>In the preface to the 1904 edition by Guilmant and Pirro, Pirro suggests that a baptismal entry dated 14 February, 1671 for André de Grigny at St. Etienne is possibly that of Nicolas de Grigny. However, later research confirms this to be that of his brother, André, Nicolas being baptized in 1672 at St. Pierre-le-Vieil.

<sup>20</sup>Mercure Galant, January 1698.

<sup>21</sup>Mercure Galant, 1697.

<sup>22</sup>See the Preface by Norbert Dufourcq, Premier Livre d'Orgue de Nicolas de Grigny (Paris: Editions musicales de la Schola Cantorum, 1953), p. vi.

<sup>23</sup>Ibid.

<sup>24</sup>The Liber Usualis (Tournai: Desclée & Co., 1934), p. 25.

<sup>25</sup>Several other French organ masses of the period are based on this same mass, including the Messe Solemnelle à l'usage des Paroisses of F. Couperin (1690).

<sup>26</sup>See footnote 10 in G. B. Sharp, Nicolas de Grigny, 1672-1703, Musical Times (July, 1972), p. 705.

<sup>27</sup>G. B. Sharp, op. cit., p. 707.

<sup>28</sup>Norbert Dufourcq, op. cit., p. iv.

<sup>29</sup>Thurston Dart, The Interpretation of Music (New York: Harper & Row, 1963), pp. 80-81.

<sup>30</sup>Lecture delivered by Madame Alain at the International Organ Seminar at Southern Methodist University, Dallas, Texas, June, 1972.

<sup>31</sup>Fenner Douglass, The Language of the Classical French Organ (London: Yale University Press, 1969), pp. 195-196.

<sup>32</sup>Robert Donington, The Interpretation of Early Music (London: Faber & Faber, 1963), p. 342.

<sup>33</sup>Ibid., p. 344.

<sup>34</sup>Ibid., p. 347.

<sup>35</sup>Ibid., p. 350. Bracketed Donington's.

<sup>36</sup>The note-value of motion is the value corresponding to the "denominator" of the time-signature, e.g. quarter-note in 3/4, half-note in 6/8, etc.

<sup>37</sup>Thomas Mace, Musick's Monument (London: 1676; reprinted in Paris: Editions de Centre National de la Recherche Scientifique, 1966), p. 147.

<sup>38</sup>Robert Donington, op. cit., p. 350.

<sup>39</sup>Dom Bédos de Celles, L'art du Facteur d'Orgues, III (Basel: Bärenreiter, 1965), p. 526.

## THE ORGAN CLUB TO HOLD GOLDEN JUBILEE

1976 will be the Golden Jubilee Year of The Organ Club, a worldwide society for friends of the organ, founded in 1926 and headquartered in England. Her Royal Highness The Duchess of Kent has consented with much pleasure to be the Patron of the Club for the year-long celebration. Several major events are planned for 1976, most of

which will be made available to the general public.

It is envisaged the celebrations will include a "Jubilee Book" with authoritative articles on the instrument and organ music; a Jubilee luncheon, recital and service in London, England; recitals and concerts in regional centers and the home counties of England; lectures on the organ and organ music; a forum on organ design; new or commissioned works in recital programs, a Jubilee Fund and support to organ and music

benevolent funds; and a celebrity organ recital and reception in the Royal Festival Hall, London on December 1, the eve of the 50th anniversary.

The object of The Organ Club is the creation and fostering of individual and public interest in the organ and the increased appreciation of organ music.

DRAKE UNIVERSITY CHURCH MUSIC MAJORS provided a complete performance of Bach's "Clavierübung, Part III" at Trinity Lutheran Church, Des Moines, Iowa on May 12. Students playing the works were Marilee

Crawley, Linda Walters, Timothy Robson, Janice Van Otterloo, Richard Morgan, Earl Naylor, Kenneth Usher, and Beth Paul. The congregation sang each chorale before the settings were played on the organ.

THE HUNTINGTON (W.V.) CHAPTER AGO has elected the following officers for the 1974-75 season: Mrs. Charles H. Tucker, dean; Rodney Barbour, subdean; Mrs. Mace Sturm, recording secretary; Barbara Modlin, corresponding secretary; Mrs. Daniel Metz, treasurer; Mrs. Robert V. Fuller, registrar-historian; and the Rev. Charles W. Aurand, chaplain.

# Alec Wyton Honored on 20th Anniversary at Cathedral

by James Litton

New York's Cathedral of St. John the Divine has had only three organists and masters of the choristers since the cathedral was opened for services during the early years of this century. The third organist and master of the choristers has just completed 20 years service at the cathedral, and his work there has greatly influenced the practice of music in the Church throughout America.

Alec Wyton came to this country as a young and highly talented English organist, and after relatively short stays in Dallas and at Christ Church Cathedral in St. Louis, accepted the demanding position at the New York Cathedral while still in his early thirties. These past two decades have been a period of reformation in the Church and in its music, and under Alec Wyton's guidance, the music program at The Cathedral of St. John the Divine has been in the forefront.

On Sunday afternoon, May 26, 1974 the Cathedral paid tribute to Alec Wyton for these 20 years of devotion, hard work, and nation-wide leadership in the music of the Church at a Festival Service of Evensong and Te Deum.

During his years at the cathedral, Dr. Wyton also served on the faculties of the former School of Sacred Music at Union Theological Seminary and at Westminster Choir College in Princeton. Two of his former students, who have both

served as assistant organists at the cathedral, played a recital before the service. Larry King, from Trinity Church in New York, the assistant from 1959 to 1961, played the *Prelude and Fugue on a Theme of Vittoria* by Britten and the *Prelude in E Flat Major* (BWV 552) by Bach. Marilyn Keiser, now at All Souls' Parish in Asheville, North Carolina, was Dr. Wyton's assistant from 1966 to 1970. She played the three small Kyries from Bach's *Clavierübung*, Part III interspersed by two Messiaen works, the *Apparition de l'Église Éternelle* and the *Communion* from *Messe de la Pentecôte*. A thrilling performance of Wyton's *Fanfare* became a festive bridge joining the recital to the Evensong service. The brilliant playing by Larry King and Marilyn Keiser was a tribute to Dr. Wyton as a teacher. It was especially fitting that Britten's only organ work was played, for it was commissioned by St. Matthew's Church, Northampton, England, and was first played by Alec Wyton while he was organist there, shortly after his Oxford days.

The Evensong service was arranged, played and conducted by the present cathedral assistants, Quentin Faulkner, Mary Faulkner and Judy Brown, and the service included works by Britten (a portion of the *Hymn to Saint Cecilia*), Psalm 139 beautifully sung to

Angelican Chant, hymns by Calvin Hampton and William Albright, and the Magnificat and Nunc Dimittis settings by Wyton. The two musical high points of the service were the Anthem and the liturgical presentation of the Te Deum.

Dr. Wyton's setting of the beautiful poem, *A Hymne to God the Father* by John Donne, which was the anthem, made a deep impression. It is a setting for choir, organ and one speaking voice. This unusually moving work points toward a new maturity of compositional style for Alec Wyton, and it is a significant contribution to contemporary choral literature. We look forward to its publication in the near future, and to many performances of the work. It is fitting that this anthem was composed for Canon Edward West's thirtieth anniversary at the cathedral, and it was obvious that Canon West's wise influence was at work in the smooth, but exciting ordering of this Festival Service.

The liturgical presentation of Richard Felciano's new Te Deum was a major musical event. It was commissioned by the cathedral in honor of Dr. Wyton, and is a setting of the Latin text of this great medieval hymn. Unlike many recent works by Dr. Felciano, it does not use a pre-recorded electronic tape, but is scored for full choir, with an ensemble of solo trebles, organ, piano and percussion instruments. It is a work

of major proportions. The liturgical presentation, conducted by the composer at the end of Evensong as a Solemn Te Deum with incense was a climax to a most fitting and exciting service, and the distant sound of small bells on the censer chain added a sense of mystery to this first performance. The Te Deum was repeated as a concert performance following the Blessing and Retiring Procession. This provision for a second hearing of the work was a wise decision, for the complex setting was more easily grasped and seemed much shorter. This second performance provided the opportunity to hear much more detail and allowed the listener to begin to realize the structure of the work. It is a major work from this important composer, and it was performed with precision and clarity by the cathedral choir and instrumentalists.

The Service of Recognition had been planned many months ago, long before it was known that Alec Wyton would leave the Cathedral after these 20 years as organist and master of the choristers. The large congregation present at the service, therefore, was able to pay tribute to Dr. Wyton not only for those 20 years of special service, but also wish him success as he begins a new era of leadership at St. James' Church in New York.

## An Alec Wyton Work List

One of the chief marks of Alec Wyton's work during his tenure at the Cathedral Church of St. John the Divine in New York was his ardent advocacy of new music for the church. He has been tireless in his support and encouragement of composers, many of them who otherwise would not have written music for the organ or for the Church. But Alec Wyton also has not been satisfied to sit back and watch others provide new music. He has composed a sizeable body of music himself. In the role of composer, he has thus been able better to understand the relationships of other composers to the church, and in so composing, he has contributed his own music along with that of others. We are sure he will continue to do so. Here is a list of his published compositions.

### Organ Music

- Fanfare* (W H Gray)
- Suite: In Praise of Merbecke* (H W Gray)
- Dithyramb* (H W Gray)
- Prelude, Fanfares and a March for the Liturgical Year* (Flammer)
- Fanfare - Improvisation on "Azmon"* (Abingdon)
- A Little Christian Year* (Seasonal Preludes) (Carl Fischer 0-444)
- Nativity Suite* (Flammer)

- Resurrection Suite* (Flammer)
- Dialogue "Praise Him in the Sound of the Trumpet"* (Mercury)
- Flourish* (Mercury)
- Music for Lent* (Flammer)
- "Christ in the Wilderness," Partita on "Heinlein"* (H W Gray)
- Preludes for "Christian Praise"* (Sacred Music Press)
- Preludes on Contemporary Hymns* (Augsburg)
- Elegy for Organ and Solo Instrument* (World Library)
- Preludes for Saints and Sinners* (Hope-Agape)
- Variants on "Earth and All Stars"*

### Anthems

- Come Holy Ghost*. SATB, unaccomp. (H W Gray, CMR 2585)
- Go Ye, Therefore*. SATB, organ (H W Gray, CMR 2755)
- An Endless Alleluia*. SATB, organ (Carl Fischer CM 7374)
- Tell Out, My Soul*. SS, organ (Mercury, MC 435)
- Sing Joyfully to God*. SS, organ (Mercury, MC 557)
- Behold Now, Praise the Lord*. Unison, organ (Mercury, MC 448)
- Hark! What Mean Those Holy Voices?* SATB, organ (FitzSimons, 2214)
- Put In Your Sickle*. SATB, organ (R D Row, 6136)

- Vision of Isaiah*. SATB, organ, orchestra (Mercury, MC 501)
- Meditation of St. Theresa*. Treble voices, organ (Mercury, MC 537)
- Palm Sunday Procession*. SATB, organ (FitzSimons 2218)
- This Joyful Eastertide*. SATB, optional brass (H W Gray, CMR 2970)
- There Were Shepherds*. SATB, soprano solo, organ (Flammer 84944)
- Intros for the Church Year*. SATB (Carl Fischer, CM 7608)
- King Jesus Hath a Garden*. SATB (Flammer)
- Two Choral Hymns*. SATB (H W Gray)
- A Hymn of Brotherhood*. (H W Gray)
- The Heavens Declare*. Unison, organ (Calvary Press)
- Psalm 150*. SATB, organ (Calvary Press)
- The Law of the Lord is Perfect*. TBB, organ (Calvary Press)
- Psalm 133*. SSA, organ (Calvary Press)

### Service Music

- Short Festival Communion Service*. SATB, organ, brass and timpani ad lib. (H W Gray, CMR, 2563)
- Nicene Creed*. SATB or TTBB, congregation, unaccomp. (H W Gray, CMR 2535)
- Apostle's Creed*. SATB or TTBB, congregation, unaccomp. (H W Gray, CMR 2904)
- Lord's Prayer and Gloria in Excelsis*. SATB or TTBB, congregation, unaccomp. (H W Gray, CMR 2730)
- Benedictus es and Jubilate*. Tones I-IV with fauxbourdons, TTB or SSA, unaccomp. (Concordia 98-1595)

- Benedictus es and Jubilate*. Tones V-VIII with fauxbourdons, TTB or SSA, unaccomp. (Concordia 98-1729)
- Benedictus es and Jubilate*. Tones VI and III with fauxbourdons, SATB or TTBB, unaccomp. (H W Gray, CMR 2830)
- Benedicite, Omnia Opera*. Tonus peregrinus with fauxbourdons, SATB or TTBB, unaccomp. (H W Gray, CMR 2829)
- Benedictus*. Tone VII with fauxbourdon, SATB or TTBB, unaccomp. (H W Gray, CMR 2831)
- Christ Our Passover*. SATB, brass, timpani (H W Gray, CMR 2786)
- Easter Canticle*. Tone I with fauxbourdon, SATB or TTBB, unaccomp. (H W Gray, CMR 2832)
- Magnificat and Nunc Dimittis*. Tones VIII and I with fauxbourdons, SATB, unaccomp. (H W Gray, CMR 2728)
- Te Deum Laudamus*. Tones VIII and VII with fauxbourdons, SATB or TTBB, unaccomp. (H W Gray, CMR 2828)
- Thanksgiving Day Canticle*. Tone VIII with fauxbourdon, SATB or TTBB, unaccomp. (H W Gray, CMR 2833)
- Venite, Exultemus Domino*. Tone V with Fauxbourdon, SATB or TTBB, unaccomp. (H W Gray, CMR 2827)
- Mass for St. Peter*. Unison, Episcopal Communion Service for Prayer Book Version or Proposed New Liturgy (H W Gray)
- A People's Liturgy*. (ICET text) (Hope)
- Magnificat*. SATB, contralto solo (Hope-Agape AG 7127)

## Andover Rebuild to Lexington, Mass. Church

The Andover Organ Company of Methuen, Mass. has installed a completely rebuilt organ in the Pilgrim Congregational Church, Lexington, Massachusetts. The original instrument was built by the Hook and Hastings Company of Boston in 1897 as their Opus 1751, and it was originally installed in St. Louis Roman Catholic Church in Webster, Massachusetts. The organ remained in Webster until the fall of 1971 when the Webster Church, having

for an organ, offered it for sale through the Organ Clearing House. The organ was removed and placed in storage by the Andover Company. In May of 1972, a contract was signed by Pilgrim Church in Lexington. Mechanical portions of the work were done under the direction of Robert C. Newton, and tonal design and finishing was done by Robert J. Reich in consultation with John Russell, consultant for the church. The organ has two manuals and pedal with 16 stops.

- GREAT
- Open Diapason 8' 58 pipes
  - Stopped Diapason 8' 58 pipes
  - Octave 4' 58 pipes

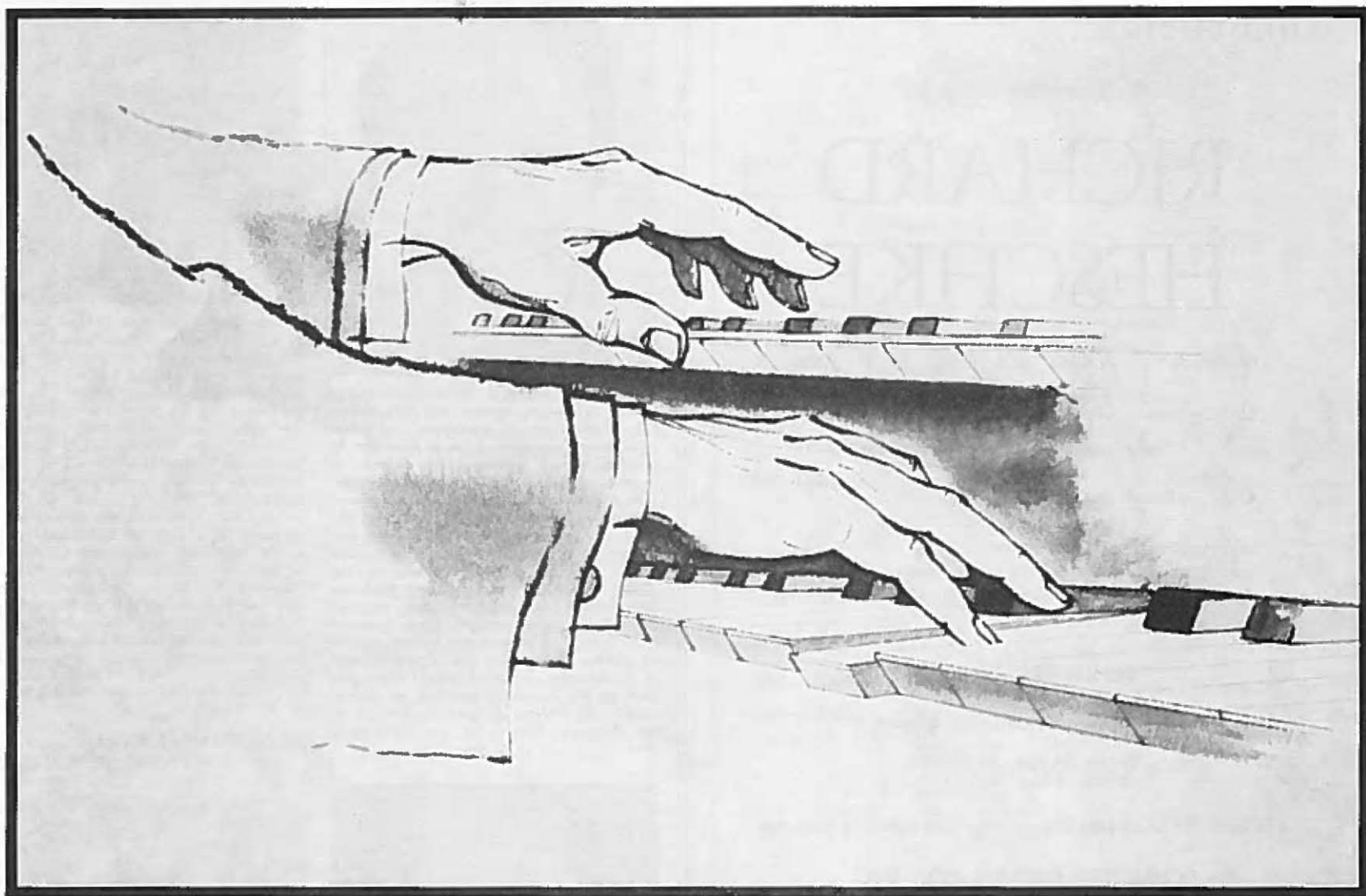
- Flute 4' 58 pipes
- Fifteenth 2' 58 pipes
- Mixture III 168 pipes

- SWELL
- Bourdon 16' 46 pipes
  - Stopped Diapason 8' 58 pipes
  - Flute 4' 58 pipes
  - Nazard 2 2/3' 58 pipes
  - Principal 2' 58 pipes
  - Tierce 1 3/4' 58 pipes
  - Sharp II 116 pipes
  - Oboe 8' 46 pipes
  - Bassoon 8' 12 pipes
  - Tremolo

- PEDAL
- Bourdon 16' 30 pipes
  - Principal 8' 30 pipes

RON NELSON'S NEW WORK, "WHAT IS MAN," was performed in the gala closing concert of the Symphony of the Arts Festival at Wilshire United Methodist Church, Los Angeles, California on May 12. The work, for narrator, soprano, baritone, choir, harp, piano, organ, brass and percussion, was directed by Lester Remsen. Marvin Miller, noted TV and radio personality was the guest narrator, and Ruth Plummer was the organist.

CARL STAPLIN was the organ soloist in a benefit program for the Drake University College of Fine Arts Music Scholarships on March 30 at the university's campus in Des Moines, Iowa. He played the solo part in Copeland's "Symphony for Organ and Orchestra" which is rarely performed on the concert stage.



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Choral conductor R. Steve Roberts has signed for representation by Arts Image Ltd. in the field of workshops and guest conducting appearances as a specialist in religious choral literature. Mr. Roberts, a resident of New York City, has had extensive experience in the field and has been nationally honored for his work in the area of young people's choirs. He has served as national chairman of American Youth Performs, and has developed the chorus aspects of American Youth Performs international concert tours and national network television concerts from Carnegie Hall. During the past season he has worked as chorus master for the Opera Society of Washington, including season highlights such as the American premiere of Monteverdi's "Il Ritorno d'Ulisse in Patria" at the Kennedy Center for the Performing Arts.



Brian Aronowski, age 17 and a student at Munster (Indiana) High School, received the first place award in the newly created organ division of the annual "Vistas in Performance" Young Artists Auditions sponsored by the Women's Committee of the Indiana State Symphony Society. The auditions were held on April 6 at the Tabernacle Presbyterian Church in Indianapolis. All winners in the auditions, which include a cellist and a pianist, as well as an organist, have had the opportunity to perform at a pair of Indianapolis Symphony Orchestra concerts at Clowes Hall in May. Mr. Aronowski played Poulenc's "Concerto for Organ, Strings and Percussion" on May 22. He is a student of Clyde Holloway at Indiana University, and he has won several piano competitions. He has also served as organist in two Indiana churches.

## MINI-ORGAN FESTIVAL TO BE HELD IN MAINE

A "Mini-Organ Festival" will be held at Islesford, Maine on July 7, 8, 9 and 10. Recitalists will be Melvin and Margaret Dickinson, David Gifford, Randy Taylor, Dr. George Becker, Antoinette Herzel and Roland Herzel. The organ, situated in the Islesford Congregational Church, is a rebuilt instrument by C. B. Fisk of Gloucester, Massachusetts. It has 11 ranks, two manuals and pedals, and mechanical action. The acoustics of the small gothic style church are ideal for the classically disposed instrument, and its potentialities are maximized.

Islesford is situated on Little Cranberry Island, about 4 miles by ferry from Northeast Harbor on Mt. Desert Island. Recitals will take place at 2 p.m. on July 7, and at 11 a.m. and 2 p.m. on July 8, 9 and 10. Charles Fisk and his family will be guests at the festival, and Mr. Fisk will discuss organ design on the evening of July 10. The programs are open to the public and free of charge.

## HENRY & ENID WOODWARD HONORED IN MINNESOTA

Henry and Enid Woodward, professors at Carleton College, Northfield, Minnesota who retired last year after a combined 58 years of teaching, were the joint recipients of a 1973 Minnesota State Arts Council Award. The awards, first given in 1969, recognize outstanding contributions to the arts in Minnesota. Twelve awards were presented this year to individuals, institutions and businesses.

Mrs. Woodward's contribution to music came notably in the areas of choral and organ music; Dr. Woodward's in music history and theory. The council cited them for being "one of the most famous teams in music in the area — as organ consultants and performers, as designers of the (Carleton College Music) Hall and Holtkamp organ, as dedicated artists who responded warmly to any call for musical advice by churches in the area. They have given a lasting endowment to music and musical education in Minnesota."

TEN CENTRAL FLORIDA CHOIRS participated in the choir festival service at St. John Lutheran Church, Winter Park, Florida on May 6, 1974, sponsored by the Central Florida Chapter A.G.O. L. Harold Sanford, dean, and organist-choirmaster of the host church, and Daren K. Williams, organist-choirmaster of All Saints' Church, Winter Park, shared as organists and conductors. Thomas A. DeWitt, organist-choirmaster of Morrison Memorial United Methodist Church, Leesburg, played the prelude. A trio of trumpeters added to the accompaniment.



Keith Womer of Hubbard, Ohio, has been presented the second annual "Young Organist of the Year" award by Keyboard Arts Incorporated of Lawrence, Massachusetts. Mr. Womer was presented a cash award of \$200 and will receive a plaque commemorating the event on September 11 when he will perform in recital at the Methuen Memorial Music Hall, Methuen, Massachusetts. Mr. Womer, a junior at Case Western Reserve University, Cleveland, Ohio, is currently organist-choirmaster at the Church of the Cross United Methodist in Cleveland. He is a student of Raymond Ocock at Westminster College, New Wilmington, Pennsylvania.

## PHILADELPHIA STUDENT WINS ORCHESTRA AUDITION

Norman Mackenzie of Havertown, Pennsylvania, was a winner of the Philadelphia Orchestra's Senior Student Concert Auditions on May 9 in Philadelphia. He will perform with the orchestra as organ soloist during next season's student concerts, at which time he will play Robert Elmore's *Concerto for Organ, Brass and Percussion*.

Mr. Mackenzie, age 19, studies organ with Robert Elmore and is a student at the Philadelphia Musical Academy. In 1967, at age 12 and while a student of Maryan Filar, he was a piano soloist with the Philadelphia Orchestra at the Robin Hood Dell for that season's opening children's concert. In 1969 he received first place in piano at the Tri-County Concerts Youth Music Festival. In June of 1971 he was the regional winner for Pennsylvania, southern New Jersey and Delaware in the A.G.O. competitions.

Mr. Mackenzie is organist and music director at Sellers Memorial United Methodist Church, Upper Darby, Pa., and assistant to Robert Elmore at Tenth Presbyterian Church, Philadelphia.

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## New Recordings

Reviewed by Robert Schuneman

**Mendelssohn: Three Organ Sonatas from Opus 65.** Thomas Murray, organist, playing the 1854 E. and G. G. Hook organ at First Congregational Society (Unitarian), Jamaica Plain, Massachusetts. Sheffield Records (P.O. Box 5332, Santa Barbara, CA 93108), S-13. Program: Sonata I in F, Sonata III in A, Sonata IV in B-flat.

Mendelssohn occupies a special place in the history of organ music. It was he who started a long and fruitful revival of the music of J. S. Bach in mid-19th century, and it was he who, by his own compositions and performances, broke a long hiatus of interest in the organ and its music which had set into continental musical life during the last three decades of the 18th century and lasted well into the 19th. The elegance and simplicity of Opus 65 is ample testimony of his love for the instrument and his affinity for playing it. Far from easy pieces (although they are often thought to be so), the sonatas set the style and standard of much of the Germanic literature of the period. And, because of Mendelssohn's travels outside of Germany (particularly to England where he was well liked), the sonatas had a profound affect on organists and composers of other countries.

The sonatas, at least the first and the sixth, have remained constant in the concert repertory from the time they were written up to the present. But changes in styles of playing have wrought profound effect on them in performance — changes which show in the heavily edited modern editions of Mendelssohn's works, and which have provided us with the extremes of interpretation. There can be no doubt then that Opus 65 is good music; it has withstood the ravages of being played in the neo-romantic style of the early part of this century (with all its swell shadings and crescendos and registration changes) as well as the severely neo-baroque sterilizing which followed in reaction. But there have been few performers who have been willing to investigate Mendelssohn's original scoring phrasing, directions for manual layout and registration. Fewer have been the performers who would attempt to understand the organ of Mendelssohn's day and the relation that it has to the music. Thus, truly authentic performances of this elegant music have been rare, if not nonexistent. In the process, many listeners have judged most of the music (especially the Andante movements, those little "songs without words") to be either trite or overloaded with maudlin sentimentality. In some ways, the piano music of Mendelssohn has undergone the same fate.

Mendelssohn himself was far from trite, maudlin or sentimental. By all accounts, he stood apart from the salon artists of the day, not wishing to indulge in the sentimental sweetnesses. He was concerned about classic form; he wished to be faithful to the music, being conservative about his freedom with it; he was a serious composer, seeking lofty ideals of the art; and he coveted musical discipline above all. It is not surprising to see his conservative and sparse directions for manual changes in Opus 65. Much more could have been done with registration in his day than he suggests in his own directions (indeed, Liszt was doing it), but one notes his reserve and control in matching registration to form. He is careful to note the tempos which he intends, being one of the first to do that precisely by means of the Maelzel metronome markings in the score. And it is well known that Mendelssohn eschewed the most fashionable manner of the period: a licentious use of *tempo rubato*. When one examines the orderliness of the original edition of Opus 65 as Mendelssohn approved it (both the notes and the directions therewith), it is not hard to imagine the restrained and quiet manner in which he held himself physically in performance. Authenticity in the performance of these works would require a player to know and sense these things today.

Thomas Murray has attempted an "authentic interpretation" on this recording. He has chosen an exquisite Hook organ (their Opus 171) that was not unlike the organs which Mendelssohn might have played in England, and which serves the music according to Mendelssohn's intentions. Everything about this recording runs the risk of being "dry" and uninteresting, defeated by the burden of the search for authenticity. Happily, this is certainly not the case, for the recording, the player, the music, and the organ combine elegantly with superb results.

Firstly, the organ itself is perfect for the music. Using registrations completely according to Mendelssohn's directions, Murray arrives at almost complete success — a rare happening under the best of circumstances. Secondly, Murray is careful in adhering to Mendelssohn's tempo markings in all movements, and they happen to work well in the acoustical surrounding in which they are placed. Thirdly, Murray is careful in his use of *rubato*. Rather than "drying out" the musical expression, such an approach here has served to enhance the simplicity and elegance of Mendelssohn's harmonic and melodic movement. In hearing the music this way, one recognizes immediately (and only when heard this way) that Mendelssohn planned his harmonic movement and melodic contour to work well within a steadily moving tempo. To treat it otherwise is to tear the music apart and segment it unduly.

Completely apart from the cerebral qualities of the interpretation, Murray is to be applauded for just plain fine playing. Everything sounds at ease and completely natural; there are no weak or fearful moments in the playing. And the organ sound on the recording is magnificent, thanks to the marvelous engineering of David Griesinger, the editing by Stephen Fassett, and an excellent pressing free of distortion from The Mastering Lab. And we should also not forget E. and G. G. Hook, who made some of the most fantastic organs that this country has ever produced. This is one of them.

There may be fine points of criticism for Murray's interpretation, but they do become fine points in comparison to the over-all success of the venture. Sonata III is probably the weakest in performance. It is probably the most difficult musically because of Mendelssohn's direction "*Da questo parte, fino al Maggiore, poco a poco piu animato e piu forte sino al (1/4 = 112)*." Pulling off this long rhythmic and tonal crescendo (the only one in the organ works of Mendelssohn) requires an absolute certainty at the beginning of the "Aus Tiefer Noth" fugue so that the increase in speed is gradual. Murray hurries into the fast tempo where the above direction is given, bringing the tempo up too fast. But he still controls it, although the final passages before the *ritardando* to the first tempo recapitulation seems a little too restrained. But this is only minor criticism to what is certainly the best performance that we have heard on recordings. And there certainly can be no more elegant a Mendelssohnian "song without words" than the third movement of Sonata IV. This is Mendelssohn at his finest, and Murray plays it perfectly.

The record jacket contains some very informative notes about Mendelssohn and his style of playing (written by Murray), a fine description of the organ, and the stoplist of the organ. Included inside the jacket is a 2-page foldout sheet, elegantly printed, with photographs of the organ console, case, and all the stopknobs in the order in which they appear on the console. Murray also documents all of his registrations for the listener on page 4 of the insert notes.

It was a year ago that I described Thomas Murray's recording of works by Franck on the large Hook organ at Immaculate Conception Church in Boston as being "one of the finest records of organ music produced in this (or the last) decade." Add this one to that one. If Murray keeps it up (and I hope he does), he will enrich the recorded repertory immeasurably. And pleasantly.



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## Book Review

**Opinions on Church Music — Comments and Reports from Four-and-a-Half Centuries.** Selected and edited by Elwyn A. Wienandt, 214 pp., The Markham Press Fund of Baylor University Press, Waco, Texas, 1974, \$10.

Books which are collections of source readings from the past are essentially some of the most worth-while in the literature on music. There is no better way to get a first-hand indication of musical thought of any given period than to go directly to the writers who actually lived and worked among those thoughts. Doing so is no just an idle pastime or a welcome respite from the present; it invariably informs the reader's understanding of his own times and thoughts.

Never has change been such a potent ingredient in the church as it is now. Changes have been rapid and violent in their cultural effect on our own day. Coping with these changes has become almost a full-time job for many church musicians. And it is not easy to cope with change unless the attitudes and thoughts which produce change can be understood. These attitudes and thoughts seldom can be divorced from the past, and for this reason this book is an important tool in the understanding of our own attitudes and styles.

Dr. Wienandt has chosen his material carefully and well — in itself a hard job. Starting with the 16th century, with a chapter for each century to the present, the reports and comments here included display a marvelous and lucid procession of ideas, both positive and negative. Including letters, essays, sermons, memoirs, dedications, prefaces, and other documents taken from the writings of musicians, critics, historians, clergymen, and the lay public, the book forms a wide range of reactions to the church and its music. From the 16th century there are writings of Erasmus, Luther, Cranmer, Morley and the Council of Trent. The

17th century brings words from Ravenscroft, Lowe and Mace, as well as documents of the Chapel Royal, the *Sacra visita Apostolica* and the *Bay Psalm Book*. From the 18th century we read from Thomas Walter, Roger North, J. S. Bach, Pope Benedict XIV, John Alcock, James Lyon, William Hayes, Leopold Mozart and his son Wolfgang, Charles Burney, John Mellen, Samuel Arnold, Richard Eastcott and William Billings. The "romantic" century brings us Beethoven, Novello, Mendelssohn, Thomas Hastings, Raymond Seely, S. S. Wesley, Lowell Mason, Ouseley, R. B. Daniel, and C. V. Stanford. Starting with the *Motu Proprio* of Pope Pius X, the 20th century reviews works by Sonneck, A. T. Davison, James F. White, Howard D. McKinney, Frank Cunkle, Dave Brubeck, Ralph Thibodeau, and Stephen Koch.

It is noteworthy that Dr. Wienandt chose to close on Stephen Koch's lucid and penetrating review, "God on Stage", reprinted from *World Magazine* (Sept. 12, 1972). This review of *Jesus Christ Superstar*, *Godspell* and Bernstein's *Mass* should be required reading for all church musicians and pastors.

Dr. Wienandt has written a concise introduction to each selection, placing it into historical context. A suitable subject index is included, and the book is attractively printed and bound in hard covers. Dr. Wienandt and the Baylor Press have done a distinct service to our world of music by publishing this fine book, and it is to be recommended to all who are interested in church music.

Robert Schuneman

A "FOUR CHOIR FESTIVAL" was held at St. Paul's Cathedral, Syracuse, N.Y. on May 19. The Evensong was sung by the choirs of Trinity Memorial Church, Binghamton, N.Y., Charles C. Bradley, organist and choir-master; Trinity Church, Watertown, N.Y., Stacey Simpson, organist and choir-master; Grace Church, Utica, N.Y., William Self, organist and choir-master, and St. Paul's Cathedral, George W. Decker, organist and choir-master. The service included works by Byrd, Davies, Stanford, Howells, Gibbons, Martin and Franck.



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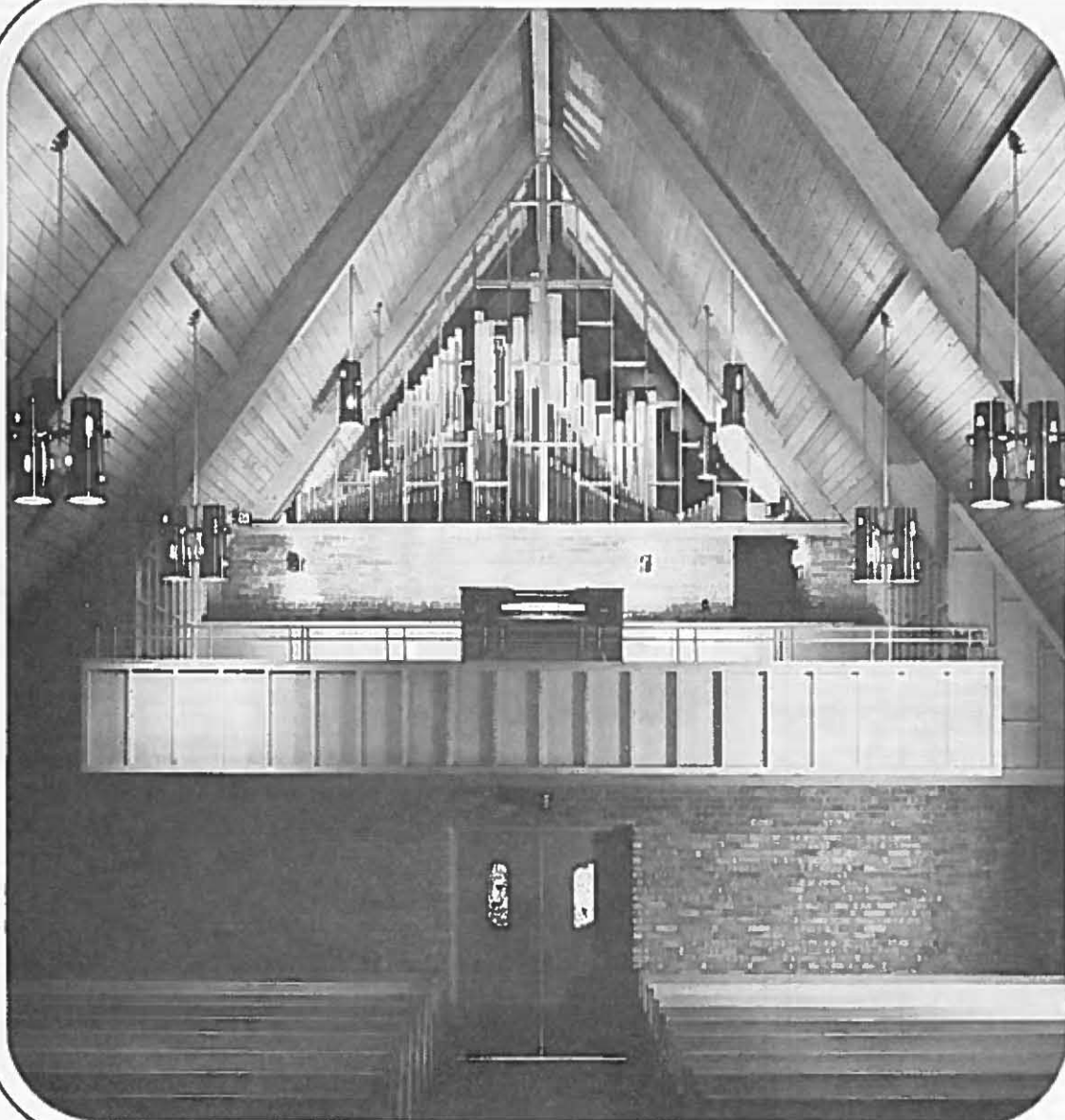
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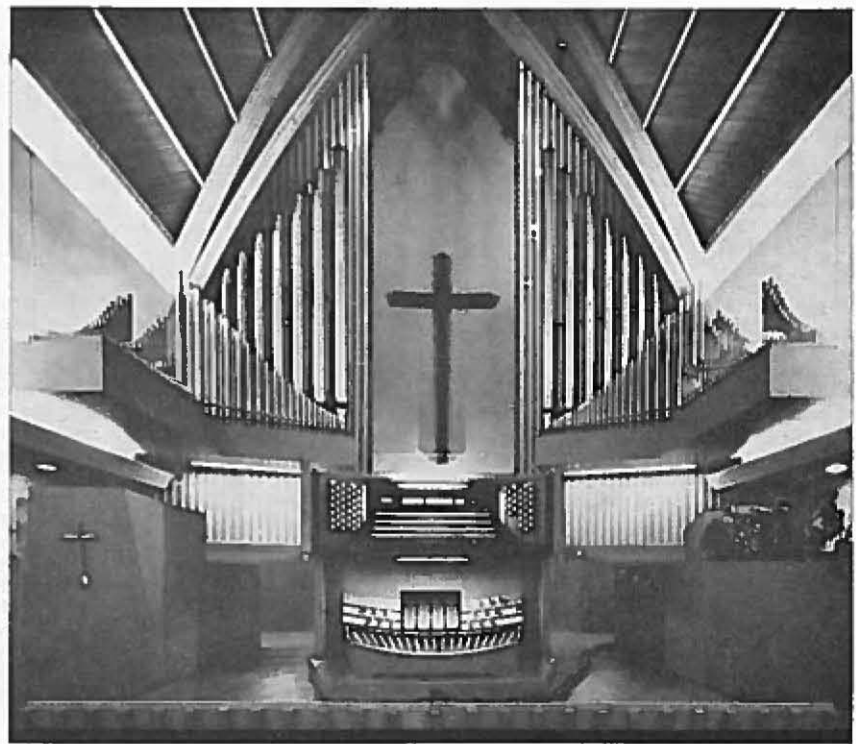
Richard Westenberg (above left) and David Pizarro (above right) have been appointed conductor in residence (Westenberg) and organist and master of the choristers (Pizarro) at the Cathedral Church of St. John the Divine, New York City. Richard Westenberg is well known to New Yorkers as the founder and conductor of Musica Sacra and music director of the Collegiate Chorale. Since 1964 he has been organist and choirmaster of Central Presbyterian Church in New York City. He is a graduate of Lawrence College and the University of Minnesota, and he studied in Paris with Pierre Cochereau, Jean Langlais and Nadia Boulanger. He has taught at the University of Montana. He presently teaches choral conducting at Mannes college of Music in New York City. Mr. Pizarro, a former chorister of the Cathedral and graduate of the Cathedral Choir School, has been organist and choirmaster of St. Stephen's Church, Providence, Rhode Island, and director of the Cambridge Chorale. He holds bachelor and masters degrees in music from Yale University, and has studied in Detmold, Germany and Paris. He has taught at the Longy School of Music in Cambridge, Mass., and he will complete his tenth recital tour in Europe this summer. Mr. Westenberg and Mr. Pizarro will assume their new duties at the Cathedral in September, replacing Alec Wyton and Quentin Faulkner.

Thom Ehlen has been appointed organist-choirmaster of the Church of the Holy Communion, Peterson, New Jersey. He is also serving as the summer organist at Trinity Church, Princeton, New Jersey. Mr. Ehlen is presently working towards a degree at Westminster Choir College. His teachers have been Gerald Near, Donald McDonald, and James Litton.

Malcolm Williamson, Australian composer now resident in London, England, has been appointed visiting professor at the School of Music, Florida State University, Tallahassee, for the period January through March, 1975. Mr. Williamson held a similar position during the 1970-71 academic year at Westminster Choir College, Princeton, N.J.,

and during the autumn and winter of 1973-74 he served as a Creative Arts Fellow at the Australian National University in Canberra. During his stay at Florida State University, Mr. Williamson will lecture and conduct seminars as well as coach rehearsals of his own music. He will also give lectures on Scandinavian literature at Florida State. During this summer, Mr. Williamson is engaged in composing the score for a RBC television series dramatizing Sir Winston Churchill's *History of the English Speaking People*.

HUGO DISTLER'S "THE DANCE OF DEATH" (Totentanz) was sung in the services on May 12 at the Church of the Ascension, New York City, under the direction of organist-choirmaster Vernon de Tar.



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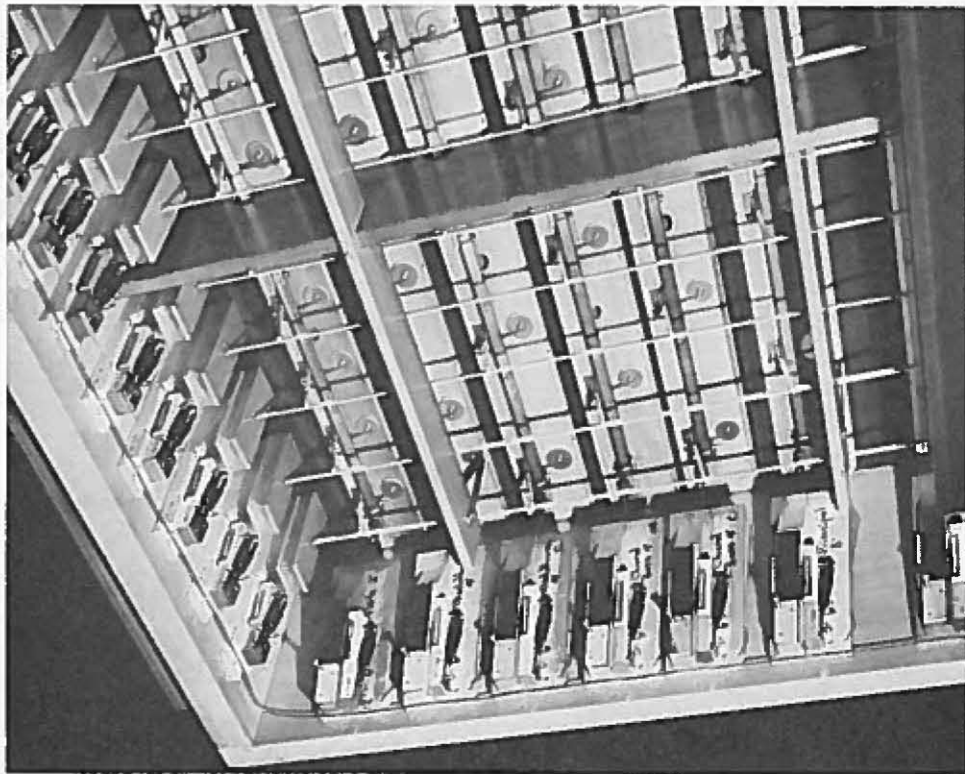
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## The Choral Scene— New Books and Music

Reviewed by Victor Weber

"Music Sunday" is over, *Deo gratias*, and, in the groves of academe, "Annual-Spring-Choral-Concert" programs have been consigned away to school libraries. For those of us whose fortitude has not completely failed, the time of reflective assessment of a year's activity is upon us. Have our programs been well-conceived and executed? Has our repertory been sufficiently varied and imaginative to maintain the devotion of our singers? As we suffer through the memories of our successes and failures, and agonize with the unbearably revealing tapes provided us by amateur cassette operators in our audiences, eventually and inevitably the search will begin for new music which will provide the input and impetus for a new season of hard rehearsing and better performance.

Certainly there can be no better starting point in the search for new ideas than the growing repertory of *avante garde* choral works and related theoretical treatises published by the Walton Music Corporation, 17 West 60th Street, New York City, 10023.

Frank Pooler and Brent Pierce have collaborated in a revised and expanded second edition of *New Choral Notation (A Handbook)*. For many conductors the intriguing new sounds of much contemporary choral music remain relatively inaccessible because of notational novelties (or, as some would have it, obscurity). Pooler and Pierce have made a study of an impressive body of music which makes use of new notational symbols, and have abstracted a number of these symbols which appear with greatest frequency, in an effort to provide the choral conductor with a reference work of enormous value: in a

period when the vocabulary of choral music is expanding at a dizzying rate, it is comforting to know that a certain degree of standardization and stability is emerging in the notational practices connected to the new repertory. Pooler and Pierce include extensive sections on "Sung or Voiced Sounds," "Unvoiced (Whispered) and Synthetic Sounds," "Tone Clusters," "Glissando and Vibrato," and miscellaneous special effects — all of which are richly illustrated with tantalizing excerpts from published works. The *Handbook* ends with a list of acknowledgments which provides an invaluable checklist of new repertory which should be part of every conductor's awareness. Curiously, the *avante-garde* does not seem so remote with this proof of the logic (and ultimate simplicity) of its notation.

A practical companion volume to Pooler's and Pierce's *Handbook* is Bent Lorentzen's *New Choral Dramatics (Dimensions in Choral Speech and Movement)*, revised and edited by Frank Pooler and Steven Porter. While the *Handbook* is chiefly descriptive, Lorentzen's short volume provides exercises and short compositions aimed at isolating and mastering the various principles connected with the new music. For anyone who has acquainted himself with the excitement which can be generated in choral rehearsals by experimenting with new choral "sound effects", this book will be a great stimulus towards putting them and others to creative use in performance. Included are sections on "Sound Forming," "Aleatoric Performance," "Noise Forming," and "Choral Dramatics."

A number of recent Walton publications not mentioned by Pooler and

Pierce or by Lorentzen will provide interesting material for church and school musicians alike: *Saul* by Egil Hovland, *Messa d'oggi* by Eskil Hemberg, *Gloria* by Lars Edlund, and "sSs" by Emmett Yoshioka.

Hovland's *Saul*, for narrator, mixed chorus, and organ, adapted by Frank Pooler, is the setting of the well-known passages from *Acts 8*, which describe the conversion of Saul. The piece exploits many old and new techniques of choral canon: aleatoric canons on choral unisons which underscore the spoken narrative; and composed motivic canons which serve to bring the chorus into the narrative in a very dramatic way. The canonic writing is relieved and highlighted by passages of straight-forward choral homophony which give particular strength to the composer's treatment of the words of the voice which Saul hears on the road to Damascus. The piece will inevitably invite comparison to the Schutz *Sacred Concerto: Saul*. It seems to have arisen from the same kind of sensitivity to the dramatic mystery of the text which has already given the music world one choral masterpiece.

Eskil Hemberg's *Messa d'oggi*, for five solo voices and mixed chorus, is in five movements which can be performed as a unit or separately. The first is a setting of a text by Salvatore Quasimodo, "Ed è subito sera" ("And suddenly it is evening"). Pitches and syllables are isolated and then sustained to form colorful vertical chords at the beginning and end of the short piece, while the middle section gives much more rhythmic definition to the declamation of the text. The second section is a *Kyrie* in which a tenor melody (presumably Gregorian in origin) is sung in relief against interesting choral acoustical affects (glissandi, sighing, whispering, shouting) in the other parts. The short piece, readily accessible to any chorus, provides a powerful contemporary musical gloss on a melody which echoes from medieval antiquity. The third piece is a setting of another Quasimodo text, "Amen per la domenica in albis" ("Amen for the Sunday after Easter"). It is stylistically very similar to the first Quasimodo setting, which could be performed by five

skilled soloists. The fourth piece is a fascinating setting of the *Gloria* for two choruses. The first choir operates in shimmering chord clusters, which are punctuated in the second choir by quotations from the Buxtehude *Missa Bevis*. The final cadence is a breathtaking *tour de force*, resolving the disparate styles of the two choirs: as the first chorus builds to a sixteen-part chord cluster which resolves in a glissando to a double-octave E-natural, the second choir arrives at the final Buxtehude cadence in C-major, with a prominent third. The fifth piece is a setting of a text by Dag Hammarskjöld, "O God, thou art my God," which contrasts a very melismatic soprano solo line with choral homophonic recitative.

Lars Edlund's *Gloria* is a difficult piece which utilizes a great many of the techniques which Pooler and Pierce describe in their *Handbook*: a long and elaborate tenor solo incorporating quarter-tone inflections, punctuated by tonally inflected choral interjections; choral glissandi; choral passages with quarter-tone intonations; spoken canons; and eventually sixteen-part divisi passages of great complexity. The piece is a challenge to the eye, and would appear to hold great rewards for an ambitious conductor with skilled singers.

"sSs", by Emmett G. Yoshioka on his own text is dedicated to Dr. Charles Hirt and the University of Southern California Chamber Singers. It is a clever piece, in which the rather inconsequential text ("silly sibilants scorn simplicity strangely signifying stupidity . . .") provides a vehicle to exploit the effects suggested by the title of the piece — the variety of choral sibilants.

Pooler is essentially announcing an *ars nova* period for choral artists. Both he and the composers whose works are published for us under his supervision at Walton demand our attention. It would be a sad commentary on our careers as conductors and musicians if, at our retirement celebrations, no mention could be made of the fact that we lived in the twentieth century and participated in its music. Let us be known not only as the preservers of a precious tradition, but also as the purveyors of a new one.

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# CALENDAR

J U L Y						
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

A U G U S T						
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15		

DEADLINE FOR THIS CALENDAR WAS JUNE 10

**6 July**  
John Rose, Aurora, OH (for city's 175th anniversary)  
Richard Unfried, Cathedral of St John the Evangelist, Spokane, WA 2 pm

**7 July**  
Michael Wood, Cultural Center, New York City 3 pm  
Alec Wyton, music of American composers, Cathedral of St John the Divine, New York City 4:30 pm  
Richard Barrows, Shrine of the Immaculate Conception, Washington, DC 7 pm  
G Dene Barnard, US Air Force Academy, CO 8 pm  
20th Summer Academy for Organists, Haarlem, Holland (thru Jul 27)

**8 July**  
Corliss R Arnold, Michigan State U, East Lansing, MI 1 pm  
Gerd Zacher, Northwestern U, Evanston, IL 8:15 pm  
John Weaver, workshop, MO-Ranch, TX (thru Jul 13)

**9 July**  
Sounds of the Seventies II, Trinity Church New York City 12:45 pm  
Jean Guillou, Riverside Church, New York City 7 pm

**10 July**  
Lorene Banta, Mem Music Hall, Methuen, MA 8:30 pm  
Pat Boos, St John's Episcopal, Washington, DC 12:10 pm  
Kenneth and Ellen Landis, Munich, Germany

**11 July**  
Marilyn Keiser, Trinity Church, New York City 12:45 pm  
Marilyn Anderson, carillon recital, Cathedral of St John the Evangelist, Spokane, WA 8 pm

**12 July**  
Gerre Hancock, Cathedral of St John the Evangelist, Spokane, WA 8 pm

**13 July**  
Gordon Zeller, Cathedral of St John the Evangelist, Spokane, WA 2 pm

**14 July**  
Mark Adams, Cultural Center, New York City 3 pm

Marilyn Keiser, works of Messiaen, Cathedral of St John the Divine, New York City 4:30 pm  
Virgil Fox, Revelation Lights, Wolf Trap Park, Vienna, VA  
Temple Buel Music Conference, Joan Lipincott, Denver, CO (thru Jul 20)  
Colorado State U Workshop, Gillian Weir, Ft Collins, CO (thru Jul 20)  
Timothy L Zimmerman, US Air Force Academy, CO 8 pm  
Hinson Mikell, Grace Cathedral, San Francisco, CA 5 pm  
Edith Ho, Avignon Festival, Grignan, France  
Ellen and Kenneth Landis, Erding, Germany

**15 July**  
Georgia Missions Baptist Workshop, Wilma Jensen, Atlanta, GA (thru Jul 19)  
Music in Worship Workshops, St Joseph's College, Rensselaer, IN (thru Jul 26)  
Carmel Bach Festival, Carmel, CA (thru Jul 28)

**16 July**  
Candace Anderson, South Congregational, New Britain, CT 7 pm  
Sounds of the Seventies III, Trinity Church, New York City 12:45 pm  
Robert MacDonald, Riverside Church, New York City 7 pm  
Byron L Blackmore, Christ United Methodist, Rochester, MN 12:20 pm  
Kenneth and Ellen Landis, Marburg, Germany

**17 July**  
Carrol Hassman, Mem Music Hall, Methuen, MA 8:30 pm  
Thomas Schmutzler, ragtime piano, Immanuel Congregational, Hartford, CT 7 pm  
Rollin Smith, all-Vierne, Frick Collection, New York City 5:15 pm  
Robert Moncrief, St John's Episcopal, Washington, DC 12:10 pm

**18 July**  
Richard Bouchett, Trinity Church, New York City 12:45 pm  
Frank Law, carillon recital, Cathedral of St John the Evangelist, Spokane, WA 8 pm

**19 July**  
Rollin Smith, Frick Collection, New York City 5:15 pm  
Fred Tulan, U of California, Berkeley, CA 8:30 pm

**20 July**  
David Bond, Cathedral of St John the Evangelist, Spokane, WA 2 pm

**21 July**  
Dorothy Bush, Cultural Center, New York City 3 pm  
Quentin and Mary Murrell Faulkner, music of Germany before Bach; Cathedral of St John the Divine, New York City 4:30 pm  
Lee Dettra, First Methodist, Moorestown, NJ 8 pm  
Montreat Music Conference, Joan Lipincott, Montreat, NC (thru Jul 27)  
Jerry E Lee, St Andrew's Episcopal, Amarillo, TX 2:30 pm  
Ellen and Kenneth Landis, Mulhouse, France

**23 July**  
John Riddle Jr, South Congregational, New Britain, CT 7 pm  
Sounds of the Seventies IV, Trinity Church, New York City 12:45 pm  
Frederick Swann, Riverside Church, New York City 7 pm

**24 July**  
Jean Radice, Mem Music Hall, Methuen, MA 8:30 pm  
Barbara Pearson, soprano; Kenneth Holton, baritone; Immanuel Congregational, Hartford, CT 7 pm  
Fred Scott, St John's Episcopal, Washington, DC 12:10 pm

**25 July**  
Charles N Henderson, Trinity Church, New York City 12:45 pm  
Association of Disciples Musicians Conference, Frederick Swann, Lynchburg, VA (thru Jul 27)  
Leen t'Hart, carillon recital, Cathedral of St John the Evangelist, Spokane, WA 8 pm

**26 July**  
Gloria by Poulenc, David Hewlett Singers, Trinity Church, Martha's Vineyard, MA 4 pm

**27 July**  
Larry King, Cathedral of St John the Evangelist, Spokane, WA 2 pm  
Festival of Flanders, Bruges, Belgium (thru Aug 10)

**28 July**  
George Wilson, Cultural Center, New York City 3 pm  
Dwight Oarr, French romantic music; Cathedral of St John the Divine, New York City 4:30 pm  
Ron McCarty, Holy Cross-Immaculata, Cincinnati, OH 7:30 pm  
Dexter Bailey, US Air Force Academy, CO 8 pm

**29 July**  
The Evergreen Conference, Evergreen, CO (thru Aug 17)

**30 July**  
Sounds of the Seventies V, Trinity Church, New York City 12:45 pm  
John Fenstermaker, Riverside Church, New York City 7 pm  
Marlan Scott, First Baptist, Huntington, WV 8 pm

**31 July**  
John Tuttle, Mem Music Hall, Methuen, MA 8:30 pm  
William Crosbie, St John's Episcopal, Washington, DC 12:10 pm

**1 August**  
Will Carter, Trinity Church, New York City, 12:45 pm  
Hudson Ladd, carillon recital, Cathedral of St John the Evangelist, Spokane, WA 8 pm

**2 August**  
Quattro Pezzi Sacri by Verdi; Aspen Festival Chorus and Chamber Symphony, Fiara Contino, dir; Aspen, CO

**3 August**  
William Teague, Cathedral of St John the Evangelist, Spokane, WA 2 pm

**4 August**  
Mark Adams, Cultural Center, New York City 3 pm  
Ann Labounsky, classic and contemporary French music; Cathedral of St John the Divine, New York City 4:30 pm  
Timothy L Zimmerman, Cathedral, Vasteras, Sweden

**5 August**  
Anton Heiller, masterclasses, Washington U, St Louis, MO (thru Aug 30)  
Incorporated Association of Organists 1974 Congress, Newcastle upon Tyne, England (thru Aug 10)

**6 August**  
Frances Walker, piano, Trinity Church, New York City 12:45 pm  
Frederick Swann, Riverside Church, New York City 7 pm  
Marcia Perry, St John's Episcopal, Huntington, WV 8 pm

**7 August**  
Joanne Hiller, Mem Music Hall, Methuen, MA 8:30 pm  
Timothy L Zimmerman, Leklands Church, Leklands, Sweden

**8 August**  
Karl Mayer, St Thomas Church, New York City 12:10 pm  
Larry King, Trinity Church, New York City 12:45 pm  
James Lawson, carillon recital, Cathedral of St John the Evangelist, Spokane, WA 8 pm  
Clyde Holloway, St Michael's Cathedral, Barbados, West Indies

**10 August**  
J S Darling, Cathedral of St John the Evangelist, Spokane, WA 2 pm  
Timothy L Zimmerman, Parish Church, Borlänge, Sweden

**11 August**  
John W Heizer, Shrine of the Immaculate Conception, Washington, DC 8 pm  
Wilma Jensen, Country Club Christian Church, Kansas City, MO  
St John Passion by Bach; Aspen Festival Chorale, Helmut Rilling, dir; Aspen, CO

**12 August**  
Donna Brunsmas, St Thomas Church, New York City 12:10 pm

**13 August**  
Elaine Russell, soprano; Bruce Fifer, baritone; Trinity Church, New York City 12:45 pm  
Harriet Tucker, Beverly Hills United Methodist, Huntington, WV 8 pm  
Ellen and Kenneth Landis, St Martin-in-the-Fields, London, England

**14 August**  
Max Miller, Mem Music Hall, Methuen, MA 8:30 pm  
Anton Heiller, St Joseph's Oratory, Montreal, Canada.  
Timothy L Zimmerman, Cathedral, Uppsala, Sweden

**15 August**  
John Rose, Trinity Church, New York City 12:45 pm  
Canticum Sacrum of Stravinsky; Aspen Festival Chorale, Aspen, CO  
Margo Halsted, carillon recital, Cathedral of St John the Evangelist, Spokane, WA 8 pm

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Ludwig Altman — Palace of the Legion of Honor, San Francisco, CA Apr 28: Glory to the Father and the Son, Titelouze; Basse de trompette, Guilain; Fugue for the Reed Stops, Couperin; Noel, Daquin; Cypres, Saint-Saëns; Toccata (Sym V), Widor; Prayer of Christ, Messiaen; Pièce Héroïque, Franck.

Robert Anderson — First Presbyterian, Caldwell, NJ Apr 28: Improvisation on Victimae Paschali, Tournemire; Veni Creator verses, de Grigny; Les oiseaux et les sources, Messiaen; Siegesfeier, op 145/7, Reger; Choral in B minor, Franck; Trio in G BWV 1027A, Fantasia and Fugue in G minor BWV 542, Bach.

Rhonda Basinger — student of Anita Werling, Western Illinois U, Macomb, IL May 1: 3 pieces from Mass for Convents, Couperin; Prelude, Fugue and Variation, Franck; Prelude and Fugue in G BWV 541, Trio Sonata I BWV 525, Bach; Les mages, Dieu parmi nous, Messiaen.

Bruce Bengtson — student of Robert Anderson, Southern Methodist U, Dallas, TX Apr 25: 3 Kyrie settings BWV 669-671 (Klavierübung III), Bach; Prelude, Adagio and Chorale on Veni Creator, Duruffé.

Malcolm Benson — St Paul's United Methodist, San Bernardino, CA Apr 28: Rigaudon, Campra; Fugue, Basse de trompette, Tierce en taille, Dialogue, Marchand; Fantasia and Fugue in G minor BWV 542, Bach; Partita on Lobe den Herren, Ahrens; Choral in B minor, Franck; Prelude on Were you there?, Sowerby; Epilogue for Pedal Solo (Hommage a Frescobaldi), Langlais.

Linda Bliven — student of Anita Werling, Western Illinois U, Macomb, IL May 8: Triptych of Fugues, Near; Le banquet celeste, Messiaen; Fantasia in G BWV 572, Bach.

John Brock — U of Tennessee, Knoxville May 5: Canzona duodecimi toni, G Gabrieli-King; Concerto for Organ and Brass, Lockwood; Chamber Concerto, Schmidt; Music for Organ and Brass, Young; Partita for Organ and Brass, Presser. Assisted by UTK Faculty Brass Quintet, W M Richardson, conductor.

Frank C Brownstead — Cathedral of St Paul, Los Angeles, CA May 10: Prelude and Fugue in A minor, Buxtehude; Deck thyself my soul BWV 654, Bach; Gigue Fugue in C, Buxtehude; Choral in A minor, Franck.

Frederick Burgomaster — Cathedral of St Paul, Buffalo, NY May 17: Passacaglia, Buxtehude; Solemn Melody, Davies; Ricercare cromatico post il Credo (Fiort musicali), Frescobaldi; Pastorale, Milhaud; Variations on Veni Creator, Duruffé.

Mary Ellen Burgomaster — Cathedral of St Paul, Buffalo, NY May 24: Christus der uns selig macht, Erstanden ist der heilige Christ, Bach; 4 Musical Clocks, Haydn; Jubilate Domine, Buxtehude; Psalm Prelude II, Howells; Te Deum, Langlais.

Paul Callaway — Cathedral of St John the Evangelist, Spokane, WA May 10: Prelude in E-flat BWV 552, Sonata III BWV 527, Bach; Fantasy KV 608, Mozart; Sonatas K 287, 288, 328, 255, 254, Scarlatti; Arioso, Sowerby; Apparition de l'Eglise eternelle, Messiaen; Final in B-flat, Franck.

Roy H Carey — Church of the Holy Faith, Santa Fe, NM May 26: Prelude and Fugue in D, Bach; Variations on Mein junges Leben, Sweelinck; Gelobt sei Gott, Auf auf mein Herz, Wir wollen alle fröhlich sein, Komm Gott Schöpfer, Pepping; Fugue in A-flat minor, Brahms; Allegro vivace (Sym V), Widor.

Ruth Evelyn Clark — East Tennessee State U May 5: O Mensch beweine, Jesu meine Freude, Prelude and Fugue in A minor, Prelude and Fugue in B-flat, Prelude and Fugue in D minor, Variations My Savior hangs on the cross, Bach; Adagio (Sym V), Widor; Processional, Martin; Litanies, Alain.

Alan G Cook — United Methodist Church, Wooster, OH Apr 28: Prelude, Fugue and Ciacona in C, Buxtehude; Prière, Franck; Partita on O Gott du frommer Gott BWV 767, Bach; Requiscat in pace, Sowerby; Prelude, Adagio and Variations on Veni Creator, Duruffé.

Wallace M Coursen Jr — Christ Episcopal, Bloomfield, NJ May 26: Fantasy in G,

Schmücke dich, Bach; Prelude on Tallis Canon, Noble; Prelude on Schönster Herr Jesu, Schroder; 2 Short Pieces, Wesley; 3 pieces for Musical Clocks, Haydn; Chant de paix, Nazard, Langlais; Concerto V in F, Handel.

James C Cripps — Jacksonville U, FL May 3: Prelude in B minor, Trio Sonata I, II, Prelude in E-flat, Bach; Offertoire (Pentecost Mass), Dieu parmi nous, Messiaen; Introduction and Passacaglia (Sonata VIII), Rheinberger; Introduction and Fugue on 94th Psalm, Reubke.

James A Dale — U S Naval Academy, Annapolis, MD May 26: The Modal Trumpet, Karam; Variations on Wondrous Love, Barber; Prelude and Fugue in C minor BWV 549, Bach; Prelude on O God our Lord, Peeters; Mars et resurrection, Langlais; Carillon, Sowerby; Magnificat I, Dupré; Suite Gothique, Boëllmann.

George Damp — Carleton College, Northfield, MN May 19: (all-Bach) Prelude in D BWV 532; Canzona in D minor BWV 588; Toccata, Adagio and Fugue in C BWV 564; O Mensch beweine BWV 622, Prelude and Fugue in E-flat BWV 552.

Robert Delcamp — Buena Vista College, Storm Lake, IA May 9: Concerto in A minor BWV 593, Vivaldi-Bach; Rondo for the Flute Stop, Rinck; Fantasy and Fugue on Ad nos, Liszt; When the morning stars sang together, Pinkham; Suite Bretonne, Berceuse, Prelude and Fugue in G, Dupré.

Marie-Madeleine Duruffé — Shrine of the Immaculate Conception, Washington, DC May 24: Prelude and Fugue in D BWV 532, Bach; Tierce en taille (Convents), Couperin; Basse de Trompette et dessus de Cornet, Clérambault; Noél in G, Daquin; Prelude and Fugue on ALAIN, Duruffé; Naiades, Vierne; Variations on a Noel, Dupré; Fantasy and Fugue on Ad nos, Liszt.

Harold Fabrikant — St John's Cathedral, Milwaukee, WI May 12: Sonata IV in E minor BWV 528, Komm heiliger Geist BWV 652, 651, Bach; Prelude and Fugue in E minor, Bruhns; Suite du second ton, Guilain; Triptyque, Langlais; Andantino, Improptu, Vierne; Prelude and Fugue in G minor, Dupré.

Mary Murrell Faulkner, Quentin Faulkner — United Methodist, Hempstead, NY Apr 24: Veni Creator verses, de Grigny; A Verse (2 players), Carlton; A Fancy (2 players), Tomkins; Toccata, Adagio and Fugue in C BWV 564, Bach; Alleluyas, Preston; Concerto in A minor (2 organs), Soler; Passacaille in B minor, Couperin; Toccata and Fugue opus 59, Reger.

Mary Fenwick — Calvary Presbyterian, Riverton, NJ May 5: Choral in A minor, Franck; Benedictus (Convent Mass), Couperin; Sleeper wake BWV 645, Prelude and Fugue in D BWV 532, Bach.

Ray Ferguson — Lutheran Church of the Epiphany, Detroit, MI May 5: Carillon, Vierne; Prayer of Christ Ascending, Messiaen; Grand Choir Dialogue, Gigout; Incantation for a Holy Day, Langlais; Carillon-Sortie, Mulet; Holy Gad we praise Thy name, Peeters; O sacred head now wounded, Bach; Now sing we now rejoice, Karg-Elert; Prelude, Adagio and Variations on Veni Creator, Duruffé.

Marshall Foster — First Presbyterian, Wilmington, NC May 26: Fugue in G minor BWV 578, Prelude and Fugue in C minor, Der Tag der ist so Freudenreich BWV 605, Wer nur den lieben Gott BWV 642, Sonata IV in E minor BWV 528, Bach; Sonata II, Mendelssohn; Toccata (Sym II), Widor.

Thomas Foster — Calvary Church, Williamsville, NY Jun 14: Fanfare, Cook; Partita on Lobe den Herren, Ahrens; Prelude and Fugue in A minor BWV 543, Bach; Fantasy KV 594, Mozart; Scherzo-Fantasia, McKinley; Andante sostenuto (Sym Gothique), Widor; Toccata in D minor opus 59/5, Reger.

Marsha Foxgrover — Rockford College, IL Apr 28: Variations on Mein junges Leben, Sweelinck; Prelude and Fugue in D, Praise to the Lord, If thou but suffer God to guide thee, Bach; Choral and Fugue opus 57, Dupré; Scherzo-Cantabile (Sym II), Vierne; Deux danses a Agni Yavishita, Litanies, Alain.

Gretchen Franz — St Thomas Church, New York, NY June 30: Sonata I, Hindemith; Concerto in B minor, Walther; V and VII from Les Corps glorieux, Messiaen; Christ our Lord to Jordan came BWV 684, Jesus Christ our Savior BWV 688, Kyrie God the Holy Ghost BWV 671, Fantasy and Fugue in G minor, Bach.

Roberta Gary — College-Conservatory of Music, U of Cincinnati, OH May 6: Messe de la Pentecote, Messiaen; Paritta on Sei gegrüßet BWV 768, Bach; Fantasy and Fugue in D minor opus 135B, Reger.

Rodney A Giles — First Baptist Church, Kansas City, MO May 5: Toccata in F, Muffat; Jesus lead Thou on, Karg-Elert; Fantasia and Fugue in G minor BWV 542, Bach; Fanfare, Whitlock; Song of Peace, Langlais; Gavotta, Martini; Carillon de Westminster, Vierne.

Jon Gillock — Davidson College Presbyterian, Davidson, NC May 14: Meditations on the Mystery of the Holy Trinity (complete), Messiaen.

Antone Godding — Oklahoma City U, OK Apr 12: Stations of the Cross (complete), Dupré. Assisted by Dulaney Barrett, reader.

James S Godowns — Trinity Episcopal, Columbia, SC May 13: Komm heiliger Geist BWV 651, Schmücke dich BWV 654, Bach; Prelude and Fugue in F-sharp minor, Buxtehude; Fantasy in A, Franck; Deuxieme fantasia, Alain; Improvisation on Victimae Paschali, Tournemire.

H Edwin Godshall Jr — Lansdale United Methodist, Lansdale, PA May 12: Concerto in A minor, Vivaldi-Bach; Suite V for Keyboard, Handel; Offertory (Parish Mass), Couperin; Prelude on Toplady, Bristol; Lamento, Dupré; 2 settings Ein feste Burg, Reger and Langlais; Allegro vivace, Adagio and Toccata (Sym V), Widor.

Calvin Hampton — Calvary Episcopal, New York, NY Apr 7, 14, 21: Prelude and Fugue in B, Dupre; Arabesque, Choral, Bercause, Funeral March, Vierne; Variations on Old 100th, Hampton; Toccata (Suite opus 5), Duruflé.

David L Hayes — First Christian Church, Amarillo, TX Jul 14: Toccata in D minor, Froberger; Prelude and Fugue in G BWV 541, Fugue a la Gigue, Bach; Choral in A minor, Franck; Scherzo, Gigout; Le jardin suspendu, Alain; Carillon, Sowerby.

Richard Heschke — Texas Lutheran College, Seguin Apr 28: Prelude in C, Leiding; Sonata on the First Tone, Lidon; Fantasy and Fugue in G minor BWV 542, Bach; Fantasy KV 608, Mozart; Scherzetto, Vierne; Dieu parmi nous, Messiaen.

Richard L Hoover — Cathedral of St Paul, Los Angeles, CA May 17: Argo, Ron Sindelar; Arioso, Sowerby; Prelude and Fugue in D minor, Mendelssohn.

Constance Marie Jaeger — student of Walter Eichinger, U of Washington, Seattle May 14: Fugue a 5, Basse de trompette ou de cromorne, Récit de tierce en taille, de Grigny; Fantasia and Fugue in G minor BWV 542, Bach; Choral in E, Franck; Sonata I, Schroeder; Variations on Veni Creator, Duruflé.

Lee Jessup — First United Methodist, Los Angeles, CA Apr 28: Fantaisie in A, Franck; Tumult in the Praetorium, Maleingreau; In paradisum, Lesur; Carillon, Dupré; The Way to Emmaus, Weinberger; Toccata and Fugue opus 59/5 and 6, Reger. Assisted by soprano Helen Bowman.

Warren R Johnson — Village Congregational Church, Whitinsville, MA May 5: Toccata, Adagio and Fugue in C BWV 564, Von Gott will ich nicht lassen BWV 658, Wachtet auf BWV 645, Bach; Concerto in F opus 4/4, Handel; Prelude, Fugue and Variation, Franck; Passacaglia, Near; Final (Sym IV), Vierne.

George L Jones Jr — St Paul's Cathedral, Syracuse, NY Apr 30: Toccata and Fugue in F, Buxtehude; Was Gott tut (Partita), Pachelbel; Canon in B minor, Schumann; Pastorale, Roger-Ducasse.

Christopher Kane — Old South Church, Boston, MA May 26: Toccata and Fugue in F, Buxtehude; Wake awake, Like the golden sun, O Christ Thou Lamb of God, God the Father be our stay, Manz; Toccata and Fugue (Dorian), Bach; Cortège et Litanie, Dupré; Pastorale, Milhaud; O world I now must leave thee (2 settings), Deck thyself

my soul, My heart is filled with longing, Brahms; Outburst of Joy, Messiaen.

Darlene Kaysen — Cathedral of St Paul, Los Angeles, CA May 31: Toccata in D minor 59/5, Melodia opus 59/11, Fantasy on Hallelujah Gott zu loben opus 52/3, Reger.

Marilyn Keiser — St John's Episcopal, Salem, VA May 21: Fanfare, Cook; Prelude for Organ and Tape, Stewart; Allein Gott in der Höh, Jesus Christus unser Heiland, Kyrie Gott heiliger Geist (Clavierübung III), Bach; Alleluys, Preston; That Easter Day, Powell; This Joyful Eastertide, Wyton; Subtilité des Corps Glorieux, Jole et Clarté, Messiaen; Adagio, Final (Sym III), Vierne.

Raymond Keldermans — Cathedral of St John the Evangelist, Spokane, WA Jun 1: Canzona, A Gabrieli; Prelude, Fugue and Ciaccona, Buxtehude; Air, Tartini; Andante (Sonata IV), Prelude and Fugue in D, Bach; Noel II, Daquin; Pastorale (Sym II), Widor; Prelude and Fugue on BACH, Liszt; Sehr langsam (Sonata II), Hindemith; 2 Biblical Scenes, Suite for Organ, Keldermans.

Hal Wade Kirk — Christ Evangelical, Louisville, KY May 19: Choral in A minor, Franck; Von Gott will ich nicht lassen, Fantasy and Fugue in G minor, Bach; Prelude on an American Hymn, Hustad; Apparition de l'Eglise éternelle, Messiaen; Pièce Héroïque, Franck.

E Robert Kursinski — Cathedral of St Paul, Los Angeles, CA May 3: Trumpet Tune in C, Purcell; Fantasia in G BWV 572, Bach; Rondeau-Les fifers, Dandrieu; Legend of the Mountain, Karg-Elert; Les Bergers, Messiaen; Toccata on Deo Gratias, R K Biggs.

Dodd Lambertson — Central Lutheran, Minneapolis, MN May 19: Echo Fantasy, Sweelinck; Selections from Convent Mass, Couperin; Passacaglia and Fugue in C minor BWV 582, Bach; Pièce Héroïque, Franck; Variations on a Shape-Note Hymn, Barber; Final (Sym I), Vierne.

Stephen Long — Trinity Lutheran, Worcester, MA May 15: Toccata opus 59, Reger; Morning Song, Pinkham; Fantasia in G, Fantasia and Fugue in G minor, Bach; Rhythmedre, Vaughan Williams; Flute Tune, Arne; Toot Suite, PDQ Bach; Sonata II, Mendelssohn.

Robert MacDonald — Central Congregational, Providence, RI May 6: Fanfare, Jackson; A Maggot, Arne; Introduction and Allegro, Wills; Grande Pièce Symphonique, Franck; Komm heiliger Geist, Bach; Partita on Wer nur den lieben Gott, Fiebig; Fugue and Prelude, Brown; Passacaglia, Near; Prelude for Organ and Tape, Stewart; Improvisation on In dulci jubilo, Karg-Elert.

Kenneth Mansfield — Lafayette-Orinda Presbyterian, Lafayette, CA May 19: Echo Fantasia, Sweelinck; 2 Solos from Concertos, Arne; Prelude and Fugue in D minor, Mendelssohn; Five Voluntaries for Manuals, Pinkham; Passacaglia and Fugue in C minor, Bach; 3 Song Settings for Organ, Mansfield; Laudation, Della Joia.

H Winthrop Martin — St Paul's Cathedral, Syracuse, NY May 7: Introduction and Trumpet Tune, Boyce; Arrival of the Queen of Sheba (Solomon), Handel; 3 Quiet Intrusions opus 85, Joseph J McGrath; Sonata I, Mendelssohn.

Judson Maynard — Forrest Heights United Methodist, Lubbock, TX May 12: Toccata in F BWV 540, Fantasia and Fugue in G minor BWV 542, Bach; Andante KV 616, Mozart; Prayer, Franck; Gloria (Mass for Convents), Couperin; Thou art Peter, Mulet.

Hinson Mikell — St Thomas Church, New York, NY May 19: Premier Couplet, Fugue, Dialogue sur la Trompette (Parish Mass), Couperin; Von Gott will ich nicht lassen BWV 658, Prelude and Fugue in D BWV 532, Bach; 3 Chorale Preludes, Sessions; Cortège et Litanie, Dupré; Le banquet celeste, Sortie (Pentecost Mass), Messiaen; Scherzo (Sym II), Final (Sym I), Vierne.

Carlene Neihart — Sonata on the 1st tone, Lidon; What God does is well done, Pachelbel; Jesu joy of man's desiring, Toccata and Fugue in D minor, Bach; Fantasy on Nursery Tunes, Elmore; Cantabile, Clokey; Water Nymphs, Vierne; 94th Psalm, Reubke.

Frank K Owen — Cathedral of St Paul, Los Angeles, CA May 24: Grand jeu, du Mage; Pastorale (Sym II), Widor; Prelude on The White Rock, Vaughan Williams; Pavane, Young; Cantata di chiesa, Karg-Elert.

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Larry Palmer - North Texas State U,  
Denton Apr 26; lecture-recital, all-Distler:  
Sonatina, Adagio (30 Spielstücker opus 18/  
1); Orgelsonate opus 18/2; Partita on Nun  
komm der Heiden Heiland opus 8/1.

Donald Pearson - First United Methodist,  
Duluth, MN Apr 25; Prelude and Fugue in  
B, Dupré; Naiades, Vierne; Pastorale, Roger-  
Ducasse; Deux danses a Agni Yavishita,  
Litanies, Alain; Prelude and Fugue on ALAIN,  
Durufle; La vierge et l'enfant, Messiaen;  
Theme and Variations (Hommage a Fresco-  
baldi), Final (Sym I), Langlais.

Paul Rathje - University Lutheran Chapel,  
Los Angeles, CA May 10; Sonata III, Men-  
delsohn; Sonata II, Hindemith; 3 settings  
Savior of the nations come, Passacaglia,  
Bach; 2 settings My heart is filled with  
longing, Brahms.

Douglas Reed - First United Methodist,  
Syracuse, NY Apr 28; Prelude and Fugue  
in G minor, Buxtehude; Poelsche Dans,  
Sweelinck; Von Gott will ich nicht lassen  
BWV 658, Komm heiliger Geist BWV 651,  
Bach; Pneuma, Albright; Berceuse, Dupré;  
Fantasy and Fugue in D minor opus 135B,  
Reger.

Theodore W Ripper - First United Metho-  
dist, Decatur, IL May 19; Voluntary in F,  
Stanley; Suite on the Second Tone, Cléram-  
bault; Chromatic Fantasy, Sweelinck; Gagli-  
arda Quarta a 5 alla Spagnola, Trabaci;  
Sonata on the 1st Tone, Lidon; Toccata and  
Fugue in E minor, Eberlin; 7 Verses in the  
3rd Mode on the Magnificat, Kerll; Toc-  
cata and Fugue in D minor BWV 565, Bach.

J Marcus Ritchie - First English Lutheran,  
New Orleans, LA Apr 28; A mighty fortress  
is our God, Buxtehude; Master Tallis' Testa-  
ment, Howells; 2 Short Pieces, Whitlock;  
Concerto in A minor, Vivaldi-Bach; Choral in  
A minor, Franck; In Memoriam, Roberts;  
Deuxieme Fantaisie, Choral Dorein, Alain;  
Prelude and Fugue on ALAIN, Durufle.

Jeanne Rizzo - Park Temple United  
Methodist, Fort Lauderdale, FL Apr 28; Toc-  
cata, Villancico y Fuga, Ginastera; Suite du  
deuxieme ton, Clérambault; 3 Pieces for  
Flute Clock, Haydn; Sonata VI, Bach; Pater  
Noster, Pasticcio, Langlais; Prelude and  
Fugue in G minor, Dupré.

John Rose - Central Christian, Warren,  
OH Apr 30; Fanfare, Cook; Contabile,  
Franck; Toccata and Fugue in D minor BWV  
565, Bach; Little Carols of the Saints, Wil-  
liamson; Symphony III, Vierne.

Howard Ross - graduate recital, student  
of Robert Anderson, Southern Methodist U,  
Dallas, TX Apr 23; Prelude and Fugue in E  
minor, Buxtehude; Contrapunctus XVI from  
BWV 1080, Ricercare a 6 voci from BWV  
1079, Bach; Pastorale, Roger-Ducasse; Toc-  
cata, Badings; Variations on a Recitative,  
Schönberg.

Edward Schaeffer - student of Robert  
Anderson at Southern Methodist U, Calvary  
United Methodist, Paris, TX May 5; Con-  
certo in D minor, Vivaldi-Bach; All glory be  
to God on high BWV 662, Bach; Introduc-  
tion and Passacaglia in f minor, Reger; All  
my heart this night rejoices, If thou but  
suffer God to guide thee, A mighty fortress,  
Walcha; Postlude for Compline, Alain;  
Choral in E, Franck.

Stephen G Schaeffer - Broad St United  
Methodist, Clinton, SC May 24; Fantasy KV  
608, Mozart; Récit de tierce en taille, de  
Grigny; Passacaglia in C minor BWV 582,  
Bach; Dialogue for the Mixtures, Langlais;  
Scherzo (Sym II), Vierne; Transports de  
joie, Messiaen.

William Self - Grace Congregational,  
Rutland, VT May 6; Offertoire, Dandrieu;  
Tierce en taille, Couperin; Noel X, Daquin;  
Toccata and Fugue in D minor, Bach; Choral  
in E, Franck; Magnificat, Langlais; Reverie,  
Bonnet; Carillon de Westminster, Vierne.

Don L Simmons - Duke Mem United  
Methodist, Durham, NC Apr 28; Prelude in  
E minor, Bruhns; Concerto in D minor BWV  
596, Kyrie-Christe-Kyrie BWV 672-674, Fan-  
tasy and Fugue in G minor BWV 542, Bach;  
Sonata II, Hindemith; Alleluias sereins,  
Transports de joie, Messiaen.

David Lennox Smith - U of California,  
Santa Barbara Apr 27; all-Bach; Toccata;  
Adagio and Fugue in C BWV 564; Partita  
on Sei gegrüßet BWV 768; Canonic Vari-  
ations on Vom Himmel hoch BWV 769; Allein  
Gott in der Höh BWV 662; Prelude and  
Fugue in E minor BWV 548.

Bruce B Stevens - Baylake United Metho-  
dist, Virginia Beach, VA May 10; Prelude  
and Fugue in B minor, 6 Schübler Chorales,  
Bach; Sonata III, Hindemith; Second Fan-  
tasy, Alain; Et resurrexit, Leighton.

Mary Ellen Sutton - Independence Blvd  
Christian Church, Kansas City, MO May 20;  
Offertoire (Parish Mass), Couperin; O Lamm  
Gottes unschuldig BWV 656, Prelude and  
Fugue in D BWV 532, Bach; Batalla I Im-  
perial, Cabanilles, Communion, Sortie (Pente-  
cost Mass), Messiaen; Choral in E, Franck.

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Thomas E Swan — First United Presbyterian, Muncie, IN May 10: Fantasia and Fugue in G minor, Bach; Canon in B, Schumann; Scherzo, Gigout; Winter Sonata 1 (Joy of a Young Hunchback), Lonnie Liggitt; Grande Pièce Symphonique, Franck.

John W Vandertuin — Cathedral of St John the Evangelist, Spokane, WA May 11: Water Music Suite, Handel; Pastorale, Vierne; Fantaisie in E-flat, Saint-Saëns; Variations on Mein junges Leben, Sweelinck; Lord Jesus Christ be present now, Bach; Final, Franck.

Barry Waterlow — Cathedral of St John the Evangelist, Spokane, WA May 18: Cor-tege Academique, MacMillan; Prelude, Fugue and Chaconne, Buxtehude; Dorian Toccata and Fugue, Bach; Arabesque, Carillon, Vierne; Sonata de primo tono, Lidon; Variations on America, Ives; Scherzo, Bossi; Master Tallis' Testament, Howells; The Modal Trumpet, Karam.

Harry Arthur Wells — Cathedral of St John the Evangelist, Spokane, WA May 25: Toccata in C, Partita on Herzlich tut mich verlangen, Pachelbel; Prelude and Fugue in D BWV 532, Bach; Sonata II, Hindemith; Choral in E, Franck.

Anita Eggert Werling — Westminster United Presbyterian, Keokuk, IA May 5:

Variations on Mein junges Leben, Sweelinck; Prelude and Fugue in G minor, Buxtehude; Wacht auf BWV 645, Meine Seele erhebt den Herren BWV 648, Ach bleib bei uns 649, Prelude and Fugue in A minor BWV 543; Sonata in A, Mendelssohn; Sonata I, Hindemith.

Grady and Gordon Wilson — First Congregational Church, Columbus, OH May 3: Fantasy, Chorale and Toccata on Veni Emmanuel, Arnold; 8 Pieces d'orgue, Dandrieu; Nun komm der Heiden Heiland BWV 661, 660, Komm heiliger Geist BWV 651, Bach; Voluntary for the Double Organ, Purcell; Dialogue Monastique (2 organs), Purvis; Maestoso in C-sharp minor (2 organs), Vierne; Fugue in C (Suite for Organ Duet), Wesley; Prelude and Fugue in A minor, Brahms; Scherzo opus 2, Duruflé; Improvisation on Victimae Paschali, Tournemire.

Deana Wilt — student of Anita Werling, Western Illinois U, Macomb, IL May 8: Prelude in D minor, Pachelbel; Nazard, Langlais; Fugue in C minor BWV 574, Bach; Benedictus, Regar.

Ronald Wyatt — St. George's Anglican Church, Paris, France May 15: Suite du second ton, Guilain; Drop drop slow tears, Persichetti; Prelude and Fugue in C minor BWV 549, Bach; Pastorale, Zipoli; Suite Medievale, Langlais.

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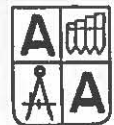
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HEINZ WUNDERLICH  
Feb. 20-Mar. 20

MICHAEL RADULESCU  
April



Robert Anderson



James Moeser



Robert Baker



Clyde Holloway



Frederick Swann



David Craighead



Wilma Jensen



William Teague

## Organ and Assisting Artist

GERRE & JUDY HANCOCK  
Organ Duo

WILMA JENSEN &  
K. DEAN WALKER  
Organ & Percussion

MARILYN MASON &  
PAUL DOKTOR  
Organ & Viola

FREDERICK SWANN  
AND  
JOHN STUART ANDERSON  
Organ & Actor

JOHN & MARIANNE WEAVER  
Organ & Flute



Ray Ferguson



Joan Lippincott



Ladd Thomas



Jerald Hamilton



Donald McDonald



John Weaver

## SPECIAL AVAILABILITIES

CATHARINE CROZIER  
Limited

DONALD McDONALD  
November Only

NITA AKIN  
Workshops only



Gerre Hancock



Marilyn Mason



William Whitehead