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William Wallace Gilchrist

Philadelphia Musician

by Martha Furman Schleifer

William Wallace Gilchrist (1846-1916) was a multi-talented musician who contributed significantly to Philadelphia's rich musical heritage. He founded musical organizations, including the still-functioning Mendelssohn Club of Philadelphia and the Manuscript Music Society, both important to musical activity in the city. He wrote a large amount of music of varying character, instrumental and vocal works, large and small, sacred and secular. Gilchrist conducted small and large groups in Philadelphia and other cities and influenced many people through his teaching.

Gilchrist was born in Jersey City, New Jersey, on Jan. 8, 1846. His family settled in Philadelphia when he was nine years old and he spent almost all of his life there. Gilchrist enlisted in the army during the Civil War and afterward considered several careers, including business, photography¹, and law, but his strong interest and talent led him into music. He studied voice, organ, and composition with Hugh Clarke² for three years beginning about 1865. This was his only formal advanced music training, although he continued to study independently throughout his life.

Gilchrist engaged in a variety of musical activities during the early period of his life. From about 1867-70 he conducted a group of semi-professional instrumental and vocal performers called O.M.S. — Our Music Society.³ He was also a baritone soloist at Holy Trinity Church and Saint Mark's. In 1868 he participated in a series of thirty-five light operas planned over four years at the Amateur Drawing Room,⁴ and in 1869 he sang with the Handel and Haydn Society and had leading parts in *Messiah*, *Moses in Egypt*, *Judas Maccabeus*, and a *Stabat Mater*.⁵ Singing was his principal interest during this period, but he also played the piano, organ, and violoncello.

In 1874, after a brief sojourn in Cincinnati, Gilchrist became organist and choirmaster at Saint Clement's Episcopal Church in Philadelphia and founded the Mendelssohn Club from a group of male singers in the church choir.⁶ He also published two of his earliest songs in 1874 and dedicated them to his wife Susan Beaman, whom he married in 1870.

Around 1877 Gilchrist became organist at Christ Church in Germantown, until he moved to the Church of the New Jerusalem in Philadelphia. He was organist and choirmaster there for many years and held the position of choirmaster until his death. Among the many small choral societies he conducted were "The Harmonia," the Germantown Choral, the Tuesday Club of Wilmington (Delaware), the Harrisburg Choral Society (Pennsylvania), and the Melody Club of Woodbury, New Jersey.



William Wallace Gilchrist at his desk

Gilchrist won a number of prizes during his lifetime. The largest, the Cincinnati Festival Association prize of \$1,000, was awarded to him in 1882 for his setting of the Forty-Sixth Psalm for solo, chorus, and orchestra. The judges for this competition were Camille Saint-Saëns, Carl Reinecke, and Theodore Thomas.

Gilchrist taught privately throughout his life and also at the Philadelphia Musical Academy beginning around 1881. He was a very active member of the Music Teachers' National Association (M.T.N.A.), a group concerned with problems and standards of teaching. Under the auspices of the M.T.N.A., Gilchrist helped establish the American College of Musicians, an agency for certifying the professional proficiency of music teachers. Certification was given in piano, organ, voice, violin, theory, and, eventually, public school teaching. The system of examinations developed existed until 1895.

Gilchrist founded the Manuscript Music Society in 1891, an organization which encouraged the creation and production of new music in Philadelphia until 1936.⁷

The Symphony Society of Philadelphia was organized March 20, 1892 with Gilchrist as conductor:

The Symphony Society is composed entirely of amateurs, who desire to demonstrate that the musical features of a large orchestra can be successfully accomplished in Philadelphia, and if the public will give it the needed support, such an or-

chestra will not only be a means of enjoyable entertainment to its Associate Members, but also afford opportunity to its Active Members for the study of the works of the best composers, and tend to foster in the general public an appreciation of the higher order of orchestral work, and be a means of educational development to its members. . . .⁸

The Society gave three public concerts a year at the Academy of Music, at which two balconies were reserved for students. The group also brought the Kniesel Quartet of Boston to Philadelphia for several concerts a year beginning in 1896. Gilchrist selected programs which reflected his knowledge of music and had audience appeal while remaining within reach of his group's ability. He unabashedly said about the Symphony Society, "It is safe to say that no amateur orchestra in this country has ever done such fine and well sustained work."⁹

. . . Dr. Gilchrist's work . . . the Symphony Society . . . laid the firm foundations of a desire for and an appreciation of orchestra music which resulted finally in the formation of the Philadelphia Orchestra.¹⁰

Gilchrist's work with the Society stimulated the desire for a permanent professional orchestra in Philadelphia. When the Philadelphia Orchestra was formed in 1901, the Symphony Society was disbanded and its library, tympani, and music desks were sold to the Philadelphia Orchestra.¹¹

The multi-faceted Gilchrist was awarded an honorary Doctorate of Music by the University of Pennsylvania in 1896, the same year he became one of the founders of the American Guild of Organists. One of the main purposes of the A.G.O. is the improvement of music in churches, high standards among organists, and exchange of information.

Gilchrist was successful in his pursuit of high standards for himself and his groups. The organizations with which he was associated were always praised and admired, but he was never quite satisfied. He seemed bothered by his lack of financial success, but he did have a very good sense of humor and seemed to be able to float between a positive and negative outlook. In a letter to his daughter Anna¹² during the summer of 1904 he wrote:

. . . a fellow can't get through a long life of ups and downs without getting pretty serious — especially when the material results are so out of proportion to the effort expended, and the sacrifices made — I am however gradually getting more and more able to "rise above" . . . these things, and look complacently if not cheerfully . . . upon things in general. If the boys [his three sons] do not make any money . . . the causes of failure . . . lie in characteristics for which I admire them.¹³ . . . I firmly believe in the *ultimate* success . . . of sincerity and abstract truth . . . and while it is a long time coming — I am going on to the end *expecting* it. . . . Success is built on experience — which is another word for daily failures.¹⁴

Gilchrist was honored with testimonial concerts during his lifetime, in 1882, 1886, 1899, 1914, 1915, and 1916, proof that he was held in high esteem by the music lovers of Philadelphia. After he died in 1916 obituaries praised Gilchrist and his many contributions:

His influence for the betterment of those with whom he came in contact . . . was most potent. . . . He cared not to be great . . . but subordinated self that he might serve well mankind and the cause of music.¹⁵

Mendelssohn Club and Manuscript Music Society

Two of the most significant organizations William Wallace Gilchrist organized were the Mendelssohn Club and the Manuscript Music Society. The Mendelssohn Club of Philadelphia came into existence in 1874 as a group of eight male singers selected from Gilchrist's choir at Saint Clement's Church. In 1875 eight men were added and the club was formally organized. It became a mixed chorus and doubled in size in 1879. The first subscription

(Continued, page 3)

Summer Activities

Listed below are summer events which have recently been called to our attention. Interested readers should also check the notices on page 2 of the January, February, and March issues; international events were listed in the April issue.

A **Keyboard Institute** will be offered June 7-25 at the University of Kentucky; Arnold Blackburn will be the organ instructor. Further information is available from Office of Fine Arts Extension, 5B Fine Arts Bldg., Univ. of Kentucky, Lexington, KY 40506.

Fourteen 4-day **Lutheran Conferences for Worship and Music** are scheduled for regional areas across the country; the theme will be "Holy Communion: Theology and Celebration." The dates and location are: June 8-12, Texas Lutheran College (Seguin, TX), Rollins College (Winter Park, FL), and Capital University (Columbus, OH); June 15-19, Bethany College (Lindsborg, KS), Wartburg College (Waverly, IA), and Newberry College (Newberry, SC); July 13-17, Susquehanna University (Selinsgrove, PA), Carthage College (Kenosha, WI), and Occidental College (Los Angeles, CA); July 27-31, Concordia College (Moorhead, MN), and Loretta Heights College (Denver, CO); and August 3-7, Pacific Lutheran University (Tacoma, WA), Roanoke College (Salem, VA), and Gustavus Adolphus College (St. Peter, MN). Information on all is available from Ms. Mari Thorkelson, 1981 Lutheran Conferences, 422 South Fifth St., Minneapolis, MN 55415; (612) 330-3193.

A **Summer Organ Institute** will be held June 14-19 at the University of Kansas. There will be masterclasses in performance and seminars in fingering, touch, and articulation, as well as recitals. Organs to be used include the 71-rank Reuter in the recital hall and a new 2-manual tracker by Hellmuth Wolff; one recital will be on the new 4-manual Kney tracker in Grace and Holy Trinity Cathedral, Kansas City. Faculty will include Catharine Crozier, David Craighead, William Albright, James Higdon, and James Moeser. For further information, write Dr. James Higdon, School of Fine Arts, The University of Kansas, Lawrence, KS 66045.

The tenth **Baroque Performance Institute** will be held at Oberlin College June 14-July 5, for voices and viols, baroque violin and cello, baroque flute, baroque oboe, baroque bassoon, recorder, harpsichord, and fortepiano. Further information is available from James Caldwell, director, Oberlin Conservatory of Music, Oberlin, OH 44074.

The 14th **Moravian Music Festival** will take place June 17-21 at Carroll College, Waukesha, WI, with David Crosby as festival conductor. The theme will be "Moravians in the Midwest: the Second Generation." Further information is available from the festival at P.O. Box 90, Watertown, WI 53094.

Organ Literature — A Survey will be offered by North Texas State University at University Park United Methodist Church and First Community Church, Dallas, June 18-20. There will be masterclasses by Russell Saunders and lecture-demonstrations by Marilou Kratzenstein; housing is available at Southern Methodist University. For information, write Dr. Charles S. Brown, School of Music,

North Texas State University, Denton, TX 76203. Dr. Brown also has information regarding **On Hand and Foot: a Workshop in Baroque Dance and Keyboard Music**, to be held at the North Texas State campus in Denton June 21-25. Faculty will include Margery Halford (harpsichord methods and repertory), Michael Collins (Baroque dance), Charles Brown, and Dale Peters. There will be recitals and group instruction, with academic credit available.

The Presbyterian Association of Musicians will hold **Conferences on Worship and Music** June 14-19 and June 21-26 at Montreat, NC, marking the 25th anniversary of the conferences. Among the faculty will be Paul Manz, Beverly Henson, Donald Allured, Marilyn Keiser, Carol Smith, and Avis Evenrud. Further information is available from Myron Leet, conference director, 97 S. Franklin St., Wilkes-Barre, PA 18701.

Church Music Exploration, the 7th annual conference, will take place June 21-25 at the Crystal Cathedral in Garden Grove, CA. Guest clinicians will be Weston Noble, Joyce Eilers, Harvey Smith, and Joyce Jones. Choral works by Walton, Fauré, and Rutter will be performed. For further information write the Robert H. Schuller Institute for Successful Church Leadership, 12141 Lewis St., Garden Grove, CA; (714) 971-4133.

The first **Bach Aria Festival and Institute** will be held June 22-July 5 at the State University of New York at Stony Brook. The Bach Aria Group will be in residence for instruction and six concerts. Participation will be open to both fellows and auditors. Further information is available from the institute c/o Music Dept., State University of New York, Stony Brook, NY 11794; (516) 246-3511.

Music in the Small Church will be four workshops presented by the University of Wisconsin-Extension Music Dept. June 22-23, Marshfield, First Presbyterian Church; June 25-26, Rhinelander, First Congregational Church; June 29-30, Sheboygan, Holy Name Catholic Church; and July 1-2, Stoughton, Convent Lutheran Church. Workshop leaders for the two-day sessions will be Arthur Cohrs, Arlyn Fuerst, and Edward Hugdahl. For further information contact UW Extension Music Dept., 610 Langdon St., Madison, WI 53706; (608) 263-2954.

A summer **Liturgical Music Workshop** will take place June 22-24 at St. John's University, Collegeville, MN. Class and individual instruction will be given in choral techniques, organ, guitar, and voice; faculty will include Marion Hatchett, Kim Kasling, Axel Theimer, Robert Wander, Sr. Doris Murphy, Sr. Delores Dufner, and Br. Daniel McMullin. Further information is available from Dr. K. R. Kasling, Director of Liturgical Music Studies, St. John's University, Collegeville, MN 56321.

A **Church Choral Weekend** June 26-28 and an **Organ Improvisation Workshop** June 29-July 3 and July 6-10 will be given at Lebanon Valley College in Annville, PA. The clinician will be Timothy Albrecht. For further information, write Dr. Ann Henninger, Lebanon Valley College, Annville, PA 17003; (717) 867-4411, ext. 213.

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THE DIAPASON

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MAY, 1981

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Announcements

The annual **Church Music Conference** of the Cleveland AGO chapter will take place May 30-31 at the Old Stone Church, the Cleveland Museum of Art, and Fairmount Presbyterian Church. Clinicians will be Catharine Crozier (organ masterclass), Stuart Raleigh (choral techniques), and Donald Busarow (improvisation), with sessions taking place on Saturday. Miss Crozier will play a recital of works by Scheidt, Couperin, Franck, Rorem, Alain, and Mulet at the museum on Sunday afternoon. Further information is available from the chapter at 2757 Fairmount Blvd., Cleveland Heights, OH 44118.

A **Conference on Music and Liturgy** has been announced for May 31 and June 1 at St. Luke's Episcopal Church in Evanston, IL. Sessions for both musicians and clergy will be led by Richard R. Webster and the Rev. Thomas Ray. Further information is available from the church at 939 Hinman Ave., Evanston, IL 60202; (312) 475-3630.

The **Organ Literature Foundation** has issued an addenda list to its catalog "N." The new listing of books and recordings is available from the foundation at 45 Norfolk Rd., Braintree, MA 02184.

A series of thirteen one-hour recorded programs of the organ works of Bach, played by David Mulbury, is being distributed for broadcast by National Public Radio stations throughout the country. Mr. Mulbury played the complete works in seven-teen recitals at the University of Cincinnati over a two-year period. Interested listeners should contact their local NPR station for information on airing times.

A **European Organ Study Tour**, under the direction of Homer Blanchard and Earle Goodwin has been announced for Aug. 5-22. The tour, which includes provisions to play and inspect the instruments, will visit Holland, Denmark, and north Germany. Further information is available from Cultural Organ Tours Inc., 204 Jersey Ave., Spring Lake, NJ 07762; (201) 449-5434.

William Wallace Gilchrist

(continued from p. 1)

concert was given on Dec. 11, 1879 at Saint George's Hall — Gilchrist was the conductor, Thomas A'Becket, Jr. was the accompanist, and George Allen, Jr. assisted on the violoncello. These people were Philadelphia musicians, friends, and colleagues of Gilchrist. The club had ten sopranos, six altos, six tenors, and seven basses.¹⁶ The program is shown below; it included pieces by Smart, Lee, Macfarren, Chopin, Raff, Lahee, Franz, Schreiner, Offenbach, Fuss, Werner, Mendelssohn, and Gilchrist.¹⁷

A Testimonial Concert was given for Gilchrist on May 11, 1899 by the Mendelssohn Club and the Symphony Society of Philadelphia. The announcement for the concert stated the following:

The object in giving this Concert is to show their appreciation of the excellent work Dr. Gilchrist has accomplished for each organization, he having been conductor of each society since its inception, and by persistent, faithful work has done inestimable good to both organizations. . . .

Dr. Gilchrist has taken a leading part in the musical history of Philadelphia for the past quarter of a century, and his high professional attainments and personal esteem make him worthy of the fullest expressions of public appreciation in the coming Testimonial Concert.¹⁸

Reviews of the concert praised Gilchrist for his many contributions to the musical life of the city.

Gilchrist continued to be deeply involved with the club throughout his career. He wrote a letter to a club member in 1903 after a meeting concerning the performance of Beethoven's Ninth Symphony with the Philadelphia Orchestra. In it he stated:

. . . the success of the M.C. is my one ambition . . . a good deal depends on our success. . . . I am particularly anxious that he [Fritz Scheel, conductor of the Philadelphia Orchestra] should have a good opinion of the club. . . .¹⁹

Under Gilchrist's direction the club sang many times with the Philadelphia Orchestra, a tradition which was carried on after he died and is in practice even now.

The successful subscription concerts continued and Gilchrist often used Philadelphia musicians as soloists. He also programmed the music of local composers suitable for the Mendelssohn Club. A special concert was given on April 28, 1910, to celebrate the director's thirty-fifth year with the club. The long program ended with a performance of Gilchrist's arrangement of Gounod's "Nazareth." The concert was a success and an appropriate tribute to the founder's work.

Gilchrist conducted the Mendelssohn Club during the next three seasons, maintaining his high standards of programming and performance. An announcement was issued by the club concerning the 1913-14 season:

Owing to the continued illness of our conductor, DR. W. W. GILCHRIST, the Board of Directors has granted him an indefinite leave of absence.²⁰

Gilchrist became very depressed during the next three seasons and suspended most of his activities, but he did continue to compose.

The anniversary concert on April 14, 1915 was announced as a tribute to the club's founder and the artists who participated volunteered their services so that the profits could be given to Gilchrist.²¹ The participants included the Philadelphia Orchestra and conductor Leopold Stokowski; Marie Kunkel Zimmerman, soprano; Marie Stone Langston, contralto; Nicholas Douty, tenor; Edwin Evans, baritone. The program was made up of

works by Gilchrist including two written for this occasion, "Symphonic Poem" for orchestra and the "Nineteenth Psalm" for solo quartette, chorus and orchestra, two part songs and two tenor solos:²²

Doctor Gilchrist has done so much and done it so nobly, for Philadelphia that the whole musical fraternity rises to acclaim the man and his life work.²³

Gilchrist was listed as conductor of the Mendelssohn Club until his death in 1916.

The Manuscript Music Society was the other organization of great importance which Gilchrist founded in 1891. The Society was especially valuable because it stimulated interest in composition and provided performers and audiences for works that otherwise might never have been heard.

The constitution of the organization stated its objective as "the advancement of Musical Composition."²⁴ By-laws of the society established a committee to judge manuscripts submitted by candidates for membership as composers, conditions of anonymity for manuscripts until accepted and duties expected of members. There were usually two public concerts a year in addition to private concerts and monthly meetings. Gilchrist was the first president and the other board members were well-known professional musicians.

Letters requesting works were sent to members:

You are invited to contribute a composition, manuscript preferred, for performance at the next monthly meeting of the Society . . . "At all informal musical meetings of the Society, composers must be responsible for the performance of their works" (extract from Rules of the Board of Directors).

An early reply, giving the title of the work, time of performance and name or names of performers is necessary.²⁵

The Report of the Secretary for the year ending Oct. 4, 1893 reported total membership of 112 and the fact that programs always had at least one work of sonata dimensions. The first public concert was held on May 17, 1893 with a full orchestra of fifty. The concert was a financial success and the large work was William Wallace Gilchrist's *Symphony No. 1 in C major*.

The Society continued to increase in size and to maintain high ideals. The Report of the Board of Directors for the 1908-09 season stated:

. . . there is a continuing need of encouragement of true composition of the kind that lacks a commercial brand.

. . . it is clear that American composers need at least the stay and strength that comes from their own cooperation and from association with sympathetic music-lovers. . . .

The career of the Society has been unbroken by deficits or disruptive episodes.²⁶

The work of the Society was highly praised after a concert in 1910 which included a performance of Gilchrist's *Nonet in G minor*:

This society is doing a most important work in giving our own musicians the most practical form of encouragement, that of enabling their work to be heard in public under auspicious conditions, after having been submitted to kindly and encouraging criticism at private rehearsals.²⁷

Gilchrist remained president for the 1914-15 season and was named honorary president in 1916. The Society presented a concert of all Gilchrist works as a tribute to him in 1916 about a month before he died.²⁸ The works were *Fantasy for Violin and Piano*; Songs: "My Ladye" and "Sweet is True Love"; *Trio for Piano, Violin and Cello*; Children's Songs: "Meadow Talk," "Little John Bottle John," and "Wynken, Blynken and Nod"; Chorus: "Charm me asleep" and "The Fountain."

Manuscript Music Society concerts were less frequent after Gilchrist died, but the organization continued to function until 1936.²⁹

Works

Composition was one of Gilchrist's primary concerns and he produced a huge amount of music while carrying on his other activities. He tried his hand at almost every type of composition, both vocal and instrumental.

The Philadelphia Orchestra performed Gilchrist's *Symphony in C major* during its first season and several times after that. His second symphony was lost, but sketches and manuscripts found in 1930 were sufficient enough to permit one of his students to reconstruct the work, which was then performed. Two other large scale works that were widely performed were the "Easter Idyl," a sacred cantata written in 1907, and "The Lamb of God," an oratorio written in 1908.

In addition to the symphonies, Gilchrist's instrumental music includes works for various ensemble groups and solo works for piano and organ. The instrumental music was performed frequently, but only a few piano works were published.

Close to five hundred vocal works have been found to date, including choral and solo pieces, sacred and secular. Most of these compositions were published and many were included in hymnals still in use today. Gilchrist also edited hymnals and educational music readers, and wrote school music readers and sight-singing books. He wrote over 250 songs. Some are quite ordinary, but many of the melodies are pleasing and they are generally free from the extreme sentimentality found in many similar works of this period. Often he used the poetry of such men as Burns and Tennyson and sometimes he wrote his own verse.

Gilchrist's melodies for the shorter vocal works usually follow the flow of the text. He uses word painting occasionally, but not offensively. Melodies are generally four measure patterns, repeated with slight variations at the end or repeated sequentially. Unusual intervals or large jumps are rarely used. In the larger vocal works and instrumental works the melodic lines are usually developed motivically and Gilchrist was able to use this method of development with great facility.

The rhythmic patterns in his music are conventional. Common meters are usually employed and syncopation is used sparingly. He made use of traditional harmonic progressions and cadences in music, which gives an early romantic feeling. Forms also follow

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MENDELSSOHN CLUB.

First Subscription Concert.

—MEMBERS.—

<p>SOPRANO.</p> <p>Mrs. B. A. KNIGHT, Mrs. GEO. BISHOP, Mrs. E. G. HORN BROOK, Miss L. E. CLARK, Miss JOSEPHINE EYLES, Miss NANNIE BRAYMAN, Miss LILLIE JONES, Miss MARY G. GREGORY, Miss DELIA S. HWACKE, Miss SARAH BUTLER.</p> <p>ALTO</p> <p>Mrs. H. B. WORRELL, Mrs. L. MCDOWELL, Mrs. R. W. CUTHBERT, Miss I. V. HAWKINS, Miss M. E. POULSON, Miss M. MCBURNIE.</p>	<p>TENOR.</p> <p>Mr. H. A. DARBY, Mr. J. F. COTTRINGER, JR., Mr. J. H. WOODRUFF, Mr. R. M. GLENN, Mr. G. H. KELLY, Mr. H. C. BANKS.</p> <p>BASS.</p> <p>Mr. O. D. ROBERTS, Mr. W. J. KIRKPATRICK, Mr. CHAS. MCILVAINE, Mr. W. W. WEBER, Mr. B. F. HERKNES, Mr. L. P. RAND, Mr. J. L. HOGAN.</p>
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MR. W. W. GILCHRIST, CONDUCTOR.

Mr. THOMAS A'BECKET, Jr., Accompanist.

The Club will be assisted on this occasion by

Mr. GEORGE ALLEN, jr., Violoncellist.

ST. GEORGE'S HALL,

Thursday Evening, December 11, 1879.

SUBSCRIPTION TO SERIES OF THREE CONCERTS, \$5 00.
SINGLE ADMISSION, - - - - - 50.

Can be procured at Boner's, 1100 Chestnut street; at the Hall on evening of entertainment, or from any member of the Club.

The Decker Brothers Grand Piano, used at this Concert, is from the Warerooms of
Mr. W. G. FISCHER, No. 1210 Chestnut street.

The Chandler Printing House, Phila.

Program cover of the first Mendelssohn Club concert

My, how things have changed in the matter of extended choral works. For example, in Bach's time, multi-movement cantatas were a common feature of the five-hour weekly service. The cantata was performed after the Creed on Sundays and Holy Days, *except* during Lent and the last three Sundays in Advent. Today, cantatas and other multi-movement choral works are usually only heard in conjunction with the Christmas and Easter seasons. There are places where this is not true, but generally, finding a church where extended choral settings are sung regularly, is difficult. For Bach, the cantata was the "principal music" and lasted from 20-30 minutes; he composed many works in this genre, but only about 200 are extant. The Leipzig services required 59 cantatas a year.

Bach had his troubles with his choir, but as Terry points out in *The Music of Bach*, "As the years passed he allowed his pedagogic duties to sit more and more loosely on his shoulders, delegated his task as choirmaster to subordinate though capable hands, and devoted his time and genius to perfecting the musical forms German art had been patiently developing since the Reformation — the Oratorio, Passion and Cantata." Today, the lack of extended choral music performances in church can be attributed, in part, to the shorter service and to the lessening of dedication to the choir by members of the congregation. Often more of the director's time is spent on recruitment and personnel problems than on musical or spiritual concerns. This is lamentable.

Extended choral works which last less than 40 minutes fall into several classifications. Some have variable texts such as cantata, grand motets, verse anthems, concertatos, odes, and other hybrid forms. Certain multi-movement genres such as Mass, Requiem, Magnificat, Te Deum, Stabat Mater and others have prescribed texts which do not vary. The music examined this month reviews both types and also includes some works which are longer than 40 minutes.

Jesu, Joyous Treasure. Georg Philipp Telemann (1691-1787); SATB, soprano and baritone soli, strings and continuo; Augsburg, 11-9242, \$2.25 (M-).

There are seven movements, but only three are for chorus. German and English texts have been provided by editor Joan Conlon, and the choral score includes the three string lines. The two violins may be doubled by oboes, as was the custom in Telemann's time. The strings are used in most of the movements. The choral parts are very easy, with those areas that are mildly challenging doubled by the instruments. The soloists have both recitatives and arias and may be sung by good soloists from within the choir. Based on the familiar chorale, *Jesu meine Freude*, this 32-page cantata is very accessible to any small church choir.

Music for Voices and Organ

by James McCray

Extended Choral Works

Our Father (Otcenas). Leos Janacek (1854-1928); SATB, tenor or soprano solo, organ and harp; Robertson of Theodore Presser Co., 3037, no price given (M+).

The setting is about 17 minutes long, but not divided into movements; many short sections have tempo and expression differences. The combination of organ and harp is unusual; both are used together throughout the work. Neither is particularly difficult but good players will be needed. The vocal solo has a high tessitura and is used in three of the sections. There is some divisi for the chorus and its music sometimes has mildly complex rhythms as a result of the meters employed. The organ part is written on two staves with registration suggestions. There is a folk-like character, typical of Janacek's style, and this setting of the Lord's Prayer will provide an attractive and different addition to the choir's repertoire.

Mass in F (German Mass). Franz Schubert (1797-1828); SSCB and organ, a cappella, or with instruments; Cambiata Press, \$1.95 (M-).

Hampton Kicklighter has arranged this mass for junior high school voices so that the normal alto and tenor parts may be sung by soprano II and cambiata voices. An English version is provided for those young choirs not ready for the German. There are eight short movements; all are homophonic. The organ doubles the voices throughout, but has very brief introduction and closing measures for each movement. The original large orchestra instrumentation has been modified so that it could be performed by flute, oboe, two clarinets, bass clarinet, bassoon, two trumpets, two horns, two trombones, tuba, timpani and optional organ. Finding a quality multi-movement work for young voices is not easy. This work is recommended to those junior high school choirs seeking a major work that is within their vocal and performing level.

Shout for Joy. Jack Gottlieb; mostly unison choir, 2 flutes, 3 drums and organ; World Library of Sacred Music, CA-2086, 60¢ (M-).

There are three movements in these Psalm settings designed for church or synagogue use. The synagogue version is marked by a Star of David and church version with a Cross in this 12-minute work. The drums require only one player. Some special effects used include flute flutter tongue, keyboard tone clusters, and choral chanting, yet the style has jazz harmonies and characteristics. The movements could be performed separately. Interesting music.

Purge Out the Old Leaven Therefore. Heinrich Schütz (1585-1672); SATB, 2 violins, cello, bass and organ; C. F. Peters, No. 6593, 60¢ (M).

Three of the six movements are instrumental. Organ registrations are given in the event the instrumental parts are not played on SATB recorders. The block-chord style chorus is used only in two movements. Based on a chorale, the music is simple and tonal with some mild dissonances. This 15-page cantata is suitable for most small church choirs.

Misericordias Domini, K. 222. Wolfgang Amadeus Mozart (1756-91); SATB, 2 violins, bass and organ; Belwin-Mills, Kalmus 6336, \$1.50 (M).

In this 15-page motet the instrumental parts are notated in small notes and function as accompaniment for the chorus. Mozart used a mixture of homophonic and polyphonic textures, with some melismatic lines and a few low alto notes. There are no tempo changes but the mood shifts for the various textual statements. Only a Latin text is provided. This lovely motet would be good for both church or concert use by high school or church choirs.

Laetatus Sum. Niccolò Porpora (1686-1768); SSAA, SA soli, string orchestra and organ; E. B. Marks Corp., 4542, \$1.50 (M+).

This is one of two settings of Psalm 121 made by Porpora specifically for a women's chorus and this 7-minute work was edited by Hans T. David. The soprano solo is quite brief but the one for alto is extensive and moderately difficult, with much ornamentation. This edition only has a keyboard part and the orchestra cues are not shown. There are three sections with the final one as a *Gloria Patri*. The vocal ranges are fine but a solid women's choir will be needed for effective performance. Highly recommended to good groups.

Mass for Elizabeth Seton. Stephen Reinhardt; SATB, SAB soli with organ; Alexander Broude, Inc., AB 818, \$2.95 (M).

Reinhardt, known for his musical direction of *Godspell*, has written this mass in a similar musical style. It never explodes into a full-blown rock character, but does have harmonic progressions found in the gentle songs of *Godspell*. There is no Credo movement, making this a *Missa Brevis*. The organ part is on two staves with suggested stops. The choral writing is simple with many areas in unison and limited vocal ranges. This easy pop-like mass would appeal to many youth groups and it is tastefully written for them.

Confitebor Tibi. Giovanni Rigatti (1615-49); SSATTB, SATB soli, strings and continuo; Novello, No. 07233701, \$3.15 (M+).

Jerome Roche has prepared this scholarly edition of the 11-minute work which has several sections with contrasting tempi. Only a Latin text is given for this setting of Psalm 110. Often there are long melismatic lines for the soloists, but the chorus generally is homophonic, especially in the closing *Gloria Patri*. The string lines are notated in this full score and call for two violins, two violas, and two celli. The organ continuo is on two lines with no registrations. The instrumental music is less important than that of the voices, and serves as a filler between the vocal areas. Charming Baroque music.

Via crucis. Franz Liszt (1811-86); SATB, soli and organ; Edition Budapest of Theodore Presser Co., MC 9, \$5.50 (M-).

The 67 pages are divided into the 14 Stations of the Cross, with separate lines for organ or piano. There are extended instrumental passages which are more difficult than the vocal writing. It is believed that Liszt considered having the work performed entirely by the organ (or piano). Most of the singing is in Latin, especially when he employs some of the ancient hymns such as "Vexilla regis." The other areas are only in German with no English translation provided. There are several soli, but except for the high tessitura of the baritone they are quite easy. The chorus has unison and some areas of unaccompanied four-part writing. This is a major work by Liszt and one rarely heard today.

Psalms of Woe and Joy. Robert Starer; SATB with piano; Transcontinental of Alexander Broude Inc., 991047, \$3.00 (D-).

There are two movements in this 40-page work. The first is based on Psalm 6; the second combines texts from Psalms 136 and 148. Both Hebrew and English versions are provided. There are long divisi passages, rhythmic sounds of snapping fingers and clapping, dance-like rhythms in 7/8, some dissonances and unaccompanied singing. The piano is used sparingly and has lean writing. This is a sophisticated work that is suitable for church, synagogue, or concert performances.

Requiem. Giuseppe Verdi (1813-1901); SATB, SSAB soli and full orchestra; Dover Publications Inc., \$6.00 (D).

This recent edition is a full score with the seven long movements that total about an hour-and-a-half of music. Verdi's Requiem stands as one of the major contributions to this genre; for a detailed discussion, see pages 96-110 in Alex Robertson's book *Requiem, Music of Mourning and Consolation* (Praeger Publishers) which gives background to his writing of it and commentary on the music itself. This edition is attractive and one that would be good as a conductor's score. It is clear, well-organized, yet moderately inexpensive.



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The Organ in Worship

A Reappraisal

by Quentin Faulkner

Today there is an attitude or idea among a significant number of organists that fundamentally affects taste in organs and performance of organ literature intended for worship. I am referring to the notion — encountered in varying degrees of sophistication — that the organ exists in the church and participates in worship to impose a mood or to create an atmosphere. Many organists might deny that they hold this opinion, but their actions betray its existence. For example, there is

1. the present healthy market for "devotional" organ literature (often with programmatic associations);
2. the practice of playing frequent soft organ interludes;
3. the consistent use of "triumphalist" music and registrations; and
4. the tendency to turn worship into a carefully orchestrated musical extravaganza.

None of these things are bad in themselves, but they point to the attitude that the organ should set a mood or create an atmosphere (either of quiet devotion or of exuberant joy), an attitude that I believe to be fundamentally false and dangerous for worship.

Certain trends in contemporary organbuilding make the consideration of this matter more pressing. Organs of the first half of the 20th century, many "American classic" organs, and most electronic organ substitutes were, and are, easily capable of creating a mood, either of quiet devotion or of mystery and majestic awe. Instruments of the organ reform movement, however, especially the smaller ones, don't do this very well. In fact, the latest experiments in organbuilding, centering on the radically faithful recovery of the sound of antique organs, do a *miserable* job of setting a mood or atmosphere. They are bold, forthright, almost matter-of-fact in the presentation of their sound. All of their faults and all of their virtues are absolutely apparent in their tone, and they are almost brash in their insistence upon their unique musical personalities.

I have already said that I believe the notion that organs and organists exist in worship to create a mood or atmosphere is false and dangerous. Now it is necessary to explain exactly where in this falsehood and danger lies, and to propose an alternate concept of the role of organ and organist that is valid and healthy for worship. First, however, it will be helpful to explain the idea of worship that underlies this proposal. The biblical accounts of worship, both in the Old and New Testaments, present it as an activity done primarily *by* people, not *to* people. This idea lies at the root of the 20th-century liturgical movement and the reforms in worship that have taken place in all denominations, perhaps most strikingly in the Roman Catholic Church.

Understood in this way, worship does not preclude something happening to the worshippers. Worship's basic premise, however, is the worshippers' recognition that God has "done great things for us"; because of this, those who worship can in fact say "we are filled with joy" (Psalm 126:3), and their worship grows directly out of this joy. It is their re-enactment, their re-creation of God's great saving works in their midst, making those works real and vital for them. This understanding of worship does not rule out the possibility that God will speak to those who are worshipping. Yet worship is funda-

mentally an act of people, not of God or of a few chosen priestly mediators between God and man. Its primary concern is that people communicate something to God, not that someone communicate something about God to people.

If the understanding of worship just expressed is considered valid, then how does the role of the organ and organist in worship relate to it? This role cannot be considered one of creating a mood or atmosphere, since doing so obviously means imposing feelings or ideas on those who listen. The organ thus does something to people — the people are passive receivers, not givers. The organist thus assumes, in a sense, the role of God, instilling ideas and feelings into people's minds and hearts.

But how can the organ presume to speak for God? It is an instrument of human devising, played by a human being. God speaks when, where, and to whom He will. For a human being to presume to use a human creation to speak what he or she thinks is God's Word is tantamount to usurping powers that belong solely to God. St. Augustine had a great deal to say about the human usurpation of powers that belong by right to God. He called it "pride" — the root sin, the sin more insidious and deadly than any other. No matter how well-meaning an organist's intentions when he or she tries to impose thoughts or feelings on those who listen in worship, this attempt is inevitably a trespass on God's territory.

Since I have spoken such harsh words against the organ's attempts to manipulate people's emotions in worship, it is only right for me to offer an alternative concept of the function of organ and organist, one that is compatible with and supportive of the understanding of worship explained above:

the organ exists in worship to speak for people their words of praise and supplication in ways of which they themselves are incapable.

This explanation of the organ's role in worship relates its use to the legitimate use of all art in worship. Presuming that humans have feelings toward God which they cannot put into ordinary words, it is necessary for them to find alternate, more precise, more intense means to express those feelings. Thus they turn to the painter, the sculptor, the poet, the musician, and ask these artists to create something for them that will help them speak to God in ways more apt, more concentrated, more beautiful than any they could themselves devise.

On a more mundane level, this sort of thing is part and parcel of the fabric of society. We may call it, for lack of a better term, the "principle of delegation." We do not want to carry off and dispose of our garbage, so we delegate; we employ and pay a garbage man to do it for us. In this case, the delegation is merely a matter of convenience. But in the case of a doctor to heal our bodies, or a lawyer to defend our rights, or a teacher to educate our children, the delegation becomes more crucial. These people become, in effect, extensions of our wills, of our deepest desires — to live, to flourish, to nurture our own. We do not have the skill or talent to do these things for ourselves as well as we want them done, and therefore we seek out those who do have skill and talent, and whom we can trust to help us achieve those goals which we, unaided, can accomplish less well than we wish.

If our need to praise God is as intense as (or more intense than) our desire for our own well-being, then the role of those to whom we entrust the task of magnifying our praise to God in worship becomes of surpassing importance. When the members of a church engage an organbuilder or an organist, they should in effect be saying, "We trust you to make music in such a way that we, upon hearing it, can adopt it as our own song, our own word of praise and supplication to God. We want your music to sing our praise more intensely, fully, completely than our limited musical talents and skills will allow us to sing them. We want to make your voice our voice, and discover thereby depths of praise we never before thought ourselves capable of. We are not experts in this matter — that is why we have sought you out. We trust your knowledge and skill to find just the right music and the right situations that will help us accomplish these things."

I am not so naïve as to think that any significant number of churches could even understand clearly, much less articulate, such ideas. Organists, however, both in their choice of organs and of music, as well as in their performance, can do much to foster an awareness (even though dim) of this purpose among their congregations. The implications for organists' thought and conduct are, of course, profound and far-reaching, and probably not capable of being fully understood in our present situation and at our present stage of development. I would like to begin the process of discovery by discussing briefly only two facets of the organist's endeavor and the implications this conception has for them.

First, an organist normally chooses each week organ literature to be played during at least one, and perhaps several, services. If the organist understands his or her role as creating a mood or atmosphere, then the appropriate criterion to apply to the selection of this literature is "Will this music be effective? Will it be useful in evoking this or that mood or feeling?" If, on the other hand, the organist wishes his or her music to speak for the listeners their word of praise to God, then the appropriate criterion to apply is, "Will this music allow the congregation to express through it their praise or supplication to God?" Does either of these questions automatically rule out any certain type or category of organ literature? Not exactly — but organists who ask the first question are inevitably drawn toward music that is primarily subjective, while those who ask the second question discover the opportunity to draw their congregations into the exploration of music which balances subjective and objective elements (*e.g.*, beauty of melody and integrity of formal development) — the great music of our civilization. There can be little doubt that it is this music that offers the greatest potential for maturation in Christian musical experience, that can speak for those who hear it the more profound word of praise.

Second, many organists are called upon at some point during worship to create music on the spot, to improvise music that fits a given situation. For the organist whose criterion is "effectiveness", this music is likely to be either banal and characterless, or blatantly sentimental¹. For the organist whose criterion is to speak the congregation's word of praise, however,

the possibilities for improvisation are limited only by his or her taste, talent, and skill. A good improvisation may just be able to speak that word of praise more perfectly than any existing piece of music, no matter how well-prepared and executed. In this regard the following description of events in two Paris churches, which appeared some years ago in the pages of *Music/the AGO-RCCO Magazine*, is striking:

Both at Saint-Séverin and at Saint-Ignace, the sermon was followed by about two minutes of organ music. This was a moment of reflection in the service when no other activity of any kind took place. Although silence is the ideal accompaniment to meditation, it is not the only one possible, and with large numbers of people, some of whom might be inclined to fidget, music may indeed be preferable. What was played at these times was not "background music"; it made definite statements, and by no means always in a quiet voice. Sometimes it was a short piece from the standard repertory, sometimes an improvisation. On Ascension Day, in an outstanding example, Michel Chapuis started rather loudly on a single F in the middle of the keyboard, gradually expanding it in contemporary harmonics over an ever-wider pitch range. Then he moved to the bottom of a softer secondary manual with tremulant, playing what seemed to be short glissandi up and down with the flat of the hand. This became more and more conventional as it rose in pitch and moved towards a conclusion in which only two pitches were sounding, the highest (a G) and the lowest on the organ. As it concluded, there was a breathless hush in the church.²

The question inevitably arises, is it then *bad* if the organ speaks to people about God, and not solely for people to God? Doesn't the organ also at times speak the Word of God to those who listen? To deny this would of course be foolish; it would also be a denial of God's power to speak to his creatures through any and all things he has created. The organ surely has the capability of bearing God's message, His Word, to human beings. The organ can vivify an idea or concept (as in the quote above), or it can provoke an intense experience of the presence and power of God. The catch, however, is this: the organist has ultimately *no control* over this communication. Only God can decide to whom, and through whom or what He will speak.

If this is true, how ought those who worship to understand the role of the organ? It seems to me that the matter can be summed up succinctly in two directives:

1. sing your song of praise or supplication to God through the organ, and
2. await that marvelous, unexpected moment when God will speak to you through it.

NOTES

¹Erik Routley's definition of "sentimentality" (in *The Church and Music*, London: Gerald Duckworth & Co., 1967, p. 179) penetrates to the heart of the matter: "... sentimentality is emotional content backed by no solid truth, a show of feeling with no intention of consequent honesty."

²George Black, "Church Musician in France: Paris", in *Music/the AGO-RCCO Magazine*, Vol. 10, No. 2, Feb. 1976, p. 35.

Quentin Faulkner is an associate professor of music at the University of Nebraska-Lincoln.

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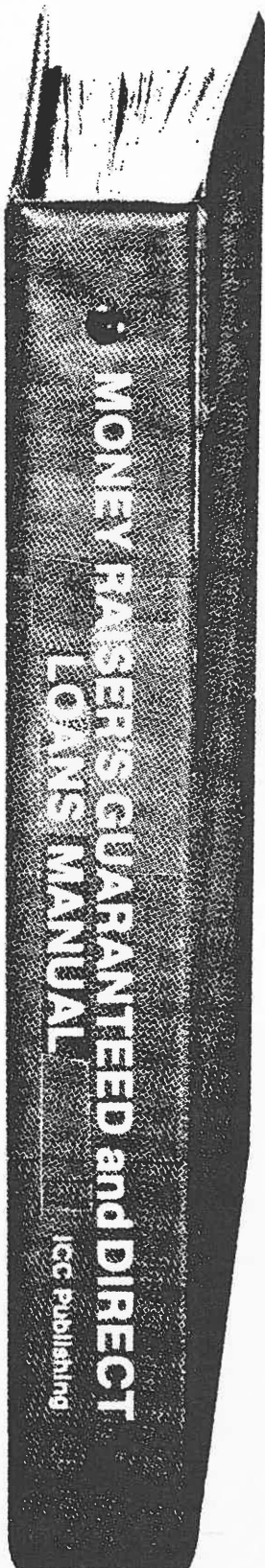
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Competition Winners

Fort Wayne



Steven A. Williams, 24, of Asheville, NC was named winner of the 22nd annual national organ playing competition held Mar. 14 at the First Presbyterian Church in Fort Wayne, IN. He was one of seven finalists chosen from an original field of 64 contestants from 26 states and Canada. The winning selections he played were Suite de Premier Ton, Nivers; Allegro from Symphony VI, Widor; and Scherzo (Suite), Alain. Each performer was required to play a baroque or pre-baroque piece, one from the 19th century, and one from the 20th century.

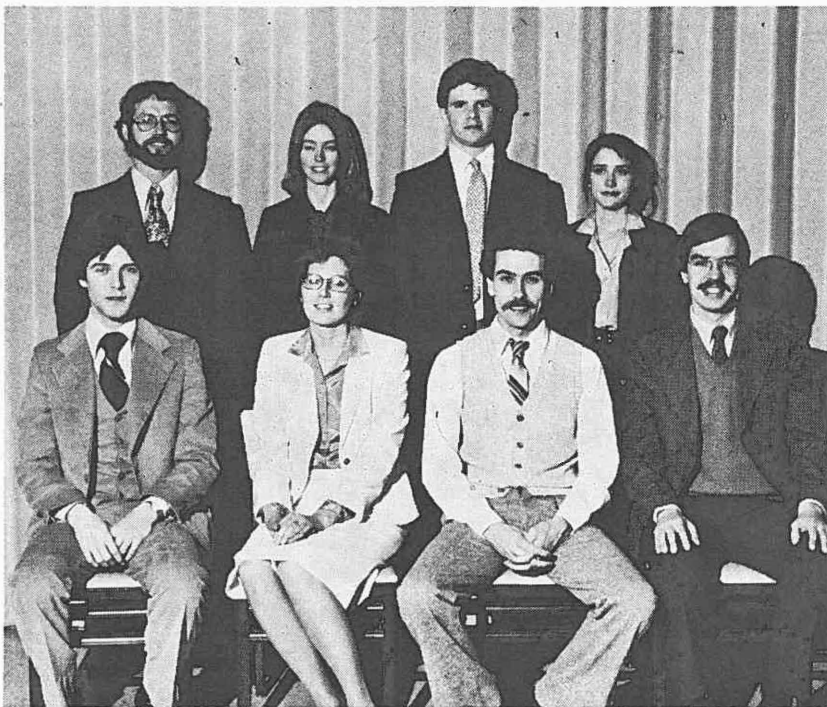
Mr. Williams is a graduate of Mars Hill College, where he was an organ student of Donna Robertson. He received his master's degree from the University of Illinois as a student of Jerald Hamilton, and he is continuing studies there for a doctorate. He won the 1976 MTNA organ competition in North Carolina and placed second in the regional MTNA competition in 1977. In 1980 he was awarded the Prix d'excellence from the Conservatoire National de Musique, France, where he studied with Marie-Claire Alain; he was also a student there of Susan Landale and the late André Marchal. Mr. Williams won a cash prize of \$500 in Fort Wayne and played a recital on the church's music series on Apr. 28.

First runnerup in the competition was Larry Stratemeyer of Kansas City, a senior at the University of Missouri, Kansas City, Conservatory of Music, where he is a student of John Obetz. Other finalists were Charles Tompkins, student of Russell Saunders at Eastman; Deborah Coykendall, student of Clark Kelly at the University of Oklahoma; Gail Walton, student of David Craighead at Eastman; Kent Engel of Carver, MN, student of Robert Luther; Michael Farris, student of Wilma Jensen at Indiana University; and Cynthia Roberts, student of Michael Corzine at Florida State University.

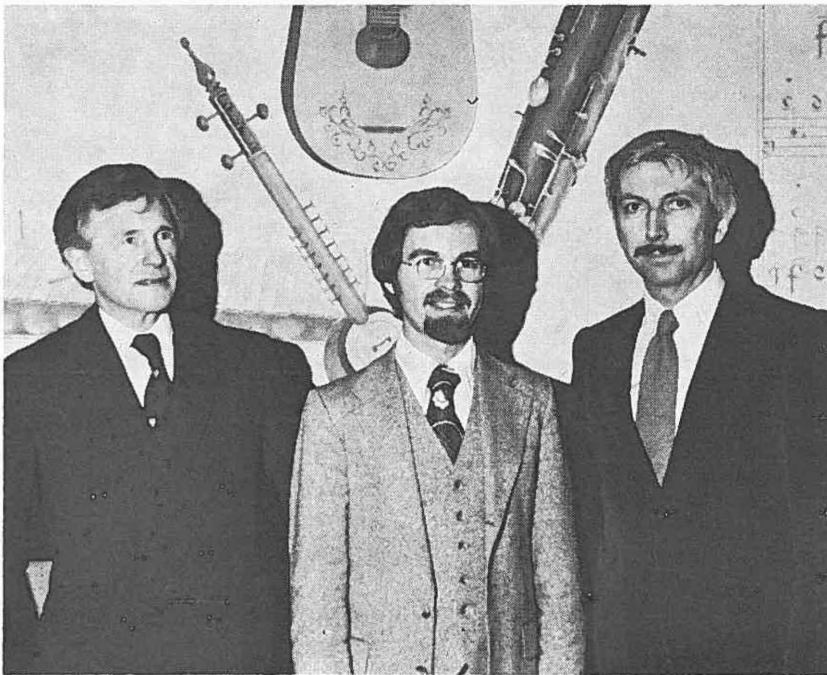
Judges for the contest finals were David Fuller, SUNY Buffalo; Philip Gehring, Valparaiso University; and Bruce Gustafson, Franklin & Marshall College. The competition is partially underwritten by a grant from the First Presbyterian Church Foundation. Members of the music staff are Lloyd Pinkerton, minister of music, and Jack Ruhl, organist and theater manager.

Ottumwa, Iowa

Susan Stine, a student of Wilma Jensen at Indiana University, was the winner of the ninth annual organ competition held at the First Presbyterian Church of Ottumwa, IA. Second-place winner was **Andris Rozukalns**, who studies with James Higdon at the University of Kansas, while honorable mention went to **Brenda Gierhan**, student of George Ritchie at the University of Nebraska. Judging the finalists from six midwest states was John Weaver. The event was part of an annual organ weekend sponsored by the church and the local AGO chapter.



Finalists in the Fort Wayne competition this year were (back row, left to right) **Kent T. Engel**, **Deborah Coykendall**, **Larry R. Stratemeyer** (first runnerup), **Cynthia E. Roberts**, and (front row, left to right) **Steven A. Williams** (winner), **Gail L. Walton**, **Michael D. Farris**, and **Charles B. Tompkins**.



Judges for the Fort Wayne competition were (left to right) **David Fuller**, **Bruce Gustafson**, and **Philip Gehring**.

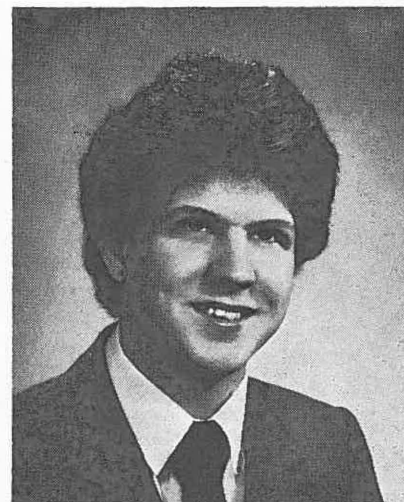
Cincinnati AGO



J. David Williams (left) was named the winner of the Cincinnati AGO chapter's organ competition, held Feb. 28 at Knox Presbyterian Church. **Anthony Williams** (right) was selected as runner-up. Both are organ majors at the University of Cincinnati and are students of David Mulbury. Judges for the competition were **Martha Folts** and **Nina Johnson**, both of Cincinnati, and **Mark Russakoff** of Chicago.

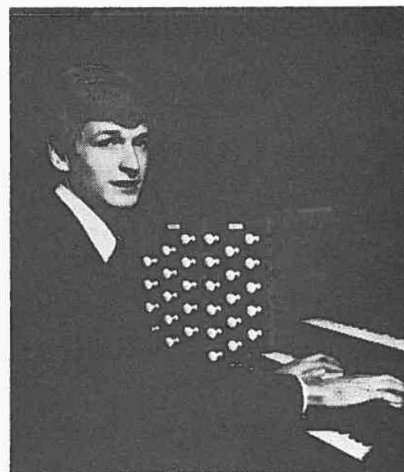


Fulbright



Timothy Hagy has been awarded a Fulbright grant for graduate organ study at the Hochschule für Musik in Vienna, Austria, for the 1981-82 academic year. He is currently completing the M.Mus. degree in organ at Florida State University, where he is also a teaching assistant in organ. In 1980 he received the B. Mus. degree with distinction from the Eastman School of Music. He has also studied at the summer organ academy in Haarlem, The Netherlands. Mr. Hagy's teachers have included Michael Corzine, David Craighead, and Stephen Hamilton.

Minnesota AGO



Stephen M. Distad, 18, won first place in the Minnesota state AGO competition recently. An organ student of Robert Scoggin in Rochester, MN, he will participate in the regional competition in Milwaukee this June.

Cleveland AGO

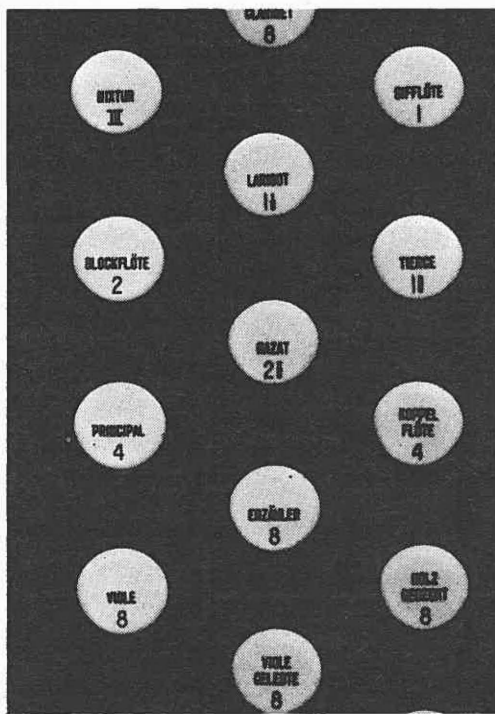
John Abdenour won first prize, and **Michael Lehtinen** won second prize in the recent Cleveland AGO playing competition. Both are students of Haskell Thomson at the Oberlin College Conservatory. Mr. Abdenour is a freshman, while Mr. Lehtinen is a junior.

Strader Awards

Brian Luckner, **Paul J. Grime**, and **Frank Corbin** won the first, second, and third prizes, respectively, in the Strader Awards competition at the University of Cincinnati. The graduate awards carry cash prizes as well as full-tuition scholarships. The undergraduate winner was **Jay Brooks**. Competition judges were John Courter of Berea College, Joan Lippincott of Westminster Choir College, and Larry Smith of Kent State University.

Mr. Luckner is currently a student at Oberlin Conservatory where he studies with Garth Peacock. Mr. Grime is a student of William Eifrig at Valparaiso University, and Mr. Corbin is in the advanced music performance studies program at Concordia University in Montreal. All three will enter the master's program in organ at the Cincinnati institution in the fall, while Mr. Brooks will enter as a freshman.

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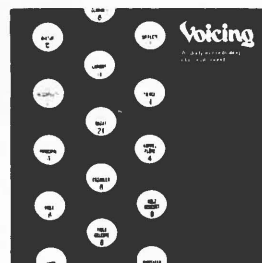
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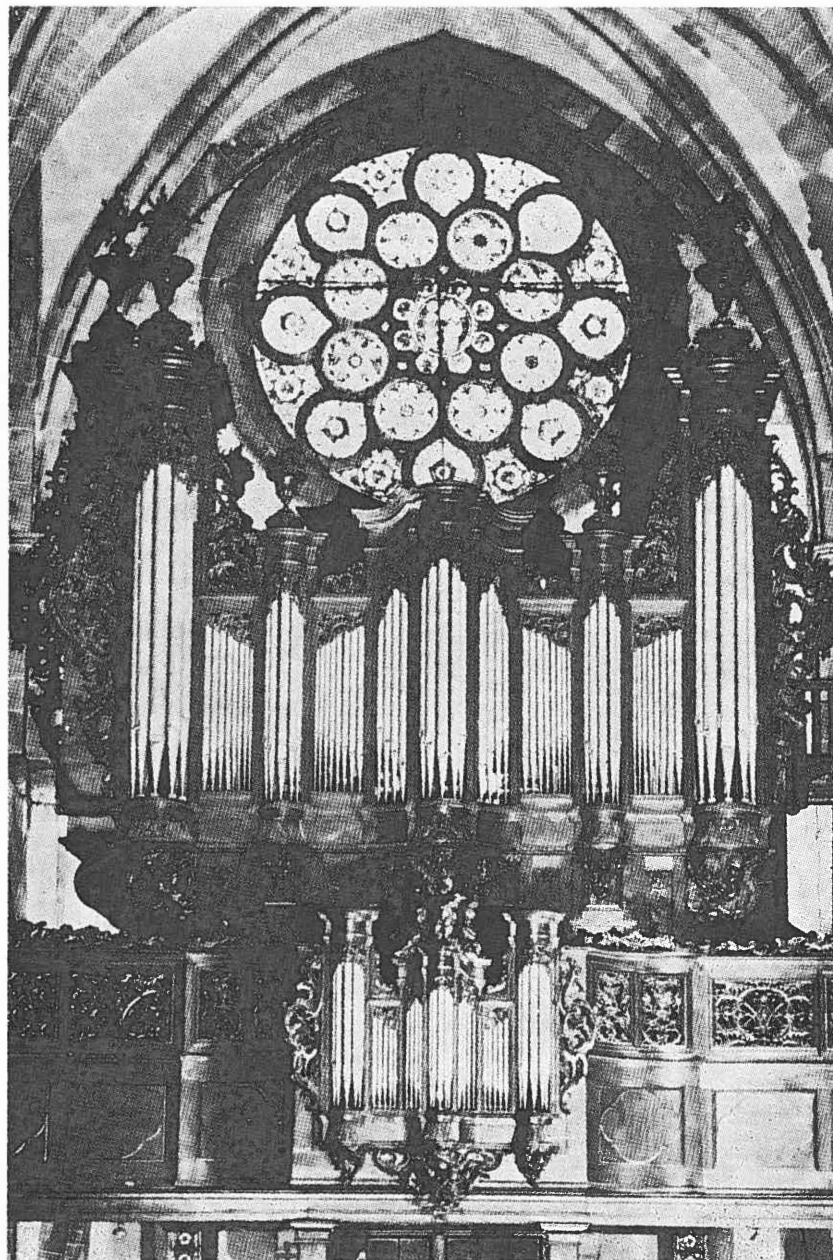
at St. Thomas Church, Strasbourg

by Janice Von Fange

Located a stone's throw from the Quai Finkwiller and the picturesque timbered houses of *La Petite France* where the tanners once plied their trade, St. Thomas Church (IXth - XIVth century), Strasbourg, has stoically surveyed the activities of men spanning nearly two and a half centuries since Johann Andreas Silbermann completed the parish's new organ in February of 1741. Mozart made a point of visiting St. Thomas Church in 1778 during his sojourn in the city in order to play this masterpiece of both sound and form. Unfortunately, the 19th century heralded changes of musical taste which resulted in the failure of Silbermann's specification to please the cultural palate of the day; consequently, the way was paved for the transformations wrought by Wetzel in 1836. By the beginning of the 20th century, Silbermann's organ was viewed as somewhat of an anachronism in Strasbourg, and it was only the timely intervention of Albert Schweitzer in 1908 that saved the instrument from being completely modernized at that time. The changes temporarily avoided came to realization, however, in the period 1925-1956; a neo-classic organ "without style" emerged. Before the last of these transformations was completed, a champion arose in the form of the late pastor Ernest Rebert, who as president of the *Consistoire* of St. Thomas decided to reverse the trend and work to restore the organ to its former sound, splendor, and charm — that which Mozart lauded in the 18th century. Various delays and difficulties ensued, but the year 1977 saw the beginning of the realization of this *retour aux sources*, or return to origins. Alsatian organbuilder Alfred Kern, commissioned to reconstruct the instrument, wrote that "restoring an old instrument, giving it back its original character, is never an easy task. But rebuilding an historic organ which has undergone as many profound transformations as has that of St. Thomas, this is a formidable adventure."* In view of the restoration work completed in the spring of 1979, the outcome of this "adventure" may well be termed a remarkable success.

It was my pleasure and privilege to play this splendid instrument last June in the course of my passage through Strasbourg. Before mounting the stairway to the gallery at the rear of the "Lutheran Cathedral of France" (for which reason it contains the splendid 18th-century mausoleum of Maurice, Marshal of Saxony and conqueror of Fontenoy; Pigalle completed the work in 1756 by order of Louis XV), one had to stop and admire the beautiful facade framed by rich carved-oak casework, all of which had been meticulously scrubbed of many years' accumulation of dust and grime. Creating a harmonious unity, the organ's symmetrical towers rose to each side of the rose window, the placement of which, nestled into the crux of the vaulted ceiling, balanced, to my eye, with the *positif de dos* affixed to the gallery railing.

The aural grandeur of the instrument was no less imposing than had been the visual effect. Allowing the ear to peruse the palette of aural colors, one quickly discovered a distinctive "new" sound quality, one which I was to encounter the next day at Marmoutier, and learn to iden-



The J. A. Silbermann organ at St. Thomas, Strasbourg

tify as the "Silbermann sound." Recreating this sound was one of the most difficult problems associated with the restoration of the organ at St. Thomas Church, according to Mr. Kern: "In this restoration, which may more properly be termed a reconstruction, one of the big difficulties was in giving back to the organ its original sonority with a pipework that had been many-a-time transformed. In the voicing one had to bear in mind an acoustic amplified by the recent restoration of the edifice."*

In order to more fully appreciate the present condition of the instrument, however, one must be cognizant of the periodic changes it has undergone during its history, thereby bearing in mind the combination of problems to be dealt with in the restorative process.

Johann Andreas Silbermann (b. 26 June, 1712, at Strasbourg) began working with his father Andreas in the organbuilding trade at an early age. The influence of his collaboration in the construction of the organ at Ebersmünster (1730-1732) later left its mark in Johann's work at St. Thomas. Upon the death of his father in 1734,

Johann took over the direction of the family business, becoming a remarkable organbuilder in his own right. At first continuing in the paternal tradition, he later surpassed it, broadening his horizons. His three-manual organ at the *Temple-Neuf*, Strasbourg, incorporated innovations and extensions stemming from his organ study-trip of 1741 during which time he worked in Freiberg, Saxony, with his uncle Gottfried.

In his 1736 planning of the specification for the organ at St. Thomas, Johann stayed close to the aesthetic he had learned and in particular to Ebersmünster, incorporating the same pipe scalings and keyboard dimensions. A notable difference affirms the young builder's maturity in his expansion of the pedal division to include seven stops as opposed to only four at Ebersmünster: *Soubasse* 16', *Octavebasse* 8', *Trompette* 8', and *Clairon* 4'. The *Quinte* 5-1/3' at St. Thomas was the only one he ever built. It seems that J. A. Silbermann had planned room for a *Trompette* in the *Echo*, although it was not added until 1790 by C. Sauer; this *Echo* of 125 pipes was probably made up of

Bourdon 8', *Prestant* 4', and *Cornet* III. As soon as the contract was signed in 1737, Johann's newly-designed organ gallery was built. Three years later, the organ was heard for the first time at Christmas, although the totality of the 1,758 pipes was not in place and the voicing completed until the following February.

By the time Th. Stern was named *titulaire* of the St. Thomas organ in 1836, organistic tastes had changed. The shrill sonorities of the *nazard*, *tierce*, and *cymbale*, were considered to be disagreeable if not "downright shocking" to the ear! Why, indeed, did one need two *cornets*? Gamba-type stops were now in vogue, and this evolution signalled the entrance of one Mr. Wetzel, who set about doing away with the mutation stops, and replacing the *Echo* division with a *Récit* of four octaves, placed probably in the *Grand-Orgue* division behind the central tower where there was space between Silbermann's two windchests.

The early 20th-century found the organ of St. Thomas in the uncomfortable condition termed "out-of-date." Its mechanical action was tired and noisy, the wind-supply defective, the keyboard and pedal dimensions "too narrow," and there was an "insufficient variety" of sounds. The modernist answer to these symptoms? — It was time to modify everything, beginning with a new, more comfortable console — pneumatic, of course. Most organists supported this view, but Albert Schweitzer, having received his own formation in the modern romantic school of organ playing (at the Walcker of St. Etienne, Mulhaus, and at the Cavallé-Coll of St. Sulpice under the direction of Widor), instinctively felt that the organ at St. Thomas evoked the spirit of another age, that here was an authentic Silbermann, capable of giving the best rendition of a Bach fugue. St. Thomas would be for Albert Schweitzer the impetus of an Alsatian organ reform movement among organists and organologues which would prompt a return to classical artisanal organbuilding practices.

Albert Schweitzer, man of action, intervened at St. Thomas, opposing the envisaged modernization with all of its fundamental changes. In the end, the "Silbermann" would have its mechanical action restored, and its wind-supply corrected; it would keep its general structure. Some modifications, nonetheless, were carried out by the builder Haerpfer according to Schweitzer's recommendations: (1) The pedal was extended two notes to the third "re", and *Grand-Orgue* pedal coupler was built. (2) Removing the windchests had revealed that the *Grand-Orgue* and *Positif* each possessed a *Cymbale* — one of the first indications that the "Silbermann" had undergone notable modifications. Thus the *Quintaton* of the *Positif* was taken out in favor of the *Cymbale*. (3) The organ was brought up to concert pitch by cutting and scaling the pipes; this resulted in the modification of the organ's sonority. Schweitzer later regretted having made this decision after experiencing the old pitch of the St. James "Schnitger" (1693), Hamburg, the 1923 "discovery" of which would lead to the creation of the German *Orgelbewegung*.

It is probable that without Schweitzer's intervention, the original Silbermann windchests would no longer exist,

and that a certain number of original pipes (the *Cromorne* and *Voix Humaine*) would have disappeared. Upon the completion of the restoration, Albert Schweitzer inaugurated on July 28, 1909, the tradition of commemorative concerts honoring the death of the Cantor of Leipzig.

The modernizations that Schweitzer fought so vigorously against came to realization at St. Thomas between 1925 and 1956. The *Récit* of Wetzel was removed. The original specification was integrated into the now-enlarged organ, but with absolutely no respect to the scaling or voicing of Silbermann. The organ grew to contain sixty ranks of pipes sandwiched into a space designed to accommodate half that number. A major revoicing resulted in the loss of the instrument's charm and splendor. The original pipework was removed, but fortunately preserved. The mechanical action of 1740 was destroyed and replaced first by pneumatic action, then by electro-pneumatic. The last console offered all the modern features, such as adjustable combinations, and *appels*.

Given the state of the St. Thomas organ after the modernization completed in 1956, coupled with the large amount of original material existing from the Silbermann organ (an amount superior to the scattered remaining elements of thirteen other Silbermann organs of Strasbourg), the *Consistoire* of St. Thomas decided to embark on the path of a *retour aux sources*. This "back to basics" sort of approach would entail a return to the aesthetic of Johann Andreas Silbermann "with all the consequences that such a philosophy includes."

Of the original instrument created by J. A. Silbermann, the principal windchests still existed: *Grand-Orgue*, *Positif*, *Pédale*. Only twenty-five Bourdon pipes of the former *Echo* division had survived. A total of 854 pipes, about half the original pipework, had been conserved. Nothing remained of the tracker action and only bits and pieces of the stop mechanism existed.

Nevertheless, the preservation of the five principal windchests and an important part of the original pipework indicated a return to their original state with respect to the specification and proper scalings. This restoration would also naturally result in the return to the old pitch ($B^3=440$ Herz), or two semitones lower than "concert pitch" ($A^3=440$ Herz), as is found yet today at Marmoutier and Ebersmünster.

This return to origins would likewise indicate that the action and command of the registers be purely mechanical. Thus, the abandonment of the modern console with its conveniences was inevitable. Alfred Kern would utilize suspended mechanical action in the restoration.

There remains the problem of the third manual which incorporated only enough notes initially for a *dessus de Cornet*, and of which there survived only twenty-five pipes from the *Bourdon*. The question involved the necessity of a return to the Silbermann aesthetic of 1741, or going a bit beyond to the Silbermann who, immediately upon completion of the St. Thomas organ, discovered the use of a third keyboard complete in dimension and composition, in the course of his studies in Freiberg and Berlin. Nine years later, Johann Andreas Silbermann completed his first large three-manual organ at the *Temple-Neuf* in Strasbourg, marking an astonishing opening to the interpretation of the works of Buxtehude and J. S. Bach. The *Temple-Neuf* organ, destroyed in 1870, became the vision for the St. Thomas restoration.

A study of all the extant Silbermann elements showed a direct relationship between the Silbermann organ at Ebersmünster and that of St. Thomas. This important link proved indispensable in the reconstruction of missing parts and in researching the original aesthetic. With regard to the organ of 1741, the new instrument incorporates two essential differences: (1) a com-

(Continued overleaf)

*Specification Johann Silbermann, das anno
Mein Orgel auf St. Thomas.*

Im Oberwerk.

1	Montre des Jours, in faim . . .	8	1/2
2	Prestat des Jours . . .	4	
3	Bourdon, des Jours, octave des Jours foll, des Jours, des Madell . . .	16	
4	Bourdon, des Jours, octave des Jours foll, des Jours, des Madell . . .	8	
5	Nazard des Madell . . .	3	
6	Doublette des Jours . . .	2	
7	Tierce des Madell . . .	1 1/2	
8	Cornet des Madell & Jours . . .	1 1/2	
9	Fourniture des Jours, & Jours . . .		
10	Grobbel des Jours & Jours . . .		
11	Trompette des Jours . . .	8	
12	Caïson des Jours . . .	4	
13	Voix humaine des Jours . . .	8	

Im Unterwerk.

1	Prestat des Jours, in faim . . .	4	
2	Bourdon, des Jours, octave des Jours foll, des Jours, des Madell . . .	8	
3	Alte des Madell . . .	4	
4	Nazard des Madell . . .	3	
5	Doublette des Jours . . .	2	
6	Tierce des Madell . . .	1 1/2	
7	Fourniture des Jours & Jours . . .		
8	Grobbel des Jours . . .	8	

Im Pedal.

1	Subbass des Jours, in faim . . .	16	
2	Octavebass des Jours . . .	8	
3	Quint des Jours . . .	6	
4	Prestat des Jours . . .	4	
5	Trompette des Jours . . .	16	
6	Trompette des Jours . . .	8	
7	Caïson des Jours . . .	4	

*Neuf anses Echo mit apertem Caïson und Chordel.
des 125 Pfeifen.*

Silbermann's manuscript specification (Municipal Archives of Strasbourg)

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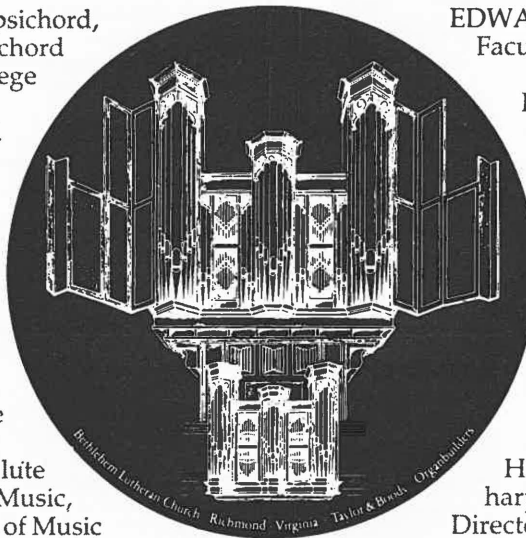
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Restored Silbermann

(continued from p. 11)

plete *Echo* division of ten ranks instead of a half-keyboard of five ranks, and (2) the installation of two *tirasses* (pedal couplers), *Grand-Orgue* and *Echo*, and of a manual-coupler (*Echo/Grand-Orgue*). The coupler a *tiroir* (drawer-type) of *Positif/Grand-Orgue* was naturally reinstated.

Reconstitution of the missing stops was accomplished by taking for models the scalings of Ebersmünster. In effect, examination of scalings of preserved pipes led to the conclusion that they were identical in the two instruments, separated as they were in time by only ten years. It is interesting to ascertain that in the beginning of his career, Johann Andreas continued to use the pipe scalings of his father.

As for the temperament, Johann Andreas Silbermann utilized his own. Unfortunately, he left no description of this system, and no Silbermann organ, whether of Andreas or of Johann Andreas, has come to us with its original temperament intact. Various tries have been made to reconstruct his system (as did K. Bormann according to the manuscript of Ignaz Bruder, 1829), but the results are less than satisfactory. The decision to use equal temperament seemed to insure that the organ's use would be less limited than with an unequal system. Mr. Marc Schaefer, expert-consultant for the restoration, remarked that "at Marmoutier the beauty and sonorous harmony are such that one does not feel the necessity of an unequal temperament."^{*}

In April of 1969, master organbuilder Rudolf von Beckerath wrote of the

organ at St. Thomas. "I believe that I can say that the instrument no longer has the spirit of Silbermann. It will be necessary to try to give back to it its original character, and I think that this will succeed. The task is difficult and can only be accomplished by a builder who like Alfred Kern has given multiple proofs of his possibilities."^{*} Along with Mr. Michel Chapuis, chairman of the commission, one may well affirm: Saint Thomas is worthy of Ebersmünster and of Marmoutier.

*Translated from the French by the author.

RESOURCE MATERIAL
"Les Amis de l'Orgue Silbermann de St-Thomas" Association: *Le Silbermann Retrouvé de Saint-Thomas, Strasbourg, 1741-1979*. (Textes: Elie Peterschmitt, Marc Schaefer, Georges Wild).
Extrait de *Connaissance de l'Orgue*, No. 33, hiver 1980. "Strasbourg, Saint Thomas," by Elie Peterschmitt.

Janice Von Fange is a graduate of Northwestern University and has studied organ with Xavier Darasse in France. She is the author of a review of the 1980 Organ, Piano, and Harpsichord Weeks at Toulouse, which appeared in the December 1980 issue.

Specification of the Organ as restored in 1979

GRAND-ORGUE : 13 jeux 49 notes : Ut1 - Ut5	TA	POSITIF DE DOS : 8 jeux 49 notes : Ut1 - Ut5	TA
Bourdon 16'	49 S	Bourdon 8'	49 S
Montre 8'	49 S	Prestant 4'	49 S
Bourdon 8'	49 S	Flûte 4'	
Prestant 4'	48 S	Nazard 2 2/3'	
Nazard 2 2/3'		Doublette 2'	49 S
Doublette 2'	33 S	Tierce 1 3/5'	
Tierce 1 3/5'		Fourniture III	
Cornet V	92 S	Cromorne 8'	49 S
Fourniture IV	103 S		
Cymbale III			
Trompette 8' B/D	29 S	Tremblant doux :	
Clairon 4' B/D	29 S	Grand-Orgue, Positif	
Voix Humaine 8'	48 S		

PEDALE : 7 jeux 27 notes : Ut1 - Ré3		ECHO : 10 jeux 49 notes : Ut1 - Ut5	
Soubasse 16'	2 S	Salicional 8'	37 W
Octavebasse 8'	25 S	Bourdon 8'	25 S
Quinte 5 1/3'		Prestant 4'	
Prestant 4'	25 S	Flûte 4'	
Bombarde 16'	2 S	Doublette 2'	
Trompette 8'	25 S	Larigot 1 1/3'	
Clairon 4'	25 S	Flageolet 1'	
		Cornet IV	
		Cymbale III	
		Trompette 8'	
Tirasses : Grand-Orgue, Echo		Tremblant	
Accouplements :		TA : Tuyaux anciens	
Positif - Grand-Orgue		S : Silbermann, W : Wetzel 1836	
Echo - Grand-Orgue		Tous les autres tuyaux : A. Kern	

"TA" indicates original pipes by Silbermann ("S") or by Wetzel ("W"). All other pipes have been added by Alfred Kern.

Specification from 1836 to 1908

Grand-Orgue	Positif	Pédale
Bourdon 16' S	Bourdon 8' S	Flûte 16' S
Montre 8' S	Quintaton 8' W	Flûte 8' S
Bourdon 8' S	Prestant 4' S	Violoncelle 8' W
Flûte trav. 8'	Cor de Daim 4' W	Prestant 4' S
Salicional 8'	Flûte à chem. 4' S?	Bombarde 16' S
Prestant 4' S	Flûte harm. 4' W	Trompette 8' S
Flûte 4' W	Doublette 2' S	Clairon 4' S
Doublette 2' W	Cromorne 8' S	
Fourniture (III) S		
Cornet V 5		
Trompette 8' S		
Clairon 4' S		
Voix Humaine 8' S		

Récit

Montre 8' W
Gambe 8' W
Bourdon 8' (SW)
Cor de Daim 4' W
Flûte 4' W
Salicional 4' W
Basson-Tromp. 8' SW?

S : jeux de Silbermann
W : jeux de Wetzel

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Silbermann Organ Recording



The Silbermann Organ of the Church of St. Thomas in Strasbourg, André Luy, organist. Five Verses on "Ave Maris Stella," by an anonymous 17th-century French composer; Seven Pieces in the 4th Tone, Boyvin; Partita "O Gott, du frommer Gott," BWV 767, and Prelude and Fugue in G Major, BWV 541, Bach. Stereo recording AV 4816 (from Les Amis de L'Orgue Silbermann de l'Eglise Saint-Thomas, 11 rue M.-Luther, 67000-Strasbourg, France), 50 francs.

This handsome recording reproduces the sound of the Silbermann organ described in the accompanying article with fine effect. Although the abundant resonance of the building is such that polyphonic works tend to sound garbled when heard from the nave, the engineering on the disc overcame any such obstacle, combining the splendor of the ensemble with some of the acoustical ambience. The record has good stereo sound, with sufficient clarity considering the impressive die-away at the ends of pieces.

André Luy (born 1927), who has been organist of the Lausanne Cathedral since 1957 and who also teaches at that city's conservatory, turns in a fine performance here. The Bach works are well-known and sound excellent; this rendition of the G-Major Prelude demonstrates the French tradition of using an eight-foot Pedal reed, rather than a sixteen-foot one, convincingly. However, it is the lesser-known French works which manifest the real glories of the instrument, since all the required solo combinations and ensembles are authentic and sound ever so thrilling.

The packaging of the album includes a history of the organ in French and German, the specification, and several photographs. In a procedure which I wish more American producers would follow, the registrations — all true to the spirit of the organ's origin — are listed.

Both for the music and for the documentation of sound, this is a significant recording of an important instrument. It is a mandatory acquisition for all serious collectors.

— Arthur Lawrence

Here & There



Stephen Cleobury, master of music at Westminster Cathedral in London, England, has been appointed Honorary Secretary of the Royal College of Organists in London. He succeeds Sir John Dykes Bower in that position.

Donald Sutherland recently played the European premiere of Olly Wilson's "Expansions" at the Cathedral of Notre Dame in Paris. Mr. Sutherland and his wife, soprano Phyllis Bryn-Julson, also gave a joint recital at the Theatre del'Athenée.

Wallace Seely was honored on Mar. 8 for his fifty years of service as organist of Queen Anne United Methodist Church in Seattle, WA. He also served as choir director for many of those years, and he was recognized at a special worship service. A graduate of the University of Washington, he taught public school music for 28 years, and earned his A.A.G.O. certificate at the age of 18. His organ teachers included Joseph Greener and Harold Heeremans.

Asbury United Methodist Church in Tuckahoe, NY, has received an anonymous gift of \$10,000 for the building and installation of a **Trumpet-en-Chamade** stop. The rank is being added to the church's 1958 Austin organ by Jack Steinkampf, according to music director Aldis Lagzdins.

APOCALYPSIS, a large-scale work for soloists, twelve 4-part mixed choirs, orchestra, and tape, by Canadian composer R. Murray Schafer, was performed Nov. 28 and 29 at the University of Western Ontario in London. Five hundred performers took part and the CBC taped the event.

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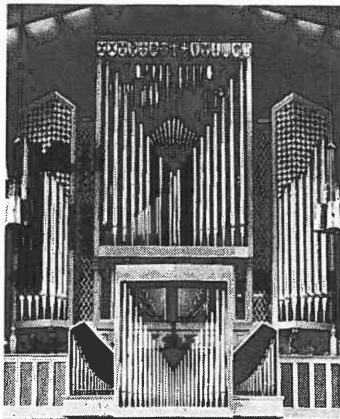
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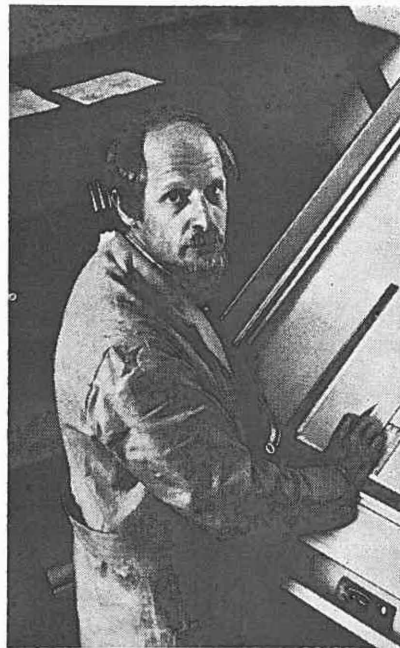
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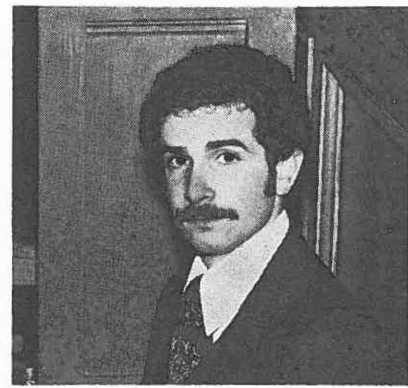


Josef Schäfer, principal designer for Johannes Klais Orgelbau, Bonn, West Germany, died Mar. 19 without regaining consciousness after an automobile accident. He was born in Kassel, West Germany, where he attended school. After extensive manual training, he studied at the school for organbuilding in Ludwigsburg, where he passed the journeyman examination in 1952. In 1954-55 he studied interior architecture at the Fernakademie in Darmstadt. He joined the Klais firm in the late 1950s and worked in technical planning, later distinguishing himself as a designer and structural engineer, not only of organ cases, but of the complete technical equipment of the instrument.

Mr. Schäfer created a sensation with his design for the organ of the Cistercian abbey at Himmerod (1962), followed by the noted instruments at the Würzburg Cathedral (1969), and St. Hedwig's, Berlin (1976). His design for Limburg Cathedral (1978) took new directions, and visual beauty and technical perfection carried through his last works of 1980, at Altenberg Cathedral, Ohio Wesleyan University, and Munich's Church of St. Anna.

He was the author of numerous articles on the history and the artistic problems of organ case design, and he lectured widely at international gatherings. He had been a featured speaker at the opening of the large Ohio Wesleyan instrument last fall. He is survived by his wife and three children.

Nunc Dimittis



Gerry G. Gherardi died Mar. 28 in Mishawaka, IN, the victim of an unsolved murder. He was 28.

At the time of his death, Mr. Gherardi was organist-choirmaster of St. Patrick's Catholic Church in South Bend and instructor of piano and music appreciation at LeMans Academy in Rolling Prairie. He had previously been organist of Culver Military Academy. He was a 1979 graduate of Indiana University at South Bend, where he studied organ with Orlando Schmidt.

Howard E. Marsh, professor emeritus and former acting dean of fine and performing arts at Fredonia State University College, died unexpectedly on Mar. 26, in Fredonia, NY. He was 69.

Born in Oakfield, NY in 1911, Mr. Marsh was educated at Fredonia, Northwestern University and Union Theological Seminary. He taught music in schools at Alden, Corfu, and Hastings-on-Hudson before joining the Fredonia State faculty in 1960. In addition to conducting the choir and orchestra, he was active as an organist and was a past dean of the Westchester AGO chapter. He had been minister of music at the First Presbyterian Church of Dunkirk, and had also served churches in Fredonia, New York City, Hastings-on-Hudson, Buffalo, and Oakfield, NY. A long-time friend of the late Herman Schlicker, he collaborated with that builder on his first organ.

Summer Recitals Announced

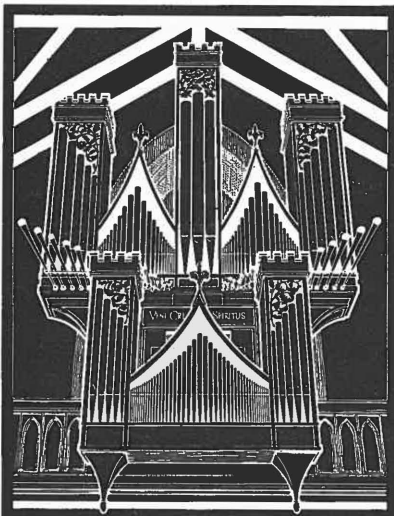
The **Methuen Memorial Music Hall** in Methuen, MA, has announced its summer concert series of organ recitals on Wednesdays at 8:30 pm, beginning June 3 and lasting through Sept. 9. The following recitalists will play the large Walcker/Aeolian-Skinner organ formerly in the Boston Music Hall: James Reid Taylor, Paul-Martin Maki, Brenda Fraser, Ronald Arnatt, Michelle Graveline Stout, John Ogasapian, John Richard Near, Kenneth Grinnell, Jeffrey Pierce, George Butler, Nancy Poland, George Bozeman Jr., Franklin Coleman, Thomas Murray, and Clarence Ledbetter.

The **National Shrine of the Immaculate Conception** has announced a series of summer recitals on its large

Möller organ Sunday evenings at 7 pm, June through August. Each will be preceded by a carillon recital at 6:15 pm.

A **Summer Bach Cycle** will present the major organ works of Bach in six Thursday evening recitals at 8 pm at St. Paul's Chapel, Columbia University, in New York City. George Stauffer, chapel music director, will play works of the Arnstadt period on June 4, followed by Robert Gallagher and Marsha Long playing works of the Weimar period on June 11 and 18. Mr. Gallagher will complete the Weimar offerings on June 25, and Mr. Stauffer will present works from the Leipzig period on July 9. Ms. Long will conclude the Leipzig works on July 16.

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Gilchrist's studio

William Wallace Gilchrist

(continued from p. 3)

standard models. Handling of vocal lines and orchestration is never innovative, but always good. Ranges and technical limitations are considered. Strings and the clarinet are favored for introduction of melodic material in the instrumental works.

Gilchrist used counterpoint in his compositions. He sprinkled canonic devices throughout the larger sacred choral and instrumental works and often included a fugue as a climax near the end of a movement.

The composer was probably most inspired when writing sacred choral compositions and sacred songs. In his long career as a choirmaster he used these media most, and since he was basically a religious person, was comfortable in the area. Gilchrist was a well-trained composer and applied his knowledge competently. Unfortunately he did not have the spark of genius to make him the great and unique composer he so wished to be. Gilchrist probably dreamt of being a great composer, but his greatness lay in bringing music into the lives of other people.

NOTES

¹Rupert Hughes, *Contemporary American Composers* (Boston: L. C. Page & Co., 1900), p. 198.

²Clarke became a professor of music at the University of Pennsylvania in 1875.

³Obituary, *Boston Transcript*, Dec. 31, 1916, p. 16.

⁴Robert A. Gerson, *Music in Philadelphia* (Philadelphia: Theodore Presser, Co., 1940), p. 122.

⁵Obituary, *Boston Transcript*, Dec. 31, 1916, p. 16.

⁶A more detailed description of this group is given later in the article.

⁷*Ibid.*

⁸Symphony Society program, Dec. 22, 1894.

⁹W. W. Gilchrist, "Philadelphia Singing Societies," *Musical Courier* 19, no. 25 (1899): 33.

¹⁰*Public Ledger* (Philadelphia), Feb. 27, 1910, p. 8.

¹¹Frances A. Wister, *Twenty-five Years of the Philadelphia Orchestra* (Philadelphia: Edward Stern & Co., 1925), p. 12.

¹²Gilchrist had four children, Anna, Charles, Wallace, and Edmund.

¹³His sons were all very successful in their respective fields. Charles was a mining engineer and also known for his daring and scientific mountain climbing expeditions. Wallace was an artist, known especially for portrait painting. Edmund was an architect and his father lived in a house especially designed for him by his son. Anna, Gilchrist's only daughter, who never married, took a great interest in her father's work. She was responsible for preserving many of his effects and unpublished manuscripts.

¹⁴William Wallace Gilchrist to Anna Gilchrist, summer 1904.

¹⁵"Notes, A Testimonial," *Musical Philadelphia* (Feb. 1917): 5.

¹⁶Mendelssohn Club program, Dec. 11, 1879.

¹⁷Mendelssohn Club program, Dec. 11, 1879.

¹⁸Announcement for Gilchrist Testimonial, May 11, 1899.

¹⁹W. W. Gilchrist to Miss McLaughlin, March 15, 1903.

²⁰Mendelssohn Club announcement for season of 1913-14.

²¹Mendelssohn Club Prospectus for 1914-15 season.

²²Mendelssohn Club program, April 14, 1915.

²³Editorial, *The Ledger* (Philadelphia) April 10, 1915, p. 10.

²⁴*Constitution and By-Laws of the Manuscript Music Society of Philadelphia* (Philadelphia: George H. Buchanan & Co. [ca. 1891-92]), p. 4.

²⁵Charles H. Jarvis, Chairman of Programme Committee, to Mr. E. M. Zimmerman, Jan. 19, 1893.

²⁶Salter Sumner, "Early Encouragements to American Composers," *The Musical Quarterly* 18, no. 1 (1932): 100.

²⁷*Public Ledger* (Philadelphia), March 20, 1910, sec. 7, p. 10.

²⁸Manuscript Music Society program, Nov. 29, 1916.

²⁹Robert A. Gerson, *Music in Philadelphia* (Philadelphia: Theodore Presser, Co., 1940), p. 343.

Martha Furman Schleifer earned bachelor's and master's degrees in music at Temple University, and the Ph.D. degree in musicology at Bryn Mawr College. She is a faculty member in the humanities department of Widener University, Chester, PA, where she directs the Chorale. She is also organist of Philadelphia's Germantown Jewish Centre.

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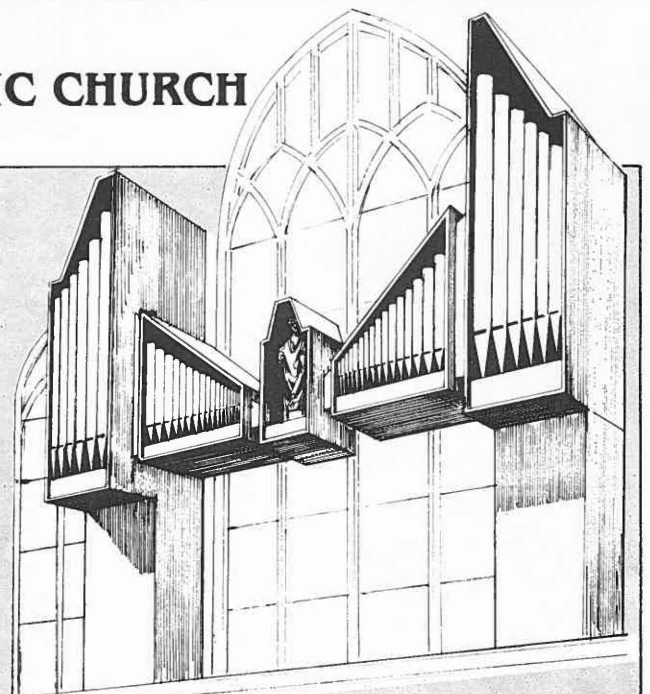
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2' Recorder	II Mixture (2 ^{1/2} 's)
III-IV Mixture (1 ^{1/2} 's)	16' Double Trumpet
8' Trumpet	8' Trumpet
4' Clarion	4' Clarion
II/I	I/Ped
	II/Ped
Manual II	Analysis
8' Chimney Flute	16' Gedackt, 97 pipes*
8' Viola	8' Principal, 85 pipes
4' Gedackt	8' Viola, 85 pipes*
4' Octave Viola	4' Octave, 75 pipes*
2' Principal	4' Chimney Flute, 73 pipes
I-1/2 Quinte	III-IV Mixture, 213 pipes
1' Octave	I Acuta, 24 pipes*
I Acuta (1/4')	16' Trumpet, 85 pipes
General Tremulant	*Retained from previous organ, revolved.



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More and more, the use of the term "liturgical music" has come to be a pseudonym for music of dubious quality or at least of a utilitarian nature. While it is true that such music by its use often has some non-musical function, the category is used here to indicate service music worthy of consideration.

Psalm Settings

The singing of psalms, one of the oldest traditions of Western music, has recently become important again in a number of liturgically-oriented churches. There are, of course, many examples of formal compositions which use psalm texts, but there are also a number of ways in which psalms may effectively be sung to some sort of musical formula. Several recently-published collections of this sort follow.

The Psalms for the Church Year, prepared by Paul Thomas. Series C, Part II (Ash Wednesday to Easter 7), Concordia Publishing House 97-5491, \$2.50; Series C, Part III (Pentecost to Pentecost 19), 97-5492, \$2.00.

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Liturgical Materials

reviewed by Arthur Lawrence

In its *Psalms for the Church Year* series, Concordia has undertaken publication of settings for the complete new three-year lectionary first made available in 1973. The two volumes listed above plus two more will make the complete "C" year available; similar four-part issues for the "A" and "B" years are in preparation and will perhaps have been released by the time this review appears.

The settings at hand consist of the appointed psalm verses set to simple Gregorian psalm tones with "composed" refrains in four-part harmony. The refrains are taken from some late Renaissance source (such as Viadana, Vulpius, Andreas, etc.) and are easy enough to be sung by most choirs. To make the project of singing such settings each week easier, the same tone and refrain are used for an entire season, such as Advent, Lent, Holy Week, etc. A well-written introduction indicates ways in which variety can be introduced, such as by using three-part harmony with organ but omitting the tenor, high or low voices, or children's choirs. There are occasional faburden passages which may be used *ad lib*. The layout is such that no verses are printed without music.

This is an excellent series for anyone wishing to sing high-quality psalm settings either regularly or occasionally, without expending a great deal of rehearsal time. The volumes issued thus far are highly recommended.

Gradual Psalms, Alleluia Verses, and Tracts for Year "C", compiled by Richard Crocker. Church Hymnal Corporation (800 Second Ave., New York, NY 10017), \$9.95.

The title of this collection really explains its contents, except to indicate that the music consists of monophonic refrains and psalm tones derived from the ancient repertory of Office antiphons (dating from the period c.400-700 A.D.). A useful introduction gives background material and suggests ways of performance. This collection will later be published with similar ones for the other two years as one complete work.

This paperback volume is specially designed with perforated pages, presumably for easy removal, and the purchase of it carries permission for the parish in question to reproduce all the contents. The typescript is carefully pointed and clearly arranged, making it easy to include the appropriate material in a Sunday bulletin. It is certainly a worthwhile purchase for most churches.

Psalms and Acclamations by Robert Twynham. Pastoral Arts Associates RT78 (4744 W. Country Gables Dr., Glendale, AZ 85306), \$6.95.

This collection of contemporary settings includes Psalms 80, 96, 22, 118, 103, 23, and 141, plus other liturgical responses. The antiphons have four-part harmony but may also be sung in unison, while the verses are in unison, with certain ones recited over organ accompaniment. The vocal lines are modal and vary in difficulty; some may require more rehearsal than others, but the result should be worthwhile. The organ accompaniments are derived from the French impressionistic style and will require a competent player. These imaginative settings are recommended, especially as a foil to other musical styles.

Hymn Accompaniments

Hymn Preludes and Free Accompaniments. Set 13 by Gerhard Krapf (11-9409), set 14 by David N. Johnson (11-9410), set by 15 by Kevin Norris

(11-9411), Augsburg Publishing House, \$2.50 each.

Part of a continuing series, each set contains a prelude and a free accompaniment for twelve familiar hymn tunes, printed on heavy unbound papers which are punched for notebook filing. With a few exceptions, most are written on two staves; optional pedal notes are marked by Krapf and Norris, and both Norris and Johnson assume the use of pedals. Registrations are given only by Krapf but all three sets are clearly written for the organ. Each uses generally functional harmony, ranging from fairly conservative with Krapf to freer and more chromatic with the others. The Johnson preludes and accompaniments are interchangeable. For the organist who wants to play varied accompaniments or introductions, all three sets will be useful.

Thirty-Four Changes on Hymn Tunes by Jack C. Goode. H. W. Gray GB 644, \$3.00.

Mostly in three- or four-part harmony, these accompaniments to familiar hymn tunes are written on two staves, with optional pedal notes marked. They can be easily adapted to the piano, or, in the case of a few, to the harpsichord. The harmony is traditionally functional, and the settings will serve effectively as introductions or free accompaniments.

Descants

Fifty-Five Hymn Descants, by Richard Proulx and Michael E. Young. G.I.A. Publications G-2256, \$2.00.

The published format includes only the melody and descant lines, so the user must determine an appropriate accompaniment; it does not appear coordinated to any particular hymnal. Texts are confined to last verses and are organized by first lines of common titles. The keys employed are generally the standard ones, although I suspect that more congregations sing *Sine Nomine* in G than in F, as here. Curiously, the same descants are printed twice for "All Creatures of our God and King" and "Alleluia! Sing to Jesus," but with different sets of words, so there are actually only 53 descants. That is a small matter, however, and choirs which sing descants will find these useful.

Books

A Manual for Clergy and Church Musicians by Marion J. Hatchett. Church Hymnal Corporation, \$10.95 hardbound.

This 224-page book was prepared for The Standing Commission on Church Music and is thus directed primarily to Episcopalians. However, much of the material would be useful for members of any denomination. The main sections of the book are devoted to "Musical Ministries," "Hymns, Psalms, Service Music, Anthems, Instrumental Voluntaries," "Educating and Inspiring the People," and "Planning Music for the Rites of the Book of Common Prayer." The sub-divisions are concerned with many practical matters, ranging from the functions of the music to choral facilities and evaluation of the music. Resource material is mentioned throughout.

Several valuable appendices supplement the text; these include ones on canticles and on available settings of music for Eucharistic Rite II, as well as check lists for planning services throughout the liturgical year. This valuable book is highly recommended to all.

A Selective Bibliography for the Study of Hymns by Keith C. Clark. Papers of the Hymn Society of America XXXIII (National Headquarters, Wittenberg University, Springfield, OH 4501), \$2.50.

The 44 pages of this 1980 publication constitute a revision of a similar work from 1964. Full bibliographical information without annotation is given for many works in the general areas of hymnology, individual biography (both for authors and composers), psalmody, Afro-American religious music, carols, and church music. It will be an effective guide to further study of the field.

Records

Music by Peter Hallock, vol. I Psalm 136; Peace (1956); Lamentations of Jeremiah (1972); There is a Stream (1958); Phoenix (1975); Morley: Let my complaint: Wright: Now the day is over. Limited edition stereo recording (from Religious Arts Society, c/o Hallock, 1245 Tenth Ave. E., Seattle, WA 98102), \$8.00 postpaid.

Peter Hallock has been organist-choirmaster of St. Mark's Cathedral in Seattle for some years, where he has established the reputation for fine choral music to match the monumental 4-manual Flentrop organ. Those attending the 1978 national AGO convention were treated to a beautiful service of Compline there. Mr. Hallock's compositional style might be described as 20th-century romantic and it suits voices particularly well. The works on this recording give a representative sampling of his output; also included is a piece by Morley and one by Searle Wright.

Organ does not seem to play an important part in the compositions, although the improvised accompaniment to the opening psalm is ravishing. Two pieces are unaccompanied, while two others have unusual accompanying instruments: 'cello alone for the *Lamentations of Jeremiah*, and 'cello, harp, and organ for *Phoenix*. The latter, to an anonymous 8th-century poem, is especially lovely in its quasi-impressionism.

All of these compositions demand professional performers and they receive excellent performances here by an unidentified all-male choir, presumably that of the cathedral. A few minor flaws in the pressing can be forgiven in return for the availability of such beautiful music.

The Digital Sounds of English Handbells. The Martin Ringers and the MaD Ringers, Richard Litterst, director. Golden Crest CRDG4196 (from Golden Crest Records, 220 Broadway, Huntington Station, New York, NY 11746), \$6.98.

While this reviewer would prefer to hear handbells used in original music, as opposed to arrangements of the "Moonlight Sonata," "Claire de Lune," and the Parker arrangement of "Joy" (stolen from J. S. Bach), there is no contesting the fact that this is technically-excellent handbell playing. For those who cherish these arrangements, the recording is state-of-the-art digital, and the sound which results is excellent.





Wilma Jensen, currently a member of the faculty at Indiana University in Bloomington, will join the faculty of Scarritt College, Nashville, TN, this fall. A graduate of the Eastman School of Music, where she earned B. Mus. and M. Mus. degrees, she studied organ with Catharine Crozier, Harold Gleason, Luigi F. Tagliavini, and Searle Wright. In recitals throughout the United States and Europe, she has been noted especially for the playing of contemporary music which includes percussion with organ. She has edited a series of such works for Carl Fischer and has commissioned new pieces. She is also the composer of an anthem published by the Choristers Guild.

Appointments



John H. Darbyshire has been appointed Pacific northwest representative for Keates Organ Co. Ltd. of Acton, Ontario. He is a graduate member of Musical Instrument Technology, and apprenticed for five years with the Robert Spurden Putt Co. in London, England. Mr. Darbyshire has been active on the West coast since 1965, with special interest in design and refinishing work.

Here & There

"**Bach: a Life in Pictures**" is a new color/sound filmstrip made this past summer in East and West Germany in anticipation of the forthcoming tricentennial of the composer's birth. Nick Rossi is the author/producer and Karl Geiringer served as a consultant. Included are photographs and recordings of organs and other period instruments. Further information is available from L'Ucorno Productions, 16 East 17th St., New York, NY 10003.

"**New Light on Hope-Jones**" by Michael Sayer, in the Jan. 1981 issue of **The Organ** (Bournemouth, Dorset, England) gives interesting background on the famous (or infamous) organ-builder. Concerned chiefly with his life and work before coming to America, the article also contains a list of this builder's work through 1903.

Summer Activities

(continued from p. 2)

The 8th annual **Harpichord Workshop** at Seaver College/Pepperdine University, Malibu, CA will take place June 22-28, with Susanne Shapiro and Wm. Neil Roberts as co-directors. Emphasis will be on the English Virginalists and on French composers during the reign of Louis XIV. For more information write Harpichord Workshop, attention Shapiro-Roberts, 2751 West Broadway, Los Angeles, CA 90041; (213) 254-9613.

To celebrate the 100th anniversary of its founding, the Handel Oratorio Society of Augustana College in Rock Island, IL, has commissioned a new 60-minute oratorio, "**The Celestial Sphere**," from the pen of American composer Charles Wuorinen. Scored for chorus and orchestra, with various texts, the work received its initial performance at the school on April 25.

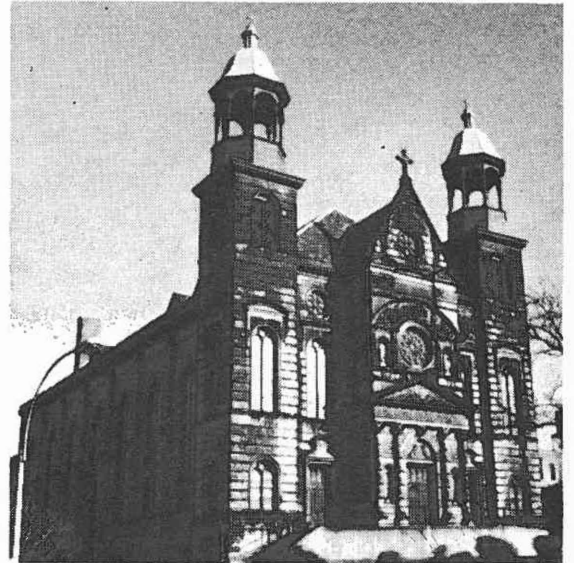
Lionel Dakers, director of the Royal School of Church Music in England, will visit the midwest for two weeks during May. He will conduct an all-day workshop and choir festival at St. Luke's Church, Evanston, IL, on May 16, and he will address the annual banquet of the North Shore AGO chapter. He will also visit choirs in the area which are affiliated with the RSCM.

Organ Improvisation June 29-July 3 and **Organ Masterclass** July 6-10 will be given at the New England Conservatory of Music in Boston, MA. Klaas Bolt will teach improvisation based on Genevan Psalm melodies; masterclass faculty will include Yuko Hayashi, Charles Krigbaum, Joan Lippincott, William Porter, and Roberta Gary. For further information write Jane Henkel-Sela, Director of Summer School, New England Conservatory, 290 Huntington Ave., Boston, MA 02115; (617) 262-1120, ext. 205.

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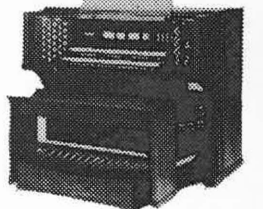
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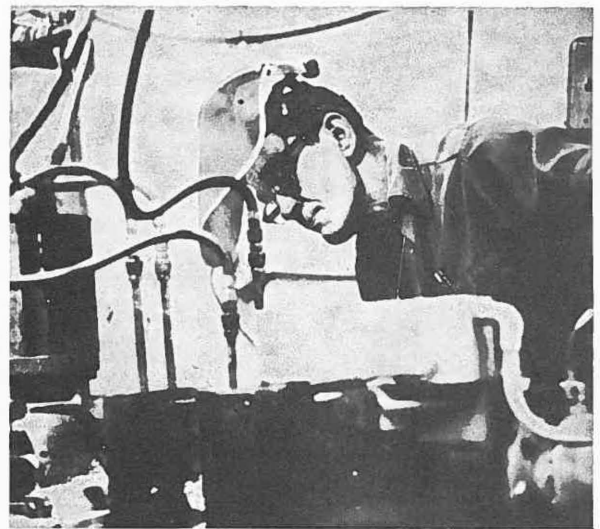
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How to Play the Pipe Organ and Play It Well

(How to Really Play the Pipe Organ)

by Leland S. Burns

Illustrations by Shinji Isozaki

In 1980, according to count, 193,918 true-blue Americans claimed they knew how to play the pipe organ, that instrument which, together with the wheel and the steam engine, Da Vinci's notebooks and Shakespeare's plays, penicillin and peanut butter, and $e = mc^2$, ranks among the world's truly significant inventions. All 193,918, it is safe to say, probably learned to negotiate the hurdles of creating music on this most glorious of Instruments with the aid of a "method" or pedagogy which taught the unlearned how to finger those difficult and threatening passages, to turn those frolicsome phrases, and navigate the thornier and advanced problems such as the use of the Unison Off.¹ If you, dear Reader, would become one with this group, the article at hand should help a lot or a little, depending on how seriously you read and apply the personal revelations set down in print here. You *can* play the pipe organ. Yes, you can. And you *will* too by the time you have finished this article. Think of that!

Most books on how to play the pipe organ fail to deal with the essentials, endlessly traipsing off on wild diatribes and side issues dealing with such obscure technical matters as finger substitution (what can you substitute a finger for), articulation (only of importance to professors, orators, and persons with speech defects), phrasing (more appropriate for writers like myself). And on and on. They fail miserably to deal with the other vital "how-to's" which here are given — and should be given everywhere — equal importance with how-to-play. The "how-to's" are these:

1. Energizing: how to turn on the organ,
2. Mounting: how to get on the bench, and
3. Placement: how to position the music on the rack.

The power triumverate, as we shall refer to it, can be easily remembered as the first letters E-M-P by thinking of that celebrated admonition *Every Mote Perfect*. The triumverate represents necessary, albeit not sufficient conditions for *really* playing the pipe organ.

By analogy, think of the farmer about to plow his field. Theory of course has its place to this gentlemen perfecting his agrarian skills, but all the theory in the world about plowing is going to be absolutely useless to said farmer unless he knows how to *get* on his plow and then *turn it on*. Moreover, how can an organist expect to turn on his audience unless he knows how to turn on his organ? Next question: how can he *get on* with it unless he knows how to *get on* the bench? All right. Read on, please.

Energizing the Instrument

Even before you see an organ for the first time, it's well to have worked out in advance how it is to be energized. Here's how to do it. You will find a little switch somewhere that says "on" in one place and "off" in another (N.B. If you are abroad, the words will be different, but just face this truth squarely and/or head on.) Some organs have a lot of switches but they are there mostly to amaze and mystify, and deceive and distract the novice. If at all in doubt (and who of us is not at one point or another), just turn on all of them all at once and with gusto. But we are getting ahead of ourselves: basics must be considered carefully, in detail, and, as always, musically.

Few organists take seriously the matter of energizing the organ (the vulgar equivalent, turning it on, is an ambiguous expression; one could say, for example, that once you have learned to play, you are "turned on" even though the organ has not been energized (or turned on, in the vulgar) at all). Those who fail to take seriously the matter of energizing are guilty of a sin of omission — they are missing the opportunity for starting the musical experience ahead of them with real flair, with style, with *joie de vivre*, with *elan*, with *pizaz*, with *chutzpah*, as it were.

At its simplest, energizing means pushing on the button that makes the blower do its business. Now, in the interest of historical accuracy, it is worth noting that the blower was called by a differ-

ent name in 1066, the year of the organ's birth and of course during a period before tiddly-winks, Drefit, and acne had become household words. At the beginning, the pipes were hung from their sockets rather than sitting up in them lazily as they do at present. This may surprise some — particularly those who thought they knew everything about El Orgel Historique — but not all. The air was sucked through producing a sound odd of timbre and peculiar of texture. When by some fluke an observant soul noticed a small sign saying "This Side Up, S.V.P." on the bottom, the instrument was turned over — which put it right-side-up by contemporary norms — causing the air to be blown through the pipes instead. From then on everything was dandy and our friend the organ was on its way to becoming the King of Instruments (or, as Agnes Dei calls it, the Beast of Beasts).

The typical organist — in fact 83% by count — makes a B-line for the console, fumbling for the switch with his or her scores by Dietrich Buxtehude, Jean d'Andrieu, Georg Böhm, Gustav Merkel, and Ethel Smith tumbling out of the arms and if a finger doesn't make it to the blast-off button, the task is accomplished with singular lack of style by a bump rudely delivered via elbow to the innocent little thing.


Don't *ever* do this!

Remember, the energizing function is to be done with style, correctly, and never with regret. Here's how:

1. Make a fist.
2. Extend index finger (the one next to the thumb).
3. Make contact with "on" button.
4. Give a smart little poke.
5. Retreat.
6. Rest.

That's all there is to it, but carrying this out with style will require some practice and that means repetitions. Again and again. Advice appropriate in this era of energy conservation: always use the hand closest to the switch.

Here's how it should look if done musically:



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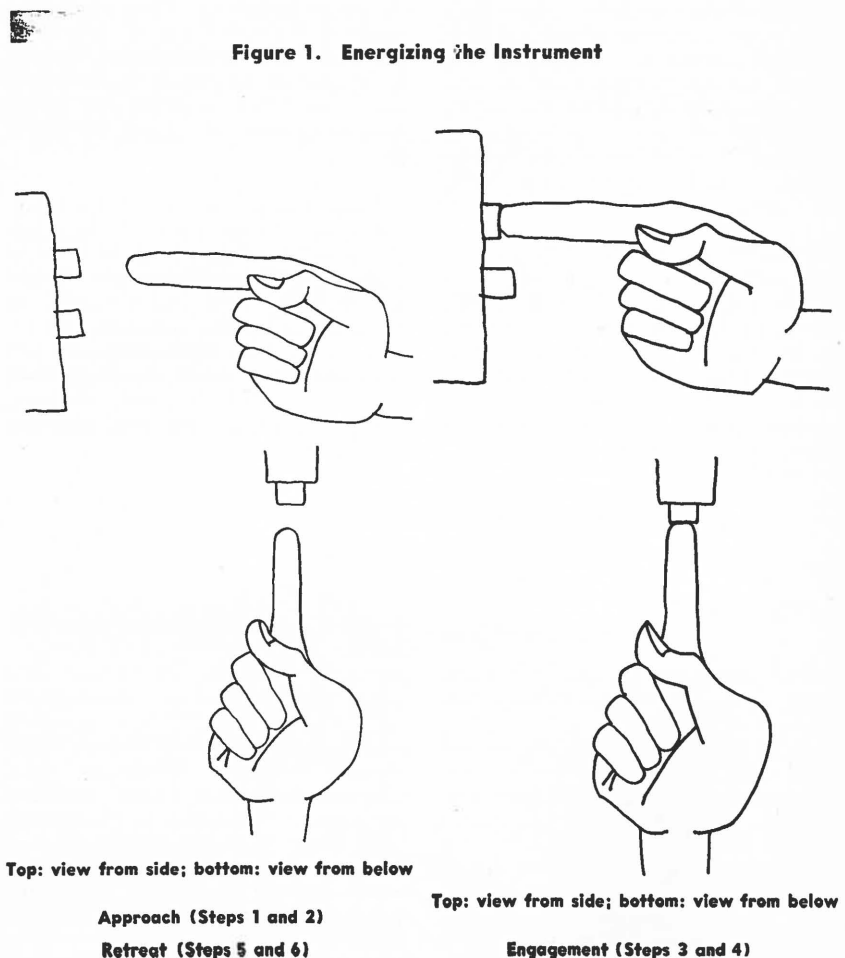
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Mounting

Sitting is a more comfortable way to play the organ than any other. Correspondingly, all organs have benches on which the player sits. The bench customarily stands at the head of the pedalboard, a thing which looks like an old-fashioned steam radiator that's fallen over. The illustration of the bench shown here will help you to unmistakably identify a bench when you see one. Note that the front view shows what I call "The Organist's Treasure." The "Treasure" (for short), in the space directly under the seat, consists of a hammer, screwdriver, ax, and pipe wrench; a tuning tool (although some, but not others, make do with any of the previous four items); 23' of string; 7 cleft twigs; 1 roll, bicycle tape; Kleenex (amount depending on many things like climate, draftiness of building, susceptibility of user(s) to illness, and such); eye drops; Lourdes water (R.C. only); flashlight and/or candle; fresh library paste (1 part flour to 2 parts water); one straight-jacket of authenticity, folded (neatly of course); one jar, mason, containing pennies and nickels just in case; handcuffs and one whip, coiled, for those occasions when it's better to take it out on someone else instead of yourself; chewing (or chewed) gum; and, as always and everywhere, a smile. This will all be elaborated in a future article on "How You Can Repair Your Own Organ Yourself at Home, Office, Church, and School." At any rate, any well stocked organ bench will be so equipped. But we stray. Returning to our at-hand subject, find the bench, then make friends with it. It supports you.

Figure 2. Views of Typical Organ Bench



Side View — Front View — Back View — Other Side View

Mounting the bench is the second vital practice procedure omitted from pedagogies. In fact, there is but one reference in the entire organological literature and the example is pretty dated; nonetheless, I quote for the illumination of those who put more stock in the hoary scholarship of some self-proclaimed genius than in mine.

(From *Organus Erotiques*, by Dom Bed ü Breckfust, 1648):

"Approach ze bench leaning over it [who ever would lean under it?]. If you be to its left and are right handed (if you are left handed, there is apparently no hope, for Dom Whats-hisname never supplies directions for those of us so "afflicted"), grasping ze far opposite side with ze right hand, palm-down, fingers curled smartly over ze lip. Ze left hand also with fingers curled is placed over ze near side lip to give ze security. Lift left leg over ze bench and lower it [here the handwriting becomes nearly illegible] toward ze pedal board leaving right foot to contact with floor. Continuing to grasp opposite ends of ze bench, lower torso to horizontal plane of bench. Now lift foot, bend knee sharply, and with torsal twist, bring leg with attached foot under right elbow resting it parallel to ze left leg. Return torso to upright position. Direction of facing should be toward ze manuals and pedals. If not, remove self from bench [no directions guide us here] and start once [sic] more time over."

You may ask, so what? Where does this get us? On ze (sorry) bench? Yes, but at the risk of facing the wrong way. A much easier and more musical way is this:

1. Walk right up to the bench, head held high.
2. Continue to walk until you're standing at the middle of the pedal board.
3. Turn in the desired direction.
4. Sit.

There.
A word to the wise: prolonged sitting on cold organ benches causes certain health problems. Insulate yourself with a piece of paper. As the ads say, organs are appropriate for office, school or church. If at the office, several sheets of onion skin paper will serve as insulation (carbon paper is not recommended); at school, use attendance forms and lesson plans de-strawberry-jammed; at church, last Sunday's program or some taped-together pledge envelopes will do nicely.

Placement

Now that you are safely mounted on the bench, the time is ripe to do for the musical score what you have done for your musical self: to mount it, but on the music rack of course, not the already occupied bench. What and where, one inquires, is the music rack? Seated at the organ ("weary and ill at ease," as Ava Nys Dei always says at the end of a lesson), the rack is straight in front of you and is one of three types; each type appears in the illustration.

(See Figure 3.)

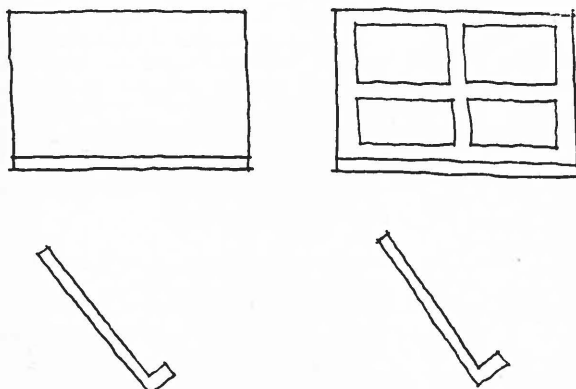
For the moment, this magazine will suffice as a substitute for your musical score. Later you will want to use an honest-to-goodness bone-fide one. When that halcyonic time arrives, I recommend for starters the collections by Daisy Rose Busch, namely: *Chancel Solitude*, *Narthex Peace*, *Vestibule Voluntaries*, *Transept Trilogy*, *Modal Moods*, and the more light-hearted *Gospel Melodies and Epistle Echoes*.

This magazine, the very one you're reading right now, this minute, will do. It is technique that matters. Put the magazine on the rack, smartly, and, as always, musically. Avoid anxiety. If the magazine (equals score) refuses to stay open to the proper page, bend it backward along the spine. If pages persist in fluttering, they can be secured by chewing gum, to be found in our well-stocked Treasure.

As for placement, put the score to the right of center of the rack (remembering that everything as everyone are always better when right of center).² If title is facing outward, open to proper page with left hand; if title is facing the rack, open with left hand. Hints on page turning, that most difficult of all enterprises: some face the challenge by folding back page corners; others hire professional turners who, unless unioned, are usually available at baby-sitter rates. Agnes Dei solves the problem ingeniously with a thread and piece of easily obtained gum (see above).

(Continued overleaf)

Figure 3. Types of Racks



Type A. Solid Rack — Type B. Semi-Solid Rack — Type C. Transparent Rack
Top: front view; bottom: side view

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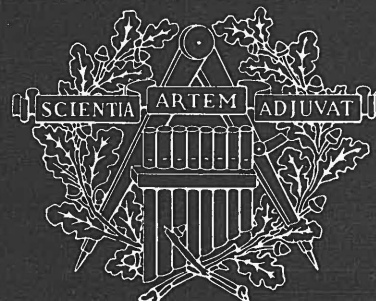
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How to Play

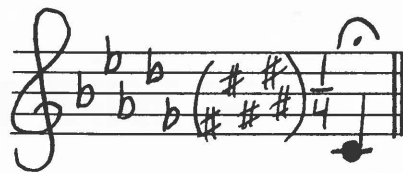
(continued from p. 19)

Producing Creative Sound

Let's review just where we are. First, we energized (that's E of EMP) the organ by pushing the "on" button smartly and, as always, musically. Next, we installed ourselves on the bench in a graceful gesture known as mounting (M of EMP). And third, we positioned (P of EMP) this magazine, in lieu of the musical score, on ze music rack. We are in fact reading these very words from a properly positioned score as it perhaps bends and wobbles and leans and threatens to de-position itself in its vain attempt to dissuade us from proceeding on. A firm resolve infuses us with the courage to keep moving upward and onward.

The motor is running with all of the horsepower struggling against the reins so to speak, waiting to thrust us into this most personal and intimate first act of true creation: the realization of self-made musical sound at the pipe organ. We are now ready to play our first piece. Read on with every confidence.

The entire score is as follows. It is



Do not be distracted by all of the things you see here. What matters is the "note," that little black dot that seems to hang down from the rest. Everything else is just so much flotsam and jetsam. You will find the note as the 15th white key up from the bottom or the 25th key up

if you count the black keys as well.

Before we go any further, as an exercise, name this piece. Give it your own stamp. Personalize it with an original title that's yours and nobody else's. Should you fail, call it "Ode in F# Minor."

Returning to our act of creation, push the key all the way down and hold it there. Hold it for a long time. Notice that you hear nothing at all. Beside and/or over the keys you will see little round knobs or things that look like wolves' teeth discolored tobacco juice brown. Pull these things in and out or pop them up and down dramatically as well as musically. Notice that we now hear sound.

Some people insist on doing things the other way around. They get the knobs arranged the right way then play lots of notes (like the way they are in D. R. Busch's *Modal Moods*, for example). This illustrates the essentially dual way to play things on the pipe organ. To be specific:

Way 1: Press down the key or keys that you want to hear, all the while ignoring the others, and leave them there. Meanwhile, flick the stop thingamabobs in and out or up and down. This is called "playing stops."

Way 2: The other way is called "playing non-stop" and is more conventional. Turn on the stops you have learned to like the most and play the notes as they are written on the score.

Both ways work just fine. Some people prefer one way and others prefer the other — there is no accounting for taste.

Fingering

One more technique — fingering several notes — puts us on the road to perfection and hurls us toward that noble

goal. With but one note to play, it mattered not a whit which finger we used to create our glorious sounds; now, with more complex things we need to systematize the work of our fingers.

To begin with, number the fingers of the right hand from left to right with 1 as the thumb, and on the left hand from right to left with 1 again as the thumb. The first rule is to use fingers 4 and 5 or 5 and 4 as much as possible. The second rule is like unto it; 1, 2, and 3 are available for special effects. Try this on any keys of your choice:

4 5 4 5 4 5 2 3 4 5 6

Yes, 6! Six refers to a Renaissance expression for a nonchalant flourish with the hand at the end of a run — a flick of the wrist with musical (i.e. aesthetic, artistic) value.

One final note: there is only one ornament to be considered:



Whether it is played on or before or after the beat matters not.

Few fully realize the critical importance to good organ technique of energizing, mounting, placement, and passage and ornamental fingering, the sadly and woefully neglected aspects of the organ pedagogy. Few do — but you do! Let the words of this article not fall on deaf eyes. Success to those who do not. May you be among them, now and forever!

NOTES

¹Light is thrown into that dark corner of musical knowledge in this author's "New Uses and Old Abuses of the Unison Off in Organ Theory, Practice and Performance," *The Diapason*, vol. 69, no. 4 (March 1978).

²Editor's note: this is probably not necessarily to be taken in a political sense.

Recital Programs

TIMOTHY ALBRECHT, Miller Chapel, Lebanon Valley College, Annville, PA, Jan. 16: *Sinfonia to Cantata 29, Soul Adorn Thyself*, S. 654, *Fugue in G* ("Gigue"), S.577, Bach; *Nave, In Paradise, Thou art the Rock* (Byzantine Sketches), Mulet; *Meistersinger Overture, Pilgrim Chorus* (Tannhäuser), *Duet* (Tristan), Wagner; *Gloria in Excelsis Deo*, Albrecht.

ROBERT ANDERSON, Caruth Auditorium, Southern Methodist University, Dallas, TX, Feb. 16: *Fantasia and Fugue in C Minor*, S. 562, *An Wasserflüssen Babylon*, S. 653b, *Sinfonia to Cantata 29*; Bach; *The Cuckoo*, Daquin; *Clair de Lune*, Vierne; *Toccata, Barié; What a Friend We have in Jesus*, Bolcom; *Cadence*, Berveiller; *Proverbs* (1980), Pinkham. The Bach *sinfonia* (arr. Guilment) was played in memory of Virgil Fox, the Daquin (arr. Biggs) was played in memory of E. Power Biggs, and the Barié was played in memory of André Marchal (Aeolian-Skinner organ).

KERRY BEAUMONT, Trinity Cathedral, Trenton, NJ, Jan. 4: *Fanfara*, Whitlock; *Improvisation* (Prelude-Pastorale-Gigue-Sarabande-Musette-Final), Beaumont; *Fantasia*, Weaver; *Le jardin suspendu*, Alain; *Fantasy and Fugue on "Ad nos"*, Liszt (Möller/Turner/Petty-Madden organ).

DAVID BRITTON, First Presbyterian Church, Oceanside, CA, Nov. 9: *Toccata and Fugue in D Minor*, Bach; *Our Father in Heaven*, Böhm; *Chaconne*, Ochse; *Passacaglia*, Brown; *Pasticcio*, *Poèmes Evangeliques*, Langlais; *Dialogue for the Elevation*, Grigny; *Allegro* (Symphony VI), Widor.

DOUGLAS BUTLER, St. Mary's Cathedral, San Francisco, CA, Oct. 12: *Fantasia and Fugue in G Minor, Chorale Variations on "Wie gross ist"*, Mendelssohn; *Prelude in F Minor*, Herzog; *Trio on "Nun ruhen alle"*, Van Eyken; *Sonata in D*, Fink; *Sonata, Op. 2*, Thuille; *Fugue in A-flat Minor*, Brahms; *Two Sketches and Fugue*, Schumann; *Variations and Fugue on "Heil dir im Siegerkranz"*, Reger (Ruffatti organ).

JAMES DORNBERG, Musical Arts Center, Bowling Green State University, Bowling Green, OH, Jan. 18: *Toccata and Fugue in D Minor*, S. 565, *Allein Gott*, S. 662, *Passacaglia in C Minor*, S. 582, Bach; *Suite du Premier Ton*, DuMège; *Sonata 2*, Hindemith; *Sonata 5 in D Major*, Mendelssohn.

FRED ELDER, with Grant Cooper, trumpet, Boston Avenue Methodist Church, Tulsa, OK, Jan. 30: *Concerto in D Major*, Telemann; *Choral in B Minor*, Franck; *Allegro* (Sonata V), Bach; *The Hollow Men*, Perschetti; *Prière*, Jongen; *Satan's Holiday*, Hutcheson; *Choral-improvisation "Victimate paschali"*, Tournemire (Möller organ).

JANE ERDMANN, Musical Arts Center, Bowling Green State University, Bowling Green, OH, Jan. 31, Feb. 1: *Prelude and Fugue in G Minor*, Buxtehude; *The Soul of the Lake*, Karg-Elert; *Adagio and Allegro*, K. 594, Mozart; *Toccata and Fugue in D Minor*, S. 565, Bach; *Prelude, Final* (Symphony I), Vierne.

THOMAS FOSTER, Christ Church of the Ascension, Phoenix, AZ, Feb. 20: *Toccata in D Minor*, Reger; *Schmücke dich, Jesus Christus unser Heiland*, *Concerto in A Minor*, Bach; *Scherzo-Fantasia*, McKinley; *Fantasia in F Minor*, K. 594, Mozart; *Musical Clocks*, Haydn; *Le Jardin Suspendu*, Alain; *Grand Choeur Dialogue*, Gigout.

H. EDWIN GODSHALL, JR., Cathedral of Mary Our Queen, Baltimore, MD, Jan. 4: *Prelude and Fugue in G*, S. 541, *Four Orgelbüchlein Chorales*, Bach; *Wie schön leuchtet*, Buxtehude, Bach, Reger, Walcha, Rogg, Ahrens; *Or Dites-nous Marie*, Beauvarlet-Charpentier; *Quand Jesus naquit a Noël*, Balbastre; *The Nativity*, Langlais; *Concerto on Esungen drei Engel*, Micheelsen (Möller organ).

LESTER H. GROOM, First Presbyterian Church, Seattle, WA, Feb. 6: *Grand Jeu*, DuMège; *Tierce en taille*, *Offertoire* (Parish Mass), Couperin; *Preamble*, *Divertissement*, Vierne; *Introit*, *Offertoire* (Messe du St-Sacrement), Grunenwald; *Te Deum*, Langlais; *Pastorale*, Franck; *Ronde Française*, Boellman; *Choral in E*, Franck (Balcom & Vaughan organ). The program was played in memory of André Marchal.

PEGGY MARIE HAAS, Mabel Tainter Memorial, Menomonie, WI, Sept. 19: *Prelude and Fugue in G*, S. 541, *Nun komm*, S. 659, Bach; *Concert Variations on the Austrian Hymn*, Paine; *Sonata 8 in E Minor*, Rheinberger; *Reflections on an Early American Hymn*, Pitcher; *Allegro cantabile*, *Allegro vivace* (Symphonie V), Widor (Steere & Turner organ). The program was the first in a 10-year series of recitals by women organists.

THE ORGANBUILDER'S NAME is a nice credit to put on your recital program if the instrument is worth playing.

CALVIN HAMPTON, Trinity Church, New York, NY, Jan. 13: *Prayer and Alleluias*, *In Paradisum*, *Pageant*, Hampton. At Alice Tully Hall, New York City, Feb. 25: *Sonata I*, Mendelssohn; *Passacaglia in C Minor*, Bach; *Grande Pièce Symphonique*, Franck.

GERRE HANCOCK, Wingate College, Wingate, NC, Nov. 14: *Choral in A Minor*, Franck; *Prelude and Fugue in E Minor*, Bruhns; *Fantasia in G*, S. 572, Bach; *Fantasia and Fugue on BACH*, Reger; improvisation on submitted themes (Holtkamp organ).

ANDREA HANDLEY, Fourth Presbyterian Church, Chicago, IL, Feb. 22: *Fantasia in F Minor*, K. 608; *Air with Variations*, Sowerby; *Prelude and Fugue in F-sharp Minor*, Buxtehude; *Two Chorals*, Alain; *Allegro*, *Adagio*, *Toccata* (Symphonie V), Widor (Aeolian-Skinner organ).

CHARLES HUDDLESTON HEATON, Missouri United Methodist Church, Columbia, MO (for Central Missouri AGO chapter), Feb. 3: *Rhapsodie II*, Saint-Saëns; *Toccata*, *Adagio*, and *Fugue in C*, S. 564, Bach; *The Mirrored Moon*, Karg-Elert; *Fantasia and Fugue*, Parry; *Improvisation*, Leighton; *William Tell Overture*, Rossini-Buck.

BRIAN JONES, Memorial Church, Harvard University, Cambridge, MA, Feb. 26: *Magnificat Primi Toni*, Buxtehude; *Fugue in G Minor*, Reinken; *Prelude and Fugue in G*, S. 550, Bach; *Fantasia in F Minor*, K. 594; *Impromptu*, *Clair de lune*, *Carillon de Westminster*, Vierne (Fisk organ).

Calendar

This calendar runs from the 15th of the month of issue through the following month. The deadline is the 10th of the preceding month (June 10 for the July issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped north-south and east-west within each date. *—AGO chapter event; **—AGO regional convention recital; +—new organ dedication; ++—OHS convention recital. Information cannot be accepted unless it specifies artist name, date, location, and hour in writing. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries. (N.B. "concerned reader" in Shreveport.)

UNITED STATES East of the Mississippi

15 MAY

John Rose; Church of the Saviour, Syracuse, NY 8 pm
Cathedral choir revue; Synod Hall, Pittsburgh, PA 8:30 pm
Gerre Hancock; St Stephens Church, Columbus, OH 7:30 pm
***Thomas F Froehlich**, Bach Art of Fugue, 1st English Church Appleton, WI 8:15

16 MAY

RSCM choral festival; St Lukes Church, Evanston, IL 4 pm

17 MAY

Victoria Magnum Mysterium Mass; Church of the Advent, Boston, MA 11 am
+**Thomas Murray**; Village Congregational Church, Cummington, MA 4 pm
Keiko Bartosik, piano; Trinity Church, Newport, RI 4 pm
Donald Sutherland & Phyllis Bryn-Julson; Immanuel Congregational, Hartford, CT 4
Mixed concert; Trinity Episcopal, Tariffville, CT 4 pm
Mozart Exultate; Christ & St Stephens, New York, NY 10:45 am
Berkeley Missa Brevis; St Ignatius Church, New York, NY 11 am
John Donne Celebration; Church of the Ascension, New York, NY 11 am
Monteverdi; Vespers; Madison Ave Presbyterian, New York, NY 4 pm
Wojciech Wojtasiewicz; St Thomas Church, New York, NY 5:15 pm
Christopher Clark Donges; 2nd Reformed Church, Hackensack, NJ 4 pm
Collegium Musicum; All Saints Church, Princeton, NJ 8 pm
Spring festival; 10th Presbyterian, Philadelphia, PA 5 pm
Jazz Vesper; Calvary Reformed UCC, Reading, PA 4 pm
Giovanni DeChiaro, guitar; Christ Lutheran, York, PA 8 pm
Quentin Faulkner; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Choir day; Chevy Chase Presbyterian, Washington, DC 8:45 & 11:15 am
Bach Motet I; St Philips Episcopal, Durham, NC 7 pm
Wayne Earnest; Purity Presbyterian, Chester, SC 3 pm
Gerre Hancock; Art Museum, Cleveland, OH 4 pm
Alice Parker concert; Church of the Covenant, Cleveland, OH 7:30 pm
Guy Bovert; Ohio Wesleyan Univ, Delaware, OH 8:15 pm
Vivaldi Gloria, Fauré Requiem; 1st Methodist, Ashland, KY 6 pm
+**Charles Harris**; 1st Methodist, Ozark, AL 4 pm
Enrique Arias, piano; Community Church, Park Ridge, IL 4 pm
Bruckner Mass in E Minor; 4th Presbyterian, Chicago, IL 6:30 pm

18 MAY

Thomas Murray, lecture-recital; Congregational Church, Woburn, MA 8 pm
Anne Sheedy, flute; Christs Church, Baltimore, MD 7:30 pm

19 MAY

John Rose; Park Church, Elmira, NY 8:15 pm
Anne Sheedy, flute; Christs Church, Baltimore, MD 7:30 pm
Henry Lowe w/trumpet; Christ Church, Cincinnati, OH 12:10 pm
Choir concert; St Pauls Episcopal, Indianapolis, IN 8 pm

20 MAY

Music of Poulenc; St Thomas Church, New York, NY 12:10 pm
Janice Fehér; St Johns Church, Washington, DC 12:10 pm
Honegger King David; Emory Univ, Atlanta, GA 8:15 pm
Karel Paukert; Art Museum, Cleveland, OH 12 noon

21 MAY

Marianne Webb; Central Congregational, Galesburg, IL 8 pm

22 MAY

***Wayne Leupold**, lecture-demonstration, Zion Episcopal, Morris, NY 7:30 pm
Honegger King David; Emory Univ, Atlanta, GA 8:15 pm
Chicago String Ensemble; St Pauls Church, Chicago, IL 8:15 pm

24 MAY

Cook Missa Brevis I; Church of the Advent, Boston, MA 11 am
Vaughan-Williams Benedicite; Christ & St Stephens, New York, NY 10:45 am
Isaac Missa Carminum; St Ignatius Church, New York, NY 11 am
Quentin Lane; St Thomas Church, New York, NY 5:15 pm
Margaret Lindsay, soprano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
George Faxon & Kenneth Starr; Cathedral, Washington, DC 5 pm
Donald Williams; St Philips Cathedral, Atlanta, GA 5 pm

25 MAY

Manwell Requiem; Christs Church, Baltimore, MD 7:30 pm

26 MAY

Stephen Hamilton; Huguenot Church, Charleston, SC 10 am
Margaret Dickinson; Univ of Louisville, KY 8 pm

27 MAY

Music of Rubbra and Hadley; St Thomas Church, New York, NY 12:10 pm
Gillian Weir; Alice Tully Hall, New York, NY 5:30 pm
Albert Russell; St Johns Church, Washington, DC 12:10 pm
Karel Paukert; Art Museum, Cleveland, OH 12 noon

28 MAY

Palestrina Regina coeli Mass; Church of the Advent, Boston, MA 6:30 pm
Music of Vaughan Williams; St Thomas Church, New York, NY 12:10 pm
Handl Ich stund Mass; Christs Church, Baltimore, MD 7:30 pm
Stephen Hamilton; St Matthew Lutheran, Charleston, SC 10 am

29 MAY

"Music for a Cathedral Space"; Trinity Cathedral, Cleveland, OH 8 pm
Vaughan Williams concert; St James Cathedral, Chicago, IL 8 pm

31 MAY

Plainsong mass; Church of the Advent, Boston, MA 11 am
South Church Choral Soc; S Congregational, New Britain, CT 7:30 pm
Music for chorus & orch; 1st Presbyterian, Stamford, CT 4 pm
Bach Cantata 37; Christ & St Stephens, New York, NY 10:45 am
Byrd Mass for Three Voices; St Ignatius Church, New York, NY 11 am
Marsha Long; St Thomas Church, New York, NY 5:15 pm
Locklair Constellations; 1st Presbyterian, Binghamton, NY 4 pm
Organ and voice; St Pauls Church, Owego, NY 4 pm
Choir festival; Methodist Church, Red Bank, NJ 10 am
"Small Bach Festival"; SS Philip & James Church, Baltimore, MD 8 pm
Quentin Faulkner; National Cathedral, Washington, DC 5 pm
Catharine Crozier; Art Museum, Cleveland, OH 4 pm
Hymn festival; Fairmount Presbyterian, Cleveland Heights, OH 7 pm
Carl L Parks; Blessed Sacrament Cathedral, Detroit, MI 3 pm
Lee Johnson; Bethany UCC, Chicago, IL 3 pm
Stravinsky Les Noces; Rockefeller Chapel, Univ of Chicago, IL 4 pm

(Continued overleaf)

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Calendar

(continued from p. 21)

2 JUNE

Jerry Brainard, organ & harpsichord; Alice Tully Hall, New York, NY 8 pm
Frederick Grimes & Rollin Smith; Bach & Vierne; Holy Trinity Lutheran, New York, NY 8 pm

3 JUNE

James Reid Taylor; Music Hall, Methuen, MA 8:30 pm
Robert Grogan; St Johns Church, Washington, DC 12:10 pm
Wayne Earnest; Grace Episcopal, Charleston, SC 10 am
Karel Paukert; Art Museum, Cleveland, OH 12 noon

4 JUNE

George Stauffer, all-Bach; St Pauls Chapel, Columbia Univ, New York, NY 8 pm

5 JUNE

Warren R Johnson; State St Church, Portland, ME 12:15 pm
Frederick Swann; Emmanuel Lutheran, Manchester, CT 4 pm
Ann Bauer & Kristin G Johnson; St Philips Episcopal, Charleston, SC 12 midnight
Merlin Lehman; 4th Presbyterian, Chicago, IL 12:10 pm

6 JUNE

John Rose workshop; Our Lady of Peace, Fords, NJ 10 am

7 JUNE

Rosalind Mohsen; Sacred Heart Church, Weymouth, MA 7:30 pm
Evensong & choral music; Incarnation Cathedral, Garden City, NY 4 pm
Langlais Missa in simplicitate; St Ignatius Church, New York, NY 11 am
Eugene W Hancock; St Phillips Church, New York, NY 3 pm
Haydn Missa Brevis; St James the Less, Scarsdale, NY 10 am
+ John Rose; Our Lady of Peace, Fords, NJ 4 pm
Mozart Missa Brevis in C; Christs Church, Baltimore, MD 11 am
Choir and recorders; Ascension Lutheran, Baltimore, MD 4 pm
Lawrence DeWitt; National Shrine, Washington, DC 7 pm
George Leggiero, carillon; Church of the Covenant, Cleveland, OH 4:30 pm
Vierne Messe Solennelle; 2nd Presbyterian, Indianapolis, IN 8 pm
Marianne Webb; Mt Moriah Lutheran, Anna, IL 3 pm

10 JUNE

Paul-Martin Maki; Music Hall, Methuen, MA 8:30 pm
Emily Gibson; St Johns Church, Washington, DC 12:10 pm
Karel Paukert; Art Museum, Cleveland, OH 12 noon

11 JUNE

"Grand Night for Singing"; S Congregational, New Britain, CT 7:30 pm
Robert Gallagher, all-Bach; St Pauls Chapel, Columbia Univ, New York, NY 8 pm

12 JUNE

Roy Kehl; 4th Presbyterian, Chicago, IL 12:10 pm

13 JUNE

Christopher King; Hammond Castle, Gloucester, MA 8 pm

14 JUNE

Plainchant Missa III; St Ignatius Church, New York, NY 11 am
Favorite hymns & Anthems; St Philips Church, New York, NY 3 pm
Anthem festival; St Pauls Church, Owego, NY 10 am
Byrd Great Service; Christs Church, Baltimore, MD 5 pm
Joseph O'Donnell; National Shrine, Washington, DC 7 pm
Karel Paukert; Art Museum, Cleveland, OH 4 pm
Daniel Hathaway, John Bishop, duo organ; Trinity Cathedral, Cleveland, OH 5 pm
**Complete Vierne Symphonies; Gesu Jesuit Church, Toledo, OH 2.5, 7-10 pm
Evensong and concert; Trinity Episcopal, Toledo, OH 5 pm
Candlelight concert; St Lukes Church, Evanston, IL 8:30 pm

15 JUNE

Philip Manwell; Christs Church, Baltimore, MD 7:30 pm
**William Porter; Ashland Ave Baptist, Toledo, OH 10 am
**Benjamin Locke Chorale; Gesu Jesuit Church, Toledo, OH 3 pm
**Karel Paukert; Collingwood Presbyterian, Toledo, OH 8:30 pm
**Robert Scoggin, hymn festival; St Pauls Episcopal, Milwaukee, WI 10 am
**James Burmeister; N Shore Presbyterian, Milwaukee, WI 4 pm
**Delbert Disselhorst; St Johns Cathedral, Milwaukee, WI 8 p m

16 JUNE

**Competition winner; St. Pauls Lutheran, Toledo, OH 9:30 am
**Vernon Wolcott; State Univ, Bowling Green, OH 1:30 pm
**Corliss Arnold; State Univ, Bowling Green, OH 2:30 pm
**Todd Wilson; Gesu Jesuit Church, Toledo, OH 8:30 pm
**Naomi Rowley, harpsichord; St James Episcopal, Milwaukee, WI 1:15 pm
**John Ditto; Carroll College, Waukesha, WI 8 pm

17 JUNE

Brenda Fraser; Music Hall, Methuen, MA 8:30 pm
Paul Callaway; St Johns Church, Washington, DC 12:10 pm
Bruce Shewitz; Art Museum, Cleveland, OH 12 noon
**Bruce Gustafson & Arthur Lawrence; Art Museum, Toledo, OH; 2 harpsichords 11 am, 2 organs 3 pm
**Lyle Hecklinger, chamber music; Art Museum, Toledo, OH 2 pm
**Festival evensong; St Marks Episcopal, Toledo, OH 4:30 pm
**Joyce Kull; St Josephs Convent; Milwaukee, WI 9:15 am
**Norma Strevlingson; Carthage College, Kenosha, WI 1 pm
**Robert Luther; Wauwatosa Methodist, Milwaukee, WI 4 pm

18 JUNE

Music of Palestrina & Viadana; St Thomas Church, New York, NY 12:10 pm
Corpus Christi vespers; St Ignatius Church, New York, NY 7:30 pm
Marsha Long, all-Bach; St Pauls Chapel, Columbia Univ, New York, NY 8 pm

19 JUNE

Joyce Schemanske; 4th Presbyterian, Chicago, IL 12:10 pm

21 JUNE

Music for solo voice; St Philips Church, New York, NY 3 pm
Charles Huddleston Heaton; National Shrine, Washington, DC 7 pm
Diocesan Corpus Christi Festival; St James Cathedral, Chicago, IL 6 pm
Homecoming concert; Independent Presbyterian, Birmingham, AL 4 pm

22 JUNE

+ +Rosalind Mohsen; Methodist Church, Orono, ME 8:15 pm
**Robert Edward Smith, harpsichord; Old Swedes Church, Wilmington, DC 10 am
**Thomas Murray; Longwood Gardens, Kennett Square, PA 8:15 pm

23 JUNE

+ +George Bozeman with orchestra; 1st Church, Belfast, ME 7:30 pm

24 JUNE

+ +Charles Page; 1st Congregational, Calais, ME 7:30 pm
Ronald Arnatt; Music Hall, Methuen, MA 8:30 pm
+ +Gillian Weir; 1st Unitarian, Wilmington, DE 10 am
Harold Wills; St Johns Church, Washington, DC 12:10 pm
Bruce Shewitz; Art Museum, Cleveland, OH 12 noon

25 JUNE

+ +Karel Paukert with soprano; St Johns Catholic, Bangor, ME 8 pm
Robert Gallagher; all-Bach; St Pauls Chapel, Columbia Univ, New York, NY 8 pm

26 JUNE

Gerre Hancock; St Marks Episcopal, Westhampton Beach, NY 8:30 pm
Foster Diehl; 4th Presbyterian, Chicago, IL 12:10 pm

28 JUNE

Thomas Murray; Unitarian Church, Nantucket, MA 8:30 pm

Henry Hokans; Hammond Castle, Gloucester, MA 5:30 pm

Walter Hilse; St Philips Church, New York, NY 3 pm

Arthur Vidrich w/trumpets; National Shrine, Washington, DC 7 pm

29 JUNE

**Donald Sutherland & Phyllis Bryn-Julson; Kenmore Presbyterian, Buffalo, NY 8 pm

UNITED STATES
West of the Mississippi

15 MAY

Charles S Brown; 1st Presbyterian, El Paso, TX 8 pm

*John Pagett, Dupré Stations; 1st Presbyterian, Santa Barbara, CA 8 pm

16 MAY

Charles S Brown workshop; 1st Presbyterian, El Paso, TX 10 am

17 MAY

Bach B-Minor Mass; St Lukes Episcopal, San Antonio, TX 4 pm

Susan Gnann; 1st Presbyterian, Corvallis, OR 8 pm

Gwen Adams; All Saints Episcopal, Palo Alto, CA 4 pm

George & Barbara Klump, 2 organs; Presbyterian Church, La Crescenta, CA 4 pm

18 MAY

*Robert Glasgow masterclass; Sacred Heart Church, Duluth, MN 8 pm

*Dorothy Addy; Rolling Hills Presbyterian, Overland Park, KS 8 pm

Evensong; All Saints Church, Beverly Hills, CA 7:30 pm

19 MAY

*Robert Glasgow; Sacred Heart Church, Duluth, MN 8 pm

23 MAY

Irvine Master Chorale; High School, Santa Ana, CA 8:30 pm

24 MAY

Baroque chamber music; St Matthews Episcopal, Portland, OR 8 pm

29 MAY

David Schrader; St Barnabas Episcopal, Omaha, NE 8 pm

31 MAY

Byrd, Durufle, Mozart Masses; All Saints Church, Beverly Hills, CA 5 pm

Baroque consortium; recital hall, Harbor College, CA 7:30 pm

1 JUNE

*Guild festival service; St Paul the Apostle, Westwood, CA 8:15 pm

7 JUNE

Delores Bruch & Delbert Disselhorst; Iowa Music Teachers, Iowa City, IA 8:30 pm

John Pagett; 1st Congregational, Berkeley, CA 4 pm

Walton Belshazzar's Feast; 1st Congregational, Pasadena, CA 3 pm

Bach B-Minor Mass; St Albans Episcopal, Westwood, CA 3 pm

8 JUNE

Delores Bruch workshop; Iowa Music Teachers, Iowa City, IA 10 am

George Ritchie; Ft Hays State Univ, Hays, KS 8 pm

Thomas Harmon; 1st Christian, Whittier, CA 8:15 pm

9 JUNE

George Ritchie masterclass; Ft Hays State Univ, Hays, KS 9-12 am, 2-5 pm

10 JUNE

George Ritchie masterclass; Ft Hays State Univ, Hays, KS 9-12 am

14 JUNE

James Moeser; Grace & Holy Trinity Cathedral, Kansas City, MO 8 pm

Scott Raab; Grace Episcopal, Muskogee, OK 8 pm

"Ice Cream & Old Chestnuts"; Presbyterian Church, Pasadena, CA pm

Bach B-Minor Mass; Blessed Sacrament Church, Hollywood, CA 7:30 pm

17 JUNE

*Cherry Rhodes; Carr Chapel, Texas Christian Univ, Ft Worth, TX 8:15 pm

21 JUNE

K Joyce Mynster; Broadway Methodist, Council Bluffs, IA 3:30 pm

*George Butterfield; Presbyterian Church, La Jolla, CA 4 pm

23 JUNE

Guy Bovet; 1st Presbyterian, Marysville, CA 8 pm

INTERNATIONAL**18 MAY**

Roger Fisher; St Michaels Cornhill, London, England 1 pm

19 MAY

Gillian Weir; Basilica S Chiara, Naples, Italy 8:30 pm

Donald R M Paterson; St Josephs Church, Antwerp, Belgium 8 pm

21 MAY

Paul Spicer; Ellesmere College, Shropshire, England 7:45 pm

Tom Jones; St Pauls Church, Toronto, Ontario, Canada 12:10 pm

23 MAY

Roger Allen; St Matthew, Northampton, England 8 pm

24 MAY

Gillian Weir; Maria Kirk, Bergen, Norway 8 pm

25 MAY

Gillian Weir; Dom Kirk, Bergen, Norway 8 pm

28 MAY

John Tuttle; St Pauls Church, Toronto, Ontario, Canada 12:10 pm

1 JUNE

Jonathan Rennert; St Michaels Cornhill, London, England 1 pm

3 JUNE

Gillian Weir; York University, York, England 8 pm

4 JUNE

Joan Tobin; St Pauls Church, Toronto, Ontario, Canada 12:10 pm

6 JUNE

James Lancelot; St Matthew, Northampton, England 8 pm

7 JUNE

Whitsunday Festival; St Pauls Church, Toronto, Ontario, Canada 7:30 pm

8 JUNE

Jonathan Rennert; St Michaels Cornhill, London, England 1 pm

9 JUNE

Gillian Weir; Canterbury Cathedral, Canterbury, England 8 pm

11 JUNE

George Thalben-Ball; Cathedral, Rochester, England 7:30 pm

Gillian Weir; Wells Cathedral, Wells, England 8 pm

David Low; St Pauls Church, Toronto, Ontario, Canada 12:10 pm

15 JUNE

Jonathan Rennert; St Michaels Cornhill, London, England 1 pm

18 JUNE

Michael Bloss; St Pauls Church, Toronto, Ontario, Canada 12:10 pm

21 JUNE

Gillian Weir w/orch; Queen Elizabeth Hall, London, England 7:45 pm

22 JUNE

Simon Lindley; St Michaels Cornhill, London, England 1 pm

25 JUNE

Roy Massey; Guildford Cathedral, Guildford, England 8 pm

John Tuttle; St. Pauls Church, Toronto, Ontario, Canada 12:10 pm

27 JUNE

Jennifer Bate; Ellesmere College, Shropshire, England 7:45 pm

29 JUNE

Jonathan Rennert; St Michaels Cornhill, London, England 1 pm

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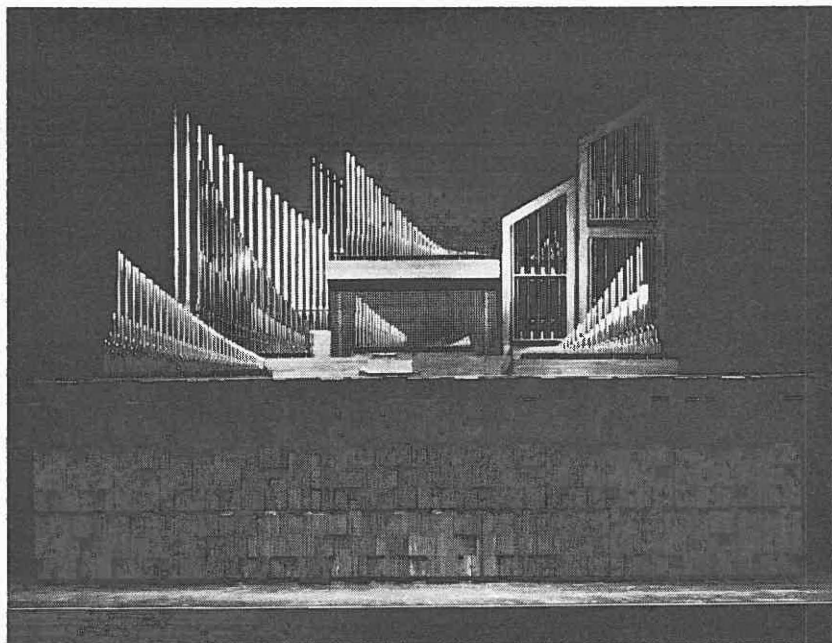
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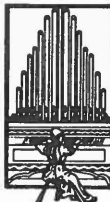
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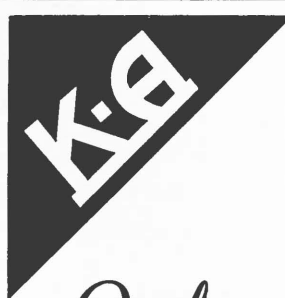
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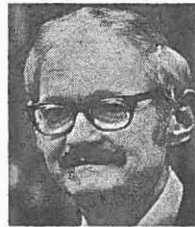
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