

# THE DIAPASON



FEBRUARY, 1980



At least two of the three earliest organ works of Messiaen are not as well-known as some of the later ones; that composer's fully-developed style of organ composition may have overshadowed these works in favor of the several large suites which are frequently heard. John M. Lee's article dealing with the earliest organ works helps place them in the perspective of both tradition and evolution, and it also provides helpful background for understanding the more recent works.

What is referred to as the largest 20th-century tracker organ to be built in America (to date, at least) is the subject of a feature review, and it may be of particular interest to readers at this time, since the instrument will be featured at this summer's AGO national convention. The Fisk organ at the House of Hope Presbyterian Church is also the subject of the full-page cover illustration, the first such to appear in these pages for many years.

Music of a different type is discussed by choral editor James McCray in his survey of choral works which involve organ by the distinguished contemporary American composer Ned Rorem. This is music which shows a great affinity for the proper relationship between text and notes, and should be of interest to all choral directors.

Finally, we call your attention to the review of an important organ conference in Nebraska, and to the update on Mendelssohn materials.

## Maintenance and Service

In case there were any question, there can be little doubt: American organ-building has come of age, and there are many fine organbuilders in our country today. One might say that some of the finest work in the world takes place here now, and some might even nominate a few of our artist/craftsmen as the best anywhere. We produce our share of companies which indulge themselves in sub-quality work and we certainly lead the world in the production of clever imitations (which actually sound like imitations, clever or not), but in producing the real thing, we need apologize to no other land.

The area in which we fall down nationally is in service. Small builders tend to work in their own localities and maintain their own work, but they often don't have time for the output of others. The big companies which have extensive sales/service networks also take care of their own instruments, which usually occupy their full time. Then there are the service outfit which are not affiliated with any real builder, but the ones which do good work are few and far between. There seems to be no shortage, however, of organ repairmen (repair-people?) who do poor work, often at a high price. I have the dubious pleasure of living in a place which has been extensively worked over by several individuals who seem to have neither ability nor scruples. These butchers, through carelessness, indifference, and ineptitude, have taken their toll over the years, making the few good organs bad and the bad ones worse. Pipes which should have been cone-tuned have been mauled by pliers. Ciphers have been fixed by bleeding pipe toes. Wiring has been homemade and poorly soldered, if soldered at all. Pneumatics have been patched with cheap cloth. More complicated actions have been replaced by homemade plywood chests sporting ill-installed direct-electric units. Heaven help the mechanical action such people got their hands on! Then, there are the revoicings and additions, done without the aid of ears. The litany of horrors goes on . . . The butchers have often stayed in business because there was no competition.

Organizations such as the American Institute of Organbuilders are doing a great deal to upgrade the level of their members' work through education. But, we need more good, conscientious service people who take pride in doing a good job. The problem mirrors a micro-facet of American life: services are harder to buy — at any price — than are the products themselves. Have you tried to get your radio, TV, or other appliance repaired recently? Or, even the family car? Much of our consumer society is geared to a throw-away philosophy which is both wasteful and costly, but we are usually not throwing pipe organs away (unless they are old enough to be out of current fashion, in which case we're all too often ready to throw them away).

So, we need to encourage good service work — all of us, organists and builders. Cost per se is often not the issue as much as quality and integrity. If you are fortunate to enjoy good service, cherish it. —A.L.

The 26th International Summer Academy for Organists at Haarlem has been announced for July 4-20. Teachers (and the subjects to be taught) will be Piet Kee (J.S. Bach), Louis Toebosch (Improvisation), Harald Vogel (Sweelinck and contemporaries), Ewald Kooiman (Classical French organ literature), Gisbert Schneider (Reger, Liszt, Reda), and Kenneth Gilbert (Harpichord: Froberger, Rameau, J.S. Bach). Teaching instruments to be used include the famous Müller of 1738 (restored by Marcussen, 1961) in St. Bavo Church, a 1968 Ahrend und Brunzema in the Mennonite Church, and the 1875 Cavallé-Coll in the Concertgebouw (restored 1965 by Vermeulen). Some lessons will also be given on the 1645 Hagerbeer Schnitger at Alkmaar, the 1973 "Couperin Organ" in Amsterdam, and an instrument of 1521 at Oosthuizen which has its original mean-tone temperament. Several recitals will be given during the course of the academy, which is preceded by an international improvisation contest on July 3. Applications, with registra-

tion fee, must be received by May 15, but earlier enrollment is suggested. For further information, write Stichting International Orgelconcours, Townhall, 2011 RC Haarlem, The Netherlands.

The 43rd Los Angeles Bach Festival will take place Mar. 7-16 at the First Congregational Church of that city. Programs will include an organ recital by Arno Schoenstedt, a junior Bach festival, five noontime mini-concerts, cantatas and orchestral music, a harpichord recital by Preethi de Silva, and the B-Minor Mass performed by choir and orchestra. Further information is available from the church at 540 S. Commonwealth Ave., Los Angeles, CA; 213/385-1341.

The Clarence V. Mader Archive will become part of the music library at the University of California at Los Angeles in ceremonies to be held April 27 at 4 pm in UCLA's Royce Hall. The events will take place in cooperation with Ruth and Clarence Mader Memorial Scholarship Fund and will consist of a recital of organ compositions by

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Cover photograph: Fisk organ at House of Hope Presbyterian Church, Saint Paul, Minnesota (see page 14-15).

## Announcements

Mr. Mader played by Robert Prichard and Ladd Thomas, dedicatory ceremonies, performance by Cherry Rhodes of the Fund's new prize-winning composition, presentation of the \$1000 award to the winning composer, and a reception. The composition contest is to be judged by Rayner Brown, Johana Harris, and Jan Maegaard. The numerous friends and students of the late Mr. Mader are invited to attend the ceremonies.

Illegal photocopying will be subject to a new concentrated law enforcement policy, according to a recent statement issued by the National Musical Publishers' Association (NMPA) and the Music Publishers' Association (MPA). Hundreds of music publishers, as well as others, are being asked to enforce the new copyright law regarding music and to report incidents of illegal reprography. Cooperation in the effort is being given by the Music Educators' National Conference (MENC), Music Teachers' National Association (MTNA), and National Association of Schools of Music (NASM). Violators may be required to pay court costs and legal expenses,

in addition to damages. Individuals with information or evidence indicating copyright infringements are encouraged to contact Music Publishers' Association of the U.S., 130 West 57th St., New York, NY 10019 (attention: Dean Burtch), or National Music Publishers' Association, 110 East 59th St., New York, NY 10022 (attention: Leonard Feist).

The large collection of back issues of this journal which could not be retained when the offices were moved last year has been turned over to the Organ Historical Society, for inventory, storage, and sale. Back issues over a year old will henceforth be available only from the OHS, which will use the funds from sales to further its non-profit work.

Prize winners in the international Bach competition held in Wiesbaden, West Germany, this past December have been announced as Annik Chevalier (1st prize), Pascale Mélis (2nd prize), and Viviane Lorient (3rd prize). All three are from the French city of Marseilles, where they are students of conservatory organ professor Marie-Louise Jaquet-Langlais.



## Letters to the Editor

### On Dufourcq

Norbert Dufourcq has communicated with me regarding my article in his honor (*The Diapason*, November 1969). Some factual errors in his biography should be corrected, and M. Dufourcq would like to have some of his opinions clarified so that he will not be misunderstood.

The name of the school which provided his formative training, leaving in 1928, is *Ecole Nationale des Chartes*, and his station during the war was Cholet, not Rochefort. The list of associates at the Sorbonne mixed a fellow student, Françoise Halévy, with the teachers Pirro and Masson. Concertizing should not have been listed among Dufourcq's activities, as he has never been a virtuoso concert organist. He writes that the following organists were recently members of the *Commission des Orgues des Monuments Historiques*, but are no longer on the committee: Rolande Falcinelli, Jean-Claude Henry and Jean-Jacques Grunenwald; now Gaston Litaize, Marie-Louise Girod and A. Vilard are members.

M. Dufourcq would like to distinguish between being an *intellectual* and being *intelligent*. It was the former quality which he feels is so rare among musicians (citing Joseph Bonnet as a typical example, and Ravel as the great exception). He recalls that the students who listened to Tournemire at Sainte-Clotilde were Duruflé, Langlais, J. Alain, Litaize, Messiaen, Grunenwald, Daniel-Lesur, etc. (not Dupré). He continues, "Messiaen profited from Dupré's organ class just as much as his colleagues, and he learned improvisation there. He excels perhaps more in the realm of composition than in improvisation. There is a nuance here. . . ." Somehow, with the help of a "reliable source," I transformed Dufourcq's son-in-law into a violinist; he is actually a choral director ("professeur de chant choral" at the conservatory at The Hague) who for a long time conducted the chorus at the Concertgebouw in Amsterdam. M. Dufourcq comments, "As he was given the direction of a 'baroque' department for a time, he tries with complete objectivity, like all those who belong to his generation, to find out what might be the rules which preside over the aesthetic of this epoch. . . ." Lastly, M. Dufourcq would like to have his opinion of the "Dutch school" of playing rephrased: "Certain musicians of the Dutch school play German baroque music correctly ('avec science') perhaps, but I do not agree with them when they try to come to teach us how one might interpret French music from the era of classicism [i.e., 17th and 18th centuries]."

Sincerely,

Bruce Gustafson  
Saint Mary's College  
Notre Dame, IN

I would like to further emphasize an important point recently made by Bruce Gustafson in his article "Hommage à Dufourcq." Although the author clearly states both sides of the issue in dealing with stylistically pure French organs, a reader could infer from the concluding remarks that Norbert Dufourcq champions the preservation of these organs, a misunderstanding which must be set straight once and for all.

Dufourcq has unquestionably made contributions to the organ in France. As a proponent of the neo-classical formula, he helped to create an aesthetic which found wide acceptance among composers and performers born roughly in the generation 1900-1920. The glorious tradition of Aristide Cavallé-Coll ultimately became decadent in the hands of a Mutin or a Convers, and, if the achievements of the 19th century were to inspire further fruit in the 20th, it was indeed time to recharge the battery. The development of the neo-classical movement in France was to bear rich fruits with Demessieux, Duruflé, Dupré, Grunenwald, Langlais, Litaize, Marchal, Messiaen, and Tournemire.

The issue I raise, then, is not the artistic validity of the neo-classical organ in France, but the imposition of this aesthetic upon French organs from earlier periods. Soon after the founding of the commission, it became customary

for virtually all organs coming under its jurisdiction to be rebuilt along neo-classical lines. No historical French style was safe. Precious classical organs as well as symphonic organs were destroyed. Gone forever is the 32' *grand plein jeu* of Jean de Joyeuse at the Cathedral of Auch. Gone forever is the 17th-century organ of Les Petits Andelys which stirred Jehan Alain so profoundly. Gone forever is the grand tradition of Aristide Cavallé-Coll in Paris: Notre-Dame, Ste-Clotilde, St-Vincent-de-Paul, La Madeleine, La Trinité, 3 of the 6 mixture stops at St-Sulpice, and just last year, Notre-Dame-de-Lorette, opus 1, signed by Vincent and Aristide Cavallé-Coll in 1836.

If we can excuse the mistakes of 30 years ago, we can no longer tolerate these same blunders in a time when the intrinsic value of historical instruments is no longer questioned by sensitive, informed musicians. One could have excused Norbert Dufourcq if he had grown with the times and accepted new ideas concerning the preservation of these organs. Unfortunately, the minutes of the commission tell another story. One wonders how history will ultimately judge a man who continues to advocate the defacement of artistic masterpieces from our past.

Jesse E. Eschbach  
Ann Arbor/Paris

### Gesamtpieno

I have read Owen Jander's article on J. S. Bach's "Wedge" fugue (November issue), and would like to respectfully submit an alternate scheme for the performance of this work:

The *Gesamtpieno* is drawn and the piece played from beginning to end on the *Hauptwerk* — no changes in manuals or registration are made whatsoever.

For, if the work is indeed a concerto, as Mr. Jander has suggested, then why doesn't it bear the meticulous manual indications of Bach's concerto transcriptions and "Dorian" Toccata? Bach was also quite meticulous in specifying the number of manuals required for the performance of a particular piece (the concerti and toccata just mentioned, numerous chorale settings — these all bear the heading "a 2 manuales e pedale" — or the unique setting of "Ein feste Burg", labelled a 3 manuales e pedale"). Why, then, doesn't the "Wedge" fugue bear the inscription "a 4 manuales e pedale"?

Mr. Jander's conjecture is based on the theory that manual changes are to be made in Bach's major organ works on the basis of the number of thematic ideas that are to be found in a particular piece — each theme gets a different manual — hence, in this case, four themes get four manuals. But what of other works of Bach in which more than one theme is used — his solo violin sonatas, for example — should the different themes be played by different violinists, or should the violinist exchange his instrument for a flute when a second theme appears in the score — or should he simply move to another part of the stage?

As it turns out, this "theme-per-manual" concept of manual changes was first developed by the Leipzig school of organists under Straube, after the First World War; Helmut Walcha's recordings have done much to popularize it. (See Jacobus Kloppers, "A Criterion for Manual Changes in the Organ Works by Bach," *The Organ Yearbook* 1976, pp. 32-40). This concept is pure conjecture without an iota of historical basis or stylistic validity. Application of this concept to this otherwise highly integrated piece effectively defeats the late Baroque ideal of unity of *affekt* within a single musical work — that a piece should maintain a single "mood" throughout. Mr. Jander's conception of "markedly different musical characters" in this piece betrays his disregard of this ideal, and the applications of his scheme of manual changes destroys the work's continuity and effectively obscures the terrific climax of measures 172-177.

Sincerely yours,

Timothy J. Tikker  
San Francisco, CA

## Appointments



Harry Huff has been appointed assistant to music director Calvin Hampton at the consolidated parish of Calvary, Holy Communion, and St. George's in New York City, where his primary responsibility will be to carry out the music program at St. George's. A native of Tennessee, Mr. Huff was formerly assistant organist-choirmaster at St. Bartholomew's Church in New York City. He is a graduate of the North Carolina School of the Arts and Yale University, and he serves also as assistant conductor of St. George's Choral Society.

Bruce Shewitz has been promoted to assistant curator of musical arts at the Cleveland Museum of Art, where he has been a staff member since 1976. A graduate of Allegheny College in Meadville, PA, Mr. Shewitz will continue his work in the administration of the museum's year-round performing arts series. He is also organist-choir director of Congregation B'nai Jeshurun and has recently been appointed music director for Epworth-Fauchid United Methodist Church.

Christopher D. McGahan has been appointed master of chapel music and university organist at Bucknell University in Lewisburg, PA. Mr. McGahan is a doctoral candidate at the University of Illinois, Champaign-Urbana.

Margot Ann Greenlimb Woolard has been appointed head of the Church Organist Training Program at the University of Nebraska-Lincoln School of Music. She holds the M.Mus. degree from the University of Tulsa and is completing requirements for a similar degree at the University of Nebraska, where she is a student of Quentin Faulkner. The program is designed to equip students to lead congregational worship, to secure basic organ technique, and to play simple organ literature.

Robert T. Adams has been appointed organist-music director at Central Congregational Church in Fall River, MA. A native of California, he received the Ph.D. in composition from the University of California at Berkeley in 1975; he also served as minister of music at the First Congregational Church of Palo Alto, 1973-77. Dr. Adams is currently assistant professor of music at Southeastern Massachusetts University, North Dartmouth, where he directs choral work, supervises an electronic music studio, and teaches theory.

Douglas Major has been named associate organist-choirmaster at the Washington (DC) Cathedral, where he has assisted organist-choirmaster-precentor Richard W. Dirksen since 1977. Mr. Major is a graduate of Webster College and earned the highest national score last fall in the AAGO examinations. He is also music director and conductor of the Alexandria Choral Society, a 40-voice community chorus.

## Management



Robert Clark, of the University of Michigan, has signed with Phillip Truckenbrod for concert representation in the US and Canada. A member of the Ann Arbor organ faculty since 1964, he is also organist-choirmaster of Old Mariner's Church in Detroit. He taught previously at Cornell College in Iowa and Baker University in Kansas.

A native of Nebraska, Mr. Clark earned degrees at Central Methodist College and Union Theological Seminary. He has performed and lectured widely, and has appeared at regional and midwinter AGO conventions. He will conduct a class session at the forthcoming national AGO convention in Minneapolis/St. Paul.

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# Reviews . . . . . Organ Music

## Music for Organ

by Arthur Lawrence

Lent, Easter, and Pentecost

### Lent

Daniel Burton: *Two Lenten Meditations*. H.W. Gray GSTC 998, \$1.50, 4 pp.

These two brief pieces are based on *Herzliebster Jesu* and *Lamb of God*. Conservative but attractive, they are easy and are improvisational in nature. Registrations are given. The second is slightly harder than the first because of a double-pedal part and requires a high G on the pedalboard. Free canonic treatment is employed in both.

Wayne Leupold (ed.): *The Organist's Companion*, Vol. 1, no. 2; General, Lent, Holy Week, Funerals. McAfee Music Corp., \$2.50, 30 pp.

As with the other issues in this anthology of short works issued bi-monthly for "the practical church musician," the pieces contained in this volume are both useful and generally unfamiliar. The composers represented are Kerry Beaumont, Boëllmann, Bossi, Frescobaldi, J. E. Habert, Calvin Hampton, Samuel Jackson, J. H. Knecht, Donald R. M. Paterson, David Schach, Russell Schulz, Simon Sechter, and Telemann; together they span the years from the early Baroque to the present. All selections except one (*Elegy* by Schulz) are very easy and all may be played without pedals, although optional pedal notes are often indicated. I question only the effectiveness of the Frescobaldi pieces (selections from the *Messa della Domenica*) in the circumstances where such an anthology is most likely to be used, but one need not play all the pieces to get a bargain for such a low price. The series is available by subscription directly from the publisher at P.O. Box 802, Dayton, OH 45401.

### Easter

Edward Kerr: *Prelude on "O Filii et Filiae"; Postlude on "Easter Hymn."* Randall M. Eagan, \$2.50 ea., 6 pp. ea.

Here are two useful Easter pieces which will work on any organ; general registrations are given. The first is moderate in difficulty and uses pandiatonic harmony with a gently-rolling triplet accompaniment under the plain-song melody. Starting quietly, it builds to a big central section with cantus firmus in the pedals, then subsides. The postlude is an exciting toccata with mild dissonances; it is more difficult than the previous, but lies well under the fingers. It employs the techniques of a French-style toccata, with the familiar melody fragmented in various registers.

Gerhard Krapf: *Fantasy on "O Jesus Christ, to Thee may Hymns be Rising."* H. W. Gray GSTC 997, \$1.50.

Based on the tune *City of God* by Daniel Moe and dedicated to that composer, this piece could be used for any festive occasion. Neo-Germanic in effect, it drives forward through various treatments of the cantus firmus to a final broad harmonization of the tune. Moderately difficult, it will be most effective on an instrument with bright, clear sounds. Registrations are given and call for three manuals, but suggestions are given for adapting to a two-manual organ.

Charles R. McHugh: *Jubilate Organum*. Randall M. Eagan, \$2.95, 8 pp.

Another piece without real seasonal indication but which could be used on a festive occasion, this is a strange but interesting piece of moderate difficulty. Conceived in orchestral terms, it has long, sustained lines, with mostly consonant harmonies. General registrations are indicated. I suspect that the piece will work best on a large romantic-style organ.

Wayne Leupold (ed.): *The Organist's Companion*, Vol. 1, no. 3; General, Palm Sunday, Easter Sunday, Easter Season, Festivals. McAfee Music Corp., \$2.50, 30 pp.

Containing works by Gigout, Hesse, Buxtehude, Stanley, Lemmens, Schulz-Widmar, and Hampton, this volume is similar to the others in the same series, although the pieces in it are slightly longer and harder. Except for the Hampton setting of *Easter Hymn* (which, as the editor observes, would make a splendid introduction to the singing of the same hymn), the contents are not really seasonal and could be used on many occasions. The little-known pieces by Gigout and Lemmens are of particular interest, and the Schulz-Widmar *Dialog* appears to be an amusing parody of a well-known French piece having the same title. In spite of some ungrateful page turns which might have been avoided with better page layout, high editorial standards prevail.

### Pentecost

Edward Kerr: *Postlude (Toccata) on "Veni Creator."* Randall M. Eagan, \$2.50, 5 pp.

James P. Callahan: *Toccata — Veni Creator Spiritus*. Abingdon APM-541, \$2.95, 13 pp.

Michel Boulnois and Clarence Watters: *Variations on "Veni, Creator Spiritus."* Schola Cantorum (Elkan-Vogel, sole agent), Orgue et Liturgie 80, \$7.75, 21 pp.

*Veni Creator* has become a popular piece to use on Pentecost and it is nice to have four new settings of it, even if the Duruflé one remains the finest. The moderately-difficult Kerr setting is the least interesting, with a repetitious accompaniment of parallel fourths under the cantus firmus; general registration is given. The Callahan toccata is considerably more difficult, having two rhythmically-driving sections, with a quieter one between; it is developed out of a four-note motive from the chant, uses fairly bold dissonances, and will make a showy piece for those willing to learn it. The Boulnois and Watters works (two separate pieces) are both sets of variations, many of which could be played separately. As might be expected, these variations come from the modern French school or its influence and are provided with specific registrations. The Boulnois work, with four variations and fugue, is quite impressionistic at times; it certainly owes a debt to the Duruflé setting. The Watters version has six variations, corresponding to the verses of the hymn, and uses many of the techniques and harmonies used by Dupré. Either of these two works will be gratifying to play, given a suitable instrument.

## Music for Voices (and Organ)

by James McCray

Unaccompanied Choral Music

The choral reviews for this month represent a change from those in previous articles and a contrast to the title of our column. Only works which are unaccompanied are included. While not every church choir is capable of performing the weekly anthem without keyboard support, many often schedule anthems of this type and perform them with fine precision. There is something special in hearing an unaccompanied choral work, particularly from a choir that normally performs anthems with accompaniment. Those of you who are directing church choirs are asked to reflect on the last time you challenged your group to sing without the aid of the organ. Possibly it has been weeks or even months since they provided the congregation with this type of worship contribution. If so, then perhaps you will find something of interest in these reviews.

*Listen To Me*. Knut Nystedt, SATB unaccompanied; Augsburg Publishing House, 11-0569; 50¢ (M+).

In this anthem the chords are often repeated in a pulsating format that is coupled with harmony that slowly evolves upward. Some contrapuntal movement and melismatic phrases may be difficult; the ranges for the voices are not so extensive, yet this anthem would be better suited to a large choir. There is some divisi in the soprano section.

"*Kyrie*" from *Missa O Quam Gloriosum*. Tomas de Victoria (1549-1611), SATB unaccompanied; Plymouth Music Co., SC-52; 40¢ (M).

Edited by Robert Hines, this typical late Renaissance contrapuntal setting is printed in a half-note pulse, with clear, wide graphic notation, making it easy to read. All ranges are comfortable; this would be appropriate to a high school choir or a church choir willing to sing in Latin since there is no English performance equivalent.

*Come Dear Children, Praise Your Jesus*. arr. Tim Smith, SATB unaccompanied; National Music Publishers, WHC-123; 45¢ (M).

The tune is taken from Southern Harmony and will be familiar to most people. The folk-like quality is maintained with many "variations" on the theme. A block-chord style is used and the harmony has mild dissonances, primarily for additional color. There is some divisi and changing meters, but, except for the sections where the men are exposed in a four-part setting, it could be performed by most choirs of average size.

*Teach Me Thy Way, O Lord*. William Fox (d. 1579), SATB unaccompanied; Concordia Publishing House, 98-2329; 35¢ (E).

This brief two-page homophonic anthem follows British custom: the music is divided into antiphonal groups designated as *decani* and *cantoris* choirs, representative of the opposite sides of the church. It could be sung by using an antiphonal quartet; most of the work is for full choir. Both church and school groups would find this simple yet effective anthem of interest.

*O Come Ye Servants of the Lord*. Christopher Tye (c. 1500-73), SATB unaccompanied; Frederick Harris Music Co., HC-4017; 35¢ (E).

The Latin text, *Laudate Nomen Domini*, is included beneath the English. Both halves of this very simple work are repeated and any small church choir could prepare these three pages in one rehearsal. It is in block chords and has a keyboard reduction of the parts.

*Sing Praise to God Who Reigns Above*. Robert C. Bayley, SAB unaccompanied; Hope Publishing Co., A 461; 30¢ (E).

There are three verses in this strophic anthem (motet). The parts are quite easy and could be read at sight. It has a folk-like theme and a few points of imitation, making it easy music suitable for a small church choir.

*Adoramus Te Christe*. Wolfgang Mozart (1756-91), SSCB unaccompanied; Cambiata Press, D978120; 40¢ (M).

Edited by Don Collins for junior high unchanged cambiata voices, this familiar motet only has the Latin text for performance. Typical of his publications, the cambiata part is notated at actual pitch instead of in treble clef, with the expectancy that the tenor part will sound an octave lower. The motet is contrapuntal, is only four pages long, and will be of interest to junior high choral directors.

*Rejoice in the Lord*. David Amram, SATB unaccompanied, C. F. Peters, No. 66517; (M+).

This contemporary anthem has a two-minute duration, with the opening material repeated at the end. The lines are contrapuntal and, at times, dissonant. The piece is not particularly difficult, but is creative and fresh. Carefully notated, Amram has provided many tempo, dynamic and mood changes in this effective composition; there is no keyboard reduction.

*Lo, This is Our God*. Thomas Yeakle, SATB unaccompanied; H. W. Gray (Belwin), GCMR 3409; 40¢ (M).

The dominant characteristic of this anthem is busy, running eighth-note passages. The harmony is traditional with few dissonances. Often the soprano is treated in augmentation above the lower voices. The tempo is moderate throughout the ABA form.

*Give Me Jesus*. arr. Wendell Whalum, SATB unaccompanied with soprano solo; Lawson-Gould Music Publishers, 52039; 60¢ (M).

The middle of the three sections features a soprano soloist above a humming choral background and is repeated to accommodate two verses. The final section is faster and builds in intensity, although the work ends quietly. There is a gospel quality to the chromatic harmony in this basically non-rhythmic spiritual.





# & Choral Music

## Alfred Deller Memorial

*Make Me A Captive Lord.* Gordon Young, SATB unaccompanied; Theodore Presser Co., 312-41176; 30¢ (M—).

An ostinato pattern in a three-part male texture serves as a background for the theme in the unison women's section. This is contrasted by homophonic areas with straight-forward, plain harmony. It is very easy music designed for a small church choir which can divide the men into three parts.

*We Belong To Each Other.* Paul Christiansen, SATB unaccompanied; Schmitt Music Centers, No. 7622; 40¢ (M+).

No tempo marking is given for this homophonic chordal setting. Full voice ranges are used with some divisi in all parts. The text is extracted from the letters of St. Paul, but has a triteness to it. There is a brief solo or small group required for the closing area.

*Come, Thou Fount of Every Blessing.* arr. John Carter, SATB unaccompanied; Roger Dean Publishing Co., CE-106; 40¢ (M).

Although somewhat repetitive, this is a lovely arrangement of a familiar tune by John Wyeth (1770-1858). Most of it is in a chordal style and the momentary change from 3/4 to 6/8 near the end is very effective. The harmony is attractive with good part-writing, mak-

ing it easy to sing. This setting is sure to be a hit with either church or school organizations and will be well received by the performers and their audience.

*To Every Thing There Is A Season.* Martin Mailman, SATB divisi unaccompanied; European-American Co., B. 273; 50¢ (D—).

In this eleven-page work full vocal ranges are used and an advanced choir is recommended for performance. Care has been taken to provide expressive articulation. The ornamental turns added in some places will be awkward for sections to sing neatly, but they add a warmth to the piece. There are some dissonances and, to the familiar Ecclesiastes text, Mailman has added text praising God.

*Revelation Motet.* Melchoir Franck, (c. 1573-1639), SATB, unaccompanied; Jenson Publications Inc., 413-18014; 60¢ (M+).

There has been some good editing by Bev Henson which includes the use of bar lines for phrases rather than strict metrical purposes, an English text above the staff to explain the German, underlined syllables to show important stresses, and the employment of appropriate dynamics. This is a lovely work and while the extensive editorial additions will prove to be confusing for the singers at first, they are, nevertheless, all helpful to attain a proper interpretation.

ON SATURDAY MORNING, 13 October 1979, a large assembly of friends and admirers of the English countertenor Alfred Deller gathered in the Crypt Chapel of Saint Paul's Cathedral, London, for a service of thanksgiving for the life of Mr. Deller (who died suddenly in Bologna during July). Born in 1912, Deller had been a vicar choral of St. Paul's from 1947 until 1961, so it was fitting that he should be remembered and honored in this particular cathedral church. Fitting, too, was the setting in the Chapel. My own chair, in the transept, placed me close to the memorial stones for such musicians (also at one time associated with the cathedral) as Maurice Greene, William Boyce, Sir Arthur Sullivan, Sir C. H. H. Parry, and Stanley Marchant. As so often happens in Britain, history was very much a part of the present.

From the Nelson chamber of the cathedral the glorious choir of St. Paul's sang Tallis' *Salvator Mundi*, whereupon the goodly number of musicians in the congregation responded vigorously with the hymn *Of the Father's heart begotten*.

Other choral music included Psalm 139 (to Anglican chant), William Byrd's *Justorum animae in manu Dei* as response to the final blessing, and Purcell's "Vouchsafe, O Lord," from his *Te Deum in D*, composed for St. Cecilia's Day 1694. Purcell's music brought to mind Deller's magnificent service on behalf of this particular English composer, who was himself a famed countertenor singer.

The English Consort of Viols played Purcell's *Fantasia of Four Parts* (number 7); a Dowland pavan for lute was also played.

Norman Platt, artistic director of Kent Opera, a onetime singer with Deller in the choir during the immediate post-war years, spoke simply and

movingly of the man and of his pioneering contributions to the present-day acceptance of the countertenor voice.

Finally, as friends from all over Britain (and, at least one from the United States) greeted one another, Christopher Dearnley, cathedral organist, played the dignified and moving strains of Bach's *E-flat Major Prelude* as closing voluntary.

It was a splendid tribute to Alfred Deller; a time of dignity, warmth, and affirmation for a life given to the service of music; an event which left a feeling of quiet satisfaction: for so should a man of music be honored and remembered.

— Larry Palmer

## Nunc Dimittis

Arthur Mendel, noted musicologist, died in late October. He was 74.

Born June 6, 1905 in Boston, Mr. Mendel studied at Harvard and in Paris with Nadia Boulanger. He was an editor, music critic, and choral conductor in New York City, later becoming chairman of the music department at Princeton, where he served from 1952-67. He wrote extensively on the history of pitch, edited the Bach "St. John Passion" (1951), and served as co-editor of "The Bach Reader" (1945, 1966). He was actively engaged until his death in the new movement of Bach research.

Iva Dee Hiatt, noted choral conductor, died Jan. 5 at the age of 60. Miss Hiatt was professor and director of choral music emeritus at Smith College. She had conducted extensively in the New England area, and she had been a guest conductor and faculty member at the University of California at Berkeley.

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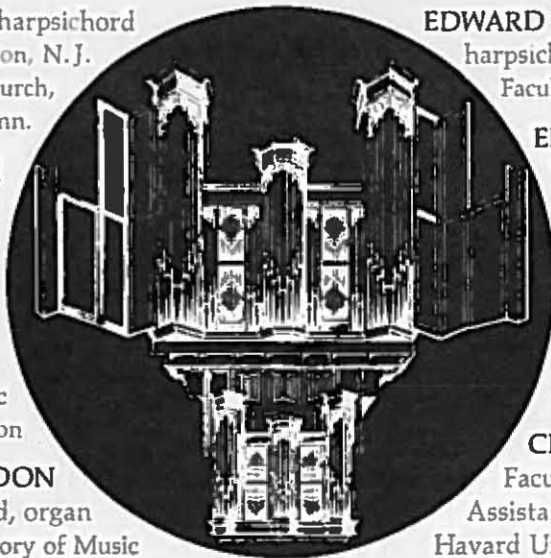
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# The Earliest Organ Works of Olivier Messiaen

## A Microcosm of Stylistic Transition

by John M. Lee

Born in 1908 in Avignon, Olivier Messiaen has become one of the most unique and imaginative musical figures of our time. Eminently successful as a theorist and teacher as well as composer, Messiaen has been acclaimed by numerous scholars for his diverse musical contributions. William W. Austin describes him as "the most independent and astonishing French composer between Debussy and Boulez."<sup>1</sup> André Hodeir refers to Messiaen as "Western music's first great theoretician of rhythm."<sup>2</sup> In his book *Notes of an Apprenticeship*, Pierre Boulez includes a two-page tribute to Messiaen for his profound studies of plainchant, Hindu rhythm, symmetric or asymmetric enlargements of rhythmic cells and the establishment of the difference between reversible and non-reversible rhythms, creation of modes of durations in which the rhythm assumes a functional value, and research that he has pursued in creating modes of intensity and of attack paralleling rhythmic modes.<sup>3</sup>

Throughout his career, Messiaen has strongly advocated the creation of progressive new music, yet rejected the extreme experimentation of some avant-gardists. From 1936-39, he and Yves Baudrier, André Jolivet, and Daniel Lesur were members of a group named "Le jeune France" which emphatically disapproved of novelty for its own sake. The group felt that innovative techniques and materials were indeed desirable, but should be employed in such a manner that an esthetic end would be enhanced rather than distorted.

In the works of Messiaen may be found nearly the entire gamut of components and procedures utilized by contemporary composers. Without exception, however, these diverse works attest to his credo that both traditional and new devices should yield effective musical results.

Although Messiaen has written a number of works for a variety of instrumental and vocal combinations, he is perhaps best known for his keyboard pieces. A skilled pianist and organist himself, Messiaen has understandably produced a large quantity of compositions involving these favored instruments with which he is most familiar.

Messiaen's first work to be published, *Le Banquet céleste*, was written for organ and appeared in 1928. Two additional pieces for this same instrument which were completed shortly after the initial publication

are *Diptyque* (1930) and *Apparition de l'Eglise éternelle* (1932). These were followed by numerous other organ compositions, all of which established him as the most important organ composer of his time. In comparison with later works, each of these first three organ compositions is relatively brief and does not employ the variety of innovative techniques which have become trademarks of Messiaen's writings. Such early works attest to the composer's awareness of, and ease of dealing with, earlier styles. Yet within the short chronological span of four years which these pieces encompass, one may perceive a definitive stylistic evolution.

Like the later organ works and many pieces for other instruments, these earliest compositions are ecclesiastically oriented. The title of each suggests a religious conception, and the first piece, *Le Banquet céleste*, bears the additional inscription "Celui qui mange ma chair et boit mon sang demeure en moi et moi en lui." (So he who eats my flesh and drinks my blood dwells in me and I in him.) Such inclusion of scriptural references becomes a common practice in many of Messiaen's subsequent works.

As might be expected in a very early piece, *Le Banquet céleste* evidences a number of traditional features (see Ex. 1). Immediately noteworthy is the key signature of six sharps which attests to the composer's tonal awareness. Also found in the opening measure is a 3/4 meter signature which suggests a regular metrical concept consistent with that of earlier eras. Since both key and meter signatures remain unchanged during the piece, one might aptly surmise that this work is characterized by a considerable amount of tonal and rhythmic sameness.<sup>4</sup>

Throughout *Le Banquet céleste* the pervasive tonic is F-sharp, and a number of harmonies whose constituents might be regarded to stem from the F-sharp major scale are employed. For example, as the piece begins, the first sonority might be perceived as an inverted incomplete dominant-seventh chord with added major sixth. Such a structure is clearly born of impressionism and in this setting functions as a temporarily unresolved dominant. Other chords whose components employ tones of this same scale occur throughout the piece. Resolution (in immediate or delayed fashion) of structures which ostensibly stem from the F-sharp scale is characteristically to another diatonic chord.

Several secondary dominants (major-minor and diminished sevenths) are used, but only two of these function traditionally. One such example occurs at the beginning of measure 9 (see Ex. 2) and may be regarded as an inverted major-minor seventh chord built on D-sharp. This structure resolves "correctly" to a minor triad built on G-sharp, though the dominant pedal is sustained.

Many other chords include one or more tones which are foreign to the scale or "key" of F-sharp. It would be inaccurate to analyze categorically such tones as "non-harmonic" however, for they in most cases stem from the same scales as do the more "orthodox" tertian structures discussed above whose constituents also appear in the F-sharp scale. These unique and ingenious devices, created by the composer, are termed "modes of limited transpositions." As described by Messiaen himself,

these modes are formed of several symmetrical groups, the last note of each group always being common with the first of the following group. At the end of a certain number of chromatic transpositions which varies with each mode, they are no longer transposable, the fourth trans-

position giving exactly the same notes as the first, for example, the fifth giving exactly the same notes as the second, etc.<sup>5</sup>

There are a total of seven modes of limited transpositions, but the first of these, the whole-tone scale, is obviously not an invention of Messiaen. The other series, however, are creations of the composer.

In *Le Banquet céleste* most of the writing is in mode 2 (see Ex. 3). Of the first thirteen measures, for example, all except measure 9 (Ex. 2) are based upon the first or second transposition of the second mode. Measure 9 appears somewhat freer in its use of scalar material. Although the measures mentioned above do employ tones of the second mode, they also occasionally delete a tone (A) from the mode or add a foreign tone (E-sharp).


While a mode of limited transpositions rather than a scale constitutes the basis for much of this piece, tonic and dominant structures nevertheless function as harmonic axes throughout. Most significantly, these chords delineate the beginning and conclusion of phrases, thereby providing pervasive tonal stability. Consequently when, in the concluding measures, (see Ex. 4)

Ex. 1. Messiaen, *Le Banquet céleste*, mm. 1-4. (Alphonse Leduc et Cie, 1934.) manuscript p. 3, paragraph 2, line 2



Ex. 2. Messiaen, *Le Banquet céleste*, mm. 9-11. (Alphonse Leduc et Cie, 1934.) manuscript p. 4, paragraph 1, line 2





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the F-sharp scale does serve almost entirely as the harmonic origin, the resultant contrast is subtle rather than pronounced. Thus, Messiaen's second mode serves to enhance rather than undermine the traditional harmonic framework.

Phrasing in *Le Banquet céleste* also attests to the composer's conventional orientation. The piece begins with an antecedent-consequent pair of four-bar phrases. This unit is followed, not unexpectedly, by a brief (three quarter-note) extension (beginning with the last quarter-note beat of the consequent phrase) which is succeeded by yet another elongation of differing length. Such a balanced entry followed by varied extension in order to avoid monotony and achieve musical freshness is quite like a procedure one might find in the works of earlier masters.

Form in this piece, like most of Messiaen's works, may be comprehended almost immediately. The design may be represented as AA' with the anacrusis entrance of the pedal in measure 11 (Ex. 2) signaling the beginning of the second part in the following measure. As compared with the first section, the A' portion contains more harmonic variation which provides increased intensity, leading up to a peak with subsequent gradual descent. Since the pitches of the pedal part are higher than those of the manuals, the real bass is played by the left hand.

It is interesting to note Messiaen's performance directions in the revised 1960 edition provided for the pedal in measure 12. He writes "staccato bref, a la goutte d'eau," thereby indicating clearly the desired effect. Such poetic writing blends euphoniously with the pervasive tranquil aura.

Two additional techniques are employed which also attest to Messiaen's familiarity with earlier styles. Most conspicuous is the frequent use of harmonic planing seen, for example, in

measures 9-10 (Ex. 2) as well as other passages. Such parallel writing of major and minor triads is indeed similar to the styles of Debussy and Ravel.

A final eclectic technique may be observed in measures 21-25 (Ex. 4). This procedure "consists of repeating a fragment of the theme and taking away from it successively a part of its notes up to concentration upon itself . . ." While Messiaen is apparently the first to term this method "melodic elimination," he is, as he acknowledges, one of many composers to use this effective creation of Beethoven.

In many respects Messiaen's second work for organ, *Diplyque*, is similar to *Le Banquet céleste*. As in the earlier piece, the prevailing tonality is represented through an appropriate key signature. While only one signature was employed in *Le Banquet céleste*, two are used here, as the first part of the composition, which is essentially in C minor (with developments in other keys) requires a three-flat signature, and the latter half, which suggests C major, necessitates a signature of no sharps or flats (see Ex. 5).

Like the first composition, *Diplyque* evidences a number of chords whose components may be found in a traditional major or minor scale. As in *Le Banquet céleste*, such structures may be seen throughout the work. Particularly notable are the continued and frequent appearances of these chords at strategic points within the piece. For example, the first phrase (measures 1-8) begins with a tonic six-four chord which, after a second structure whose members seem to function as decorative upper or lower neighbors, is repeated (Ex. 5). Tonic pedal tones and immediate repetition of this first measure serve to solidify even more emphatically the tonal beginning of the opening eight-bar phrase.

Cadential harmonies of this initial phrase are even more conventional. Measure 8 concludes with the following progression: vii4/2 — V7 — i.

Such a series of chords clearly attests to the composer's familiarity with earlier styles.

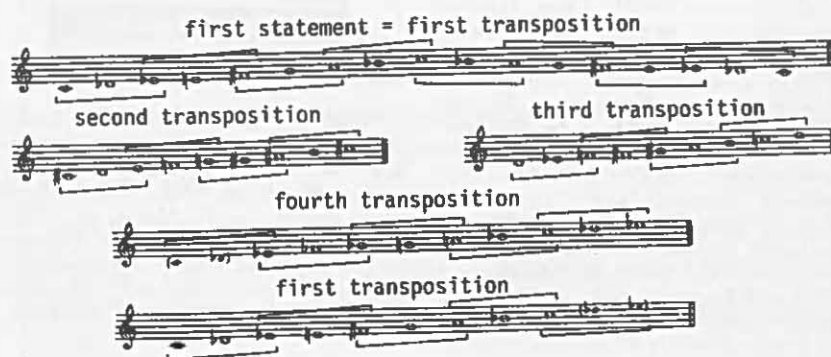
Throughout the entire work, tonic and dominant structures appear frequently. However, other diatonic sonorities are rare indeed. For example, at the beginning of measure 28 a cadence on D is heard (see Ex. 6). Yet in the several measures immediately preceding this cadence, very few chords are built exclusively from tones of the D (major or minor) scale. Examination also reveals that the writing preceding this cadence is not bimodal, as chords employed are not a mixture of sonorities from parallel keys. Instead, this characteristic passage evidences a variety of chromatic struc-

tures which do not stem from the components of any given diatonic scale(s).

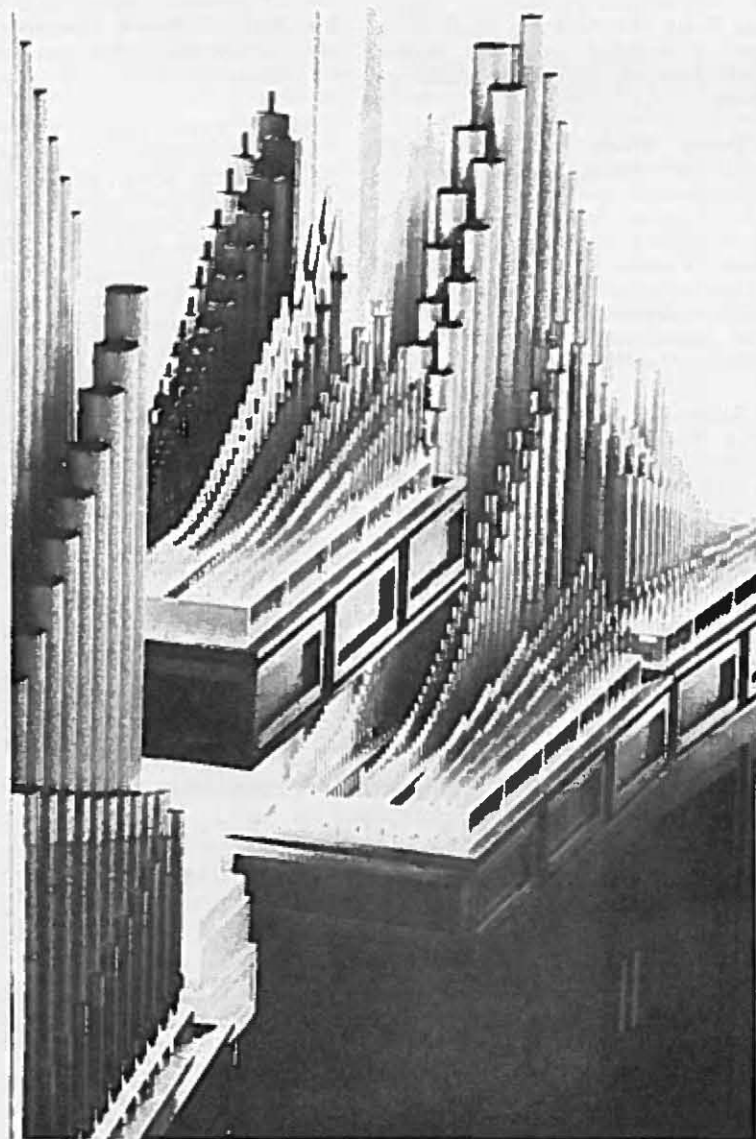
Other passages also attest to the rarity of diatonic sonorities other than those built on tonic or dominant. When these most uncommon chords do appear, they categorically do not resolve to other diatonic sounds.

While examples of secondary dominant chords functioning traditionally were rare in Messiaen's first work, they are indeed nonexistent in *Diplyque*. Secondary dominants are common in this second piece, yet they appear to be used exclusively for coloristic purposes. Throughout the composition they tend to be interspersed with other chords. (They are not used in *Continued, page 12*)

Ex. 3. Messiaen's 2nd mode of limited transpositions, from *The Technique of my Musical Language*, Vol. I, p. 59; Vol. II, p. 50. (Alphonse Leduc et Cie, 1956.) manuscript p. 4, last paragraph, line 1



Only three transpositions are possible. The fourth uses the same notes, two of which are spelled enharmonically, as the the first transposition. (In each of Messiaen's modes, enharmonic spellings may be employed as desired.)



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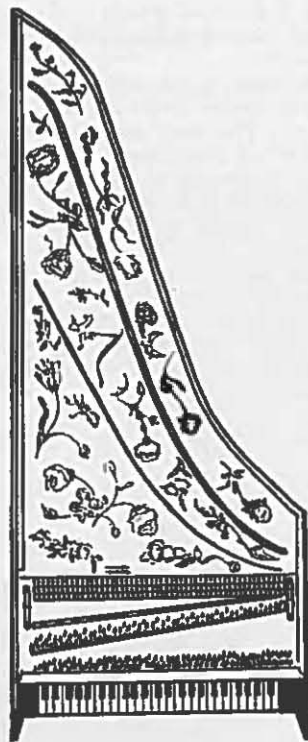
Kenneth Gilbert played this recital in Reid Chapel, Samford University, Birmingham, Al., on Apr. 2, 1979: Suite in E Minor, Lamentation on the Death of Ferdinand III, Froberger; Ordre 17, Couperin; Suite in G Minor, Handel; Suite from "Les Indes Galantes," Rameau; Sonatas, Scarlatti and Soler. Sponsored by the Birmingham Festival of the Arts as part of its salute to Canada, the event was co-sponsored by the Birmingham Chapter of the AGO and the University. Mr. Gilbert played Gene Jarvis' 1966 William Dowd harpsichord.

Karyl Louwenaar played William Penn's Fantasy for Solo Amplified Harpsichord as part of the Chestnut Hill Concerts Tenth Anniversary Season on Aug. 2 and 3. The concert, in Madison, Ct., included chamber music by Handel and Telemann. The harpsichord: by David Jacques Way, Stonington, Ct.

The Early Keyboard Society, Portland, Oregon, presented "Croissants and Clavecins" with Lynn Hanson, harpsichordist, at the Pittock Mansion on Aug. 28. The program: Suite in A Minor, Louis Couperin; Pieces in C Minor, Antoine Forqueray; Toccata 11, Bk. I and Toccata 7, Bk. II, Frescobaldi; Toccatas 7 and 3, Froberger; a selection of dances from The Fitzwilliam Virginal Book; Toccata in F-sharp Minor, Bach. The instruments included a double-manual harpsichord by Byron Will, Centralia, Washington, after a Hemsch of 1756; Zuckermann Italian harpsichord by Jan Heikkala of Portland; and a Zuckermann Italian virginal by Lynn Hanson.

Also sponsored by the Society was a concert by Duo Geminiani (Stanley Ritchie, violin, and Elizabeth Wright, harpsichord) on September 14; and "A Potpourri of Early Keyboard Music," at Lewis and Clark College on September 15. The first half of this program, played by Susan Tofte, harpsichord, included Sinfonia 15, Bach; Les Trois Dances, S. Tofte; and Suite in C Minor, Forqueray. The harpsichord, after French prototypes, by Keith Hill, Grand Rapids.

Isolde Ahlgrimm played this guest recital for Drake University, Des Moines, on Sept. 21: English Suite in A Minor, Toccata in D Major, English Suite in D Minor, Italian Concerto, Bach. The harpsichord: by William Dowd, after Blanchet.



Susan Goodfellow, flute, and Linda Wildman, harpsichord, gave this program on Oct. 3 in Snowbird, Utah, and on Oct. 11 at Utah State University; Sonata in D Major, K. 491, Scarlatti; The Nightingale, anonymous; Canaries, Ordre 2, Couperin; The Hen, Rameau; Air and Variations, Suite 5, Handel; and sonatas by Bach, Telemann, Platti, and Devienne.

Sharon Gould, harpsichordist from London, played this program at the Chester Meeting House, Chester, Conn., on Oct. 12, and at the University of Delaware, Newark, on Oct. 14: Prelude in G Minor, d'Anglebert; Suite in G Minor, Louis Couperin; Suite in A Minor, Rameau; Sonatas in D Major, D Minor, and C-sharp Minor, Soler; Partita in A Minor, Bach. The harpsichord, a French double by Yves A. Feder, Killingworth, Ct., 1978.

James Wilson gave this recital at the Cranbury Library, Cranbury, N.J., on Oct. 14: 15 Two-Part Inventions, Bach; 4 selections from Pièces de Clavecin, Couperin; The Battle of Trenton, a descriptive sonata dedicated to General Washington, James Hewitt.

The newly-formed University of Northern Iowa Bach Consort presented the first of three Bach programs on Oct. 14. Marilou Kratzenstein is harpsichordist for the ensemble. Included in the program were Sonata in G Minor for baroque flute and continuo, and Cantata 161. The program was given in Bethlehem Lutheran Church, Cedar Falls, Iowa. The harpsichord: by Richard Kingston, 1979.

Leonard Raver was harpsichordist for the historic joint recital by Dame Joan Sutherland and Marilyn Horne in the "Live From Lincoln Center" program aired on PBS on October 15 from Avery Hall, New York City.

David Harris, Drake University, played this program at Kansas State University (Oct. 15), Wichita State University (Oct. 18), University of Kansas (Oct. 19), and Drake University (Oct. 28): "The 18th-Century Clavichord"—Fantaisie in C Minor, Telemann; Württemberg Sonata in E Minor, Fantasia in C Major (W. 61), C. P. E. Bach; Sonata in D Major (Hob. XVI/19), Haydn; Four Duets (Clavierübung III), J. S. Bach. The clavichord: by Hugh Gough, after an instrument by Johann Gottlob Horn, Dresden, 1789.

Linda Skernick played this concert for the Madison Historical Society, Madison, Ct., on Oct. 26: Pavan & Galliarde, Byrd; Sonata in D Major (Hob. XVI/37), Haydn; Italian Concerto, Bach; Sonatas, K. 28, 215, 216, 208, 209, 105, 427, Scarlatti. The harpsichord: Yves A. Feder, 1978.

Karyl Louwenaar played this faculty recital at Florida State University, Tallahassee, on Oct. 26: Preludes and Fugues, WTC, 1 (C Major through E Major), Bach; Tombeau sur la mort de Mr. Blancrocher, Toccata III, Froberger; Ciacona (1979), H. Schiffman (written for Dr. Louwenaar, first performance); 5 pieces, Rameau.

Margaret Irwin-Brandon played a faculty recital in Warner Concert Hall, Oberlin College, on Nov. 4. Her program, Toccatas and Fantasias, was played on a virginal by Willard Martin, harpsichords by Anderson Dupree and Keith Hill, and the Flentrop organ; it included works by Bruhns, Bull, Farnaby, Froberger, Rossi, and Bach.

James Wilson was harpsichordist with the Collegium Musicum of Princeton for a concert on Nov. 4. The program included 4 solo pieces by Couperin, Concerto in F Minor, Bach, Premier Concert, Pièces de Clavecin en Concerts, Rameau; and the 5th Brandenburg Concerto, Bach. The harpsichord: by Robert Wilson, Lambertville, N.J., after Blanchet.

Robert Wooley played this program in the Purcell Room, London, on Nov. 6: Suite in D (The Water Music), Suite in B-flat, Suite in D Minor (2nd coll.), Suite in E Minor (2nd coll.), Handel; five sonatas, Scarlatti.

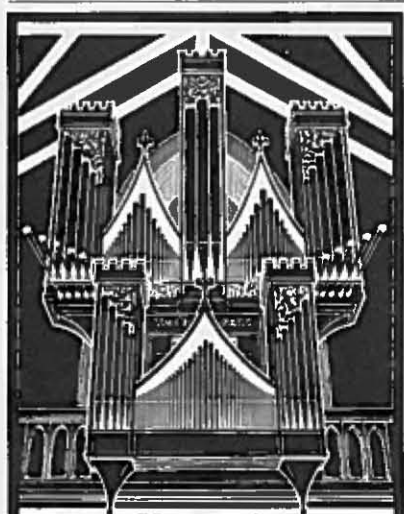
Four programs during November advanced the series comprising the complete harpsichord works of J. S. Bach being presented by the Société des Concerts Spirituels of Geneva (Switzerland). On Nov. 4 André Volkonsky played Prelude and Fugue on a Theme of Albinoni (S. 923, 951); Four Duets (Clavierübung III); Fantasy and Fugue in A Minor (S. 904); 12 Three-Part Inventions; French Suite in G Major. On Nov. 11 Susan Ferré played Suite in E-flat Major (S. 819), Aria Variata alla Maniera Italiana (S. 989), solos from the Friedemann Bach Book, and Toccata in G Major. On Nov. 18, Lionel Rogg played 12 preludes and fugues from the WTC; and on Nov. 25 Guy Bovet played Fantasy in D Minor, Andante and Scherzo (S. 969, 844), Three Fugues (S. 956, 957, 959), Capriccio on the Departure of the Beloved Brother, and the French Overture (Clavierübung II).

Ralph Kirkpatrick played this concert in Opperman Music Hall, Florida State University, Tallahassee, on Nov. 17: Toccata in D Major, Bach; Suite in A Minor, Rameau; Sonatas, K. 422, 423, 468, 469, 507, 508, 550, 551, 534, 535, Scarlatti.

William Parsons played this program for the Music at Noon series of the Lutheran Church of the Reformation, Capitol Hill, Washington, D.C. on Nov. 27: The Battle Between David and Goliath, Kuhnau; Suite in G Minor, S. 808, Bach; La Rameau, Forqueray; L'Affligée, Armand-Louis Couperin; La Lugeac, Balbastre.

Victor Wolfram, Oklahoma State University, played this faculty recital in Stillwater on Nov. 27: Sonatas, K. 234, 235, Scarlatti; Suite I in D Minor, Marchand; Ordre 6, Couperin; Toccata in D, Bach. The harpsichord: by William Dowd.

Joseph Payne played a program, "Three Centuries of Harpsichord Music" at the Longy School on Dec. 7. The program included Woodcock, Farnaby; English Suite 6, Bach; Pièces de Clavecin by Duphly, Louis and Francois Couperin; Sonatas by Scarlatti and Soler; and other works of Bull and Frescobaldi. Two harpsichords by David Way were used: a 2-manual instrument derived from the large Flemish harpsichords of the late 17th century and a single manual instrument after the 1590 Deominicus Pisarenensis harpsichord. On March 14, Mr. Payne will play a second program at Longy featuring the six French Suites of J. S. Bach.



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Mark Carruth played part one of Bach's Well-Tempered Clavier at North Texas State University School of Music, Denton, on Dec. 7.

Janet Hunt played this program before Evensong at St. John's Episcopal Church, Dallas, on Dec. 9: Toccata G, Rossi; Prélude 4, 5 pieces from Ordre 18, Couperin; Chromatic Fantasy and Fugue, Bach.

Larry Palmer was joined by harpist David Williams for the annual New Year's Day concert at the home of Mr. and Mrs. Raymond Entenmann, Dallas. The program: Toccata in G Major, S. 916, Bach; Fellowes' Delight and My Lord Sandwich's Dreame (Lambert's Clavichord), Howells; Sonata in B-flat Major (from Jones' Musical Remains) for harp and harpsichord, Johann Christian Bach. The harpsichord: William Dowd single, 1979.

Igor Kipnis, recently returned from a three-week tour as soloist with the Polish Chamber Orchestra during its American debut tour, has engagements this season with the San Antonio, St. Louis, Canton, and Binghamton (N.Y.) symphonies, as well as recitals in Texas, Missouri, New York, New Jersey, and Canada. In May he will perform for the first time in East Germany; in June, at the Bath (England) Festival. In July Kipnis will be in residence for his seventh year at the Early Music Festival in Indianapolis, where he will perform and give masterclasses. Prospective harpsichord students for the masterclass should contact Frank Cooper at the Dade County Council of Arts and Sciences, Room 2004, Courthouse, 73 West Flagler Street, Miami, FL 33101.

The 17th International Fortnight of Music in Bruges, Belgium, will take place this summer from July 26 through Aug. 11. The first week is taken up with the 6th Harpsichord Week (26 July - 3 Aug.), which includes the triennial harpsichord competition (jury: Kenneth Gilbert, Robert Kohnen, Gustav Leonhardt, Scott Ross, Johann Sonnleitner, and Herbert Tachezi), interpretation classes, lectures, demonstrations, recitals, and the monster exhibition of historic keyboard instruments. The required pieces for this year's competition include a toccata from Bk. I of G. Frescobaldi; Prelude and Fugue in A-flat Major, WTC II, Bach; Pavane and Galliard "The Earl of Strafford," Tomkins; La de Caze and La Berville, Balbastre; a piece of the candidate's own choice, lasting no more than 6 minutes; Sonatas K. 460, 461, Scarlatti; Toccata in D Major, Bach; Concert 5 (Pièces de Clavecin en Concert), Rameau. For further information, please write Festival van Vlaanderen—Brugge, C. Mansionstraat 30, B-8000 Brugge, Belgium.

George Lucktenberg has included the final days of the Bruges Harpsichord Week in the itinerary for his summer harpsichord study trip to Europe. Tour dates are July 26 through Aug. 9. With a departure from Atlanta, the tour will include stops at Brussels, Antwerp, Bruges, Amsterdam, den Haag, Paris, and Maintenon. For further information, please contact Dr. George Lucktenberg, School of Music, Converse College, Spartanburg, S.C. 29301.

Hearty congratulations to The Musical Heritage Society which has issued the fourth (and final) volume of the complete Pièces de Clavecin of Francois Couperin in the performance by Kenneth Gilbert. Volume 4 (MHS 4702Z/75Z) consists of 4 stereo LP's. The playing is of the high quality always anticipated from Mr. Gilbert; the notes, translated from the French of Georges Beck, are first-rate. The entire set is highly recommended. (Volume I: MHS 3128/31; Volume II: MHS 3181/84; Volume III: MHS 3656/59).

Robert Edward Smith is featured on the first harpsichord album released by Towerhill Records of Hollywood. The recording, T-1005, was recorded by Mr. Smith at his 1969 Herz instrument, and includes, among other works by J. S. Bach, the Chromatic Fantasy and Fugue.

Bach, vol. X, No. 4, the quarterly journal of the Riemenschneider Bach Institute, Baldwin-Wallace College, Berea, Ohio, continues the facsimile publication of the Institute's Bach rarities through the conclusion of Partita VI (Clavierübung I). A complete facsimile of the six Partitas (also in the Berea copy) is available in the splendid packaging of the Smithsonian Institution's recording of the Partitas (played by James Weaver on the 1745 Dulcken harpsichord)—3 records, available from Smithsonian Recordings, P.O. Box 10230, Des Moines, Iowa 50336.

Early Music, Oct. 1979, a keyboard issue, includes these articles of special interest to harpsichordists: Ioannes and Andreas Ruckers, by Grant O'Brien; Wanda Landowska, by Howard Schott; "Mrs. Crawley's Couchet" Reconsidered, by Sheridan Germann; The Myth of the Chekker, by Christopher Page; and "Well-tempering" the Clavier—5 methods for practical tuning, by William Blood. The introduction, by Gustav Leonhardt, is a page worth its weight in gold—even at today's prices.

Features and news items are always welcome for these pages. Please address them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, Texas 75275.

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# Mendelssohn Update

## A *Nachspiel* and a Review

by Douglas L. Butler

(This material supplements Dr. Butler's four-part series of articles on the organ works of Mendelssohn, which concluded in the Nov. 1979 issue. It is followed by a review of a new Mendelssohn edition. — Ed.)

As an extended "postscript" to my recent articles on the organ works of Jacob Felix Mendelssohn Bartholdy, I would like to share new information which has come to my attention since the writing of my 1973 doctoral dissertation *The Organ Works of Felix Mendelssohn Bartholdy* (U. of Ore., Eugene) and my subsequent articles for *The Diapason*. I wish to acknowledge the valuable assistance and support given by Dr. William A. Little, University of Virginia, Charlottesville. Dr. Little's extensive research has shed new light on certain details of my first F.M.B. article, *The Diapason*, February, 1978.

RE: "*Nachspiel in D Major*," page 5, column 1, paragraph 3.

Dr. Little's correspondence to the present writer, May 5, 1978: "The composer's autograph of the *Nachspiel* is lost, and the work exists only in the copy made by Elizabeth Mounsey (now in the Denke Collection at the Bodleian). Actually, that the work was preserved at all was something of a fluke. As Miss Mounsey wrote (in a note accompanying her copy): 'In 1853 a M.S. *Credo in D minor* was sent from Mr. Paul Mendelssohn of Berlin to Mr. Samuel Smith at Bradford, for presentation to the Committee of the Opening Festival of St. George's Hall Bradford, in 1853: a copy of this *Nachspiel* was also sent — probably by mistake.' Somewhat later all the MSS were returned to Berlin. 'This copy of the *Nachspiel* was made by me at the time, 1853.' The copy gives March 8, 1831, Rome, at the conclusion."

RE: F.M.B.'s chorale partita (choral-variationen). page 4, column 4, paragraph 2.

Dr. Little's correspondence to the present writer, May 5, 1978: "The four part chorale. The chorale itself, in four part harmony, appears on p. 5 of Mus. Ms. autogr. M.5 (Berlin: Staatsbibliothek). It is described in F.M.B.'s hand as follows: 'Aus Fischers Choralbuch / Choral., S. 5 ("Wie gross ist des Allmächt' gen Güte") / Bearbeitung dieser Choral in Form eines Choral-vorspiels.)

... according to the Manuscript volume in Berlin, the title of the chorale is *absolutely explicit*: "Wie gross ist des Allmächt' gen Güte," as is the source, "Aus Fischers Choralbuch." There is nowhere (NOWHERE!) any mention of the title, "Die Tugend wird durch's Kreuz geübet." It simply doesn't exist. Where it does is in Eric Werner's Frankfurt diss. of 1929, where the mistake occurs for the first time, and has subsequently been repeated by Vendrey and others."

"The point you raise is precisely the explanation that seems plausible. Many texts were frequently sung to the same melody, this is a case in point. To illustrate that point, and with this chorale in particular, I am enclosing the title page of Johann Gottfried Schicht's *Choral-Buch* (1819), which, in three volumes, was the most comprehensive chorale collection of

the period, and perhaps remained so till almost the end of the 19th century. (Schicht, a pupil of Johann Trier, in turn a pupil of Joh. Seb. Bach, was Cantor of the Thomas Kirche in Leipzig.) As you see in the index, under "Die Tugend wird durch's Kreuz Geübet," Schicht gives Chorale #181 (among others). But, then, when you look at Chorale #181, the title is "Wie gross . . . etc." The two chorales were indeed sung to the same melody (as you suggest) in F.M.B.'s day, and continued to be, down to the close of the 19th century and after. But I do believe the distinction to be an important one in the case of this chorale, or rather F.M.B.'s treatment of it, since it was with the text of "Wie gross . . . etc." in mind that the creative process was set in motion."

RE: Unavailable organ works of F.M.B.

Dr. Little mentioned (May 5, 1978) that the A Major piece (with fugue) which the composer wrote for Fanny's wedding, October 3, 1829, *does exist*, although the source cannot be listed at this writing. Furthermore, there appear to be other works, previously thought lost, which are extant. A case in point is a lovely (and intriguing) "Etude für Orgel: 'Nachtzene,'" written in either 1821 and 1822.

The present writer has not been able to ascertain the MS. location of the following F.M.B. organ works to date:

- Two of the composer's fugues which he arranged in an organ duet for two players at the request of Thomas Attwood (letter, January 11, 1835).
- Allegretto in D minor, MS. lost, dated July 22, 1844 (Grove's, and *The Musical Times*, Nov., 1947, A.M. Henderson), ending with a fugue in D major.

One can only hope that the current owners of these valuable MSS. will see fit to grant permission for further access and publication at a future date! How interesting it will be to trace the total organ music output of F.M.B. in modern-day performances!

For romantic organ music enthusiasts, Mendelssohn buffs, and the organ-church music profession at large, Dr. William A. Little, organist/musicologist, and Professor of German, University of Virginia, Charlottesville, has rendered a labor of love with his editorship of *Felix Mendelssohn Bartholdy Kompositionen Für Orgel Erstaussgabe*, published by Veb Deutscher Verlag Für Musik, Leipzig (German Democratic Republic), 1977. This publication is available to American organists conveniently from Alexander Broude Inc., 225 W. 57th St., N.Y., N.Y. 10019 for a reasonable \$7.50.

Dr. Little has conceived an elegant performing edition of the previously unpublished organ works of Mendelssohn, dating from the period 1820-1834, that are complete. The profession eagerly awaits Dr. Little's second organ music volume in the

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V.D.V.F.M.'s "Gesamtausgabe" of F.M.B. which will contain the complete organ works (miscellaneous works, Six Sonatas, Three Preludes and Fugues, Op. 37) with fragments, variants, and other scholarly "apparatus," which are not properly contained in a performing edition.

In his well-written German preface to the *Erstausgabe*, Dr. Little discusses the composer's early musical training. "At age ten, Mendelssohn had already become the pupil of Carl Friedrich Zelter (1758-1832) and Ludwig Berger (1777-1835). Zelter, in his capacity of director of the Singakademie in Berlin, was among the leading personalities of music in Berlin and his decisive commitment to the works of Bach and Händel influenced the taste and style of the young Mendelssohn. . . . The Berlin organist, August Wilhelm Bach (1796-1869), himself a pupil of Zelter and Berger, gave Mendelssohn his first organ lesson. It is not known how long he studied under Bach; what is known, however, is Mendelssohn's great preference for the organ which he showed during that time. In the years to follow he strived to master the instrument with true expertise and thus became one of the first great organ virtuosos of the nineteenth century."

While still a youthful student, Mendelssohn met two of the musical greats of the contemporary organ "scene" in 1822/23: Christian Heinrich Rinck (1770-1846), "whom Mendelssohn visited in Darmstadt carrying Zelter's letter of recommendation, and Friedrich Wilhelm Berner (1780-1827). After his visit to Berner, whom he met in 1823 on his travels in Silesia, Mendelssohn wrote an enthusiastic letter home. His lively account of Berner's playing gives insight into the playing practice of the early nineteenth century and illustrates what a knowledgeable and attentive observer the fourteen-year old was."<sup>1</sup>

Let us now turn to the works of the youthful Mendelssohn as presented in Dr. Little's new edition. The *Prelude in D Minor* (1820) and the three *Fugues* (1820/21: d,g,d), in trio textures, were written during Mendelssohn's studies with A. W. Bach. These works clearly show the eager novice at work!

The composer's *Andante in D* (Sanft, 1823) unfolds with graceful lyricism. In the same year, he composed the *Chorale Variations on "Wie gross ist des Allmächt' gen Güte."* The MS. chorale, set in pleasant four-part harmony, is not included in the present edition, just prior to variation I. (One assumes that the MS. chorale will be included in a subsequent publication.) The three variations show baroque-revival styles: Variation I-toccata over c.f. pedal; Variation II-canon c.f. treatment; Variation III-toccata.

The chorale "Wie gross ist . . .", popular in nineteenth-century Germany, is still sung in that country to the present day. Verse I of the chorale doubtless gave Mendelssohn the creative impetus for the chorale variations.

"How great is the Almighty's goodness!

Is there a man whom it does not move,

Who with a hardened heart  
Suppresses the gratitude which is due?

No, let it forever be my greatest duty

To meditate over His love.

The Lord has never forgotten me;  
O my heart, do not forget Him."<sup>2</sup>

Perhaps the most exciting work in this volume is *Nachspiel D-Dur Organo Pleno* (Postlude in D Major, full organ), which is also the earliest known example of Mendelssohn's more mature period. The work is dated Rome, March 8, 1831. The first part of the *Nachspiel* was later used by the composer in the third movement of *Organ Sonata, Op. 65, No. 2*, with differing rhythmic values. The interesting spelling "pleno" (*sic*) for "pleno" is from an 1853 copy, made by Miss Elizabeth Mounsey, which is currently housed in the Deneke Collection, Bodleian Library, Oxford. The original MS. is apparently lost.

Mendelssohn dedicated *Fuga pro Organo pleno d-Moll* (1833) to his friend, Vincent Novello, organist and eminent music publisher in London. This fugue was subsequently included in Op. 37 as Fugue No. 3. The final work in the *Erstausgabe* is Mendelssohn's *Fuga c-Moll*, which also found its way into Op. 37 as Fugue No. 1.

Any of the works from this volume will make fine voluntaries for service. I have found the *Nachspiel* and the *Choralvariationen über "Wie gross ist des Allmächt' gen Güte"* quite useful in concerts.

Dr. Little gives brief information on the MS. sources of the works here published for the first time, stating that a complete revised report will appear in *Leipziger Ausgabe der Werke Felix Mendelssohn Bartholdys, Series IV, Piano and Organ Compositions*. The volume's layout is quite clear, the scores are very easy to read, and there are very few notation errors. The present writer is extremely grateful for this *clean* performing edition which lacks editorial additions/misconceptions which all too often provide confusion rather than clarity for the interpretation of the early-Romantic organ works of Mendelssohn by students and professional organists in this country. Congratulations to Dr. Little and V.D.V.F.M.! Our profession is made richer by this end product of careful and in-depth scholarship in German romantic organ literature.

#### NOTES

<sup>1</sup> Letter of Aug. 14, 1823; translation by the present writer.

<sup>2</sup> Ms. Barbara Jelen, one of my students, has kindly provided the translation of verse I. Dr. Little earlier sent the complete German chorale to me. Nancy Nickel, Portland, Or., supplied other texts and related information on this chorale.

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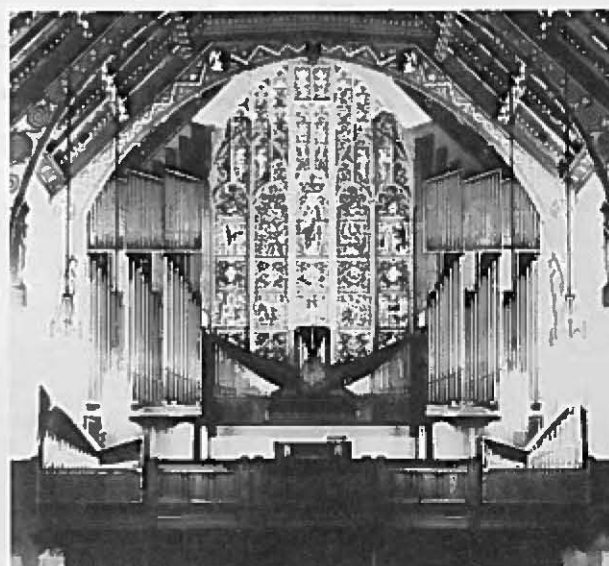
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8' Gemshorn	16' Krummhorn
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Douglas L. Butler is artist-in-residence at the Jefferson Center for the Performing Arts in Portland, Oregon, where he teaches keyboard, musical theatre, and chamber music. He recently assumed new additional duties as director of the All-College chorus at Lewis and Clark College.



Ex. 4. Messiaen, *Le Banquet céleste*, mm. 21-25. (Alphonse Leduc et Cie, 1934.) manuscript p. 5, paragraph 2, line 6

Musical score for Ex. 4, showing piano and organ parts. Performance instructions include: - Fl. harm. G., - Bourdon 8 G., - Picolet Positif, - Tir. Pos., + Soub. 16 *ppp* et Bourd. 32, and Rall. *pp*.

Ex. 5. Messiaen, *Diptyque*, mm. 1-8. (Durand et Cie, 1930.) manuscript p. 7, paragraph 1, line 4

Musical score for Ex. 5, showing piano and organ parts. Performance instructions include: Modéré (so = d), CLAVIERS, G., PEDALE, and Ped. G.

Messiaen

(continued from p. 7)

the final thirty-one measures, however. Their absence in this closing section will be explained subsequently.)

As in *Le Banquet céleste*, a number of chords are based upon a mode of limited transpositions. While the earlier work employed a mode until the concluding measures, here the reverse procedure is followed. The restless first part of *Diptyque* is freely constructed from a tonal foundation, while the more serene second section is derived almost entirely from the second mode. Although the first transposition of this mode is by far the most frequently used, the other two transpositions are employed as well. Unlike *Le Banquet céleste*, where almost all tones conformed strictly to a given mode and transposition, this composition evidences considerably greater liberty in the use of foreign tones in modal writing.

In examining the abundance of chromaticism in the first part of this piece, as well as the freer use of foreign tones in the latter section, it may be surmised that the composer has by this time begun to transcend strict tonal and modal frameworks. These liberties, coupled with those taken in the resolution of diatonic as well as secondary dominant harmonies, emphatically attest to Messiaen's search to mold his diverse melodic and harmonic components into a manner of personal expression.

Both the composer's familiarity with earlier procedures and the beginnings of his own style may be seen in the phrasing of this work. The opening sixteen measures illustrate an antecedent-consequent pair of eight-bar phrases. This pattern is repeated immediately thereafter, and similar designs may be found often throughout the composition. In measures 121-126, however (see Ex. 7), a pair of three-bar phrases may be observed. This unit is followed by six measures of melodic elaboration which precedes a conspicuously slower passage (also of three measures). In this circumstance, therefore, it is evident that Messiaen has combined the traditional concept of pairing phrases of equal lengths with his own triple, rather than duple or quadruple, unit of measurement.

Such a procedure could hardly be called innovative, yet it does serve as evidence of the gradual emergence of an individualistic composer.

As the title suggests, *Diptyque* is in two parts. As explained by Messiaen himself, the two parts are conceived as earth and heaven, respectively. Both segments use the same theme transformed. In the agitated first half, the intent is to depict the difficulties of life on earth. This aim is expressed by the theme which is heard first in perpetual motion in the tonality of C minor, and later in developmental sections in the keys of G minor, F minor, E-flat minor, and C minor again. In the second half, the theme is sounded in a very slow tempo in the second mode of limited transpositions (Ex. 3), although the key of C major is also suggested. In this manner, the serenity and joy of heaven are evoked.<sup>7</sup> Thus, form in this piece is the manifestation of a theological concept as expressed through the manipulation of musical materials.

Conventional techniques seen in *Le Banquet céleste* are also found in *Diptyque*. In developmental sections of the first part of the piece, augmentation is employed twice. Harmonic planing is also found, but in only one measure.

Near the end of the first part of this work, melodic elimination is employed. As in *Le Banquet céleste*, where this feature was seen in the final measures, this technique is used for its mildly conclusive effect.

Only one traditional device not seen in the earlier piece appears in *Diptyque*. In the final developmental section of the first half, the theme begins in canon (as well as augmentation, mentioned previously). The use of these long-familiar techniques in this context exemplifies Messiaen's understanding of and respect for the past, and his desire to assimilate tradition and invention.

As even a cursory examination will reveal, *Apparition de l'Eglise éternelle* contrasts markedly with the earlier pieces in many respects (see Ex. 8). Since any establishment of a tonal or modal center is indeed brief, and a considerable amount of chromaticism is employed, a key signature is not used. Also, as it is apparent that there

Ex. 6. Messiaen, *Diptyque*, mm. 25-28. (Durand et Cie, 1930.) manuscript p. 7, last paragraph, line 3

Musical score for Ex. 6, showing piano and organ parts.

Ex. 7. Messiaen, *Diptyque*, mm. 121-126. (Durand et Cie, 1930.) manuscript p. 9, paragraph 2, line 6

Musical score for Ex. 7, showing piano and organ parts. Performance instructions include: Très lent (so = d), G. Fl. harm., R. V. cél., and Tirasse R. seule.

Musical score for Ex. 7, showing piano and organ parts.

Ex. 8. Messiaen, *Apparition de l'Eglise éternelle*, mm. 1-12. (Henry Lemoine et Cie, 1934.) manuscript p. 10, last paragraph, line 3

Musical score for Ex. 8, showing piano and organ parts. Performance instructions include: Très lent, MANUEL, R. *pp ligato*, and PEDALE *ligato*.

Musical score for Ex. 8, showing piano and organ parts.

Musical score for Ex. 8, showing piano and organ parts.

is no prevailing beat note which can be divided and subdivided, the performer must feel the short value (eighth note). Consequently, a meter signature is unnecessary.

Although many non-tertian sonorities are employed, several traditional harmonies may also be seen throughout the work. The first such instance occurs in measure 9. Including the pedal tone, the first chord is spelled in root position as D-F#-A-C-Eb, which may be described as a dominant minor-ninth sonority in a most unusual fourth inversion  $7/4/3/2$ . Again including the pedal tone as a chordal constituent, the third structure is the same type sonority as the first, but in this case is built on G.

In measure 12, a number of tertian harmonies are employed. Excluding only the second structure in the right

hand, every other chord, provided those in the right hand are viewed as entities separate from those in the left hand, sounds in thirds. (Pedal tones duplicate pitches sounded simultaneously in the left hand.) Most significantly, this is the first example in the organ works of bichordal writing.

It should also be noted that the majority of the seven structures in the lower manual, while sounded in thirds, are not spelled accordingly. Such is the first example in these pieces of unconventional spelling of familiar sonorities.

Almost without exception, tertian harmonies are based upon a mode of limited transpositions. Compared with the two earlier pieces, however, very few measures include harmonies which stem from these unique scales. In only eight measures do chord tones origi-



(Henry Lemoine et Cie, 1934.) manuscript p. 13, paragraph

3, line 3



nate from a particular mode, and within any given measure only the first or third transposition of mode three is employed in its entirety. It is evident, therefore, that Messiaen has selected more varied harmonic and melodic materials for this work, and has allowed himself considerably greater latitude in the application of these components.

While pitch treatment in *Apparition de l'Eglise éternelle* is conspicuously different from earlier pieces, rhythmic usage is even more striking. Through the employment of Greek meters, an ammetrical style is achieved. Messiaen states that rhythmic properties stem from an iambus and a double long (eighth, quarter, and half note, respectively), as seen in the first measure (Ex. 8).<sup>8</sup> However, although not mentioned by the composer, other meters of Greek origin, such as an epitrite I, trochee, amphibrach, and a cretic, are also heard. In measure 3, for example, an epitrite I (eighth, quarter, quarter, quarter), a derivative of the two meters mentioned initially above, is found. Measure 9 includes two trochees as well as a double long (quarter, eighth, quarter, eighth, half). Measure 12 alone contains an amphibrach, an iambus, and a cretic (eighth, quarter, eighth; eighth, quarter; quarter, eighth, quarter). Prevailing throughout are amphibrachs in the pedal.

Even though measure sizes differ, the manner in which measures are grouped reflects to some extent a conventional attitude toward phrasing. As a case in point, each of the first two phrases consists of the traditional four-bar unit. However, unlike the initial phrase pairings of the two earlier works which illustrated antecedent-consequent procedure, these demonstrate parallel phrase construction. Few other phrases illustrate the conventional four-measure duration.

Form of the entire piece is characteristically unelaborate, and is symbolic of the text of the hymn for the "Dedication of Churches." In building slowly to a fortissimo and gradually subsiding to a concluding pianissimo, a large musical arch is created. This effect parallels the simple yet emotional design of the literary model for this work.

While several traditional techniques employed in the earlier pieces are not used in *Apparition de l'Eglise éternelle*, a few ties with the past may nevertheless be observed. Most apparent are harmonies like those of the ancient world which are comprised of octaves, fifths, and fourths exclusively. Occasionally these structures move in parallel motion. Such writing is

clearly reminiscent of the parallel organum of the *Scholia enchiriadis* (c. 850) as well as many eclectic passages of Debussy.

In comparing the writing for manuals in measures 33-37 with that of measures 38-39, it may be noted that a form of diminution is employed (see Ex. 9). Unlike examples from earlier periods in which respective rhythmic values are halved, however, this passage illustrates a most inexact adherence to the conventional procedure. Messiaen terms this somewhat freer device a "rhythmic variant," but acknowledges its outgrowth from the customary technique of diminution.<sup>9</sup>

In summary, the three relatively brief pieces of this study represent the productivity of a composer in the earliest phase of his long and distinguished career. While these compositions are much like youthful creations of others in their frequent manifestation of diverse eclecticism which has not yet been molded into a singular style, they are indeed unique in their assimilation of new techniques and procedures with conventional practices.

Although these pieces are not those which are most frequently performed and best known, they nevertheless constitute a small collection of music of immense value to scholars in their demonstration of musical processes through which Messiaen has become the renowned composer of today. For this, as well as their own inherent artistic worth, these compositions merit due recognition.

NOTES

<sup>1</sup> William W. Austin, *Music in the 20th Century, from Debussy through Stravinsky* (New York: W. W. Norton and Co., Inc., 1966), p. 390.

<sup>2</sup> André Hodeir, *Since Debussy: A View of Contemporary Music*, trans. Noel Burch (New York: Grove Press, Inc., 1961), p. 105.

<sup>3</sup> Pierre Boulez, *Notes of an Apprenticeship*, ed. Paul Thevenin, trans. Herbert Weinstock (New York: Alfred A. Knopf, 1968), pp. 173-174.

<sup>4</sup> A revised edition of this piece appeared in 1960 with different registration, a time signature of 3/2 rather than 3/4, added performance indications, and a metronome marking. Stylistic characteristics of the earlier version were not altered in the newer edition.

<sup>5</sup> Olivier Messiaen, *The Technique of my Musical Language*, Vol. 1, trans. John Satterfield (Paris: Alphonse Leduc et Cie, 1956), p. 58.

<sup>6</sup> Messiaen, *The Technique of my Musical Language*, Vol. 1, p. 35.

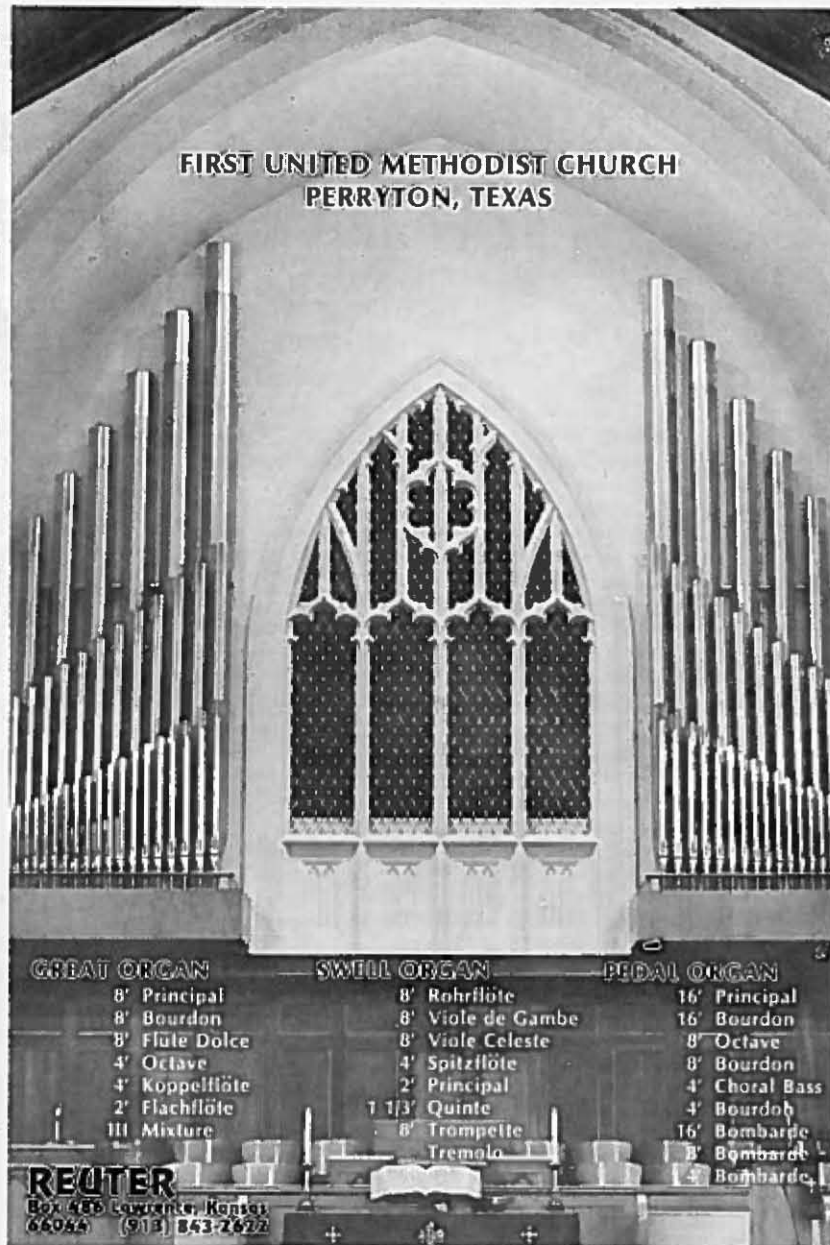
<sup>7</sup> Olivier Messiaen, liner notes of Ducretet-Thomson, DUC 2 and 3.

<sup>8</sup> Messiaen, liner notes of Ducretet-Thomson, DUC 4 and 5.

<sup>9</sup> Messiaen, *The Technique of my Musical Language*, Vol. 1, p. 19.

The author received the Ph. D. in music theory at Florida State University in 1972. Since that time he has also studied at the Hartt College of Music, the University of Illinois at Urbana, and the Aspen Music School. An active composer and recitalist, Dr. Lee currently teaches theory and composition at the University of Texas at Arlington.

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# The New Fisk Organ in Saint Paul at House of Hope Presbyterian Church

by Arthur Lawrence

Situated on a commanding hilltop in Saint Paul, Minnesota, the House of Hope Presbyterian Church is a massive stone structure of modified Gothic style. The imposing building, built in 1914, was designed by Ralph Adams Cram of Boston. Over the years it has been a church noted for both its ministry and its music. Since it is the church from which the late Hubert Humphrey was buried, many persons saw scenes of it during television broadcasts. The church still contains a large electro-pneumatic organ chambered in the chancel area, but it recently acquired a new organ in the rear gallery. Said to be the largest American-built mechanical-action instrument of the 20th century, it has four manuals and pedal, 63 speaking stops, and 96 ranks of pipes. It is the largest creation to date of its builder, C. B. Fisk Inc. of Gloucester, Mass., and was under construction for three years, one of which was spent at the site.

One enters the spacious interior of the church and notes the simple but elegant surroundings. The floors are hard, as are the walls, and the ceiling and supporting arches are of dark wood. Although the acoustics are by no means what would be desirable for music, recent acoustical work has improved the situation. There is little reverberation but the sound is clear.

Midway down the center aisle, one turns around and has a good perspective of the new organ. Although it is large, the most striking visual aspect of Fisk's Op. 78 is not its size per se, but is, rather, the dark and rugged beauty of the case, which is fashioned of solid dark oak, matching the building interior. The gleaming facade principals are surmounted by ornate pipe shades rendered in gold leaf. In the main central case, the Great occupies the commanding position, with the Swell above and the Brustwerk below, directly above the attached console. The Rückpositiv stands at the organist's back, close enough to be heard well but removed sufficiently to permit passage space and to allow this division to stand aurally independent. The two pedal towers, with their enfacade pipes arranged in a pronounced "V" shape, stand completely separate, close to the side walls and forward at the rail. A sense of separation from the manuals is apparent only in the gallery — downstairs, the blend is good — and this arrangement permits seating flexibility in the choir area. It would be relatively easy to direct an ensemble from the console, and there is space to accommodate about 50 chairs.

The whole case is amazingly compact and shallow for an organ of such magnitude. The low 17 pipes of the 32' pedal stop stand on the backs of the pedal towers, 180° from the front; otherwise, all the pipes are contained within the case, and there are no en-chamade stops. Trackers to the pedal towers run under the floor — the gallery visitor has no sense of climbing over obstructions. Behind the main case, the blower has its own enclosure, and the case stands out approximately 20' from the rear wall.

The console is simple but elegant. The lovely woodwork crowned by a mirrored burl inlaid in the music rack could hardly do other than coax forth beautiful music. Drawknobs are arranged in tiers on either side of the reverse-color keyboards, in modified French style and grouped in logical order. Although the shanks are perpendicular to the keys rather than angled, operation of the drawknobs is easy. The stop action is entirely mechanical. Double-drawing stops have their first position before the normal stops and their second position further out, so there is no visual problem in comprehending the position. The pedalboard is flat.

One of the supposedly-controversial features of this organ is the lack of any combination action. How is one to manage such a large instrument without assistants to change the stops, either for church or recital? An answer lies partly in well-planned and economical use of the organ, of course. It also lies in the fact that four distinctive manual divisions allow as many registrational possibilities without any changes. With the stopknobs in logical order, corresponding to each division and family, the quick addition or deletion of one or two is easy. The builder has facilitated larger changes by providing composition pedals for the Great flues (not affecting the Principal 8'), the Great reeds, and the Swell chorus. These are very similar to the mechanical pedals found on many 19th-century American instruments, but are more carefully predetermined and are easier to operate. Depressing one pedal adds the combination, while depressing the next one removes it; stops not affected by the pedals remain in their previous position. In addition, there are three ventils: one for the complete Great, one for the Pedal flues (excepting Bourdons 32' and 16'), and one for the Pedal reeds. Although we are not accustomed to such devices in this country, it is well to remember that ventils were provided as a matter of course on all large 19th-century French organs; these were the "combination actions" available to Widor, Vierne, Dupré, and the other great virtuosi. Once one comprehends their operation, using them becomes easy. In playing the organ for a considerable period, this writer found no need for other registrational assistance.

Wind pressures of approximately 3½" for the manuals and 4" for the pedals are provided by two large wedge-shaped bellows. I would describe the winding as neither "wiggly" nor rigid — it is simply natural. This does not mean that it is impossible to shake the wind through mis-use or by playing extremely large chords. For situations where greater wind stability is desirable, stabilizers are provided. I found it generally unnecessary to employ them.

Although a verbal description of each stop might be possible, it would be superfluous. One stop, however, does merit description because of its rare appearance elsewhere: the *Orlos*. This is exactly what its location in the specification implies — it is a mixture made of reeds. Its function is to strengthen the upper ranges of the reed chorus on the Great, and it does so admirably. Only the ignorant would attempt to use it alone or with softer stops, but, when added to the reeds 16' and 8', it acts as a mighty Clarion.

Double-drawing stops are cumulative in effect; that is, the second position adds the first position also, except in the case of Rückpositiv 2', which is separate, one 2' from the other.

The general sound of the ensemble of each division is full without being oppressive. Full organ is bold but not tiring to the ears. No individual stop seems overly-loud, although the chorus reeds are robust. Most striking, though, is the fact that each rank is completely and sensitively finished in its voicing — there are no eccentricities or ugly sounds. I think the ear of the builder is what separates this instrument from many lesser ones and is what makes it completely successful in a room which is less than successful from an acoustical standpoint. Great care was exercised in making each pipe speak in just the right way, and the builder's ability to design and finish each stop in such a way as to achieve the desired result gives the organ both its splendor and its beauty. The sound is such that one wants to hear more. Lacking either natural or man-made disaster, this organ should be a monument for many years. It exemplifies the title "King of Instruments."



View of case from main floor

In two identical dedication concerts played on Nov. 18, 1979, recitalist Daniel Chorzempa proved himself as exceptional as the organ. Mr. Chorzempa, a native of Minneapolis who holds a Ph.D. in musicology from the University of Minnesota, now resides in Cologne, West Germany, where he is active as a recitalist and recording artist. His House of Hope recitals were comprised of the following works: *Suite* (seven movements), Marchand; *Prelude and Fugue in C Major*, Böhm; *Trio in G Major*, Homilius; *Chorale Prelude on "Schmücke dich,"* S.654, and *Prelude and Fugue in A Minor*, S.543, Bach; *Le Combat de la mort*, Messiaen; *Cantabile*, Franck; and *Prelude and Fugue on B-A-C-H*, Liszt.

The playing of the Baroque works was generally deliberate and careful, with an omnipresent use of agogic accent which was arresting until it became tiring. A little of this playing approach thus went a long way, but it was playing which commanded the listener's attention while demonstrating the many-faceted beauties of the instrument. Leisurely tempos combined with the accents made parts of the Marchand more bucolic than courtly, but the apt registrations offset this, especially in the *Fond d'orgue* where the foundations were beautifully opaque. In both the Böhm and Homilius pieces, the rhythmic treatment was compulsive and exciting in an unusual way. *Schmücke dich* provided expressive respite, with the accompaniment on flutes with tremulant but — wonder of wonders — no annoyingly-discernible chiff. The 8' Principal became a lovely solo stop; the late Mr. Heiller would have approved. The first half of the program closed with the best playing, in my opinion, to that point: the Bach A-Minor built to a fitting climax.

But the best was yet to come, for in the second half, Mr. Chorzempa showed himself to have a brilliant affinity for the romantic style. With the Messiaen, the organ and organist projected a musical manifestation of the Combat; the big ensemble was contrasted with the *Flute Harmonique* as solo over a ravishing celeste. The Franck was, by comparison, a lovely interlude before the most exciting Liszt these ears have heard. In the famous *B-A-C-H* work, Mr. Chorzempa handled interpretive and registrational transitions with skill, fashioning a musical fabric which unfolded continuously to a powerful conclusion. Enthusiastic applause from the full house brought the organist back for an encore, an Iberian dance from the Renaissance, played on one of the regals.

It should be noted that Mr. Chorzempa played his entire program by memory and with great accuracy. He was also his own registrant, manipulating all the needed stop changes smoothly and without assistance. His considerable acumen was further demonstrated in morning and afternoon masterclasses the following day, when he evidenced a broad knowledge of the organ, its technique, and literature. Clearly, Daniel Chorzempa is a formidable talent.

Music at the House of Hope is currently provided by organist Nancy Lancaster, while Thomas Lancaster is the motet choir director. Much of the organ design was influenced by former organist Sharon Plectra. Duke University organist Fenner Douglass, who is serving the church as Visiting Professor under the Elsa and Malcolm McMillan Ministry of Music, acted as a consultant, as well as recitalist on several occasions during the year. Charles Fisk's co-workers in the building of the organ were Stephen Bartlett, Arthur Batty, Stephen Boody, Gregory Bover, Thomas Byers, Benjamin Clayton, Robert Cornell, Linda Dieck, Steven Dieck, Louis Dolive, Roland Dumas, Jill Faulds, Virginia Lee Fisk, David Gifford, Kees Kos, Stephen Kowalshyn, Jerry Lewis, Roger Martin, Charles Nazarian, Barbara Owen, David Pike, Greg Turner, David Waddell, and Janice Waddell.

The Fisk magnum opus is a remarkable success in its less-than-perfect acoustical setting. Mr. Chorzempa's playing dispelled the myth that it is incomplete without combination action, or that it has wind whose steadiness is musically unsatisfactory (presumably he did engage the stabilizers in the Liszt). Close examination of the specification reveals that the organ is quite eclectic; drawing on the best tonal ideas of several historic periods, it is nevertheless a 20th-century instrument.





Fisk console of House of Hope

It should be an obvious choice for recordings, and it should be a focal point for this summer's national AGO convention and for the organ institute to follow. I hope the many people who heard this instrument initially will come back again and again.

## Here & There

Roy P. Bailey of Barrington, RI, was recently honored for his many years of activity as an organist and choral director. A founder of the Rhode Island AGO chapter and its second dean, he retired in 1963 after 45 years' work serving several churches. A framed tribute was presented to the 81-year-old musician at the nursing home where he has been confined in recent months because of illness.

Robert Elmore is the composer of two cantatas performed on Dec. 9 in celebration of the 150th anniversary of Tenth Presbyterian Church, Philadelphia, PA. The two works were "Psalm of a Pilgrim People" and "Three Psalms."

Don Malin, well-known choral editor, retired as educational director at the firm of Belwin-Mills in October. He is a past president of the Music Publishers Association and served on the board of directors of the American Choral Directors Association.

Sarah Soularue-Terwilleger, assistant to Maurice and Marie-Madeleine Duruflé at the church of St. Etienne-du-Mont in Paris, was recently awarded the "Premier Prix d'Orgue" at the Conservatoire nationale of Paris, as a member of the class of Rolande Falcinelli. Born in Nebraska, she became the first American to receive the award from the institution in twenty-six years. Mrs. Soularue-Terwilleger has also been an improvisation student of Jean Langlais and has studied with the Duruflés. During last year's concert season, she played an all-French recital to a large audience at the Cathedral of Notre Dame.

GILLIAN WEIR played the world premiere of *Laudi Concertati*, Op. 80, by Peter Racine Fricker, with the BBC Symphony Orchestra directed by Michael Gielen on Dec. 5. The event took place at Royal Festival Hall in London.

MUSIC OF THE GREAT CATHEDRALS was the program presented by the Bach Society of Baltimore Dec. 2 at Memorial Episcopal Church. The concert included the Baltimore premiere of *Mater Ora Filium* by Arnold Bax.

NORMAN SCRIBNER is the composer of an oratorio, "The Nativity," a setting of Richard Cranshaw's poem, written for the Baltimore Choral Arts Society in 1975 and performed at the Washington Cathedral on Dec. 2. The concert was conducted by cathedral organist-choirmaster Richard Wayne Dirksen.

KURT LUEDERS and GEORGE GUILLARD played an unusual program of music for pedal piano and harmonium last summer at the church of Notre-Dame des Blancs-Manteaux in Paris. Included in the recital were 3 pieces from Vierne's Op. 31, 3 Schumann works, and compositions by Battmann, Lefebure-Wely, Boëly, Mustel, Gigout, Alkan, Franck, and Saint-Saëns.

TERRY CHARLES presented his annual "Christmas Fantasy" concerts on six evenings this past December, at the Kirk of Dunedin, in Dunedin, Florida. Mr. Charles began his series in 1968 and reached his 100th solo recital this season.

DOUGLAS L. BUTLER played "An Evening of German Romantic Organ Music" on Oct. 5 for the Houston AGO chapter and on Oct. 9 for the Atlanta AGO chapter. Included were Sonata in A Minor, C.P.E. Bach; Andante in D, Fantasia and Fugue in G Minor, and Chorale Variations, Mendelssohn; 7 Tonstücke, Herzog; Trio on "Nun ruhen alle Wälder," Eyken; Sonata No. 4, Fink.

## Specifications of the Organ

### GREAT 56 notes

Prestant 16'	in prospect from low D#, 70% tin
Octave 8'	in prospect from tenor C, 70% tin
Gambe 8'	bass hammered lead, remainder 50% and 65% tin
Flûte Harmonique 8'	from tenor C, 50% tin
Bourdon 8'	hammered lead
Octave 4'	hammered lead
Rohrflöte 4'	hammered lead
Superoctave 2'	hammered lead
Grave Mixture II	hammered lead
Cornet V	hammered lead
Mixture VIII-XII	4 ranks of hammered 50% tin, remainder hammered lead
Double Trumpet 16'	hammered lead, wooden boots
German Trumpet 8'	hammered lead, wooden boots
French Trumpet 8'	lowest 7 hammered lead, remainder hammered 50% and 65% tin
Orlos (4) I-III	50% tin and hammered 65% tin

### SWELL 56 notes

Stillgedackt 16'	lowest 12 from Pedal, remainder hammered lead
Diapason 8'	hammered lead
Viola da Gamba 8'	bass hammered lead, remainder 50% tin
Voix Céleste 8'	from low F#, 50% tin
Chimney Flute 8'	hammered lead
Italian Principal 4'	hammered lead
Quinta 2 2/3'	hammered lead
Sesquialter II	70% tin
Fifteenth 2'	hammered lead
Fourniture IV-VI	hammered lead
Contra Hautboy 16'	bass hammered lead, remainder 50% tin
Trumpet 8'	bass hammered lead, remainder 50% tin
Oboe 8'	bass hammered lead, remainder 50% tin
Clarion 4'	50% tin

### RÜCKPOSITIV 56 notes

Holzquintadehn 16'	wood
Prestant 8'	in prospect, 70% tin
Bourdon 8'	wood
Octave 4'	hammered lead
Baarpijp 4'	hammered lead
Grosse Tierce 3 1/5'	hammered lead
Nazard 2 2/3'	hammered lead
Sesquialtera II	70% tin
Night Horn 2'	hammered lead
Doublet 2'	hammered lead
Sharp V-VIII	2 ranks hammered 50% tin, remainder 80% tin
Dulcian 16'	hammered lead, wooden boots
Trechterregal 8'	hammered lead, wooden boots
Cromorne 8'	hammered lead

### BRUSTWERK 56 notes

Gedackt 8'	hammered lead
Quintadena 4'	hammered lead
Waldflöte 2'	hammered lead
Tierce 1 3/5'	hammered lead
Echo Cornet III	hammered lead
Quinta 1 1/3'	hammered 50% tin
Cymbal III	hammered lead
Regal 8'	hammered lead
Schalmey 4'	hammered lead

### PEDAL 30 notes

Contra Bourdon 32'	wood
Prestant 16'	lowest 14 in prospect 70% tin, remainder hammered lead
Subbass 16'	wood (extension of 32')
Octave 8'	hammered lead
Gedackt 8'	hammered lead
Superoctave 4'	hammered lead
Mixture V	hammered lead
Contra Bassoon 32'	hammered lead and zinc, wooden boots
Trombone 16'	wooden resonators and boots
Cornopean 8'	hammered lead, wooden boots
Shawm 4'	hammered lead

Bracketed stops are on one knob. The first stop is available when knob is drawn halfway, the second stop when knob is fully drawn.

Couplers:	Swell to Great
	Rückpositiv to Great
	Brustwerk to Great
	Swell to Rückpositiv
	Great to Pedal
	Rückpositiv to Pedal
	Swell to Pedal
	Brustwerk to Pedal

General Tremulant	
Tremblant Doux	
General Wind Stabilizer	
Rückpositiv Wind Stabilizer	
Balanced Swell Pedal	

Composition Pedals:	On and Off Pedals to Great Flue Chorus
	On and Off Pedals to Great Reed Chorus
	On and Off Pedals to Swell Forte Steps

Ventil Pedals:	Great Windchest
	Pedal Flues (except 32' and 16' Bourdon)
	Pedal Reeds



# Ned Rorem's Music for Chorus & Organ

by James McCray

Ned Rorem (b. 1923) is considered by many to be the leading living composer of art songs. Yet, when he received the 1976 Pulitzer Prize in Music, it was for a work without words, *Air Music, Ten Variations for Orchestra* which demonstrates his completeness as an American composer. His compositions have been performed by many of the leading musicians of the world. Distinguished conductors such as Leonard Bernstein, Eugene Ormandy, Dimitri Mitropoulos, and Leopold Stokowski have frequently performed his music, which goes beyond his art songs and includes symphonies, piano concertos, operas, theatre and ballet music, chamber music, and works for chorus.

Unquestionably, French culture has been the major influence on his style. He lived in France from 1949-58 and absorbed the artistic and social milieu of that post-war period. During those years he was the recipient of Fulbright (1951) and Guggenheim (1957) Fellowships. Other awards have included the George Gershwin Memorial Prize in Composition and the ASCAP-Deems Taylor Award. In 1977, Rorem received an honorary doctorate from Northwestern University where, at seventeen, he was a student in the music school.

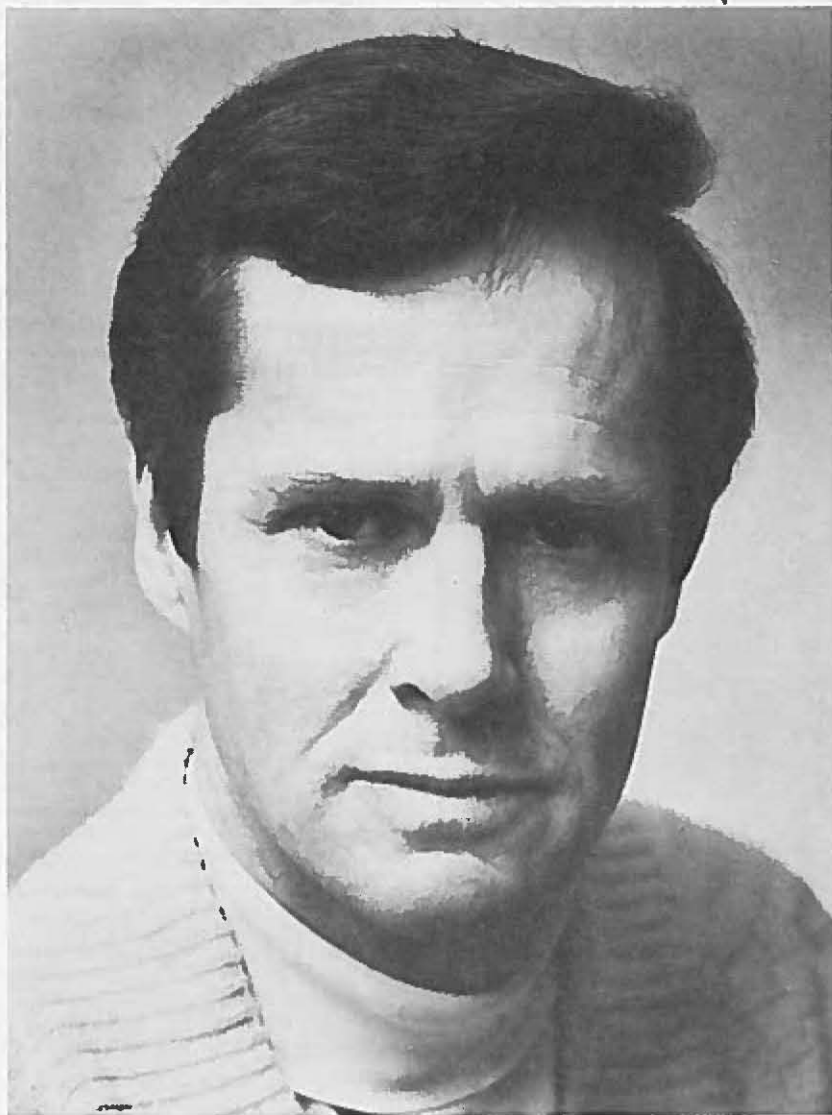
Rorem has an extraordinary gift for setting words to music, the approach to which is summarized in his most recent book, *An Absolute Gift*:

My three mottos for songwriting: Use only good poems — that is, convincing marvels in English of all periods. Write gratefully for the voice — that is, make the voice line as seen on paper have the arched flow which singers like to interpret. Use no trick beyond the biggest trick — that is, since singing is already such artifice, never repeat words arbitrarily, much less ask the voice to groan, shriek, or rasp. I have nothing against special effects; they are just not in my language. I betray the poet by framing his words, not by distorting them.<sup>1</sup>

This special ability which involves words and music in combination is not limited to composing, but expands into the literary field, and he has written eight books which have revealed some of his most personal thoughts on a wide palette of topics and acquaintances. In an essay titled "Writing Songs" which appeared in "The American Musical Guide," and later in his 1967 book, *Music From Inside Out*, Rorem made the following observations about setting words to music:

Words provoke the musical mood in a number of essentially mysterious ways . . . Setting words with a skill for declamation is said to be a rare gift, yet it is no more than notating words according to the laws of natural speech inflection. Irreproachable declamation is really no more indispensable to song than assigning practical vowels to appropriate notes.<sup>2</sup>

Choral writing is but another phase of song writing, with many similar principles. His commitment to verbal comprehension shines as a beacon in his music for chorus as well. That same, meticulous attention to aural detail and to shaping the instrumental accompaniment so that it reflects and enhances the vocal music without dominating it is an integral component of the musical style.



Ned Rorem

A cursory review of Rorem's output will reveal a considerable amount of music for chorus. Yet, in comparison to his solo vocal music, these works (with the possible exception of the unaccompanied hymn-anthem *Sing My Soul*) receive few performances. Vocal recitals by students and professionals often include Rorem's music, but choral concerts are almost void of his compositions. This article will discuss Rorem's choral music which involves the organ. Each work will be discussed briefly with commentary on the writing for chorus and organ; some observations on performance considerations will be given in the hope that choral conductors will discover his expressive and communicative music, and ultimately program more of his choral compositions.

## Compositions 1959-69

Rorem's interest in composing for chorus and organ can be found throughout most of his later creative life, although he neglected the organ as a solo instrument until recently. His 1976 organ work, *A Quaker Reader*, which is an extended 30-minute composition with eleven movements, has been heralded as one of the most significant organ pieces written in the '70s. It is a complex and difficult work in which each movement is preceded by an epigraph from Friends' writings, thus perpetuating his inevitable linkage of words and music.

The first work specifically for chorus and organ is *The Corinthians*, which was written in Paris in 1953. (A 1947 composition, *A Sermon on Miracles*, may be performed on keyboard, but

organ is not specified and the preferred accompaniment is string orchestra.) The work was first performed by Paul Callaway with the Washington Cathedral Choir and Rorem feels "It's one of the best".<sup>3</sup>

The organ writing is more extensive in this piece than in some of the others. Three staves are used, and there are some busy passages. The organ is treated as a partner with moderately-complex solo areas. The majestic solo that builds to a gigantic climax then returns to a more tranquil closing section is very dramatic, and is, perhaps, his most effective organ writing to be found in choral settings. There are several sections, each with its own tempo. The total performance time is nine minutes.

The choral writing is, at times, quite difficult. Expansive ranges in all the sections and some divisi areas suggest that a large choir with mature voices will be needed. The voice lines have little 16th-note melismas that are later carried into the organ writing. There are some contrapuntal areas, and unlike most of his choral pieces, some textual phrases are repeated. The chorus has some sections of unaccompanied singing and all sections are exposed at some point.

The final six measures contain some of Rorem's poignant choral writing. After an extended moment of total silence, the choir erupts in a loud, unaccompanied, and emphatic plea on the text "Faith, hope, charity" which then diminishes in intensity and ultimately arrives on a G-Major chord. This chord is held over a gentle organ phrase which disappears into the distance. This stunning ending will leave the audience mesmerized.

*Miracles of Christmas* (1959) is a 17-minute cantata in seven movements which are connected so that the piece is continuous, departing from the traditional cantata type.

The organ music is written on two staves and may be played on the piano; in only a few areas are the manuals and pedals differentiated in the score. There are a few brief solos, but generally the organ is treated as an accompaniment for the chorus. At times the choral material is interchangeable with the two mediums; however, the function of the organ is clearly as support for the choir. Some vocal lines are doubled in the organ, yet they are treated discreetly and rarely is there a simplistic parallel treatment for both.

There are no registration indications and the performance on piano is quite suitable to the music. The solo outbursts are demanding for the performer, especially in the sixth movement when the organ has the most extended solo material. Nothing approaches the level of "difficult" and this could be performed at sight by most organists.

One interesting feature is that the title of each of the movements is introduced by the chorus as the closing gesture of the preceding movement. This gives more cohesion to the movements and the text in these areas is emphasized in bold print.

Ruth Apprich Jacob supplied the poetry. The movement titles are: The Cherry Tree; The Rooster; The Wise Men; In the Stable; The White Rose; The Spider and the Fly; and The Land. Most of the texts contain dialogue from people or animals associated with the birth of Christ. It is in the setting of spoken words that

## Rorem's Music for Chorus and Organ

- |      |   |
|------|---|
| 1953 | <b>The Corinthians</b> (SATB and organ); 9 minutes. C.F. Peters, no. 6193.  |
| 1959 | <b>Miracles of Christmas</b> (SATB and organ), multi-movement cantata; 17 minutes. Boosey and Hawkes BK 708.  |
| 1963 | <b>Lift Up Your Heads</b> (SATB and organ or SATB and wind ensemble or SATB with 2 trumpets, 2 trombones, timpani and organ); 4 minutes. Boosey and Hawkes BK 696.                  |
| 1966 | <b>Proper For The Votive Mass of The Holy Spirit</b> (unison chorus and organ with optional congregation and soli), multi-movement setting; 9 minutes. Boosey and Hawkes Oct. 5618. |
| 1966 | <b>Truth In The Night Season</b> (SATB and organ); 4 minutes. Boosey and Hawkes Oct. 5619.  |
| 1968 | <b>He Shall Rule From Sea To Sea</b> (SATB and organ); 5 minutes. Boosey and Hawkes Oct. 5651.  |
| 1970 | <b>Praises For The Nativity</b> (SATB soli, SATB chorus and organ); 4 minutes. Boosey and Hawkes BK 725.  |
| 1973 | <b>Three Motets</b> (SATB and organ); 9 minutes. Boosey and Hawkes Oct. 5881.   |
| 1977 | <b>Surge, Illuminare</b> (SATB and organ); 4 minutes. Boosey and Hawkes Oct. 6010.  |



Roem's music reveals a striking craftsmanship. His understanding of language and ability to employ musical phrases which illuminate the text personalizes the poetry. Roem states that "poets want their words (if not their meanings) comprehended. The farther out the poet, the nearer in must be his musician."<sup>4</sup>

The choral music is not particularly difficult, but, as with the organ, there are moments which are taxing. The choir sings in unison, two parts and canonically, although most of its music is in a four-part homophonic texture. The tenor is notated in bass clef, with the choral writing appearing on two staves. There is a noticeable concern for the vocal ranges, and while there are occasional high or low notes, they are usually doubled by some other part so that everything is quite singable. The work was commissioned by a church choir and Roem obviously had a group of that type in mind. The unaccompanied areas are brief with the return of the organ overlapping the choral phrases to help sustain the intonation and minimize pitch problems for non-professional choirs.

There is a freshness to the harmony and dissonances are mild. This would also appeal to high school or college directors seeking an attractive work which gives a new perspective to the traditional Christmas story.

*Lift Up Your Heads* (1963) was originally written for full wind ensemble but later arranged with organ accompaniment; there is an alternate version for 2 trumpets, 2 trombones, timpani and organ. The choral score has a keyboard reduction and even the alternate version could be performed with organ alone.

The music was composed in memory of Francis Poulenc, who died that year. Poulenc had been an influence on Roem's musical development and Roem's anguish at the death of his great friend is perhaps heard in the bitter sweet character of the score. Do the sharp dissonances contrasted recall fond memories of his longtime acquaintance with Poulenc? Although there are some gentle areas, the overall character is one of brilliance for his setting of the John Beaumont (1538-1627) text that describes the Ascension.

The opening statement by an unaccompanied chorus presents the motive four times; this thematic gesture is used throughout the work. The resolution of the theme with a surprising modal shift to an F-Major chord on the "comes" gives the music a mystical and ethereal quality.

(Continued overleaf)

## Nunc Dimittis

Leslie A. Boosey, music publisher, died at his home in England on Sept. 5. He was 92. He had been managing director of Boosey & Company, which was later amalgamated with Hawkes & Son to become Boosey & Hawkes.

Arthur Roscoe Croley died Oct. 11 in Nashville, TN, at the age of 77. He was organist and professor of music emeritus at Fisk University, where he had taught for more than 30 years.

A native of Saginaw, MI, Mr. Croley earned his undergraduate degree at Oberlin Conservatory in 1926, where he also received his master's degree the following year. He studied with Nadia Boulanger and Joseph Bonnet in Paris, and served as organist-choirmaster of the American Church. Upon return from Europe, he taught at Oberlin before moving to Fisk in 1938, where he remained until his retirement in 1969.

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A large chorus will be needed for an effective performance because of the tessitura and range of the vocal lines. Toward the end of this three-and-a-half minute work there is a very high soprano line and some divisi occurs. At one point the alto section sings a broad whole-note passage as a counter theme to the other voices in unison while the organ has a busy, flowing background. The individual vocal lines are not particularly difficult, but it is in the simultaneous chords of the sections where the performance problems may arise.

The organ music is on two lines with brass cues indicated. The pedal material is merely specified by "ped." and is used sparingly. Except for a few soloistic measures interjected at key places, the organ writing is quite easy. Although appropriate for church use, this anthem would be better suited to a college choir with more advanced vocal abilities.

*Proper for the Votive Mass of the Holy Spirit* (1966) is for a unison chorus, but some sections are designated women or men only and/or congregation; Rorem also suggests that the conductor may want to employ a soloist in selected places. There are four movements: *Entrance Song*, *Gradual* (Meditation Song), *Offertory*, and *Communion*. Because there are no metronomic notations but a flexible choral orchestration, this work represents an emphasis on accessibility. He seems to be encouraging the performer to provide compositional input and preferential taste for the work.

The first movement is the longest and has several short connecting sections. The antiphon is heard twice with some harmonic changes in the organ the second time. Before and after the second antiphon are psalm verses which are more expressive and fluid in style. The theme for the antiphon is sung again by everyone, in a new transposition, as the closing statement of the second psalm verse. A billowy, yet rhythmic, doxology is sung in a predominantly 5/8 meter; the movement ends with an organ solo that begins loudly and gradually diminishes in volume.

In the gradual, the congregation sings an alleluia after each of the verses. The choral lines are wide in range and intervals, but the music for the congregation is quite diatonic and easily performable. All vocal lines are doubled in the organ, which functions as an accompaniment.

The offertory is tranquil and also involves the congregation, but its music is more challenging than in the gradual. Rorem suggests that the congregation be doubled by the chorus in this section. The organ has quiet solo material at the beginning and ending of the movement. These contrapuntal lines are not difficult and have a haunting quality to them.

The last movement is very dramatic, with the first half repeated for SATB but sung only by the men the first time. This looks and sounds similar to some of Rorem's art songs and the movement has a definite solo vocal quality to it. The organ writing supports the choir, but also has filler materials. The syncopated sixteenth-note pattern used by the chorus and organ in the first half serves as an organ counterpoint beneath a longer vocal line in the second half of the movement.

Finding effective unison music is often difficult and these settings are inventive. The difficulty lies in the wide vocal ranges, and choruses will need to make some temporary octave doublings. The organ part has no registration or pedal indications, making the piece accessible to any available instrument.

*Truth in the Night Season* (1966) was commissioned by the Houston Chapter of the American Guild of Organists. The text is taken from Psalm 92 and is usually seen under the more familiar title of "It is a good thing to give thanks."

The organ part is on three staves. Conceived linearly, most of the material consists of flowing lines which have a certain independence from each other, but there are some vertical chords. The organ is more of an equal partner with autonomy. There are no virtuoso passages and the music could be played by most organists.

The chorus has some unaccompanied passages; its vocal lines often begin in unison and expand into a four-part texture. At times the vocal lines are disjunct, with intervals greater than an octave giving an angular quality to the sound. As with the organ, the choral parts are frequently contrapuntal, which causes the words to be less easily understood. There are relatively few examples where the contrapuntal texture dominates the words as it does here, but Rorem defends his need to do this occasionally:

Certainly I'll take the blame for blurred diction if in making a given piece . . . I decide to sacrifice sense to sensation. But mostly I conceive within a tessitura that will gracefully express the meaning of a poem — at least its meaning as I mean it.<sup>5</sup>

Soprano and tenor sections have a brief unaccompanied solo section. Wide ranges of dynamics which change suddenly are employed throughout the work.

This anthem is 14 pages long and will require a somewhat sophisticated choir for performance. There are some short divisi areas for the chorus, but they are less problematical than the expansive ranges and independent vocal parts.

*He Shall Rule from Sea to Sea* (1967) is for SATB and organ or piano. There are many brief sections, each with a new tempo. The work opens with an unaccompanied alleluia which returns several times in a developed, yet recognizable version. The second area, a block chord setting of the title, is also repeated later in the work, but in a more exact format than the alleluias.

Full vocal ranges are used, but the choral parts are less difficult than in many of the other works. There are some melismatic passages and wide leaps; the organ gives more support by doubling the lines, so that this piece could be sung by good church choirs.

The organ music is on two staves and is a mixture of some contrapuntal writing and block chords. No registration is provided, and although there are succinct areas when the organ performs alone, the music is always simple and not soloistic.

A forceful alleluia that has dissonance closes the work. The high B-flats in the soprano are powerfully stinging against the other notes and a strong soprano section will be needed to give the codetta the proper brilliance.

#### Compositions 1970-79

*Praises for the Nativity* (1970) uses SATB soli in addition to the mixed choir and organ; however, Rorem indicates that they could be replaced by a full chorus, giving a double choir arrangement to the work. The text is macaronic with Latin phrases interspersed with the English text. Both groups sing in Latin with most of it assigned to the choir. The texts are two collects taken from the Book of Common Prayer.

The soloists have an extensive amount of material, in fact, more

than the chorus. Their music is challenging and they frequently sing alone with no accompaniment. The chorus has some driving rhythmic material that is heard several times in varying harmonic settings. There is some contrapuntal writing for the chorus, but most of its music is homophonic.

The organ music is on three staves and, occasionally, is difficult, although the total amount is limited. The three mediums (soli, chorus, and organ) have discernible identities, and each has an important role in the complete structure.

Even though there are 40 pages to this single-movement composition, the fast tempo and full-page score are such that the performance time is less than four minutes. Commissioned by Saint Patrick's Cathedral in New York, a good choir with strong soloists will be required for performance. This is an exciting composition; those choirs able to execute a work of this type will certainly harvest a stunning response from their audience.

*Three Motets* (1973) for SATB and organ use the poetry of Gerard Manley Hopkins. The titles for two are in Latin, but all texts are in English.

*Deus, Ego Amo Te* (O God, I love thee), is 9 pages long, with the chorus in a predominantly homophonic arrangement except for melismatic moments on selected words. The rising scale passage occurs in both the chorus and organ; this stylistic fragment is used in a descending pattern as the motive for the third movement. There are several unison phrases and brief unaccompanied areas. The choir parts are moderately easy and well within the capability of most church choirs.

The organ writing is more symptomatic for the instrument, with several sustained chords which create blurred sounds and, with proper registration, should produce an austere yet passionate character for the text. No registrations are given for the three-staved music. The organ maintains some detachment from the choir and an equal balance should be achieved.

The second motet, *Oratorio Patris Condren: O Jesu Vivens In Maria*, is entirely a cappella, only two pages in length. There are many repeated notes and chords in this simple setting. The harmony is warmly chromatic with a basic mood of tranquility. This little motet could be performed by any small church choir and the uncomplicated purity and beauty make it quite appealing.

*Thee God . . .* is the longest motet, 12 pages duration, and features the men's and women's voices in some separate two-part writing. Liquid melismatic lines at a brisk tempo offer a sharp contrast to the preceding movement. At times the organ is silent and there are a few moments when it plays without the chorus. Most of the organ music is on two staves and although the lines are somewhat busy, they are not difficult.

The choral writing is a combination of homophonic and polyphonic styles. The soaring melismas are always diatonic and sometimes are in simultaneous contrary motion, thus increasing the flowing effect. This lovely music has a gliding gentility with conservative vocal ranges and fluctuating moods that could be performed by most church choirs.

*Surge, Illuminare* (1977) is Rorem's recent work in this genre and qualifies as one of his most attractive settings. In this composition, more than the others, the role of the organ is expanded. An ornamental quintuplet figure first used in the organ introduction returns persistently throughout the piece as a unifying device. The organ writing is cheerful, but moderately difficult, with three staves and some busy areas which will be trouble-

some at the fast pace of the work. As always, no registration is given.

In comparison to the organ, the choral music is relatively easy. The first two pages use an SAT timbre and later unison and two-part textures occur. Some polyphonic writing exists, but most of the choral music is in a straight-forward chordal organization. The vocal ranges are good for all voices with some divisi of parts.

The text is from the third song of Isaiah and is the familiar Advent text, "Arise, shine, for your light has come." A prevailing syllabic treatment with mild harmonic dissonances develops an alluring sound.

This work has a duration of 4 minutes with several key changes, but no significant tempo change. It promises to be one of his most engaging works for chorus and organ and should receive numerous performances by both church and school choirs.

In the publicity material of Boosey and Hawkes, two other works are listed erroneously as being for chorus and organ. *Laudemus Tempus Actum* (1964) is a work for mixed chorus and orchestra which has a keyboard reduction, but organ is not specified in the score. *Three Incantations* (1948) is a brief work for solo voice or unison chorus and piano. Rorem's score does not mention organ and only piano is indicated. Therefore, these two works do not fall within the delimitations of this article.

In conclusion, several observations can be made concerning Ned Rorem's music for chorus and organ:

- (1) Rorem's interest in music for chorus and organ spans a 25-year period covering most of his creative life.
- (2) All works have religious texts and are suitable for both church or concert performances.
- (3) All works involve a mixed chorus, although one work is for unison.
- (4) Only one work, *Praises for the Nativity*, specifically uses solo voices.
- (5) The organ writing never includes registration suggestions<sup>6</sup> and is usually written on two rather than three staves.
- (6) His style has a fresh harmonic approach which is couched within an expanded traditional setting. Key signatures are used and tonal areas established, but the harmony is often dissonant. Chromaticism abounds, and some modality is used.
- (7) There are often many tempo changes within one work and while meters frequently change, the rhythms within them are not complex.
- (8) Polyphonic and homophonic styles are used in both the organ and choral writing.
- (9) The vocal writing involves wide intervals, and dynamics with expansive ranges in all voices. Various articulations are used, but the chorus is always treated in a traditional singing role with no unusual characteristics such as speaking or making non-verbal sounds.
- (10) All works are of at least moderate difficulty.
- (11) Emphasis is clearly placed on the proper rhetorical interpretation of the words in which the addition of music contributes to comprehension of the message.

#### NOTES

- <sup>1</sup> Ned Rorem, "Song," *An Absolute Gift* (New York: Simon & Schuster, 1978), p. 24.
- <sup>2</sup> Ned Rorem, "Writing Songs," *Music From Inside Out* (New York: George Brailler, 1967), pp. 46 & 49.
- <sup>3</sup> Taken from a personal letter from Rorem to this writer dated January 16, 1980.
- <sup>4</sup> Ned Rorem, "Poetry of Music," *Critical Affairs, A Composer's Journal* (New York: George Brailler, 1970), p. 34.
- <sup>5</sup> Ned Rorem, "Around My Past," *Music and People* (New York: George Brailler, 1968), p. 65.
- <sup>6</sup> Rorem's 1977 solo organ work, *A Quaker Reader*, contains 11 compositions; none have registration recommendations. These decisions are left to the performer and the availability of choices for the specific instrument on which the music is to be played.

James McCray is chairman of the music department at Colorado State University in Fort Collins and serves as choral editor for *The Diapason*.



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Trompette 8' 61 pipes  
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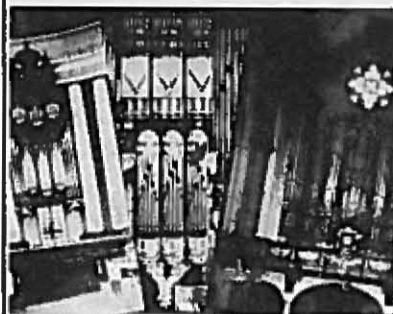
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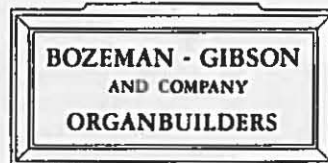


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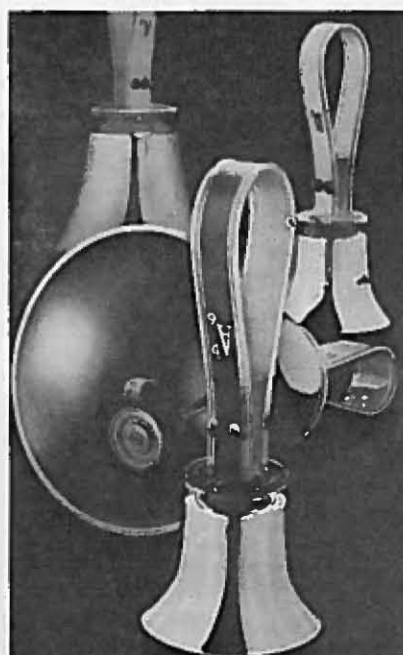
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Gerd Zacher at Grace United Methodist Church

### The Nebraska Conference on Creativity and the New Organ

a report by Gerald Frank

THE THIRD ANNUAL ORGAN CONFERENCE at the University of Nebraska was devoted to the topic "Creativity and the New Organ." Participants gathered Sept. 20-22, 1979, on the Lincoln campus and at neighboring churches for sessions presented by Gerd Zacher of Germany and William Albright of the University of Michigan.

The opening day of the conference included lengthy lectures by each of the leaders, Mr. Albright discussing some philosophical and practical aspects of the composition and performance of current music and Mr. Zacher offering some interesting insights into the processes of understanding music. Mr. Zacher continued his lecture the second day and, following a free period which allowed participants to visit significant organs in Lincoln, Mr. Albright discussed a number of his compositions and performed *Organbook III*. The day concluded with a joint recital by Mr. Zacher and Mr. Albright. The final day of the conference consisted of a masterclass and a panel discussion entitled "The Future of the Organ and New Music for It."

The key word which emerged from the conference was "synthesis." Although it was not planned to be and happened independently, both leaders capitalized on the significance of this process — Mr. Albright already in his opening remarks and Mr. Zacher in his fascinating and profound analyses of music.

IN HIS INITIAL LECTURE, Mr. Albright discussed the similarities between composing and performing and between expressivity and creativity. Creativity, he said, is the synthesis of materials which have not previously been put together. Because the subconscious does the work of synthesis, it is helpful for the subconscious to be involved in the performance of post-Freudian music; an understanding of the compositional process enhances the performance process.

A demonstration of deep synthesis was Mr. Zacher's analysis of J. S. Bach's *Toccata, Adagio and Fugue* in which a brilliant manner of discovering the "key" to a composition was

exhibited. Zacher stated that his understanding of the work was realized only through his study of recently-composed music. A knowledge of Baroque rhetoric clarifies Bach's intentions. The piece has no beginning or ending in the expected sense, but there are two endings in the middle of the composition. Bach is therefore posing the question, "Must a piece begin and end?" In conjunction with this question and some of his compositional "mistakes," Bach seems to be saying, "What happens when? Play. It doesn't matter." Mr. Zacher stated that unlocking a composition in this manner is the point at which the formidable becomes simple. He related this type of insight to Lygati's *Volumina*, which requires a totally new orientation. No longer are rhythm, melody, and harmony the parameters. A new approach to form and a new approach to the instrument have been combined, and yet the piece is, in its way, more traditional than the Bach work just cited. There is a beginning and an end, with the blower and the playing action forming a part of the piece. Traditional forms and procedures can be located: trio (beginning at page 10 of the score), partita (p. 15), imitation and inversion (p. 17), toccata (p. 18), and canon (p. 20). *Volumina*, Mr. Zacher stated, is the classic tie of contemporary organ music to traditional organ music.

In his own piece, *Szmaty*, performed later in concert, a close connection between language and music forms the compositional basis. The piece derives its form and sounds from the title word, the Polish word meaning "rags." Mr. Zacher tries to make the organ pronounce the word: "sh" is the sound of water flowing, "m" is the equivalent of humming, "ha" a shout, "t" a spit, and "e" a sound which fades away.

Mr. Zacher's lectures dealt with many other aspects of the pieces cited, as well as with other compositions and the acts of listening, perceiving, and completing the circle from compositional conception to audience perception. The depth of his remarks was challenging and rewarding.

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CONCERNING COMPOSITIONAL TECHNIQUES and a developing performance practice for 20th-century music, both leaders offered some specific suggestions. Mr. Zacher catalogued a number of techniques currently in use in organ composition, as well as the problems of finding a musical form for these possibilities, many of which pertain to the wind system of the organ. In his discussion of performing contemporary music well, Mr. Albright stated that the inhuman aspects of the organ — its grandeur and its artificial wind supply — are the very reasons for its success. Time, and the manipulation of time (including articulation), is what makes the organ a human instrument. Rubato and ornamentation are two other resources at the organist's disposal. With examples from Messiaen and Bolcom, Mr. Albright demonstrated that much contemporary music has performance problems arising from fragmentary or discontinuous elements. To overcome these problems, Mr. Albright suggested two possibilities for performers: 1) Emphasize the continuities and exaggerate the cadences, for the aspects of discontinuity are already heavily present; and 2) give each element an aspect of personality. Assign characterizations to each group of notes to create ideas and vitality. Mr. Albright provides suggestions of this nature in many of his recent works. For instance, the indications in *Curio I* from *Organbook III* include "needling," "responding," "pleading," "plaintive," "passionate," "pompous," and "puckish."

Several sessions of the conference met in Grace United Methodist Church and Wesley House Chapel, each of which possesses a two-manual organ recently built by Lincoln organ-builder Gene Bedient. Each of these instruments has a distinct and ingratiating personality. The instrument in Wesley House was the one on which Mr. Albright performed his *Organbook III* in its entirety and with expected aplomb. The work was composed with a small instrument in mind, and it was rewarding to hear Mr. Albright utilize an instrument with a flexible winding system and unequal temperament with ardent enthusiasm.



William A. Albright at Wesley House

Prior to performing the work, Mr. Albright discussed it as well as numerous others of his works for different performing media, offering at the same time his perceptions of current compositional trends.

THE JOINT RECITAL on the Reuter organ in Kimball Concert Hall opened with Mr. Zacher playing Lyeti's *Volumina* and his own *Szmaty*. Mr. Zacher's interpretation of both these works to which he is so intimately related was electrifying at moments. The performance of *Volumina* was marred by the visible uncertainty of the two registrants, but Mr. Zacher showed himself nonetheless to be in absolute control and understanding of the piece. An interesting stroke was his inter-

Mr. Frank teaches at Oklahoma State University, Stillwater.

mittent use of the zimbelstern at the conclusion to create the effect of a diminishing wind supply requested by the composer, I presume because the sound of the organ ended immediately upon its being turned off.

Mr. Albright's performance included his own *Stipendium Peccati*, admirably and most successfully assisted by pianist Larry Lusk and percussionist Albert Rometo, both of the U-N faculty, three pieces from C. Curtis-Smith's *Masquerades*, and William Bolcom's *Black Host*, again with outstanding assistance from Mr. Rometo. Mr. Albright's superb control of rhythm and articulation was the basis of the uncommonly gratifying performances of all the selections. His complete assimilation of this music and ease in communicating it reinforced his recognized position.


A MASTERCLASS ON THE FINAL DAY of the conference presented both leaders in another strong light. Students of George Ritchie and Quentin Faulkner, the U-N faculty members who organized the conference, demonstrated a high degree of preparation and musicality in their performances of Schoenberg's *Variations on a Recitative* and movements from Albright's *Organbooks I and II*. Mr. Zacher discussed the aspect of "variable time" in the Schoenberg, which involves the performer's maintaining the steadiness of the underlying beat while providing the rhythmic freedom of speech. Mr. Zacher also pointed out that the cadenza is the key to the piece and to successful performance. It contains the material of the recitative, the rhythm of the arioso, and the harmonies of the bass theme. Mr. Zacher emphasizes these three components registrationally by assigning a distinct color to each.

Mr. Albright pointed out that his *Night Procession* should be as fluid and seamless as possible and that *Toccata Satanique* challenges one's rhythmic control. The problem is to liberate the performer from a metrically perfect rhythm so that constantly varying pulsations occur.

THE CLOSING PANEL DISCUSSION began with a question posing the problem of what would be today's ideal organ in reality or in imagination. Both Mr. Zacher and Mr. Albright stated that a unique personality in an instrument is far more important than any other consideration. The wind system, as the fallible aspect of an organ, can be emphasized to make it more human. Responding to the suggestion that an adjustable wind supply be provided in organs, Gene Bedient said that the wind supply is so critical to the personality of an instrument that a truly successful variance would be virtually impossible to achieve. On another subject, Mr. Zacher stated that varied inflections of the beginnings and endings of sounds is much more interesting than changes of registration. Indeed, Mr. Albright added, his *Toccata Satanique*, with its rapid color changes, exercised the combination action and hopefully ended the American love of gadgetry so far as the organ is concerned.

Further discussion focused on aspects of temperament, notation, and the role of the performer in the compositional process. Composition, stated Mr. Albright, is an endless quest to come to grips with all the available material present in different cultures and media. The conference thus ended where it began, with the role of the synthetic process central and, by this time, thoroughly demonstrated.

If anything was lacking in this event, it was the notable absence of more organbuilders and composers, whose contributions and interactions undoubtedly would have provided benefits for themselves as well as for other participants. It is hoped that organists will attempt with more success to involve their appropriate musical compatriots in future seminars of this nature.



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## Calendar

This calendar covers a two-month period ending April 15. All events are assumed to be organ recitals unless otherwise indicated and are grouped east — west and north — south within each date. \* = AGO event, + = RCCO event. 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.

### UNITED STATES East of the Mississippi

**15 FEBRUARY**  
Clinton Miller with brass; St Johns Lutheran, Allentown, PA 8 pm  
George Wright; Kirk of Dunedin, FL 8:15 pm

**16 FEBRUARY**  
George Wright; Kirk of Dunedin, FL 8:15 pm

**17 FEBRUARY**  
Brahms Requiem; St Bartholomews Church, New York, NY 4 pm  
Benjamin Van Wye; St Thomas Church, New York, NY 5:15 pm  
Sacred ensemble music; 1st Presbyterian, S Orange NJ 4 pm  
Vivaldi Dixit Dominus; Trinity Church, Princeton, NJ 8 pm  
Walter Baker; 1st Baptist, Philadelphia, PA 4 pm  
Jean Guillou; 3rd Presbyterian, Pittsburgh, PA 4 pm  
Susan Wright, soprano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
William Neil; Cathedral, Washington, DC 5 pm

"Music for a Sunday Afternoon;" Covenant Presbyterian, Charlotte, NC 3 pm  
Mardi Gras program; Fairmount Presbyterian, Cleveland Heights, OH 7 pm  
Karel Paukert; Art Museum, Cleveland, OH 2 pm  
Todd Wilson with trumpet; Collingwood Presbyterian, Toledo, OH 4 pm  
Martin Neary; Independent Presbyterian, Birmingham, AL 4:30 pm  
Telemann Consort; Church of the Ascension, Chicago, IL 8 pm

**18 FEBRUARY**  
Timothy Albrecht; Union Theological Seminary, New York, NY 8 pm  
Robert C. Clark; Morrison Methodist, Leesburg, FL 8 pm

**19 FEBRUARY**  
Christ Yorks; Christ Church, Cincinnati, OH 12:10 pm  
Marilyn Keiser; St Pauls Episcopal, Indianapolis, IN 8 pm

**20 FEBRUARY**  
Winfred Johnson; Trinity Church, Newport, RI 12:15 pm  
Music of Allegri & Bairstow; St Thomas Church, New York, NY 12:10 pm

**22 FEBRUARY**  
Lenora McCraskey; Memorial Church, Harvard Univ, Cambridge, MA 8:30 pm  
Jean Guillou; St Joseph Cathedral, Hartford, CT 8 pm  
Peter Planavsky; St Pauls Episcopal, Riverside, CT 8:30 pm  
Godspell; Presbyterian Church, Bryn Mawr, PA 7:30 pm  
Rorem concert; St Marys College, Notre Dame, IN 8 pm

**23 FEBRUARY**  
Godspell; Presbyterian Church, Bryn Mawr, PA 3 pm

**24 FEBRUARY**  
Jean Guillou; Riverside Church, New York, NY 4 pm  
Mozart Mass in C Minor, K 427; St Bartholomews Church, New York, NY 4 pm  
Robert Gant; St Thomas Church, New York, NY 5:15 pm  
Vaughan Williams Dona Nobis Pacem; Church of the Ascension, New York, NY 8 pm  
Richard Heschke; St Peters Episcopal, Millburn, NJ 3 pm  
Organ & choral music; St Marys Abbey, Morristown, NJ 3 pm  
Godspell; Presbyterian Church, Bryn Mawr, PA 7:30 pm  
Haydn Creation I-II; 1st Baptist, Philadelphia, PA 4 pm  
Barbara Thomson; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Michael Mantz; Cathedral, Washington, DC 5 pm  
Benjamin Van Wye; Baptist Church, Hampton, VA 8 pm  
Diane Bish; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm  
Lawrence DeWitt; Art Museum, Cleveland, OH 2 pm  
Music for 2 harpsichords; St Pauls Episcopal, La Porte, IN 4 pm  
Charles Heaton; 4th Presbyterian, Chicago, IL 6:30 pm

**25 FEBRUARY**  
Schubert Mass in G; Morrison Methodist, Leesburg, FL 8 pm

**26 FEBRUARY**  
Juniata College Choir; West Side Presbyterian, Ridgewood, NJ 8 pm  
Martin Neary; Trinity Church, Princeton, NY 8 pm  
Thomas Richner; St Philips, Atlanta, GA 8 pm

**27 FEBRUARY**  
Dale Sparlin; Trinity Church, Newport, RI 12:15 pm  
Music of Berkeley & Stanford; St Thomas Church, New York, NY 12:10 pm  
Thomas Richner, masterclass; St Philips Cathedral, Atlanta, GA 10 am  
Richard Dobkowski, trumpet; Community Church, Park Ridge, IL 12:15 pm

**29 FEBRUARY**  
\*J Reilly Lewis; Ginter Park Presbyterian, Richmond, VA 8 pm  
\*Robert Glasgow; Pendleton Baptist, Greenville, SC 8 pm  
Susan Ferré; St Johns Evangelical, Columbus, OH 8 pm  
Thomas Murray; Christ Church, Cincinnati, OH 8:30 pm  
Concordia Choir; Grace Lutheran, Glen Ellyn, IL 8:15 pm

**1 MARCH**  
\*Frederick Swann, masterclass; Gloria Dei Lutheran, Providence, RI 1:30 pm  
Robert Glasgow, masterclass; Pendleton St Baptist, Greenville, SC 10 am

**2 MARCH**  
Apple Hill Chamber Players; State St Church, Portland, ME 4 pm  
The Scholars; Immanuel Congregational, Hartford, CT 4 pm  
Joan Lippincott; St Marks Chapel, Storrs, CT 4 pm

Gerre Hancock, Community Church, Garden City, NY 4 pm  
Martin Lucker; Temple Emanu-El, New York, NY 4 pm  
Handel Messiah II, III; St Bartholomews Church, New York, NY 4 pm  
Norman McNaughton; St Thomas Church, New York, NY 5:15 pm  
Elizabeth & Timothy Martyn, piano; W Side Presbyterian, Ridgewood, NJ 7:30 pm  
Nancianne Parrella; Trinity Cathedral, Trenton, NJ 3:30 pm  
Berlioz Requiem; 1st Baptist, Philadelphia, PA 4 pm

Kenneth L Axelson, all-Franck; Mt Lebanon Presbyterian, Pittsburgh, PA 4:30 pm  
Choral concert; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
Haig Mardirosian; St Thomas More Cathedral, Arlington, VA 7:30 pm  
Daniel Miller; Coral Ridge Presbyterian Ft. Lauderdale, FL 4:30 pm  
Daniel Hathaway; Art Museum, Cleveland, OH 2 pm  
Oratorio Society; St Joseph Cathedral, Columbus, OH 7:30 pm

**3 MARCH**  
The Scholars; South Congregational, New Britain, CT 8 pm  
George Ritchie; Union Theological Seminary, New York, NY 8 pm  
John Weaver; 1st Presbyterian, Columbus, GA 8 pm

**4 MARCH**  
The Scholars; Immaculate Conception Cathedral, Syracuse, NY 8 pm  
Choral concert; Christ Church, Cincinnati, OH 12:10 pm  
\*Robert Glasgow; Univ of Chicago, IL 8 pm

**5 MARCH**  
Frank Converse; Trinity Church, Newport, RI 12:15 pm  
Music of Wesley; St Thomas Church, New York, NY 12:10 pm  
\*Gerre Hancock; Alice Tully Hall, New York, NY 5:30 pm  
Jerome Butera; Community Church, Park Ridge, IL 12:15 pm



**7 MARCH**

Ray & Beth Chenault; Methodist Church, Farmville, NC 8 pm  
 \*Peter Planyavsky; Covenant Presbyterian, Charlotte NC 8 pm  
 McNeil Robinson; St James by the Sea Episcopal, Jacksonville Beach, FL 8:30 pm  
 \*Jay Peterson; 1st Presbyterian, Nashville, TN 8 pm

**8 MARCH**

\*Peter Planyavsky, masterclass; Covenant Presbyterian, Charlotte, NC 10 am  
 \*John Obetz, workshop; 1st Baptist, Peoria, IL 9 am

**9 MARCH**

Poulenc Stabat Mater; St Bartholomews Church, New York, NY 4 pm  
 Bruce Neswick; St Thomas Church, New York, NY 5:15 pm  
 John Weaver; Cadet Chapel, West Point, NY 3:30 pm  
 Peter Planyavsky; United Methodist, Red Bank, NJ 4 pm  
 Evensong; Princeton Univ chapel, Princeton, NJ 7:30 pm  
 Festival of Singing Children; Presbyterian Church, Bryn Mawr, PA 4 pm  
 Puccini Messe di Gloria; 1st Baptist, Philadelphia, PA 4 pm  
 Choral concert; Bishop Cummins R E Church, Catonsville, MD 3 pm  
 Rosemary Fetter, soprano; Cathedral of Mary Our Queen, Baltimore MD 5:30 pm  
 Carissimi & Handel; National Shrine, Washington, DC 8:30 pm  
 Donald Rolander; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm  
 Karel Paukert with boychoir; Art Museum, Cleveland, OH 2 pm  
 Spanish sacred music; Trinity Cathedral, Cleveland, OH 5 pm  
 Monsfield Choir; St Joseph Cathedral, Columbus, OH 7:30 pm  
 \*John Obetz; 1st Baptist, Peoria, IL 3:30 pm

**10 MARCH**

McNeil Robinson; Trinity Church, Boston, MA 8 pm

**11 MARCH**

Terry Yount; Univ of Kentucky Arts Center, Lexington, KY 8 pm  
 Douglas Reed, Albright premiere; Univ of Evansville, IN 8 pm

**12 MARCH**

Muriel Buck; Trinity Church, Newport, RI 12:15 pm  
 Music of Byrd; St Thomas Church, New York, NY 12:10 pm  
 The Scholars; Trinity Cathedral, Cleveland, OH 8 pm  
 Donald Williams; Concordia College, Ann Arbor, MI 8 pm  
 Karen Roberta, violin; Community Church, Park Ridge IL 12:15 pm

**13 MARCH**

Terry Charles; Kirk of Dunedin, FL 8:15 pm

**14 MARCH**

Joseph Payne, harpsichord; Longy School, Cambridge, MA 8 pm  
 Gerre Hancock; Old 1st Church, Springfield, MA 8 pm  
 Roberta Gary; Trinity College, Hartford, CT 8:15 pm  
 Terry Charles; Kirk of Dunedin, FL 8:15 pm  
 The Scholars; 1st Community Church, Columbus, OH 8 pm  
 Jay Peterson; MacMurray College, Jacksonville, IL 8 pm

**15 MARCH**

Gerre Hancock, workshop; Old 1st Church, Springfield, MA 9:30 am  
 Terry Charles; Kirk of Dunedin, FL 8:15 pm

**16 MARCH**

Lenten Evensong; St Joseph Cathedral, Hartford, CT 3 pm  
 Hilse Song of Solomon; St. Lukes Lutheran, New York, NY 3 pm  
 Schubert Lazarus; St Bartholomews Church, New York, NY 4 pm  
 Daniel Hathaway; St Thomas Church, New York, NY 5:15 pm  
 George Baker; 1st Presbyterian, Glens Falls, NY 8 pm  
 Frederick Swann; 1st Congregational Westfield, NJ 8 pm  
 Bach Cantata 135; St Marys Episcopal, Ardmore, PA 10:15 am  
 Duruffé Requiem; 1st Baptist, Philadelphia, PA 4 pm  
 \*David Hurd; Calvary Episcopal, Pittsburgh, PA 8 pm

Richard Osborne; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
 Brahms Requiem; Cathedral, Washington, DC 4 pm  
 Antone Godding; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm  
 Terry Charles; Kirk of Dunedin, FL 8:15 pm  
 Whetstone Choir; St Joseph Cathedral, Columbus, OH 7:30 pm  
 The Scholars; Independent Presbyterian, Birmingham, AL 4 pm

**17 MARCH**

\*David Hurd, workshop; Holy Cross Church, Pittsburgh, PA 8 pm

**18 MARCH**

John Rose; Church of the Saviour, Syracuse, NY 8 pm  
 Roberta Gary, masterclass; Lebanon Valley College, Annville, PA  
 Marjorie Fruxell, piano; Christ Church, Cincinnati OH 12:10 pm

**19 MARCH**

Constance Andrews; Trinity Church, Newport, RI 12:15 pm  
 Music of Palestrina; St. Thomas Church, New York, NY 12:10 pm  
 Carol Cornelisen, mezzo; Community Church, Park Ridge, IL 12:15 pm

**21 MARCH**

Thomas Richner; 1st Presbyterian, Boca Raton, FL 8 pm  
 Britten Noyes Fludde; Christ Church, Cincinnati, OH 8 pm

**22 MARCH**

Roberta Gary; St Peters Cathedral, Scranton PA 8 pm  
 Britten Noyes Fludde; Christ Church, Cincinnati, OH 8 pm

**23 MARCH**

Robert Glasgow; All Saints Episcopal, Worcester, MA 3:30 pm  
 Verdi Requiem; St Bartholomews Church, New York, NY 4 pm  
 David Hurd; St Lukes Chapel, New York, NY 4 pm  
 Joshua Singer; St Thomas Church, New York, NY 5:15 pm  
 Rossini Stabat Mater; 1st Baptist, Philadelphia, PA 4 pm  
 Roberta Gary, masterclass; St Peters Cathedral, Scranton, PA 3 pm  
 Handel Messiah; St Davids Church, Baltimore, MD 4 pm  
 Vocal recital; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
 Duruffé Requiem; St Johns Church, Washington, DC 5 pm  
 Diane Bish & ensemble; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm  
 Mozart Requiem; Fairmount Presbyterian, Cleveland Heights, OH 7 pm  
 Westland Choir; St Joseph Cathedral, Columbus, OH 7:30 pm  
 Haydn Missa Sancti Nicolai; 1st Methodist, Ashland, KY 4 pm  
 Joyce Schemanske; St Pauls Episcopal, La Porte, IN 4 pm  
 Sowerby Forsaken of Man; St Chrysostom Church, Chicago, IL 7 pm  
 Jay Peterson; 1st Methodist, Decatur, IL 4:30 pm  
 Mozart Mass in C; 1st Presbyterian, Nashville, TN 8 pm

**24 MARCH**

Jane Dillenberger, lecture; Trinity Episcopal, Hartford, CT 8 pm  
 Britten & Vaughan Williams; Grace Church, Brooklyn Heights, NY 8:30 pm

**25 MARCH**

Handel Messiah (complete); St Thomas Church, New York, NY 7:30 pm

**26 MARCH**

Marian Van Slyke; Trinity Church, Newport, RI 12:15 pm  
 Music of Tallis & Handl; St Thomas Church, New York, NY 12:10 pm  
 Lynn Brant, piano; Community Church, Park Ridge, IL 12:15 pm

**30 MARCH**

Handel Messiah; Trinity Church, Newport, RI 4 pm  
 Haydn Seven Words; St Bartholomews Church, New York, NY 4 pm  
 Paul Scheid; St Thomas Church, New York, NY 5:15 pm  
 Mozart Requiem; Church of the Ascension, New York, NY 8 pm

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**Calendar**

(continued from page 23)

30 MARCH (cont.)

Choral program; United Methodist, Red Bank, NJ 4 pm  
Haydn Creation; West Side Presbyterian, Ridgewood, NJ 4:30 pm  
Bach St Matthew Passion; 1st Baptist, Philadelphia, PA 4 pm  
Martin Neary; Bradley Hills Presbyterian, Bethesda, MD 4 pm  
Choral concert; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
Tom Hazleton; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm  
Bish Passion Symphony; Coral Ridge Presbyterian, Ft Lauderdale, FL 7 pm  
Tournemire Seven Words; 1st Congregational, Columbus, OH 8 pm  
Handbell & choral concert; St Joseph Cathedral, Columbus, OH 7:30 pm  
Bruce Gustafson, harpsichord; St Johns Episcopal, Sturgis, MI 3 pm

2 APRIL

Bach St Matthew Passion; St Bartholomews Church, New York, NY 8:15 pm

3 APRIL

Palestrina Missa Brevis; Downtown Presbyterian, Rochester, NY 7:30 pm

4 APRIL

Brahms Requiem; 1st Baptist, Philadelphia, PA 3:45 pm  
Tenebrae service; 1st Presbyterian, Nashville, TN 8 pm

6 APRIL

Louis Robilliard; Memorial Church, Harvard Univ, Cambridge, MA 8:30 pm  
Festival of Easter Alleluias; St Thomas Church, New York, NY 3 pm  
Dvorak Te Deum; St Bartholomews Church, New York, NY 4 pm  
Gerre & Judith Hancock; St Thomas Church, New York, NY 4:30 pm

8 APRIL

J Ryan Stephenson, tenor; Christ Church, Cincinnati, OH 12:10 pm

9 APRIL

\*James Moeser; Alice Tully Hall, New York, NY 5:30 pm

11 APRIL

Clarence Watters; Trinity College, Hartford, CT 8:15 pm

13 APRIL

Wheaton Singers; Trinity Church, Newport, RI 4 pm  
Lenten evensong; Trinity Church, Princeton, NJ 4:30 pm  
Joseph Stephens, harpsichord; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
Abbey Singers; St Thomas More Cathedral, Arlington, VA 7:30 pm  
Nicholas Danby; Trinity Cathedral, Cleveland, OH 5 pm

14 APRIL

Marilyn Keiser; Union Theological Seminary, New York, NY 8 pm

15 APRIL

Simon Preston; State Univ, Purchase, NY 8 pm  
McNeil Robinson; St Pauls Cathedral, Syracuse, NY 8 pm

Nicholas Danby; St Pau's Cathedral, Pittsburgh, PA 8 pm  
Martin Neary; 1st Congregational, Elyria, OH 8:15 pm  
Gerre Hancock; 1st Baptist, Chattanooga, TN 8 pm

UNITED STATES  
West of the Mississippi

15 FEBRUARY

Frederick Swann; Trinity/1st Methodist, El Paso, TX 8 pm

16 FEBRUARY

Hymn Festival; Green Lake 7th-day Adventist, Seattle, WA 4 pm

17 FEBRUARY

Frederick Swann; St Marks Episcopal, Shreveport, LA 3:30 pm  
Kathryn Johnson; Northaven Methodist, Dallas, TX 7:30 pm  
Charles S. Brown; Blessed Sacrament Church, Los Angeles, CA 4 pm  
\*Local artist recital; St Pauls Episcopal, San Diego, CA 7 pm

20 FEBRUARY

John Levick; 1st Plymouth Congregational, Lincoln, NE 12:10 pm

23 FEBRUARY

John Obez; RLDS auditorium, Independence, MO 8 pm  
Steven Townsend; Caruth Aud, SMU, Dallas, TX 8:15 pm

25 FEBRUARY

\*Peter Planyavsky, workshop; University Park Methodist, Dallas, TX 8:15 pm

26 FEBRUARY

\*Peter Planyavsky; University Park Methodist, Dallas, TX 8:15 pm

27 FEBRUARY

Tom Brantigan; 1st Plymouth Congregational, Lincoln, NE 12:10 pm  
Quentin Faulkner, all-Bach; Univ of Kansas, Lawrence, KS 8 pm

28 FEBRUARY

Peter Planyavsky, masterclass; Univ of Kansas, Lawrence, KS 9 am  
Quentin Faulkner, masterclass; Univ of Kansas, Lawrence, KS 1 pm  
Peter Planyavsky; Plymouth Congregational, Lawrence, KS 8 pm  
Thom Niel; Caruth Aud, SMU, Dallas, TX 3:30 pm

29 FEBRUARY

Peter Planyavsky, masterclass; Univ of Kansas, Lawrence, KS 9 am

1 MARCH

John Zadnick; Caruth Aud, SMU, Dallas, TX 8:15 pm  
\*Keith Thompson; Pacific Lutheran Univ, Tacoma, WA 8 pm

2 MARCH

Mozart Impresario; Christ Church Cathedral, New Orleans, LA 4 pm  
René Schmidt; Christ Church, Dallas, TX 4 pm  
Peter Planyavsky; Presbyterian Church, La Jolla, CA 4 pm

5 MARCH

Wayne Kallstrom; 1st Plymouth Congregational, Lincoln, NE 12:10 pm

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**6 MARCH**  
Dolores Bruch & Delbert Disselhorst; Univ of Iowa, Iowa City, IA 8 pm

**7 MARCH**  
Philip Gehring; Univ of Iowa, Iowa City, IA 8 pm  
The Scholars; 1st Methodist, Palo Alto, CA 8:15 pm  
Arno Schönstedt, all-Bach; 1st Congregational, Los Angeles, CA 8 pm

**8 MARCH**  
Student recital; Univ of Iowa, Iowa City, IA 11 am  
Thomas Richner, workshop; Wells Music, Lakewood, CO 10 am  
Larry Palmer, harpsichord; Harpsichord Center, Los Angeles, CA 9 pm

**9 MARCH**  
Baylor Chamber Singers; Christ Church Cathedral, New Orleans, LA 4 pm  
Verdi Requiem; Westminster Presbyterian, Lincoln, NE 4 pm  
H Ross Wood; Transfiguration Church, Dallas, TX 7:30 pm  
Thomas Richner, dedication; Christian Scientist, Denver, CO 4 pm  
The Scholars; St Marks Episcopal, Portland, OR 4 pm  
Sandra Soderlund; Grace Cathedral, San Francisco, CA 5 pm  
Larry Palmer, harpsichord; Harpsichord center, Los Angeles, CA 3 pm

**11 MARCH**  
Joyce Jones; Tabernacle, Salt Lake City, UT 8 pm  
Ladd Thomas with orch; All Saints Episcopal, Pasadena, CA 8 pm

**12 MARCH**  
Cynthia Knosp; 1st Plymouth Congregational, Lincoln, NE 12:10 pm  
Joyce Jones, masterclass; Tabernacle, Salt Lake City, UT  
Bach Cantatas; 1st Congregational, Los Angeles, CA 8 pm

**13 MARCH**  
\*John Obetz; 1st Lutheran, Sioux Falls, SD 8 pm  
Larry Palmer, harpsichord; Univ of Washington, Seattle, WA 8 pm

**14 MARCH**  
\*John Obetz, masterclass; 1st Lutheran, Sioux Falls, SD 1:30 pm  
Robert Anderson; Christ Lutheran, San Antonio, TX 8 pm  
Preethi de Silva, harpsichord; 1st Congregational, Los Angeles, CA 8 pm

**16 MARCH**  
Kathryn Johnson; Northaven Methodist, Dallas, TX 7:30 pm  
Bach Mass in B Minor; 1st Congregational, Los Angeles, CA 7:30 pm

**18 MARCH**  
Harvey Hinshaw, harpsichord; 1st Plymouth Congregational, Lincoln, NE 8 pm

**19 MARCH**  
George Ritchie; 1st Plymouth Congregational, Lincoln, NE 12:10 pm  
John Pagett, Dupré Stations; 1st Congregational, Berkeley, CA 7:30 pm

**22 MARCH**  
Joan Lippincott, workshop; Luther College, Decorah, IA 9 am

**23 MARCH**  
Michael Gullinan, piano; Christ Church Cathedral, New Orleans, LA 4 pm

**24 MARCH**  
Douglas L Butler, Vocal Arts Qt; Public Library, Portland, OR 8 pm  
William Peterson; Pomona College, Claremont, CA 8:15 pm

**26 MARCH**  
Mary Murrell Faulkner; 1st Plymouth Congregational, Lincoln, NE 12:10 pm

**29 MARCH**  
Joyce Jones; Community concert, Libby, MT 8 pm

**30 MARCH**  
Fennar Douglass; House of Hope Presbyterian, St Paul, MN 4 pm  
Mendelssohn Elijah; Community Church, Garden Grove, CA 7 pm

**31 MARCH**  
Joyce Jones; Community concert, Sandpoint, ID 8:15 pm

**2 APRIL**  
Charles Ore; 1st Plymouth Congregational, Lincoln, NE 12:10 pm

**5 APRIL**  
Melvin West; Green Lake 7th-day Adventist, Seattle, WA 4 pm

**8 APRIL**  
Carl Staplin, Poulenc Concerto; Drake Univ, Des Moines, IA 8 pm  
Douglas L Butler with trumpet; Jefferson Center, Portland, OR 8 pm

**10 APRIL**  
Nicholas Danby; Utah State Univ, Logan, UT 8 pm

**13 APRIL**  
\*Frederick Swann; Central Presbyterian, Des Moines, IA 4 pm  
Carl Staplin; Congregational Church, Creston, IA 4 pm  
Kathryn Johnson; 1st Presbyterian, Tyler, TX 4 pm

**15 APRIL**  
Early Music Consort; Caruth Aud, SMU, Dallas, TX 8:15 pm

**INTERNATIONAL**

**24 FEBRUARY**  
Huw Lewis; St Johns College, Cambridge, England 6 pm

**25 FEBRUARY**  
+Arno Schoensted; Robertson-Wesley Church, Edmonton, Alberta, Canada 8 pm

**2 MARCH**  
Gillian Weir, Clare College, Cambridge, England 6:30 pm

**4 MARCH**  
Huw Lewis; Brangwin Hall, Swansea, England 8 pm  
Gillian Weir, Parish Church, Mold, England 8 pm

**11 MARCH**  
Gillian Weir; St Catharines College, Cambridge, England 8:30 pm

**14 MARCH**  
Robert Glasgow; All Saints Anglican, Windsor, Ontario, Canada 8 pm

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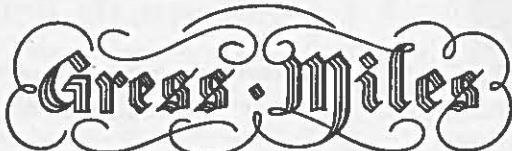


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