

# THE DIAPASON

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**Harold Gleason, 1892–1980**

Harold Gleason, noted American organist, teacher, and author, died June 27 in southern California after an illness of several months. He was 88.

Born in Jefferson, Ohio, April 26, 1892, Mr. Gleason moved to southern California at an early age, living there from 1900 to 1918. He graduated from Thropp Polytechnic Institute and studied engineering at the California Institute of Technology, while he continued his study of music. He then studied organ with Joseph Bonnet in Paris, as well as conducting with Albert Coates and Eugene Goossens, and composition and orchestration with Herbert Inch at the Eastman School. He also studied organ with Lynnwood Farnam in New York and he served as organist-choirmaster of the Fifth Avenue Presbyterian Church.

After holding positions as church organist in Pasadena and Riverside and directing the Boston Music School Settlement, Harold Gleason became head of the organ department at the Eastman School of Music and personal organist to George Eastman in 1919. He retained the latter position until 1932 but remained a member of the faculty at Rochester until 1955, serving as organ department head until 1953 and professor of musicology and music literature and director of graduate studies until 1955. He served as organist in several Rochester churches. Upon retirement, he and his wife moved to Winter Park, Florida, where they resided for several years before returning to Southern California.

Mr. Gleason received the M.Mus. degree in composition from the Eastman School in 1932. He subsequently began studies for the Ph.D. at the University of Heidelberg, but this work was interrupted by the Nazi occupation. In 1952, he was awarded an honorary doctorate in music from MacMurray College, Jacksonville, Illinois.

Dr. Gleason was equally noted as a performer, a teacher, and an organ designer. Earlier issues of *The Diapason* mentioned his premiere of Howard Hanson's *Concerto for Organ and Orchestra* in Rochester and New York City (1927), his playing of Eric De Lamar's *Concerto in E Minor for Organ and Orchestra* (1930), and his performances of Handel concerti with Goossens. He also played his own *Prelude on a Gregorian Theme* for organ and

orchestra with Hanson in 1932. He became known for lecture-recitals which dealt with specific areas of organ literature at a time when few others were doing similar work; in such a presentation for the Buffalo AGO chapter (Dec. 18, 1931), he covered works of Gabrieli, Palestrina, Frescobaldi, Bull, Byrd, Purcell, Titelouze, Couperin, Clérambault, Du Mage, Scheidt, Muffat, and Buxtehude. Among the many organs which he designed are the large Aeolian-Skinner instruments at the University of Rochester, the University of California at Los Angeles, and Rollins College.

Throughout his life, Harold Gleason was intensely interested in all aspects of the organ and its literature, and he frequently devoted himself to writing about them. For these pages, he wrote an article on George Eastman (April, 1932), a discussion and analysis of AGO test pieces (March, 1947), and a report of the St. Albans Festival (August, 1963). His best-known book was a *Method of Organ Playing* (1937; 6th ed., 1979), which was probably the first method based on historical materials to be widely adopted in this country. He was also the author of *Examples of Music Before 1400* (1942; 2nd ed., 1945), *Music Literature Outlines* (5 issues, 1949-55), and *Music in America*, an anthology (with W. T. Marrocco, 1964). Writings in his honor by others constituted the April 1972 issue of *The Diapason*, a tribute on his 80th birthday. He continued his research in official "retirement" and was working on several major projects at the time of his death.

A private memorial service for Dr. Gleason was held on June 30 in St. Ambrose Episcopal Church, Claremont, California. His son, the Rev. David Gleason, officiated at the service and at the graveside rites in Pasadena's Mountain View Cemetery. The survivors include his wife, Catharine Crozier Gleason, four sons, fifteen grandchildren, and four great-grandchildren.

The Harold Gleason Memorial Fellowship Fund has been established for research in the field of organ music. This fund will be administered by Pomona College in cooperation with an advisory committee. The initial project will be the completion and publication of Dr. Gleason's *History of Organ Music and Performance*. Contributions to the memorial fund may be sent to Pomona College, Department of Development, Claremont, California 91711.

## In This Issue

A review of the recent A.G.O. national convention in the Twin Cities of Minneapolis and St. Paul is featured this month. During such a busy and event-packed week, it would have been impossible for even a small army of reviewers to cover everything, but all major events plus a representative sampling of the workshops are included. We elected to write the review in two main parts, organ performance and church music, so the coverage is not necessarily chronological. When more than one of the reviewers covered events in the same category, the authorship is indicated by initials at the end of the passage in question. For those who attended the convention, we hope this will provide a reminder of a week well-spent; for those who did not, perhaps it will give some insight into what one thus missed.

Another article deals with various aspects of pedal technique, including some ideas which, as the author suggests, are "perhaps heretical." Controversial or not, such thoughts when thoroughly examined by the reader may lead one to reassess one's own technical habits, for the better.

In late June, the organ world lost one of its leaders when Harold Gleason died. To review and write on such a person's life work is a sobering experience, especially when he was also a personal friend. Tributes to this remarkable man will follow in a future issue.

— A. L.

## Letters to the Editor

### Women at AGO Convention

We are writing concerning the 1980 National Convention of the American Guild of Organists in the Twin Cities this June. Of 52 performers and lecturers participating in the program, only seven are women. Of these seven, three are from our profession, including our President who is appearing in that capacity. Thus, women organists are represented by one performer and one workshop leader. This is a great disservice to the many fine women musicians who are fully as qualified as the male participants. This ratio is barely even tokenism.

During the past decade, women in virtually all professions have made tremendous advances, thanks to affirmative action and an improved public awareness. These women have proved themselves more than equal to the positions they have won. Why then does our profession lag so far behind?

We urge your readers to make their views regarding future regional and national conventions known to National Headquarters.

Sincerely yours,

The Executive Board  
Boston Chapter, A.G.O.

*The chapter dean and thirty-three members signed the letter, which was unanimously endorsed at the annual meeting. In submitting the letter for publication, the writers have indicated that they wish to raise their points for future awareness, rather than as specific criticism of the recent convention. Elsewhere in this issue, the authors of the convention review also address this matter.*

### Applause in Church

May I be the first to applaud, in church, George Brandon's fine letter in the June issue, regarding that "heinous crime of excess"?

I had so carefully planned a dedicatory service of our new organ to end the "mini-recital" on a quiet note preceding the benediction, with Widor's "Andante Sostenuto" (*Symphonie Gothique*). The desired effect was attained at its close, but, when I could hardly free my hands from the keys, some zealous person bellowed "Bravo!" at their lung's fullest capacity, all the while feverishly clapping with the intensity and volume as though having won the state lottery jackpot! I should have been grateful perhaps, but I was furious with rage within. Very awkward bowing ensued thereafter.

Perhaps we should shout "Go get 'em, Jesu" after the recitation of the Lord's Prayer or at the Gospel acclamation!!

Regretfully, our church services more and more resemble the folksy coarseness as found at a stadium when a decisive home-run has occurred at a World Series finale. Who said "be still and know," the umpire?

I agree with Mr. Brandon's final opinion: if we applaud the good, then I shall grow hoarse with disapproval, as I boo the Worship Commission's inept directives and/or the Rector's laquacious sermons!

Respectfully,

Norman Selby  
Cincinnati, OH

P.S. Any thoughts about the down-home, phony, gushy "Exchanging of the Peace" at mid-Eucharist?

Your correspondent George Brandon raises the question of applause in church. I don't think applause is in itself inappropriate in a so-called 'sacred' building: ultimately God and people are 'sacred', not things. But I do think public behaviour needs to be decently controlled.

Applause after every item of an organ recital is, I think, a nuisance. I would indicate in the program that those who wish to express their appreciation by clapping are invited to do so at the end of the whole performance. (I wouldn't even have it at the end of the first part.) Where the performance is of an intensely devotional work, such as one of the Bach Passions, then I'd indicate that it was out of place to clap at all.

In worship itself I think it is rarely proper to applaud. With us, applause means 'Thank you' to a specific person (which disposes of the Psalmist's injunction to all the people to clap their hands; it meant something quite different to him); this direction towards a specific person makes it out of place in the liturgy. I can imagine its being perfectly proper on some very special occasion, like one where a new bishop was being welcomed at his Enthronement: but such occasions are very rare and should be kept so.

The basic point, I think, is this: if applause means 'I want to clap', it's a solecism. What you want has nothing much to do with it. If it's the response to some direction by a cheer-leading priest or minister, it's a bore. But if it simply means 'Thank you' to some person who has provided delight, then there is nothing in such a gesture to make it improper in a place of worship, and, decently controlled, I would encourage it.

Yours & c,

Erik Routley  
Princeton, NJ

## AUGUST, 1980

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## Announcements

The 22nd annual National Organ Playing Competition sponsored by the First Presbyterian Church of Fort Wayne has been announced for Mar. 14, 1981. All organists who have not reached their 35th birthday by that date are eligible to compete. Tapes for the preliminary judging must be submitted by Jan. 31 and must include a major work of the Baroque or pre-Baroque period, a work by a composer born between 1750 and 1900, and a work by a composer born during the 20th century. Up to eight finalists will be chosen for the competition. The winner will appear as one of six artists on the church's recital series and will receive a cash prize of \$500. A cash award of \$300 will be presented to the first runner-up, and the remaining finalists will receive travel subsidation up to \$100 each.

This competition was established in 1959 as an incentive for young organists interested in the recital field. The religious arts program of the church is under the direction of Lloyd Pinkerton, minister of music, Jack Ruhl, organist and theater manager, and John Tolley, drama director. Details of the competition and entry blanks may be received by writing National Organ Playing Competition, First Presbyterian Church, 300 W. Wayne St., Ft. Wayne, IN 46802.

The Presbyterian Association of Musicians elected the following officers for a two-year term at an annual meeting in June: Joseph Schreiber (Birmingham, AL), president; Robert Stigall (Charlotte, NC), president-elect; Rebecca Thompson (Austin, TX), secretary; Robert Shelton (Austin, TX), treasurer. New executive board members are Rosella Duerksen, Hal Hopson, Bess Hieronymus, G. Stanley Powell, John Weaver, and Herbert S. Archer Jr. The organization is concerned with developing the fullest and best use of music and the arts in the life and worship of individual congregations and has a membership of approximately 1,500 persons.

The Gruenstein Memorial Organ Contest for 1981 has been announced by the Chicago Club of Women Organists. It is open to young women anywhere in the country who have not reached their 30th birthday by May 1. The preliminary contest is by tape; the deadline for submitting tapes is April 6, 1981. The four entrants whose tapes receive the best scores will come to Chicago to play on May 23, when the winner will be chosen. An award of \$250 is given to the winner, while the second place receives \$100. For rules and applications, write Mrs. Walter Flandorf, 4885 North Paulina St., Chicago, IL 60640.

# The Minneapolis — St. Paul AGO National Convention

a Review by Marilou Kratzenstein  
and Bruce Gustafson

The 1,700 church musicians who converged on the Twin Cities from June 16 to 20 found a smoothly-run, reasonably-paced convention with music-making of great polish and finesse. The weather cooperated with the careful planning of Howard Don Small's committee to provide almost ideal conditions for the National Biennial Convention of the American Guild of Organists. In 5 days, conventioners heard 19 events and chose from an array of 40 workshops (82 hours worth!). The tone of the convention was American and practical, although one of the highlights was the presence of the St. Paul's Cathedral Choir from London who sang 4 services and a concert. All of the recitalists were American, and many of them are well-known from previous A.G.O. gatherings.

The most unique — and perhaps most significant — feature of this convention was the amount of music which was commissioned for the occasion. No fewer than 9 works fell into this category, 5 of them commissioned by the host chapter of the A.G.O. itself. The composers were all from the Americas, and some (Alberto Ginastera, Dominick Argento and Robert Ward among them) are prominent artists who have not generally written for the organ or the church in the past. Three of the works were for organs in combination with other instruments, three were for solo organ, two involved congregational singing, and one was for harpsichord and orchestra (see box, p. 15, for details). In addition, 27 anthems were commissioned by local churches for inclusion in regular Sunday services the day before the convention opened, and a chamber opera by Peter Maxwell Davies received its midwest premiere.

The pace of the convention was leisurely as these things go. Three of the mornings were given over to workshops, and two afternoons offered only one concert. Thursday evening was free of music altogether. Each day's schedule was different, beginning with Marathon Monday: 10:00 am to the wee hours of Tuesday — which began its own schedule at 8:15 am. If the pace was not rushed, the days were certainly long, as were several of the concerts. The musical events were well-varied: 7 organ recitals, 5 services, 3 choral concerts and 2 lectures (sermons), as well as a chamber opera and harpsichord-orchestra program. Four of these events made use of instrumental ensembles. There was no early music, and nothing popsy.

The workshops catered to a broad spectrum of interests for the general church musician. Organ performance and choral music were, understandably, the most prevalent topics (11 sessions each); more general church-related subjects accounted for another 6, while organizations presented information in 4 (American Guild of Organists, National Endowment for the Arts, and the Royal School of Church Music). Tape-slide shows (3), handbells (two), harpsichord, commissioning, hymns and Hugo Distler (one each) were also represented. The plethora of choices left many fine presentations with audiences of only a handful, but by far the most popular sessions were the organ masterclasses and the choral reading workshops.

The organs in the Twin Cities are predominantly eclectic instruments with electric actions. However, two notable exceptions were large new trackers by Fisk and Sipe. The other instruments heard by the whole convention were by Casavant, E. M. Skinner and Aeolian-Skinner (3 organs, 2 of which were linked together in St. Paul Cathedral), Holtkamp, Welte/Möller, Möller, and Wicks. In addition, workshops made use of 2 trackers (by Dobson and Von Daalen) and 2 electric-action instruments (by Schlicker and Ruffatti). Two rooms had three-star status; the cavernous Cathedral of St. Paul, a stone Greek cross capped by a dome of incredible width and height, and Orchestra Hall in Minneapolis. Unfortunately, the latter had carpets on the floor and a full curtain against the front wall to accommodate the pops season, and its splendid acoustics were not in evidence for the convention-goers.

The programming at the convention mirrored the drift towards conservatism and generalism evident in many aspects of our society. Only one of the programs was devoted to a particular era or composer, a concert of music by staunchly traditional Healey Willan. In fact, the mixed repertoire of virtually all the events was dominated by 19th- and conservative 20th-century styles. More than 50% of the music heard was from our century (about 15% could be called "avant-garde" or "challenging," depending on your prejudices), another quarter of the music was from the 19th century, and less than 20% from the 18th. Music from before J. S. Bach's time was scantily represented by 2 organ works by Buxtehude and a few choral pieces, a little over 5% of the convention's repertoire. This aspect of A.G.O. '80 was markedly different from the recent Seattle and Boston conventions, where contrasting specialized programs frequently aimed at exploring the cutting edges of performance of a particular style. Certainly, no complaint can be lodged about the quality of the performances in Minneapolis, but I wonder whether the conventions of the 1980's will seek more to challenge church musicians with new ideas and styles or to comfort them with the best of the familiar. — B. G.

## ORGAN PERFORMANCE

All of the organ recitals and the single harpsichord recital exhibited a high level of professionalism. So competent were the performers that most convention-goers would be amazed to learn that one artist had recently regained the use of a finger after breaking it, another was combatting a severe cold and infection, and others were handicapped by having to learn new works in exceedingly short periods of time. All artists performed admirably, regardless of circumstances.

I personally questioned, however, the advisability of omitting European organists from the roster. Perhaps the time was right for an all-American convention, but I am concerned about the fact that the next national convention (Washington, D.C., 1982) has also promised to feature American artists exclusively. I hope this is not the beginning of a regression following the provocative conventions of the 1970's, which were distinctly international in scope and in outreach.

If the intent of the current convention was to focus on music and musicians of the Americas, this fact was somewhat obscured by the presence of the choir of St. Paul's Cathedral, London. Moreover, the choice of American recitalists was not as representative as it might have been. There are at least three considerations here: (1) all of the organ recitalists came from a rather narrow geographical area extending from New York City to Ann Arbor; (2) with just one exception, all of the recitalists were men; (3) younger leaders in the organ profession, particularly those who represent possibly controversial attitudes, were not adequately represented.

The choice of workshop leaders was somewhat broader, but again the majority of leaders was selected from a region extending from New York to Minneapolis. When compared with the individuals featured at national conventions in the previous decade, the present selection was unnecessarily narrow.

On the positive side of the ledger, an admirable feature of the Twin Cities convention was its encouragement of new organ compositions by composers of the Western Hemisphere. Convention members were treated to several first performances, the majority of which were commissioned for this event. Of the various goals a convention may undertake, the commissioning of new works is certainly one of the most laudable and one with long-range benefits. Two other consistent supporters of new music contributed commissions of works premiered at the convention: the Holtkamp Organ Company and the Marilyn Mason Commissioning Fund. Our thanks go to them and to the Minneapolis-St. Paul A.G.O. chapter for their interest in music of the present and of the future.

**DAVID HURD** recital. Susa: *Fantasia for Organ, Brass, and Percussion* (John Ferguson, organist); Buxtehude: *Te Deum Laudamus*; Reger: *Variations and Fugue on an Original Theme, op. 73*. Hennepin Avenue United Methodist Church, Minneapolis; 4-78 Sipe organ (1979, mechanical action).

David Hurd's recital began rather awkwardly with John Ferguson substituting for Mr. Hurd in a premiere performance of Conrad Susa's lively *Fantasia for Organ, Brass, and Percussion*. The audience appreciated Mr. Ferguson's willingness to learn this flashy new work which arrived a mere five days prior to the performance.

The Buxtehude *Te Deum* versets that followed displayed to advantage the tonal resources of the new Sipe organ. One of the major attractions of the national convention, this 78-rank tracker was built from new pipework and old. With 55% of the 78 ranks taken from the church's pre-existing instrument, the organ is a smooth, successful synthesis of the two. Mr. Hurd's performance of the *Te Deum* (which would have been enhanced by a *Kantorei* singing in *alternatim*) showed his easy familiarity with the high baroque idiom. Elasticity of phrasing and a free, quasi-improvisational quality in the ornaments were distinguishing features of his performance.

The Reger *Variations and Fugue on an Original theme, op. 73*, which has few equals in terms of technical difficulty and stamina, was given an immaculate performance by Mr. Hurd. Although the artist chose to favor control over spontaneity, the performance had much to commend it. The registration was successful, with many nuances of color and dynamics — a difficult achievement on a modern instrument with no *Rollschweller*. This 30-minute *tour de force*, not as approachable as the shorter works of Reger, is not often heard in live performance. I appreciated the opportunity to hear this landmark of the post-Romantic idiom, performed by a major young virtuoso.

**CALVIN HAMPTON** recital. Hampton: *Prelude and Variations on "Old Hundredth"*; Moussorgsky-Hampton: *Pictures at an Exhibition*. Northrup Auditorium, University of Minnesota, Minneapolis; 4-man. Aeolian-Skinner organ (1932-3, electric action).

At his "concert for night owls," Calvin Hampton showed his satirical skills in his irreverent *Prelude and Variations on Old Hundredth*. A clever work, although a bit too long, it exploited the organ in a colorful manner. Mr. Hampton's arrangement of *Pictures at an Exhibition* got off to an imposing start by stating the "Promenade" theme on the tuba *mirabilis*. Mr. Hampton's considerable skill as an orchestrator, coupled with his humor and inventiveness, was in evidence throughout. Northrup Auditorium's vintage Aeolian-Skinner (1932/33) was an ideal choice for the site of this midnight concert.

**KAREL PAUKERT** recital. Soler: *Sonata in A Major*; Bellini: *Sonata in G Major*; Mozart: *Fantasy in F Minor, K.608*; Erb: *Nebbiolina* (1980); Pinkham: *Miracles* (1978) (with Julia Bogorad, flute); Roxach: *The Looking Glass*; Liszt: *Weinen, Klagen, Sorgen, Zagen*. University Lutheran Church of Hope, Minneapolis; 3-man. Holtkamp organ (1964, electric action).

Karel Paukert's recital was one of the most enjoyable events of the week. The artist proved once again that he is an intensely creative personality, one of the most communicative artists in the profession today. His three selections from the pre-classic and classic eras were thoroughly captivating. Mr. Paukert's uncanny sense of rhythm imparted a rhythmic drive without loss of the necessary singing quality. Charm, elegance and humor were always present. In fact, from the beginning to the end of the concert, his personality was in evidence.

The next portion of the program was devoted to contemporary music, a field in which this artist has established himself as a particularly effective spokesman. The three-page graphic score by Enrique Roxach, as realized by Karel Paukert, was a fascinating atmospheric work incorporating bits of music theater. Its effectiveness was due in large measure to the performer's finely-tuned sense of timing. The Pinkham work for flute and organ has five compact movements in a structured, linear style. Attractively performed, it featured flutist Julia Bogorad with Mr. Paukert. Next came the commissioned work by Donald Erb. Entitled *Nebbiolina*, it is scored for organist (who also plays percussion) and

(continued overleaf)

eight bell ringers. Belonging to the genre of sound mass composition, this work is essentially spatial music in which the listener finds himself surrounded by sound originating from different points in the room. One wishes to hear this work some day in a large cathedral environment.

In the Liszt *Weinen, Klagen*, the performer's consummate musicality and fiery temperament recreated this tempestuous romantic work in an engrossing manner. The performance served as a reminder that our professions's emphasis on technical proficiency and absolute control need not prohibit musical communication.

**ROBERT GLASGOW** recital. Franck: *Fantaisie in C Major*; Ward: *Celebrations of God in Nature* (1979); Widor: *Symphonic Romane*; Vierne: *Sicilienne*, *Carillon de Westminster*. Cathedral of St. Paul; 3-man. E. M. Skinner sanctuary organ (1927, electric action); 3-man. Aeolian-Skinner gallery organ (1963, electric action).

Robert Glasgow chose a program that was most happily suited to the large reverberant spaces in St. Paul's Cathedral. With the exception of the commissioned work by Robert Ward, all the pieces he chose were from the French romantic school, whose composers wrote for precisely such an acoustical environment. The literature chosen also provided Mr. Glasgow with opportunities to utilize both the sanctuary organ, located behind the altar, and the rear gallery installation. His alternation and combination of the two instruments for stereophonic effect was very successful.

Frank's *Fantaisie in C Major* was given a serene, aristocratic performance. For this work, Mr. Glasgow used not the familiar version of the work, but an earlier previously-unpublished manuscript version which has just been published by the Robert Forberg Verlag of Bonn. Following this was the commissioned work by the Pulitzer Prize-winning composer Robert Ward. Entitled *Celebrations of God in Nature*, this is a broadly-sketched, traditionally-oriented work in three movements, Mr. Ward's first work for organ solo.

The *Symphonic romane*, which opened the second half of the program, is one of the most important creations of the French symphonic school. Mr. Glasgow played it majestically, with the expansive gestures required for a work of this magnitude. Vierne's delicate *Sicilienne*, which followed, was a pleasant foil between the Widor symphony and the rousing *Carillon de Westminster* with which the concert effectively concluded.

**LARRY PALMER** harpsichord recital. Bach: *Concerto in A Major*, BWV 1055; Rameau: *Suite in A Minor*; Distler: *Allegro Spirituoso e Scherzando*; Shackelford: *Le Tombeau de Stravinsky* (1971/76); Near: *Concerto for Harpsichord and Strings*. Orchestra Hall, Minneapolis; Dowd French double harpsichord.

Larry Palmer's harpsichord program exhibited artful programming in the arrangement of old and new works for harpsichord. The placement of two neo-baroque works for harpsichord and chamber orchestra at the middle and end of the program made a pleasing formal balance with the opening Bach concerto. Wedged between these compositions for harpsichord and orchestra were two solo harpsichord works in strongly contrasting styles.

The Distler and Near works are both very idiomatic to the medium. By skillful orchestration, the harpsichord part comes through clearly even when accompanied by a 22-piece string orchestra. Both of these attractive works were given clean, crisp performances. It was a pleasure to be present at the premiere of the Gerald Near concerto, which will likely become a favorite with harpsichordists in the near-future.

In the Rameau suite, Mr. Palmer played with the elegance and charm that one has come to associate with him. His ornamentation of these highly-stylized dances was beautifully executed and his relaxed rhythmic freedom was delightful. He also gave a very sensitive performance of the excellent and rather sophisticated Shackelford work.

**DAVID CRAIGHEAD** recital. Buxtehude: *Fantasia on "Nun freut euch"*; Franck: *Grande Piece Symphonique*; Hampton: *Concerto in E Major for Organ and Strings*. House of Hope Presbyterian Church, St. Paul; 4-96 Fisk organ (1979, mechanical action).

David Craighead's recital at House of Hope Presbyterian Church was an inspired performance. His choice of literature allowed him to display three distinctive aspects of the new organ's performing capabilities. The Buxtehude work displayed the main artistic thrust of the Fisk instrument, which takes its inspiration from the northwest German organs of the late 17th century. Mr. Craighead's vibrant performance of this work was unified by an excellent tempo and a feeling of tension throughout.

The Franck *Grande piece symphonique* showed the instrument's adaptability to French literature. The roar of the full organ brought back memories of mighty Cavallé-Colls, although the sound is distinctly different. In this multi-partite work, Mr. Craighead successfully captured the symphonic quality that Franck was after. This was an expressive, and impressive, performance.

The new work by Calvin Hampton, conducted by the composer, used the organ in a traditional American (earlier 20th-century) way. Essentially an extension of the romantic aesthetic, this well-constructed work was enthusiastically received by the audience.

Despite an excellent performance by Mr. Craighead, the undeniable star of the afternoon was the organ itself. Its sumptuous case, exquisitely illuminated, already excited one's appetite before a single sound was heard. This is an instrument with an extraordinary personality, very robust and full of life. From beginning to end of the recital, the sound was arresting and intensely satisfying. For most convention-goers, this was a special highlight of the week. What words can describe the excitement felt when experiencing such a masterpiece!

**MARILYN MASON** recital. Guilain: *Magnificat du Troisième Ton*; Persichetti: *Dryden Liturgical Suite*, op. 144 (1979); Bach: *Tocatta, Adagio*, and *Fugue in C Major*, BWV 564; Ginastera: *Variaciones e Tocata* (1980); Alain: *Trois Danses*; Albright: *The King of Instruments*. Central Lutheran Church, Minneapolis; 4-man. Casavant organ (1961, electric action).

Marilyn Mason's program emphasized music of the 20th century. Miss Mason has long been an avid champion of contemporary music, even before it was fashionable; included on her program were two premieres (a third was not completed in time). Unfortunately, her concert, like several others during the week, suffered from being excessively long. Many of us would have been content to forego the Guilain and Bach works in favor of a shorter program de-

voted exclusively to the modern works for which she has justly earned a great reputation. Perhaps it was the convention program committee's decision to "have something for everyone" on each recital, but, in any case, this generalistic approach to programming sometimes resulted in a diluting of the artistic impact.

The newly-commissioned Persichetti suite is a tightly-constructed, linear work in five contrasting movements. Given a dynamic performance by Miss Mason, this suite will likely join Persichetti's other works as a standard of the modern repertory. The Ginastera *Variaciones e Tocata* represents the convention program committee's desire to involve South America in this convention. Commissioned by the Twin Cities chapter, the work, which incorporates sound mass, exploits the sustaining quality of the instrument and its capacity for building extremely long crescendi. The *Tocata* is a brilliant virtuoso piece with a bravura pedal line, given a stunning performance by Marilyn Mason. We welcome both the Ginastera and Persichetti compositions as significant additions to contemporary organ literature.

For a more familiar sampling of modern organ music, Miss Mason offered the *Trois Danses* of Alain, which, incidentally, she had played at another Minneapolis national convention, the one held in 1954.

To conclude was *The King of Instruments* by William Albright, with the composer assisting as narrator. This spoof of the organ stops and familiar organ styles was an excellent choice. With mock-heroic gestures, the performers brought the recital to an exuberantly light-hearted conclusion.

**JEFFREY WALKER** recital. Christiansen: *Tocata*; Brahms: *Fugue in A-flat Minor*; Jongen: *Sonata Eroica*; Bach: *Kyrie-Christe-Kyrie*, BWV 669-671; Duruflé: *Scherzo*; Reger: *Fantasy and Fugue on B-A-C-H*, op. 46. Colonial Church of Edina; 3-54 Möller organ (1979, electric action).

Some of the most lively playing of the week was heard at the recital given by competition winner Jeffrey Walker, currently a student of David Craighead at Eastman. Particularly notable were his performances of the Bach and Reger works. In the three Kyries from the Greater Catechism, he succeeded in rising above the limitations of an uninspiring instrument to produce a lovely singing quality in the contrapuntal lines. The five-part setting of the third Kyrie was deeply communicative, a superlative rendition of a sublime work.

The Reger *Fantasy and Fugue on B-A-C-H* was played with the kind of abandon that one hopes for in performances of this work, but seldom experiences. Mr. Walker's bold rubati and pulsating accelerandi brought this work to a high emotional level. It was an exhilarating performance, with technique subordinated to the goal of human communication.

The Colonial Church of Edina, where this recital was held, is a stark new building which recalls the austere meeting houses of the New England Puritans. Designed by architect Richard F. Hammel, the church and the complex of which it is a part form a strong and uncompromising architectural statement. How unfortunate that the integrity of the building design was not matched by equal integrity in organ design!

— M. K.

#### Workshops

Of the many workshops available, eleven dealt closely with organs, organ playing, and organ literature. As can be seen from a list of the offerings, the program committee sought to avoid overly specialized workshops in favor of those which have a broad appeal. Enthusiastic reports concerning the workshops freely circulated among convention participants. However, given the multiple scheduling, I was able to sample only two of the events related to organs and organ playing.

#### Lowell Riley: American Organs, Sights and Sounds; French Organs, Sights and Sounds

Mr. Riley's slide and sound show was an attractive presentation of some of the largest and most prominent 20th-century organs by representative American builders. Both large and small firms were represented; both tracker and electro-pneumatic instruments were displayed. This presentation allowed a chance to put our current attitudes toward organ building into a broader context.

— M. K.

The presentation on French organs was equally effective and showed representative instruments from three periods: the classic, as exemplified by the work of the Clicquot family; the romantic, as seen in the masterworks of Cavallé-Coll; and the contemporary, as evidenced in the neo-classic designs of Gonzales. The glories of the great cases, as well as of the architecture and stained glass, were especially arresting to see.

— A. L.

#### Russell Saunders: Master Classes in Performance (2 days)

Russell Saunders, being the reasoned and thorough teacher that he is, began his session with remarks concerning his philosophy of teaching and learning. His encouraging remarks put the student performer and the audience in a receptive mood. After the opening work was performed (Buxtehude's *Praeludium in D Minor*), Saunders outlined the items which need to be considered when studying a Buxtehude score. In discussing baroque articulation, he compared it to diction in speech or song and warned against the dangers of exaggeration. When discussing the North-German style, he quoted a description furnished by Mattheson, the famous 18th-century theorist. As a true scholar, Mr. Saunders also provided his listeners with the names of additional articles and books for further study on their own. His avoidance of dogmatism, his genuine caring for people, and his enthusiasm for music combined to make this a rewarding workshop.

— M. K.

#### Wayne Leupold/Thomas Murray: The Mendelssohn Circle

This lecture-recital was an unofficial post-convention event, but it is certainly worth reporting here. The presentation was a polemic in defense of conservative German organ compositions by composers who were either directly or spiritually associated with Mendelssohn. Wayne Leupold has been instrumental in sifting through this substantial body of literature and making it available, and his point was well-taken that there is no reason to neglect lesser works of this period more than similar works of the baroque or modern eras. Thomas Murray played examples of works by Richter, Gade, van Eycken and others; as always, his playing was assured and musical — even when sight-reading before a room full of organists, as was necessary for one piece. Mr. Leupold commented that the composers of the school "at times may be boring, but they are never in bad taste!" It did not even have to be pointed out that organists who play 20 or 30 minutes of music every Sunday cannot confine themselves to the handful of true masterpieces in the literature; thus, tasteful music is much in demand.

(continued, page 12)

# A pipe dream come true.

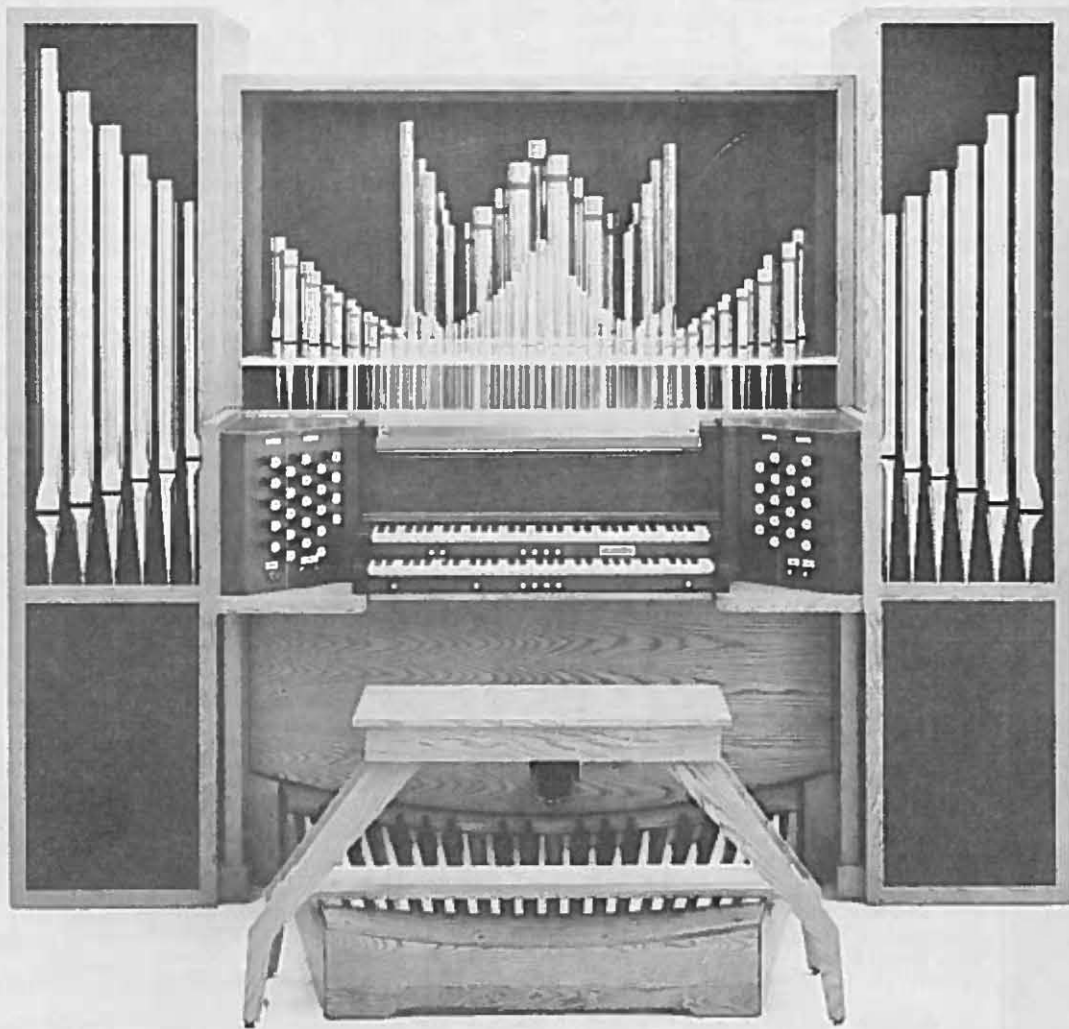
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# Music for Voices and Organ

by James McCray

## Collections of Choral Music

The sad combination of decreasing budgets and increasing costs for paper, printing, and distribution of music has stimulated an interest in collections of music. The simple economics show that most individual copies of choral music cost at least 50¢, but a collection of works usually brings the individual cost down to half that price.

A good collection will offer a variety of basic moods, tempi, and texts, but should be confined to a general consistent level of difficulty. To mix easy anthems with very difficult anthems limits the performance potential for the collection. Those small church choirs unable to sing advanced works are, in effect, wasting their money if several of the works are far beyond their performance ability.

One of the problems with collections is that you may not want to perform every work in it; this, then, reduces the cost savings. When purchasing a collection, the director should review all of its works and be certain that the large percentage of compositions will be appropriate for the choir. Carefully look at each composition to check voice ranges, levels of difficulty for the choir and organ, probable use within the church year, and composer or arranger. Then identify those works assured of use and divide the total number into the cost of the collection. This will indicate the relative price for each work that will be performed and will help reveal whether or not the collection is a prudent purchase.

The reviews this month examine 13 different collections. The commentary is brief, and individual works within the collection are not discussed. Choir directors are urged to secure reference copies of the collections of interest to them and diligently inspect the personality of each separate piece for their group. By being careful, it is possible to be highly cost-efficient and create a savings in the budget for music.

*Seasonal Psalms.* Augsburg Publishing House, 11-9376; \$3.00 (10 works, 72 pages).

Composers included are Richard Hillert, Gerhard Cartford, Wilbur Held, Dale Wood, Walter Pelz, and Eugene Englert; all are recognized as effective composers of music for the church. The settings are designed to involve the congregation with the choir, and congregational refrains are provided at the end of the book. Works are easy/medium and are mostly in unison, with suitability for various Sundays in the church year.

*Six Hymns of Praise.* Oxford University Press; \$4.95 (6 works, 23 pages).

All these hymns have been arranged by David Willcocks for mixed voices, congregation, and organ or orchestra. Most are popular favorites, such as *All people that on earth do dwell* or *Holy, Holy, Holy*. They are not difficult and the orchestration for each is indicated at the back, and is available on a rental basis.

*Be-Attitudes.* Carl Fischer, 05057; \$2.25 (8 works, 31 pages).

Lynn Freeman Olson has composed music for junior choirs, and all these works are in unison or two parts with piano and some optional simple instruments. These pieces are very attractive and reflect a commitment of the children toward Christian attitudes in daily life. Additional instruments include resonator bells and wood block.

*In the Beauty of Holiness.* Novello, 03 0141 08; \$4.95 (14 anthems, 98 pages).

Composers and arrangers include Martin Shaw, W. Pasfield, C. H. Kitson, F. Westbrook, Eric Thiman, J. S. Bach (2), D. Cashmore, César Franck, John Wood, Lloyd Webber, Henry Smart, Tertius Noble, and John Brydson. All works are SATB (with organ or unaccompanied) and they span the church year. These anthems have traditional harmonies and are of medium difficulty; most are 3-4 pages duration.

*With High Delight.* Concordia Publishing House, 97-5047; \$1.50 (13 works, 48 pages).

Composers from all periods are included: Bach, Tye, Pachelbel, Praetorius, Gumpelzhaimer, Mendelssohn, Richard Hillert, W. Buszin, Healey Willan, W. Pelz, K. Jewell, and F. Riegel. The selections are SATB and of medium difficulty, with half of them having separate accompaniment; the others may be performed unaccompanied or by doubling the voices. Several have strophic texts.

*Anthems For Youth.* Marks/Belwin-Mills, 14959; \$2.00 (13 works, 56 pages).

All these anthems are arranged by Don Malin; they include composers such as Christopher Tye, William Crotch, Bach, Robert Williams, and others with familiar melodies. The voice ranges are limited with the settings for SAB or SA and optional TB. Most of these easy settings have separate accompaniments, and there is music for the entire church year.

*Ecumenical Praise.* Agape of Hope Publishers; \$4.95 (117 works, 200 pages).

Just a few of the many outstanding contributors are Samuel Adler, William Albright, Emma Lou Diemer, Calvin Hampton, Daniel Moe, Lloyd Pfautsch, Carl Schalk, and Austin Lovelace. This volume contains a wide variety of materials, some traditional and some very modern, but all creatively tasteful and interesting. There is a mixture of unison, 2, 3, and 4-part combinations, with most having some type of accompaniment. This is one of the best collections available and is highly recommended to all church denominations as a collection of quality and value.

*The Renaissance Singer.* E. C. Schirmer, 2974; \$5.00 (26 works, 165 pages).

Edited by Thomas Dunn, there are Renaissance works for the major seasons of the church year by composers such as Palestrina, Hassler, Nanino, Lassus, Victoria, Tallis, Morley, Byrd, and Anerio. Both Latin and English versions for performance are given. The edition is beautiful and contains a wealth of performance practices, pictures of the composers and their times, and information on the text sources. This collection is enthusiastically recommended to both churches and schools seeking a sophisticated and scholarly collection of Renaissance motets and Mass movements. All are SATB and of medium difficulty.

*Anthems for Choirs 4.* Oxford University Press; \$6.95 (26 anthems, 206 pages).

All are by 20th-century composers, including B. Britten, Alun Hoddinott, H. Howells, J. Rutter, Vaughan Williams, W. Mathias, K. Leighton, and other British composers. The main seasons of the church year are represented with 12 anthems for unaccompanied singing by SATB voices with some having divisi areas. These anthems are medium to difficult in performance levels and would be suitable for an advanced choir. The collection has quality music.

*Star of Love.* Flammer/Shawnee Press, A-5845; \$2.00 (11 works, 40 pages).

This is a service of meditations and carols with music by Alfred Burt, whose carols have become traditions of the Christmas season. For SATB choir, narrator, some soloists, and organ accompaniment, with recommendations for congregational singing between certain movements. This service includes many of Burt's popular carols, such as *Some Children See Him*, *Jesu Parvule* and *O Hearken Ye*. The basic length is 36 minutes, but it would take longer with additional congregational singing and organ solos. This is lovely music which would be appropriate for church or school events.

*Praise God in Song.* G.I.A. Publications, G-2270; \$6.95 (106 works, 327 pages).

This book contains music for Morning and Evening Prayer, with complete settings by Michael Joncas, David Isele, and Bro. Howard Hughes. It has additional features, such as a day-by-day index to scripture readings, an index of alternate psalms, and music for canticles, litanies, and other occasions. Most of the music is in unison, with some four-part singing, and there is a separate edition for the organist (\$12.95). This is a new and important addition for Catholic parishes and lay groups.

*Motets for 3 Voices.* Alexander Broude, Inc.; \$5.95 (15 works, 45 pages).

This is the seventh book of motets in a superb series of publications edited by Anthony Petti. Composers in this volume of three-part works include Asola, Byrd, Clemens non Papa, Lassus, Palestrina, Monteverdi, Morales, Constantini, and Genet. Only the original Latin is given for performances, but a translation of the text is provided at the beginning of each work. There are extensive editorial notes and a table of suggested downward transpositions to make these works fit a variety of voice combinations, such as SAT, TTB, ATB, etc. It is a beautiful collection of quality motets.

*Twelve General Chorales.* Elkan-Vogel Inc., 362-03282; 70¢ (12 works, 15 pages).

These chorales are by Richard Yardumian and all are one page in length, in a four-part homophonic texture. Most are harmonizations of tunes from sources such as Genevan Psalter, French Psalter, and chant. Some are original, and they are all simple and, at times, strophic.

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## Garnell Copland Recording

by Arthur Lawrence

Garnell Stuart Copland (1942-1977): In Memoriam. Reubke: Sonata on the 94th Psalm; Brahms: Chorale-Prelude on "O Traurigkeit, o Herzeleid"; Grieg: A Dream; Widor: Symphony VI, Allegro; Bach: Toccata and Fugue in D Minor, "Gigue" Fugue; Schumann: Canon in A-Flat; Sowerby: Pageant; Liszt: Introduction and Fugue on "Ad Nos, Ad Salutarem Undam." Aeolian-Skinner organs at Grace Cathedral, San Francisco (1935); St. Thomas Church, New York City (1956); Church of the Epiphany, Washington (1968); and the Kennedy Center, Washington (1972). RGS 1201 stereo (2 discs); available from Epiphany Church, 1317 G St. NW, Washington, DC 20005 (\$10).

Many readers will know the story of Garnell Copland: an extremely talented west-coast organist and student of Newton Pashley, Richard Purvis, Alexander McCurdy, and Leo Sowerby, who was murdered on Jan. 6, 1977, in the eleventh year of his tenure as organist-choirmaster at the Church of the Epiphany in downtown Washington. This album, compiled from the best tapes of his recitals from 1966 to 1976, is a fitting memorial to an organist whose artistic work was stifled at its height.

Garnell Copland's playing always exhibited absolute technical control (he was a child prodigy) and a sweep of romantic virtuosity. As I recall from hearing him play in the early 60s, the allegros were very fast, the adagios were very slow, and there was a great deal of rubato in between. On

the romantic scale, interpretation was pushed to its limit but never exceeded. Those same qualities are in evidence in the present recording; the performances may not represent the ultimate in the style, but they are continually exciting. Mr. Copland was a player who made the excitement inherent in the organ come alive to his listeners.

Although all the works recorded here receive sympathetic performances, special mention must be made of the Reubke Sonata in its very dramatic reading and of the Sowerby pedal fantasia, made to sound so easy, of which performance the composer said "You have given me the pleasure of hearing it played beautifully again." The recorded sound on all four sides is more than adequate, coming as it does from various times and circumstances, without being outstanding, and the stereo sound is quite acceptable. The inclusion of applause after several selections is not unacceptable, but it is too bad that the packaging did not include more information on the organs employed. Having at least the specifications would have given the listener a better idea of the resources with which the performer was working. All four organs used are effectively employed, but it is interesting that the two older ones, the work of G. Donald Harrison, exhibit here the richer and fuller sound, albeit more distant (the recording at St. Thomas was apparently made before the tonal and mechanical modifications by the G. F. Adams firm were introduced).

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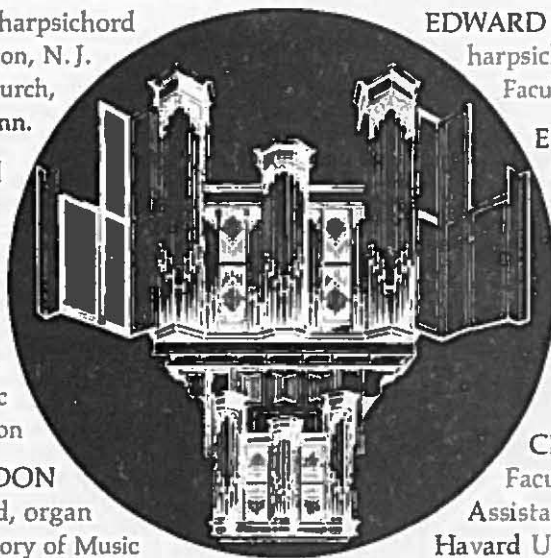
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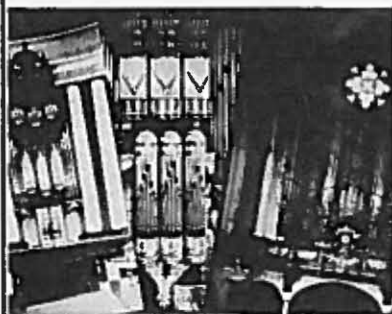


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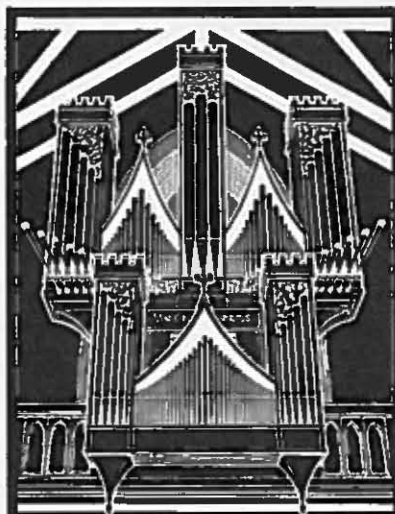
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# Some Different and Perhaps Heretical Thoughts on Pedaling

by Frank Speller

I remember well my shock going from one organ teacher with whom I had studied for my bachelor's degree to another for my master's, when the latter told me in no uncertain terms that my pedal technic was incorrect. "How can you play anything like that", he asked, and during the broad expansion of his criticisms at our first lesson, I began to wonder how I could even kill cockroaches in our kitchen with my poor footwork. He made me feel proper shame for not pedaling "the way it's done at our university". Well, I learned his way but not without unnecessary expense of time and reduction of self-confidence. During the course of my organ studies and after, I was glad for many good things he taught me. But at the same time I concluded that this teacher, along with so many others with whom I had studied, merely had his own axe to grind. It seems to me that this is the inevitable result of anyone who treats technic as an end rather than a means — be it in organ playing, or whatever.

One of my favorite definitions of music is one which Louis Vierne liked very much: Music is the aural translation of universal emotions in terms of a particular personality. If this thought has any truth, it follows that differences in technic should be valued to the extent they serve a person's particular musical reactions. To enforce this notion in my own class and to encourage liberty in general, I ask a student at his first lesson to let me always know when I present an idea that does not conform to his past training or logic. This request not only keeps the lines of communication open between us, it allows me to continue to observe the violent deaths of many technics we organ teachers hold sacred.

We really need someone to come along and do a physiological study of organ technic, just as Ortmann did so well for pianists. In the absence of such exact information, I can only conclude from my own experience that any technic is merely a means to an end. (There's no harm in saying this more than once!) The value of any technic is relative to the expertise of the person using it. Consequently, to use extremes, a bad technic well done can be better in realizing an art than a good technic poorly done. All relativity aside, for me at this point a good technic simply must exclude unnecessary motions, reduce variables to a minimum making them as predictable as possible, and disturb minimally the balance of the body. It must also take into account and treat sympathetically different ways human beings are constructed.

While there may be perfect proportions for the ideal organist, it is not enough to tell a 6 foot 4 string bean to raise his bench to Olympian heights or to ask a 4 foot 10 roly-poly to lower his or hers to the depth of a Japanese table. Where these extreme examples of human construction, or any of us, place the posterior will definitely affect the bench's height. And inseparably related to this question is the angle of the legs, the distance of the bench from the console, and the student's posture. For me, the key to this issue is the student's posture, and consequently, his balance.

Let's go back to string bean and roly-poly since they most glaringly show problems that all beginners have. At the first lesson, string bean places the bench an impossible distance from the console and sits as far back on it as he

can with his feet dangling in front of his knees. The more he leans back the farther forward his feet go to the black notes, and with this precarious balance his pedaling reminds me of a would-be ice skater in a perpetual fall. Roly-poly is no more comfortable. The poor thing can't get the bench any lower and is sitting on the front edge hanging on for dear life. She isn't sitting up either, and leans back like string bean or is hunched forward like an angry-race-car driver who has been left eating dust by faster competitors. Both students complain about their sizes and lack of balance. As their teacher, you commiserate—in thinking both of them and yourself. If only you taught piano which involves principally the upper half of the body and is more easily handled by different physical types. And if only you had a saw handy! String bean could be reduced to a more reasonable size, and the bench could be cut still lower for Roly-poly. Strange! You remember cutting it down for a similar student six months ago and thought it would be impossible that another student would come along who is even shorter.

With any student—and especially for these—I spend a lot of time the first lesson not on the organ bench but sitting in chairs, demonstrating principles of balance. All they learn is based on direct knowledge of the muscles they use. A small footnote is appropriate at this point: if brass teachers and singers show their students by physical means what constitutes a good diaphragm, then let us be so specific in showing ours which muscles work. Find your own blend of modesty and specificity and really help your students function on the most physical of all musical instruments.

I first show them that the more they lean back, the more they will extend their legs when lifting them in order to counter-balance the upper half of their bodies. In this circumstance they must literally feel their higher abdominal muscles working. They will not feel them work, however, with correct posture. If anything, they should feel their lower abdominal muscles contracting. After this demonstration, a student can understand the wisdom of playing on the tips of the black notes, and on the white notes as close to the black notes as possible. Not only are distances between white and black notes reduced to a minimum, the student can actually feel in his abdomen minimal adjustments with his balance in going from one set of keys to the other.

How do I encourage correct posture from someone who has slouched for years? The last thing I would say is "sit up straight". This command immediately brings on the "kindergarten gestapo" syndrome, in which the student grimly tightens all muscles—especially those in his shoulders. Instead, I give him what I call the "John Wayne routine". When he "sticks 'em up" with his arms as high in the air as possible, his back is truly straight and his rib cage is fully expanded. He should keep this position when he lowers his arms and relaxes his shoulders. The sensation in the lower back is not at all unpleasant. It's rather like the feeling you have when you first get up in the morning and stretch. Practicing pedaling with the arms raised as high as possible is useful for more than beginners. After all these years, I still use this technic to remind myself how my posture can be improved.



Another useful, but drastic, technic to the same end is to invite the student to pedal *without his end* touching the bench. That's right! Even for ten seconds have him push himself up by straightening his arms and pedal without putting extra weight on his feet. The results are amazing. When he pedals the same passage normally, he notices how light his legs feel and you notice radical improvement in his posture. The principle involved here is: the more a person uses his lower abdomen in pedaling, the less he must use his upper leg. I would hesitate to inflict this torture on most of my female students and would never recommend it for someone prone to hernias.

With good posture and, consequently, good balance, the question of the height of the bench, its distance from the console, and the angle of the legs is not so difficult. With the body in a central position and not pivoted, a student will feel at ease with his feet hanging beneath his knees. If he is tall, his feet may be somewhat closer to his body. In either instance, the bench should be placed and be of a height that his feet will be *in contact* with the white notes and as close to the black notes as possible. With regard to how far back a student should or should not sit, I can speak arbitrarily only with the following points: it's bad "show biz" for an organist's rump to be seen hanging over the bench—be it in church or a recital. And obviously, he is sitting too far back when he cannot reach all notes on the pedalboard with his heels and toes without forcing them down. Then there's poor Roly-poly. I will address myself a last time to him or her. Of all physical types, he or she has a special problem because the more the posterior is on the bench, the more surface must be moved when the organist tries to pivot. To get the job done, some of the people I've taught in this category could well have used bulldozers. Other than telling such people to lay off milkshakes and take up jogging, I really don't know what to say.

The easiest question to answer is how far to the left or right a student should sit. He can find his position with total accuracy by lining up his navel to a central note on the lowest manual, and this note can be any between middle c and g. I encourage beginners to line themselves up always on the same note in order to reduce variables of position. This is very important when they are learning intervals. But after they know them, I recommend a greater range of notes for alignment in pieces whose manual or pedal parts are consistently away from the center of the manuals or pedals, usually to the right. Not only is the amount of pivoting and leaning reduced, there is less constriction of the arms which don't have to lock onto the ribs when either the left hand plays high or the right hand plays low. This problem is especially bad when the organist plays on the lowest manual. My more advanced students are even allowed to "scoot" from one part of the bench to another in the same piece in order to accommodate with greater ease, a section which departs from a central position.

Let's go back to the chair in the first lesson. I have just shown a new student how balance and good posture are related. I then ask him to lift only one leg a little off the floor. Nine times out of ten, his leg will not be relaxed. It will be rigid because, to use a phrase of Ortmann, he is using opposing sets of muscles with equal force and because he doesn't know which part of the leg works to lift itself. The key to the question is the tendon in the front part of the upper leg where the leg joins the body. The student should feel this tendon work

only when the leg is lifted and feel it release *immediately* when the foot falls to the floor. For some people this simple action requires practice.

Other tendons in the back part of the upper leg on the side opposite the knee tell the student if his leg is relaxed when it is lifted. If he feels these tendons work, he is not doing the job properly. This problem, which most beginners have, is not so easily solved. Still in a chair, I ask the student to raise one heel with the weight of the leg resting upon his toes. To do this, he should only be using his calf muscles and none of the tendons previously mentioned. With his heel in a raised position. I then ask him to begin lifting his leg *very slightly*. He can feel the first tentative action of the tendon in his upper leg joining the pelvis. At no point as he feels that tendon's increased use should he feel the tendons at the side opposite the knee work. These should always be loose as he lifts his leg more and more. If they tighten up, the student should drop his leg and start over again lifting very slowly. If he really can't do this, have him lean back in a swivel chair with one leg high, and extend and contract it. As he is doing this, slowly return the chair to a normal position. Then go back and help him learn the first technic.

The above is very important. In my opinion an organist cannot pedal well, no matter which technic he uses, if his legs are not relaxed in the ways I just presented. The student passes my final test in this regard when he can stand on one leg with the other raised. From the knee down the raised leg should "dangle". If it doesn't sway freely to and fro, rather like a piano student's elbow when jiggled by the teacher to check for a loose arm, something is wrong.

From this experience the student learns that in pedaling he uses the front part of his upper leg primarily to take the foot away from the body, consequently to get it from white to black notes. When he uses the back part of his upper leg, he brings the foot toward the body, consequently to get it from black to white notes. This is a terribly obvious principle, you will say, but it is one which I assure you cannot be felt without a relaxed leg.

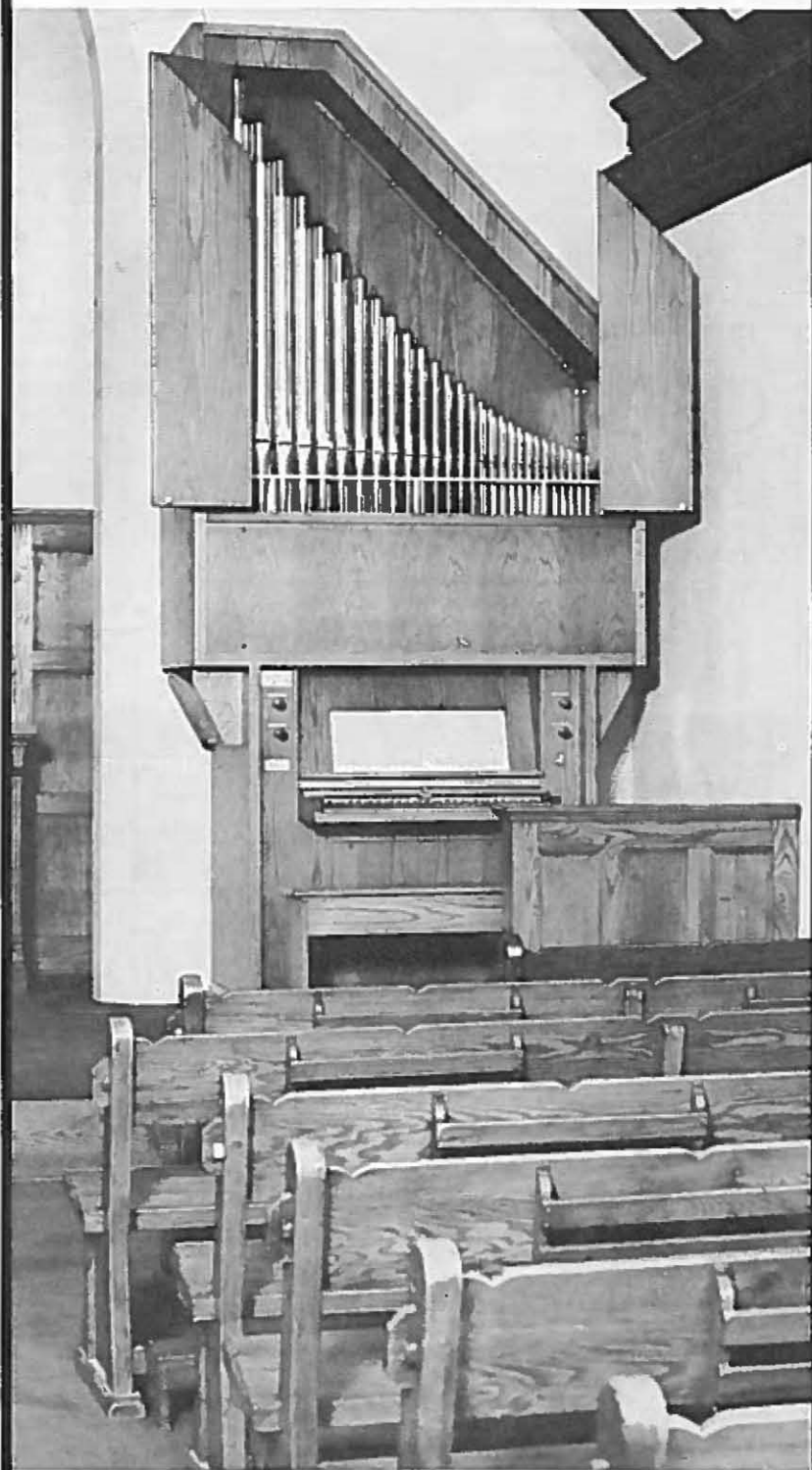
Again, let's go back to the chair in the first lesson. After all the John Wayne stuff and tendon business, my new student may be getting the idea that he is training for guerilla warfare instead of the "serene" art of playing the king of instruments. The next two lessons will change that impression.

Number one: except for playing staccato in both feet at the same time or in rapid succession with any kind of touch, the weight of the leg rests as much as possible on the foot which is playing. This makes pedaling a lot easier and is just as natural as resting your feet on the floor when you rest in a chair. But something else happens, too. The foot which is playing supports somewhat the other foot which is waiting in contact with the key it will next play. Although its primary means of support comes from the abdomen, this extra help is valuable. To demonstrate this, have your student—sitting up straight and with his feet beneath his knees—slowly lift one leg to about an inch off the floor. With several repetitions of this motion he can easily feel the support the leg gives which rests upon the floor. If he feels more work with it than in the abdomen, he is not using the latter sufficiently.

Number two: Ask your student to lift one leg about two inches off the floor. Let the leg fall and notice how much time has elapsed. Then ask him to do the same, this time forcing the leg down as quickly as possible. With the second way he will notice that his attack was not considerably faster and that it was a more complex motion.

(continued overleaf)

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## Pedaling

(continued from p. 9)

In addition to commanding his upper leg to release its support, he had to use his buttock to force his leg down quicker than gravity. Not only was this motion a waste of energy for the minimal time gained in the attack, it disturbed the body's balance in accordance with the amount of force used. In short, any person's leg—even that of a 95-pound weakling—weighs enough to bring pedal keys down fast. The real issue is how quick he releases the muscles attached to the tendon in the upper leg near the pelvis in relation to the precise time of the attack.

Except that they are very necessary to sit on, I have little good to say

about the use of buttocks in pedaling. In addition to the imprudent use that I mentioned above, the student will discover (sitting in the inevitable chair) that they come into greater use the more he places the right foot to the left of the body and the left foot to the right. Also, he will notice the buttocks are used more with the heels than the toes of either foot in these abnormal positions. He may wisely conclude that it's good to avoid this type of pedaling when he can.

There's one other muscle or set of muscles the student discovers he's using when he places the right foot to the left of the body and vice versa. He can feel it working just above either side of his hips when he is standing and lifts one leg only by raising one side of the hips. In using these muscles in the above abnormal positions, very clearly the weight of the body is not distributed evenly on a person's seat. And equally clearly, the extra weight put on one or both hands by the organist to counter-balance himself can at best cause unnecessary adjustments with his fingers to continue a particular touch and at worst make him miss notes. Outside the act of pivoting, whenever a student feels these muscles working or that he is using his buttocks, either he and/or the bench are not positioned correctly.

If you check yourself or your students, you will notice that the muscles above the hips, which disturb the balance, are always used in pivoting. They have to be, because in pivoting, the weight of the body must be concentrated on the smallest possible surface. That's why we lean on one side of the hips more than the other, and because the balance is disturbed I think that pivoting is an evil necessity. It should be avoided as much as possible, and I prefer one large pivot to several small ones. Pivoting should be practiced as well as the pedaling in any given passage, and the student should know exactly when he has to pivot and to what extent.

With any pedal technic, the shorter the person, obviously, the more he must pivot. However, even he, and especially people of average height, can avoid much pivoting in my system or at least reduce distances when doing so. First of all, why do we pivot? It most certainly is not to reach high notes with the right foot or low notes with the left. To the contrary, one should pivot only in the opposite circumstance. I have seen so many beginners perform this wasted motion. And the more advanced I occasionally catch with a barely visible pivot or contraction in their sides. Usually, instead of pivoting to the right for the purpose of playing extreme high notes with the right foot, they simply forgot to bring the right knee more in the direction of the right foot for the sake of balance.

These basic faux pas aside, an important way to avoid pivoting is to play as often as convenient notes to the left of the navel with the left foot and to its right with the right foot. Yes, I do use alternate toes in my pedaling. But unless you're searching for some historical articulation this technic imposes, I suggest its reduced use will cut down pivoting. To the same end, toe-heel sequences when either foot is playing can also be revised. Although there is no natural advantage in being pigeon-toed, this position of the foot is helpful when the student's ankle is loose. Remember the chair bit in which the student discovered the lower he played with the right heel the more he had to force down the notes? He could easily conclude that when he has to play the low notes BC with his right foot, for example, he can do so more easily without pivoting by using a toe-heel sequence than heel-toe. A lot of pedaling can be revised this way.

These technics are important. The major way, however, that I reduce the frequency of pivoting is by enlarging pivotal positions. Rather like block positions for the hand in which the greatest number of notes is covered by the fingers at any one time, a pivotal position in pedaling refers to the greatest number of notes the organist can play at one time without moving his hips. For most of us the normal range is a fourth or a fifth, counting from the highest note the left foot plays to the lowest for the right. This range is based on the toe being played on the ball of the foot. If this kosher position is not used and notes are played on the outside of the shoe, the left and right feet respectively gain two or three notes higher and lower. This technic is very bad for beginners who should use only one position of the toe and heel in learning intervals. However, once these are learned and the student is secure with normal positions of pedaling, I encourage the above type of cheating. The player is allowed to use the outside of his shoe for notes beyond his normal range—but only for these notes. I always stress the importance of reducing variables—in this instance, of the position of the heel and toe.

The main way I reduce the extent of pivoting is by compromising pivotal positions in having them overlap. By this manner, when I do have to pivot I don't have to move so far. For example, my current position is middle C for the right foot and middle G for the left. My right foot will soon play a low G which cannot be reached in playing on the outside of the shoe. Instead of having my knees in an intermediate position over middle CG, they will be as much to the left as I can manage while still being able to play the middle G with my left foot without forcing it down. Remember here that the test is any contraction of the buttocks or the muscles above the hips. If I feel them working, I've pivoted too far to the left. Though I must then move back to the right some, I have reduced the amount of pivot to get to the low G.

Once the navel is lined up to a given note, the knees are excellent visual guides in determining any pivotal position. The beginner should indicate each from the beginning of a piece to its end. Also, it's not a bad idea for more advanced students to be so careful in pieces or passages with difficult problems of pivoting. For the first pivotal position have your student see which note each knee is approximately over. For successive ones have him do the same. On the exact note of his old position on which he must move to the new, have him indicate in his music the new "knee notes" along with a "P" above the pedal line for pivoting to the right and below for the left. By this manner, he will have a reasonably accurate idea of the extent of his move and he will know exactly when he has to make it. Encourage him to practice pivoting without playing the pedals, then playing them, and finally adding the manual parts. This procedure doesn't take so much extra time, and the student will feel much more secure with his pivoting. The only thing I would say about the different manners of pivoting is that one should avoid as much as possible putting extra weight on the hands, either when they are playing with the feet or in pedal solos. The posture and balance of the organist will consequently be less disturbed.

After these thoughts on pivoting, you can imagine what I will say about playing with the knees and heels together for the sake of finding intervals up to a fifth. The first fruit of this technic is a ridiculous amount of pivoting. And, just as bad, it constricts the legs and forces upon the beginner to the end of his days a crutch for finding intervals. Instead of any crutch, I prefer for the beginner to commit the

unpardonable sin of looking at his feet to make sure he has the correct notes, angles, and positions. The more familiar he becomes with the pedalboard, the less he will have to look at his feet. Soon enough he will feel at ease without using his eyes as a crutch—although he may occasionally look. I've never taught any beginner who with even a minimal effort couldn't find intervals after a semester's work, and absolutely none of my students has ever had to buy a periscope and use it upside down to play the pedals. On the other hand, any organist who says he never looks at his feet while pedaling is either a cheerful liar or has a very convenient memory.

One final point regarding beginners' pedaling: for me, too much space is given to learning intervals in technic books and not enough on common notes, common angles, and new angles. From one time a foot plays two notes to another, these three categories can reduce motion considerably. With common notes, a foot, for example, is playing middle FE, then FG. The toe should remain on the F while the heel moves from the E to the G. With common angles, a foot, for example, is playing middle CD then middle FG with the same heel-toe sequence. The angle of the foot should not change in going from the first set of notes to the second. With new angles, a foot, for example, is going from C# E to F# G. The player should not play the F# and then find the G, making two motions leaving the old set of notes. Instead, with only one motion his new angle should be established when his toe comes to the F#.

With all three categories, a new set of notes should be established immediately after the foot has finished playing the old set. This way a player has more than one opportunity to find his new note. Such optimal anticipation is easy enough when only the feet are working in exercises or solos. It's something else, though, when the hands are playing with the feet. To maintain ultimate anticipation with new positions, I guide a beginner's feet when necessary and encourage him to practice very slowly. How slow is slow? My only answer is that a player is practicing slowly enough when he can't relate to the music but concentrates only on the most efficient realization of each motion he must make. This kind of work is boring, but the payoff is big.

All of us can profit from practicing this way. In not being distracted by the music, we can analyze with total concentration any particular motion, our reaction to it, and hopefully ask ourselves if we have to move at all. After the body is conquered, we are then fresh and truly free to become involved with the music. The French saying "before dancing you must wash yourself" has special meaning here. If your students complain that they're tired of their music when final polishing must be done, they're admitting that up to that point they've been dancing as they were cleaning themselves. Don't those with smudges on their nose look silly! They will say, "Mr. Ms. or Mrs. So-and-So, I'm sorry I forgot the G# in measure three, and I'm really sorry in measure seven that there were four beats instead of three in this waltz." Wipe their noses clean but do it gently. No matter what technic any of us practices, we can all profit from the words of St. Basil who said, "what is learned unwillingly does not naturally remain, but things which are received with pleasure and love fix themselves more firmly in our minds." Though he lived way back in the fourth century, he wasn't so stupid.

Frank Speller is professor of organ at the University of Texas in Austin. His remarks were delivered as a recent address to a meeting of the Music Teachers National Association.

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Russell Saunders with Ann Anway

Ann D. Guetzlaff Anway died July 3rd at the age of 29 of cancer. She was the organist at Second Presbyterian Church in Roanoke, Virginia.

She obtained her BA and MA degrees at the University of Northern Iowa, and received her DMA degree in performance and literature, with Performer's Certificate, from Eastman in 1979. She was a student of Philip Hahn, Robert Gant, and Russell Saunders. She was a finalist in the 1975 and 1977 MTNA, and the 1974 Chicago Club of Women Organists, competitions. She was the Dean of the Roanoke chapter of the AGO and a member of Pi Kappa Lambda. A scholarship fund has been established by the Roanoke Chapter. Contributions may be sent to the Ann Anway Memorial Scholarship Fund, 2436 Montgomery Avenue SW, Roanoke, VA 24015.

French organbuilder Robert Boisseau died earlier this year in France. He was born in 1909 and was known for his sympathetic work in restoring older instruments, an activity in which he was engaged for more than fifty years. He had maintained the famous 4-manual Clicquot at the Poitiers Cathedral since 1926 and was perhaps best-known to Americans for his 1972 restoration of an earlier Clicquot (L.A.) at the church in Houdan. His son Jean-Loup plans to continue the business.

Rita Benton, American musicologist and librarian, died suddenly in Paris on March 23, at the age of 59. Trained at the Juilliard School and the University of Iowa, she had been a faculty member at the latter institution since 1957 and was noted for her research in French music of the late 18th century. At the time of her death, Dr. Benton was editor of "Fontes Artis Musicae," the journal of the International Association of Music Libraries.

George E. Ceiga, organist emeritus of the Pennsylvania State University at University Park, died June 12 at his home in Mount Dora, FL. He was 81.

Mr. Ceiga was a graduate of the American Conservatory in Chicago, where he was an organ student of Frank W. Van Dusen and a theory student of Arthur Anderson. He taught at the American Conservatory as a colleague of Sowerby and maintained a private studio before going to Penn State in 1947, where he remained until his retirement in 1963. He had moved to Florida in 1978 and is survived by a son and two granddaughters.



Lauren B. Sykes, well-known west coast church musician, died July 16 in Portland, OR, of a heart attack. He was 74.

Born Dec. 31, 1905, in Newberg, OR, he served for 62 years as a professional musician in his native state. He became organist of the Third Baptist Church in Newberg at the age of 12, holding that position for eight years. He was then organist-director successively at Hinson Memorial Baptist Church, First Christian Church, First Presbyterian Church of Vancouver, First United Methodist Church, St. Bartholomew's Episcopal Church, St. Mark's Lutheran Church, and Bethany Lutheran Church until his death.

Dr. Sykes held an honorary D.M. degree from Warner Pacific College, where he was a faculty member for 27 years. He had also taught 4 years at Cascade College and 15 years at Multnomah School of the Bible.

An active member of a number of professional societies, including the AGO, from which he held the AAGO and Ch.M. certificates, he is survived by his wife, a daughter, a sister, and two grandchildren.

Word has been received of the death of Elisabeth Havard de la Montagne, titular organist of the Argenteuil Basilica in France and assistant organist at the Church of the Madeleine in Paris. Her funeral took place on Jan. 26 at the Madeleine.

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## A.G.O. Convention

(continued from p. 4)

Other workshops related to organ performance which could not be reviewed included:

Lowell Riley: Organs of Paris;  
Robert Clark: Brahms' Organ Works;  
Paul Manz: Hymn Improvisation;  
Fenner Douglass: Classical French Organ Music — Registration and Rhythm;  
Robert Thompson: The Organ Sonatas of Paul Hindemith;  
Marianne Webb: General Organ Repertoire; Organ Repertoire for the Church Year;  
Marilyn Mason: The Commissioning of New Works for the Organ; and  
Heinrich Fleischer: How Did Bach Play His Organ Music?

### CHURCH MUSIC

With five services, three choral concerts, an opera given a church performance, and two continuations of the opening sermon, the convention offered much besides organ music. In fact, choral music (not always the same event) was frequently cited in casual conversations as a top-of-the-list memory. The superb St. Paul's Cathedral Choir from London, singing in suitably resplendent acoustics, dominated the scene, but the perfection of the Elmer Iseler Singers heads my own list. And no one there will soon forget the finale concert in which no effort was spared to indulge the several seconds of reverberation in the Cathedral of St. Paul with gloriously decadent music. As for repertoire, there was a bit more pre-18th-century music here than in the organ programs, but the most adventuresome 20th-century work was Jánacek's *Giaogolitic Mass* — and there was a good helping of genre service music along the way.

The workshops dealing with church music ranged from choral reading sessions sponsored by various publishers and suggestions on the use of handbells, harpsichord and fabrics in church to the headier topics of the essence of worship and the status of women in the modern American Church. One of the emphases of the convention was on the practical, and this came through in most of the workshops. — B. G.

### SERVICE OF COMPLINE, Cathedral Church of St. Mark, Minneapolis. Gregorian Singers, Monte Mason, conductor.

Although I arrived for the convention too late to attend the pre-convention concert of music for choir, organ, and orchestra at the Cathedral Church of St. Mark, it was possible to attend the final event of the evening, and I joined the large throng which was rewarded by a beautiful service of compline in the same church, now darkened. Monte Mason led his Gregorian Singers in music elegant in simplicity, accompanied only by handbells played so discreetly as to be sounding from some distant tower. The twelve singers were joined by the congregation in three plainsong settings, and the only work of a non-chant style was the Poulenc *Laudes de Saint Antoine de Padoue*, a work imbued with that composer's most poignant harmonic style.

### OPENING FESTIVAL SERVICE, Central Lutheran Church, Minneapolis. Festival Liturgical Choir, John Ferguson, conductor; The Dale Warland Singers, Dale Warland, conductor; McNeil Robinson, organist. Hillert: Festival Venite; Brahms: Motet, op. 74, no. 1; Bach: Cantata 79, "Gott, der Herr, ist Sonn' und Schild;" Hillert: Te Deum; Argento: Let All the World in Ev'ry Corner Sing.

The opening festival service at Central Lutheran Church encompassed a large number of participants and much festive music-making. John Ferguson conducted the festival choir, a large group assembled for the occasion, in the hymns, two canticles by Richard Hillert (first performances), and the commissioned work. The large congregation of convention delegates joined in these, and as always at such occasions, the group singing was a joy to experience. McNeil Robinson improvised introductions and interludes for the hymns, as well as a postlude, exploiting the full resources of the large organ and using the modern French style for which he is noted. Although some felt the improvisations were too ostentatious to be conducive to worship, they were executed skillfully and sensationally. The Dale Warland Singers sang a Brahms motet and Bach *Cantata 79*, the latter with chamber orchestra, showing a sensitive style and refined choral sound. The honorable Albert Quie, Governor of Minnesota, gave brief greetings and read the lessons; the Guild greeting was reserved for later. Martin E. Marty preached on "The Audacity to Break Silence;" at his two subsequent morning "encounters," he continued to use selections from Rilke in relating the place of music to its larger context.

The highpoint of the service came at its conclusion, when a new hymn by Dominick Argento was sung. Commissioned for the occasion by the Twin Cities Chapter, *Let all the World in Ev'ry Corner Sing* is scored congregation, choir, brass quartet, timpani, and organ. Published copies were thoughtfully provided, and we sang it twice. Although the melody line will not be the easiest for a congregation, the hymn is one which should be welcomed at many festival services.

### CHAMBER OPERA, Plymouth Congregational Church, Minneapolis. Philip Brunelle, conductor; Vern Sutton, stage director. Davies: The Martyrdom of St. Magnus.

*The Martyrdom of St. Magnus*, a chamber opera in eight scenes, received its midwest premiere under the able direction of Philip Brunelle, the person responsible for much of the new music heard at this convention. Newly composed by Peter Maxwell Davies, the work employs the English composer's own libretto after the novel *Magnus*; it deals with the life and death of the patron saint of Orkney (the remote islands where the composer now makes his home) in ways both moving and unorthodox — facts which came as no surprise to those who know other recent compositions from the same pen. Employing five skilled singers and a chamber orchestra of ten, both music and production were stunning in effect; the economy of means was remarkable. Easily the most controversial piece of the week, it divided listeners into admirers or detractors, leaving little middle ground. Although some people walked out during the performances, this reviewer found the work to be powerful in effect, even though it cannot be denied that the often-dissonant musical style is lean and dry.

**CHOIR OF ST. PAUL'S CATHEDRAL, London; Cathedral of St. Paul. Barry Rose, master of the choir; John Scott, organist. Howells: Te Deum in E-Flat (Collegium Regale); Weelkes: O Lord, arise into thy resting place; Byrd: Rorate coeli desuper; Tallis: Salvator mundi; Blow: Salvator mundi; Boyce: Organ Voluntary in D, Turn Thee unto me; Attwood: Turn Thee again; Purcell: O God, Thou art my God, Te Deum in D; Wesley: Cast me not away from thy presence; Stanford: Three Motets; Howells: Psalm Prelude**



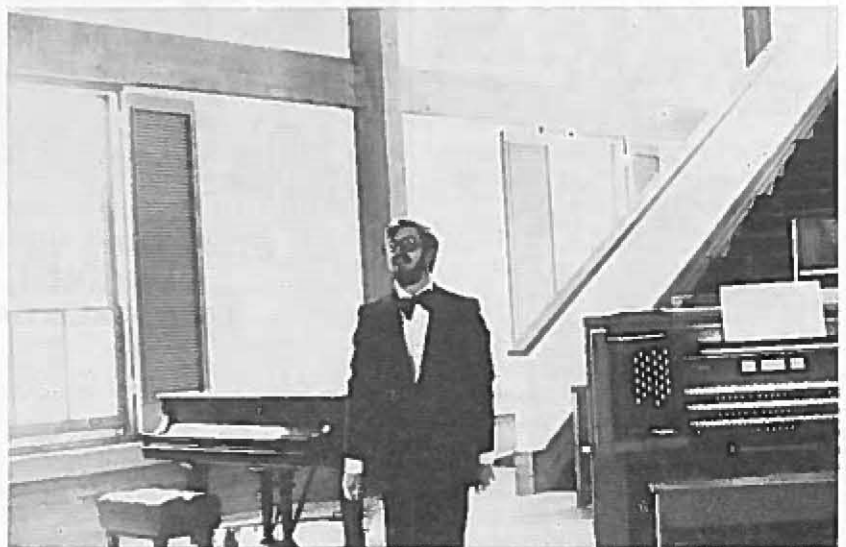
Opening Festival Service



Convention-goers leaving Orchestra Hall



Scene from *The Martyrdom of St. Magnus*



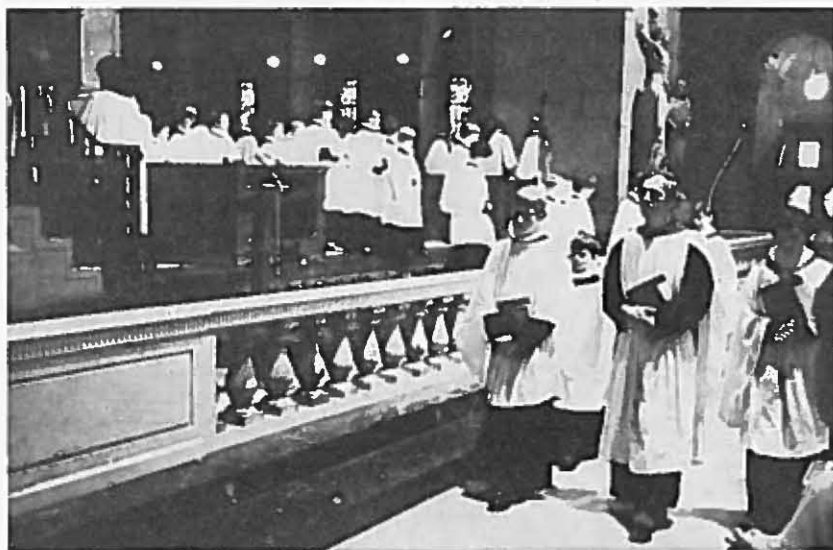
Jeffrey Walker at conclusion of recital



Performers at conclusion of new Susa work



Barry Rose rehearsing the choir of St. Paul's Cathedral, London



Director and choir recess after Evensong



Paddle boat ready for Thursday night cruise

for Organ (Set II, no. 1); E. W. Naylor: Vox dicentis; Bernard Naylor: Te Deum for St. Paul's Cathedral; Dearnley: Let thy hand be strengthened; Berkeley: The Lord is my shepherd; Bernard Rose: Feast-Song for St. Cecilia. Having the choir of St. Paul's Cathedral, London, in residence for the week was one of the outstanding events of the convention. The 30 boys and 18 men, directed by Barry Rose sang twice each at matins and evensong, in addition to a full-length concert. Now that Mr. Rose has had several years to work with the group, the ensemble sound is breathtaking: it ranges from an ethereal pianissimo to a full sound which is never forced or pushed but which does have more vibrancy than is encountered with the cathedral choirs which favor a completely "white" sound.

The concert, appropriately entitled "Te Deum Laudamus — Five Centuries of English Church Music," provided a rich survey ranging from Tallis, Byrd, and Weelkes through Purcell, Attwood, and Boyce to the 20th-century school, with contributions from S. S. Wesley and Stanford along the way. Particularly interesting were the parallel settings of the same texts by different composers, while the contrast of unaccompanied polyphony and anthems with elaborate organ accompaniments was striking. Purcell's *Te Deum in D*, with soloists and orchestra added, acted as a mini-oratorio. Although the program was long and the seating confused (many convention-goers had their seats pre-empted by others), the choral sound in the resonant Cathedral of St. Paul was radiant.

The music at the several services, sung in the Basilica of St. Mary, gave Americans a good idea of what comprises the daily work and repertoire of an English cathedral choir. The choral repertoire drew on 19th- and 20th-century works which were not always of the first quality, despite their beautiful sounds; it was easy to see why the same music sung by lesser choirs in lesser buildings could lead to charges of abuse. When one considers the psalm(s), canticles, and responses appointed for each day, augmented by a hymn and an anthem, the sheer amount of singing the choir must do is considerable. In Minneapolis, this was always accomplished with polish and sensitivity, aided by a cathedral ambience in the large building, even though the chancel arrangement did not permit a decided *cantoris-decani* contrast. John Scott, the young assistant organist of the cathedral, provided appropriate accompaniments on the several different organs which which he was faced, and his voluntaries exhibited technical ability and familiarity with the cathedral style of playing. — A. L.

**HEALEY WILLAN CENTENARY CONCERT, Cathedral Church of St. Mark, Minneapolis.** Elmer Iseler Singers, Elmer Iseler, conductor; John Tuttle, organist. Five Preludes on Plainchant Melodies; I Beheld Her; Fair in Face; Rise up My Love; Gloria Deo; Missa Brevis no. 4 in E Major; What is this Lovely Fragrance?; Christmas Song; Here are we in Bethlehem; Hodie; Introduction, Passacaglia, and Fugue in E-Flat. 4-man. Welte-Möller organ (1964, electric action).

Initial attempts to obtain the Elmer Iseler Singers had failed, and the convention publicity listed the St. Paul's Cathedral Choir for this program (their 6th appearance). It came as a wonderful surprise to conventioners that a Canadian government grant had made it possible to present the outstanding Toronto choir of 20 professional singers. The group sang with perfect control in all areas — blend, dynamics, pitch, and color. The sound was distinctly oriented to the English boy-choir side of the spectrum, but the sopranos were never white, breathy, or strident. The pianissimos — of which there are many in Willan's music! — were always luminous, and Iseler's subtle moulding of individual lines mitigated the inevitableness of Willan's contrapuntal writing. The group's diction varied, it seemed, according to the musical context; plasticity took precedence over clarity of text in the richer textures, but consonants surfaced in the simpler, more homophonic pieces. The afternoon was spent in Anglican heaven, this concert coming as it did just before evensong with the St. Paul's Cathedral Choir.

John Tuttle played the organ works on the program admirably. The concluding work, the only extended organ solo on the program, was played very colorfully and showed complete control of the instrument. He played with a fine sense of stability without forsaking much rubato and flexibility of tempo. The programming for the concert was brilliant — I confess that the mere thought of an all-Willan program made me just a bit drowsy, but I couldn't have been more wrong. By alternating organ works with choral ones and frequently changing moods, the weaker pieces were saved by the stronger ones. In general, I found the organ works to pale in comparison to their vocal counterparts; the greater flexibility of such a fine choir was able to enliven even obvious passages, and the many sweet dissonances in the style can never be quite so honeyed on even the loveliest celeste.

**GRAND FINALE CONCERT, Cathedral of St. Paul.** The Minnesota Chorale, Thomas Lancaster, conductor; Festival Chorus, Civic Orchestra of Minneapolis, Philip Brunelle, conductor; Robert Glasgow, Paul Manz, organists. Bruckner: Ecce Sacerdos; Schmitt: Mass in Four Parts; Gabrieli: Nunc Dimittis; Lau: Dona Nobis Pacem; Berlioz: Te Deum; Janáček: Slavonic Mass; Vaughan Williams: Festival Te Deum in F Major.

The concluding concert was grand indeed. By the 8:00 pm concert time, the 3,000-seat Cathedral of St. Paul was full to overflowing (unfortunately the convention committee slipped up here, and not enough room was reserved for convention registrants). Standing or sitting, it was quite a sound, beginning with two luscious chromatic works from the back gallery, and then moving to anti-phonal works: the Gabrieli adding two brass and choral groups on opposite sides at the front of the cathedral, and the Lau performed in the same formation unaccompanied. The polyphony in the Lau did get a bit confused in places, but the total effect was stunning. The Berlioz *Te Deum* should be heard under no other circumstances, with a grand procession of singers and banners during the musically-vapid march, and the room guaranteeing that all of the dramatic effects could be brought off. Philip Brunelle, who was responsible for so much of the fine music at the convention, conducted with sensitivity and power.

The second half of the concert was not quite as successful. Much as I wanted to hear the Janáček *Mass*, this was not really the right place. The work's considerable detail was lost in the vastness of the space, and it does not operate as much at the level of obvious gestures as the works on the first portion of the concert. When, at 10:30, we were ready for the singing of the Vaughan Williams *Te Deum*, in which the entire audience was to be the chorus, the conventioners were somehow just not up to singing along very heartily. It was still a wonderful conclusion (and conducting such huge forces could have been a disaster in less capable hands than those of Mr. Brunelle) and showed creativity in programming, sensitivity in musicianship, and unabashedness in theatricality.

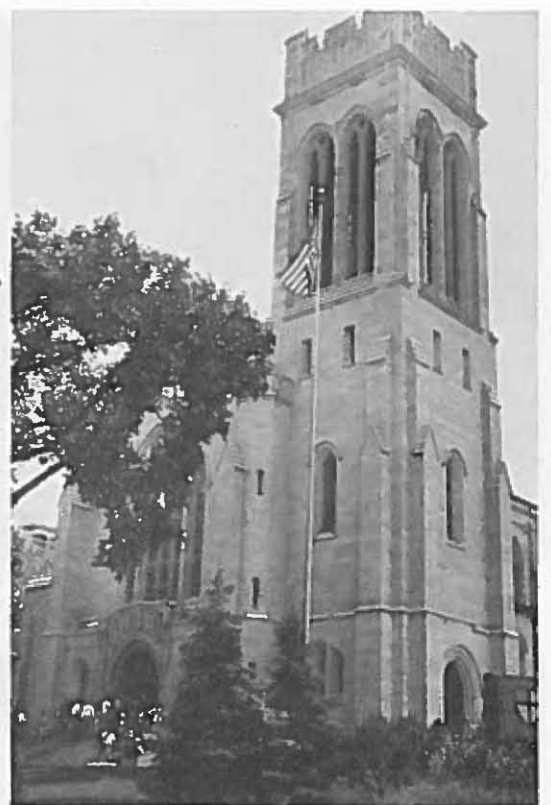
(continued overleaf)



Granlund's Birth of Freedom at Westminster Presbyterian Church



Full convention hears the Choir of St. Paul's Cathedral, London, at the Basilica of St. Mary



Visitors arrive for Willan concert at the Cathedral Church of St. Mark

## A.G.O. Convention

### Workshops

(continued from p. 13)

#### Elaine Marsh: Women and Worship

Rev. Marsh, associate minister at Plymouth Congregational Church in Minneapolis, spoke with two small groups of women, each session also having a token male present, in a most lucid, calm and strong manner. She outlined the areas in which women are traditionally barred from full participation in church activities (varying with the denomination or branch of the church): deacons, board members, trustees, ushers, etc. She noted that it was the Eucharist which is the bottom line of the issue, the central aspect of the Christian church and the one which shows fewest signs of admitting full participation of women as priests, deacons, etc. She suggested that the Judeo-Christian religion is the only one which has only male deities, and pointed out that in a sense the Bible is "a book about men, written by men, for men." Her topic was not specifically women musicians in the church, but it was not difficult to extend her message. In any town or city, are not most of the organists in small churches women? Yet when one moves to the leaders of the profession — the major churches in our great cities — how many women hold the posts? This convention bore witness to the same situation: of 56 leaders listed in the convention brochure, 6 were women; of the 9 featured recitalists, only one was a woman. This is not to say that the convention committee (8 men and 5 women) discriminated against women, but that the profession as a whole is very dominated by males. The playing competition proved the point: the field of 9 contestants included 2 women. Elaine Marsh spoke engagingly and persuasively and without strident battle cries.

#### W. Thomas Smith: Current Trends in Hymnody

Mr. Smith is the executive director of the Hymn Society of America, the sponsor of this workshop. He based his presentation on examples from the 1977 hymnal *Ecumenical Praise* (Agape division of Hope Publishing Co.), pointing out characteristics of new texts and tunes. The location of the session was rather frustrating in that a choral reading session was in progress on the other side of a sliding partition, but Mr. Smith was compelling in leading the group through various types of new hymns. Although this presentation was the only event devoted specifically to congregational song, it was encouraging to those concerned with hymnology that one of the convention's commissions was to a major composer for a hymn. — B. G.

#### Jon Bailey: Musical Drama in the Church

Jon Bailey opened his session by surveying the development of drama in the church, its purpose being to enliven the services by bringing the dramatized narrative into the present tense. As preparation for a discussion of the Peter Maxwell Davies chamber opera, Mr. Bailey discussed the contribution of Benjamin Britten, to whom most of the credit goes for our current interest in liturgical drama. Mr. Bailey enumerated and illustrated through taped examples the essential dramatic elements in a Britten drama, using *St. Nicolas* for his examples. The final part of his presentation was devoted to questions and discussion concerning the Monday performance. Mr. Bailey's wide erudition and his personal charisma made this a stimulating and lively presentation. Mr. Bailey's other workshop was entitled "20th-century British Choral Music." — M. K.

#### Murray Somerville: The RSCM Training System

Mr. Somerville presented an explanation of the Royal School of Church Music program for training children's choirs, using resource materials from the organization. The system is based on group response and individual achievement and would seem to be a valid one for use in this country. Barry Rose joined in giving specific examples of the ways in which such a system is used by the choir of St. Paul's Cathedral, London. — A. L.

#### R. Lawrence Kirkegaard: A Survival Course in Acoustics for Church Musicians: Exploring the Art of the Possible

Mr. Kirkegaard, the head of an architectural acoustics consulting firm, has for some time taken a special interest in churches and organs. He is, then, one of the foremost authorities in the field. He asked the audience for its list of concerns in current situations and proceeded to touch on the physical properties which contribute to the causes and solutions of the problems. He suggested that a noise control factor of 20 is appropriate for a new church and discussed the pros and cons of various public address systems at length, emphasizing the importance of speaker placement to give the impression that the primary source of the sound is the person speaking, not the loudspeakers. Reverberation was a major concern, and Mr. Kirkegaard pointed out that low frequencies are absorbed by large surfaces which have little mass (like thin wood panelling), whereas high frequencies are lost to very small receptacles (like the holes in acoustic tile). He noted that narrow spaces retain a focus to sounds and are therefore able to have both clarity and a considerable amount of reverberation. The lecture was somewhat hampered by a lack of structure and some ambivalence as to how deeply to delve into technical details, but there was much solid information here.

#### Don E. Sailers: The Assembly in Word, Action and Song

Mr. Sailers teaches theology and worship at Candler School of Theology, Emory University, and is also an active composer and director of music there. He gave a highly-articulate and organized presentation, using but not wallowing in the jargon of ecumenical liturgists ("indigenization" and the like). He outlined the forms of worship, which he defined as a dialogue and encounter with God. Worship, he said, is intrinsically musical and dance-like because it involves sound and movement; music, then, is not an ornament to worship. Mr. Sailers noted both a convergence of all branches of the church towards simple elements (in spite of splintering within many groups): the fundamental Jewish aspects of worship, blessing God, the interconnection of baptism and the Eucharist, and the eschatological aspects of a gathering of Christians (i.e., the anticipation of the final judgment). In a second two-hour session he discussed "Music, Song and the Religious Affections," a lecture I was not able to attend.

Other workshops which dealt with church music included:

J. R. Coulter: American Guild of English Handbell Ringers;

Layton James: Harpsichord in the Church;

Marjorie Pohlmann; Fabric as Symbol;

Ronald Nelson: Children's Choirs; and

Gerhard Krapf: Elements of Well-Regulated Church Music. — B. G.

#### Extra-Musical Aspects

The friendliness and efficiency of the Twin Cities chapter made itself felt the very first morning as our hosts whisked us through the registration lines in record time. This made a wonderful initial impression and prepared everyone for a pleasurable week.

The Leamington Hotel, which had been chosen as the convention headquarters, was ideal for handling such a large number of people. It has plenty of rooms for meetings and exhibits, all conveniently located in one general area of the hotel. The Curtis Hotel, which housed many additional participants across the street, provided the only serious flaw in an otherwise smoothly-run convention. Guests who arrived on Sunday afternoon or evening were kept waiting in check-in lines for one to one-and-a-half hours. Numerous hotel registrations had been lost or misplaced by the Curtis hotel. As a result, many participants missed the Sunday evening events while spending their time trying to procure a room.

Transportation at the convention was very satisfactory, with few delays, and several events were within easy walking distance. Good shopping and excellent

cuisine were also available within a small radius of the hotel. The list of restaurants thoughtfully furnished by our Twin Cities hosts provided a good introduction to local restaurants, several of which are justly famous.

Communications were well executed through daily newsletters, a hospitality desk, and a message center. The convention brochure was well organized and easy to use. It also contained a map showing the churches used for various events and their proximity to convention headquarters.

There were more than forty exhibitors at the convention. Most organ firms were assigned to moderately large rooms on the second floor. A fine exhibit of Healey Willan memorabilia (courtesy of the Canadian government) was displayed on the second floor. In a single room on the lowest level were the numerous exhibits by publishers, music retailers and others. Busy crowds filled this room wherever the exhibits were open, attesting to the importance of continuing to provide browsing time at future conventions.

The pace of the convention seemed to allow more time to visit with friends than at some conventions I have attended in the past. Social events such as cash bars, the wine and cheese reception at Northrup Auditorium, and the Gala reception at Landmark Center provided ample opportunity to visit with conventioners who had been assigned to a different bus schedule and different recital schedule than one's own. Only one complaint about scheduling was frequently heard, and this was made in conjunction with another complaint, that of unduly long programs. If a concert begins at 8:30 in the evening, it is unreasonable to expect the audience to continue to be enthusiastic at 11 pm or later.

While attendance at a convention may be (and in this case was) stimulating, educational, and inspiring, it is also fatiguing. I commend the program committee's wisdom in providing a "free" evening on Thursday so that those who wished to relax or pursue non-musical events could do so. A brief change of pace was also provided by the "Auction extraordinaire" held at the convention hotel late Wednesday afternoon. An entertaining auctioneer distributed gift certificates, books, records and other door prizes. This was followed by an auction, the proceeds of which go to the A.G.O. Educational Fund. For providing light-hearted diversion, this was a novel idea, but it lost its entertainment value by being over-extended. — M. K.

Several hundred of the convention-goers elected to spend the free evening cruising the Mississippi on two paddle boats rented for the occasion. A cash bar and supper provided diversion while the boats toured the placid river. It was a pleasant change of pace which seemed to be enjoyed by all aboard. — B. G.

In place of the obligatory closing banquet, the program committee chose a grand finale concert that was grand indeed. I myself did not hear a single person lament the loss of the banquet. The socializing that occurs at a banquet was accomplished by the reception after the concert. The concert itself, an event requiring massive forces, furnished an impressive counter-balance to the opening festival service which likewise used multiple choirs and instruments. Beginning and ending in this way lent a very nice structure to the entire week. An additional advantage of the closing concert was that it could be shared with the community at large; it was not a closed event. After a week of being together with fellow professionals who have specialized concerns and who speak a specialized language, it was good to be reminded of the outside world by sharing the final concert with Twin Cities residents. I would like to thank the program committee and the hundreds of musicians involved in the finale concert for providing this experience. — M. K.

**First Performances at A.G.O. '80**

- Richard Hillert: *Venite Exultemus* and *Te Deum* (brass, organ and congregation)
- Dominick Argento: *Let All the World in Ev'ry Corner Sing* (hymn for congregation, choir, brass, timpani, organ)
- Conrad Susa: *Fantasia* (organ, percussion, brass)
- Donald Erb: *Nebbiolina* (organ, percussion, handbells)
- Robert Ward: *Celebrations of God in Nature* (organ solo)
- Gerald Near: *Concerto* (harpsichord and string orchestra)
- Calvin Hampton: *Concerto* (organ and strings)
- Vincent Persichetti: *Dryden Liturgical Suite*, op. 144 (organ solo)
- Alberto Ginastera: *Variaciones e Toccata* (organ solo)



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## Articles Noted

Among articles appearing in journals not devoted primarily to the organ, the following are noted within recent months as being of interest to readers of *The Diapason*:

*The Musical Times* (London, England), Nov. 1979:

"Muffat and Handel: a two-way Exchange" by Bernd Baselt explores the interesting relationship between Handel and Gottlieb Muffat, as seen in Handel's borrowings from Muffat's keyboard suites and Muffat's manuscript copy of certain keyboard works by Handel.

"Problems Perpetual" by Richard L. Harris and Stephen Daw comments on various recently-published solutions to the newly-discovered canons, S.1087, by J. S. Bach.

*The Musical Times*, May & July 1980:

"John Goss, 1800-1880" by David Gedge is a two-part account of the music of the Victorian English composer, as well as of his problems in making music at St. Paul's Cathedral in London.

*Journal of the American Musicological Society* (Philadelphia), Spring 1980:

"The Roman Frescobaldi Tradition, c.1640-1670" is a fascinating account by Alexander Silbiger of Frescobaldi's

influence on 17th and 18th-century keyboard music in Rome. The extensively-documented but eminently-readable account deals with keyboard players in 17th-century Rome, Frescobaldi's pupils and followers, the Roman manuscripts, and the repertory after Frescobaldi. Numerous musical examples are included.

"The Source for Bach's *Musical Offering: The Institutio oratoria of Quintilian*" by Ursula Kirkendale traces the probable influence of early humanistic rhetoric on the genesis of Bach's famous but enigmatic work, opting for the order of the movements in the original edition as the most likely correct one.

*Journal of the American Musicological Society*, Summer 1980:

"Ritual Use of the Organ in France" by Benjamin Van Wye is concerned with the use of the organ in the services of French churches from about 1400 to 1700, especially as regards the alteration of organ music with choral music. Several valuable tables document the contents of French organ books of the period. Thorough assimilation of the material in this article will enlighten the reader as to the performance intent of the many organ versets of the time.

## Post-Convention



Intrepid reporter discovers counterpoint and organbuilding in St. Paul.

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## Appointments

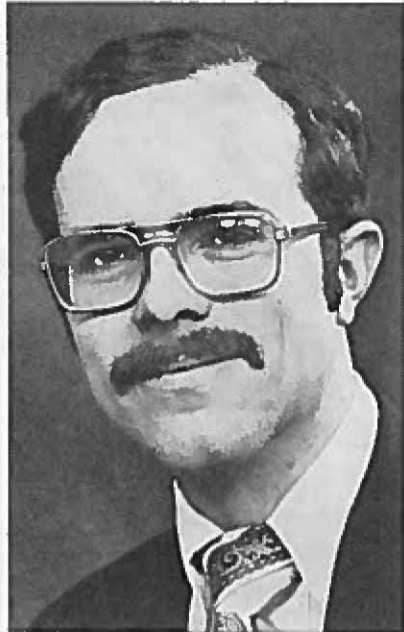


Richard Proulx has been appointed music director and organist at Holy Name Cathedral, Chicago, IL, effective Aug. 1. He leaves a position as organist-choirmaster at St. Thomas Episcopal Church in Medina (Seattle), WA, where he presided for nine years over the noted Metzler organ there.

A native of St. Paul, MN, Mr. Proulx was educated in parochial schools of that city and later attended MacPhail College and the University of Minnesota. Further studies took him to the Columbus Boychoir School at Princeton, St. John's Abbey at Collegeville, and the Royal School of Church Music in England. His organ teachers included Rupert Sircom, Gerald Bales, and Peter Hallock; he studied conducting with Robert Holiday, Roger Wagner, and Robert Shaw. He became organist-choirmaster at Holy Childhood Catholic Church in St. Paul, where his choir of men and boys gained a national reputation through many recordings, telecasts, and appearances with the Minnesota Orchestra and the Minnesota Opera. He left to become music director at St. Charles Church in Tacoma in 1968.

While in Seattle, Mr. Proulx served as organist at Temple de Hirsch Sinai and on the faculties of St. Thomas Day School and the Cornish Institute. He was appointed to both the music commission of the Archdiocese of Seattle and to the Standing Commission on Church Music of the Episcopal Church. He was one of the editors of the recent Roman Catholic hymnal "Worship II" and he has contributed to other new hymnals. He has edited an extensive series of earlier motets in practical performing editions. A composition student of Gerald Bales, he has published over 200 compositions. His one-act chancel opera "The Pilgrim" was commissioned for the 1978 AGO national convention.

In Chicago, an increased liturgical music program has been announced for Holy Name Cathedral, which serves the largest diocese in the world. The choir of men and boys will be reorganized and expanded, and the handbell ringers will continue as a girls' group. Two new choral groups, a chamber choir of 12 professional singers, and a full-size parish choir, will be started immediately. Long-range plans call for a new organ and the formation of a cathedral choral society.



Todd Wilson has been appointed organist and master of the choirs at the Cathedral of the Incarnation (Episcopal) in Garden City (Long Island), New York, where he will direct the men and boys choir and a girls choir. The position also includes a teaching post at Adelphi University. Mr. Wilson studied with Wayne Fisher at the College-Conservatory of Music, University of Cincinnati, and he won the French "Grand Prix de Chartres" in 1978. He was an assistant in music under Allan Wicks at Canterbury Cathedral during 1978-79, and has held church positions in Cincinnati and Toledo.

Steven Craig Townsend has been appointed director of music and organist for the First Congregational Church, Santa Barbara, CA. Mr. Townsend, a native of southern California, is a graduate of the Eastman School of Music where he studied organ with David Craighead. His graduate work was taken at Southern Methodist University where, as a student of Robert Anderson, he received the M.Mus. degree in organ performance and the M.S.M. degree. He leaves a position as organist-choirmaster of the First United Lutheran Church of Dallas, TX.

The Bach Choir of Bethlehem has announced the selection of William H. Reese as its new conductor and music director and Greg Funfgeld as the associate conductor. Alfred Mann, the conductor and music director for the past decade, will continue as music director emeritus and consultant; he has recently accepted a position as senior professor of musicology at the Eastman School of Music. Dr. Reese, a graduate of Amherst College, Columbia University, and the University of Berlin, studied with Arnold Schering, Kurt Thomas, and Pierre Monteux; he is emeritus professor of music at Haverford College. Mr. Funfgeld is a graduate of Westminster Choir College and is director of music at the First Presbyterian Church in Bethlehem, PA.

Hilton Baxter has been appointed organist-choirmaster of St. Thomas' Episcopal Church in Washington, DC. He holds the B.Mus. degree in organ performance from George Mason University and has done additional study at Westminster Choir College and in Stuttgart, West Germany. His teachers include J. Franklin Clark and Albert Russell. Despite the loss of its Gothic-style building in 1970 by fire, St. Thomas' Church has maintained a long tradition of musical excellence.

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## New Organ



M. P. Möller of Hagerstown, MD, has installed a new 2-manual and pedal organ of 28 ranks and mechanical action in the newly-renovated sanctuary of the First United Methodist Church in Moultrie, GA. The instrument, which stands in the choir loft, was designed, installed, and voiced by Christoph W. Linde, head of Möller's new tracker division. The 20' case is of solid white oak stained a warm dark brown; the Swell, behind four movable doors, is below the Great and Pedal. Winding for the equal-temperament organ is supplied by one single-fold bellows at 3"; a smaller, second reservoir can be activated to act as a stabilizer when desired. The polished façade pipes of the 8' Principal are 52% tin and 48% lead. The manual compass is 56 notes; that of the pedal, 30 notes.

Michael Corzine of Florida State University was the consultant.

|                |                      |
|----------------|----------------------|
| <b>GREAT</b>   | <b>SWELL</b>         |
| Principal 8'   | Gedackt 8'           |
| Hohlfloete 8'  | Viola 8' (TC)        |
| Octave 4'      | Principal 4'         |
| Spitzfloete 4' | Rohrfloete 4'        |
| Octave 2'      | Gemshorn 2'          |
| Cornet II      | Sesquialtera II (TC) |
| Mixtur IV-V    | Scharf III           |
| Trompete 8'    | Krummhorn 8'         |

**PEDAL**  
Subbass 16'  
Octave 8'  
Octave 4'  
Fagott 16'  
Trompete 8'

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## New Organs



Wicks Organ Co. of Highland, IL, has completed a new 2-manual and pedal organ of 27 ranks for St. John's Lutheran Church, Portage, WI. The visual and tonal design for the free-standing gallery installation was by Thomas E. Gieschen of Concordia Teachers College, River Forest, IL, who played the dedication recital.

### HAUPTWERK

Prinzipal 8' 56 pipes  
Rohrflöte 8' 56 pipes  
Oktave 4' 56 pipes  
Koppelflöte 4' 56 pipes  
Nasat 2-2/3' 56 pipes  
Spitzflöte 2' 56 pipes  
Terz 1-3/5' 44 pipes  
Mixture III 168 pipes  
Trompete 8' 56 pipes  
Chimes

### CHORWERK (enclosed)

Gemshorn 8' 56 pipes  
Gemshorn Celeste 8' (TC) 44 pipes  
Gedackt 8' 56 pipes  
Prinzipal 4' 56 pipes  
Rohrflöte 4' 56 pipes  
Oktave 2' 46 pipes  
Quinte 1-1/3' 56 pipes  
Scharf-Zimbel II 112 pipes  
Oboe 8' 56 pipes  
Tremolo

### PEDAL

Subbass 16' 32 pipes  
Gedackt 16' 12 pipes  
Prinzipal 8' 32 pipes  
Gemshorn 8' 32 notes  
Oktave 4' 32 pipes  
Rauschquinte II 64 pipes  
Fagott 16' 32 pipes

Gabriel Kney of London, Ontario, has built a new 3-manual and pedal organ of 54 ranks for the Robertson-Wesley United Church in Edmonton, Alberta, Canada. The instrument has 36 stops, mechanical key and stop action, and two mechanical pistons. The manual compass is 58 notes, with 32 notes for the pedal division. The instrument was dedicated with a series of recitals in the fall of 1979.

### HAUPTWERK

Gedackt 16'  
Praestant 8'  
Rohrflöte 8'  
Oktave 4'  
Spitzflöte 4'  
Oktave 2'  
Mixture IV 1-1/3'  
Zimbel II 1/3'  
Cornet V 8' (TF)  
Trompete 8'

### BRUSTWERK (enclosed)

Metallgedeckt 8'  
Gamba 8'  
Vox Coelestis 8' (TC)  
Prinzipal 4'  
Offenflöte 4'  
Blockflöte 2'  
Scharf IV 1'  
Fagott 16'  
Rohrschalmey 8'  
Tremulant

### OBERWERK

Holzgedeckt 8'  
Praestant 4'  
Rohrflöte 4'  
Nasat 2-2/3'  
Gemshorn 2'  
Terz 1-3/5'  
Quintflöte 1-1/3'  
Zimbel III 2/3'  
Rankett 16'  
Krummhorn 8'  
Zimbelstern  
Tremulant

### PEDAL

Subbass 16'  
Oktav 8'  
Gedacktbass 8'  
Choralbass 4'  
Mixture V-VI 2-2/3'  
Posaune 16'  
Trompete 8'

### COUPLERS

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OW/HW



Austin Organs, Hartford, CT, has recently completed the installation of a new 2-manual and pedal organ of 15 ranks in St. Michael's Church, Pawcatuck, CT, op. 2629. The Great and Pedal divisions are exposed in the gallery, with the Swell behind grille work on one side.

### GREAT

Principal 8' 61 pipes  
Bourdon 8' 61 pipes  
Gemshorn 8' (SW) 61 notes  
Oktave 4' 61 pipes  
Blockflöte 2' 61 pipes  
Mixture III 183 pipes  
Chimes

### SWELL

Rohrflöte 8' 61 pipes  
Gemshorn 8' 61 pipes  
Gemshorn Celeste 8' (TC) 49 pipes  
Koppelflöte 4' 61 pipes  
Spitzprinzipal 2' 61 pipes  
Quint 1-1/3' 61 pipes  
Trompette 8' 61 pipes  
Tremolo

### PEDAL

Subbass 16' (GT) 12 pipes  
Gemshorn 16' (SW) 12 pipes  
Oktave 8' 32 pipes  
Bourdon 8' (GT) 32 notes  
Superoctave 4' 12 pipes  
Trompette 16' (SW) 12 pipes

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# Calendar

This calendar covers a two-month period ending Sept. 15. All events are assumed to be organ recitals unless otherwise indicated and are grouped east-west and north-south within each date. Information will not be accepted unless it includes artist name, date, location, and hour. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

**6 AUGUST**  
John Walker; Music Hall, Methuen, MA 8:30 pm  
Katherine Goodson, piano; Central Presbyterian, Lafayette, IN 12:05 pm

**8 AUGUST**  
Lewis Bruun; City Hall, Portland, ME 8:15

**9 AUGUST**  
Mary Fenwick; Christ Church, Alexandria, VA 5 pm

**10 AUGUST**  
Pocono Boy Singers; Ocean Park Assoc, Ocean Park, ME 7:30 pm  
Judson Maynard; National Shrine, Washington, DC 7 pm

**13 AUGUST**  
Will Headlee; Music Hall, Methuen, MA 8:30 pm  
Caryl Eckstein, harpsichord; Central Presbyterian, Lafayette, IN 12:05 pm

**15 AUGUST**  
John Walker; City Hall, Portland, ME 8:15 pm  
Pocono Boy Singers; State College, Castleton, VT 8 pm

**16 AUGUST**  
Stephen Rapp; Christ Church, Alexandria, VA 5 pm

**17 AUGUST**  
Pocono Boy Singers; Bar Harbor, ME 4 pm  
Robert Grogan; National Shrine, Washington, DC 7 pm

**18 AUGUST**  
Pocono Boy Singers; Colby College, Waterville, ME 7:30 pm

**20 AUGUST**  
Earl Barr; Methuen Music Hall, Methuen, MA 8:30 pm  
Peg Bryan, soprano; Central Presbyterian, Lafayette, IN 12:05 pm

**21 AUGUST**  
Pocono Boy Singers; Cornish School, Kezar Falls, ME 8 pm

**22 AUGUST**  
Malcolm Cass; City Hall, Portland, ME 8:15 pm

**23 AUGUST**  
Ruth McCubbin; Christ Church, Alexandria, VA 5 pm

**24 AUGUST**  
Robert Kline; National Shrine, Washington, DC 7 pm  
Huw Lewis; Trinity Lutheran, St. Alloysius, Old Christ Church, Detroit, MI 6 pm

**27 AUGUST**  
Beverly Schebert; Methuen Music Hall, Methuen, MA 8:30 pm  
Bob Hinkle; Central Presbyterian, Lafayette, IN 12:05 pm

**30 AUGUST**  
Thom Robertson; Christ Church, Alexandria, VA 5 pm

**31 AUGUST**  
J. Courtney Hay & William Noud; music for two organs, National Shrine, Washington, DC 7 pm

**3 SEPTEMBER**  
James Brown; Methuen Music Hall, Methuen, MA 8:30 pm  
Karel Paukert; Cleveland Museum, Cleveland, OH 12 pm

**5 SEPTEMBER**  
Warren R. Johnson; State Street Church, Portland, ME 12:15 pm

**6 SEPTEMBER**  
Douglas Mears; Christ Church, Alexandria, VA 5 pm

**7 SEPTEMBER**  
Johnnie Egnot; National Cathedral, Washington, DC 5 pm

**10 SEPTEMBER**  
Hans Gebhard; Methuen Music Hall, Methuen, MA 8:30 pm  
Karel Paukert; Cleveland Museum, Cleveland, OH 12 pm

**13 SEPTEMBER**  
Frederick Swann; Market Square Presbyterian, Harrisburg, PA

**14 SEPTEMBER**  
Frederick Swann; Allison Methodist, Carlisle, PA 4 pm

**15 SEPTEMBER**  
Thomas Murray; Essex Institute, Salem, MA 8 pm

## UNITED STATES West of the Mississippi

**5 AUGUST**  
Debbie Schwermann; Christ United Methodist, Rochester, MN 12:20 pm

**12 AUGUST**  
Stephen Distad; Christ United Methodist, Rochester, MN 12:20 pm

**6 SEPTEMBER**  
Douglas Butler; harpsichord & cello, Maryhill Museum, Goldendale, WA 7:30 pm

## INTERNATIONAL

**5 AUGUST**  
Gillian Weir; Cathedral Gothenburg, Sweden 12:30 pm

**6 AUGUST**  
Keith Nash; St Petri Church, Hamburg, W Germany 5:15 pm  
Gillian Weir; Sandefjord Kirke, Norway 8 pm

**8 AUGUST**  
Gillian Weir; Elverum Kirke, Norway 8 pm  
Susan Ferré; Jesuit Church, Bonn, W Germany 8:15 pm

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