

THE DIAPASON

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

Seventy-third Year, No. 9, Whole No. 874

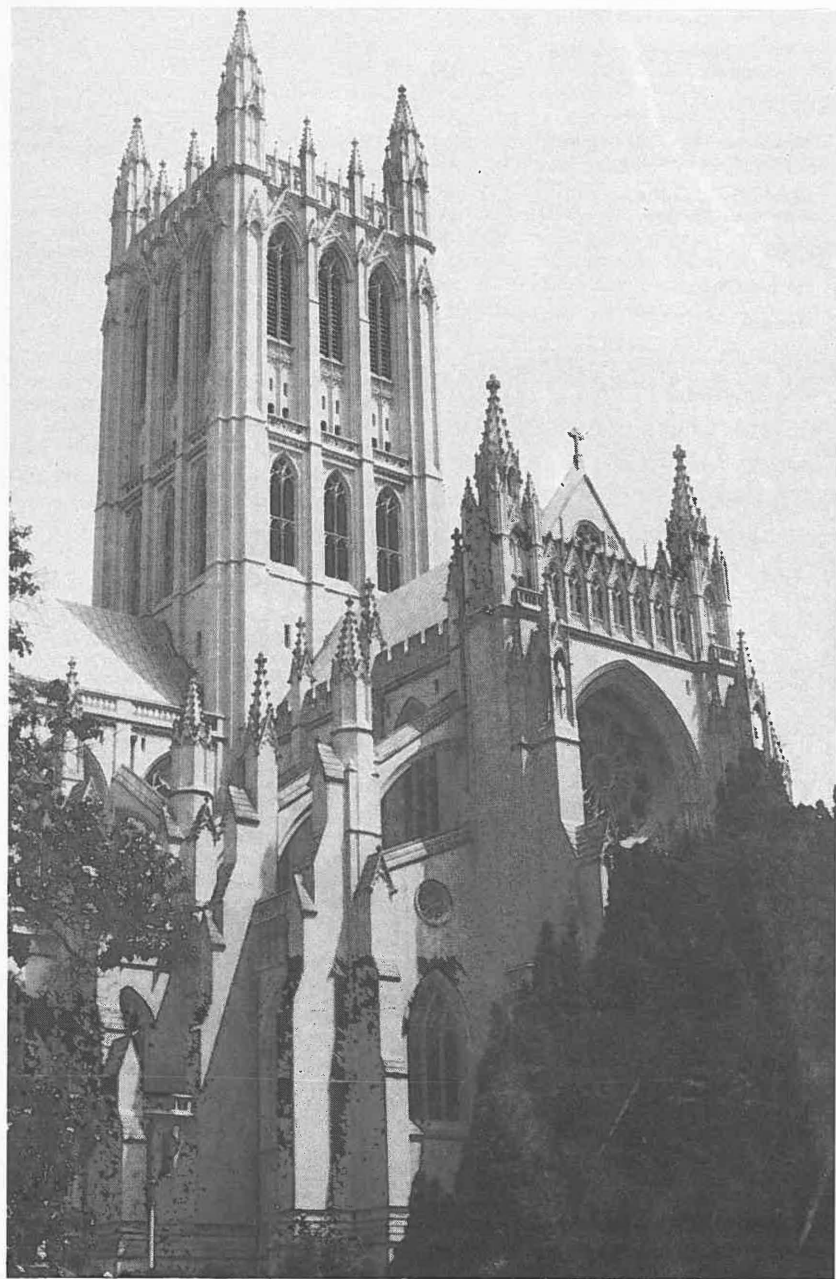
A Scranton Gillette Publication

ISSN 0012-2378

SEPTEMBER, 1982

THE AMERICAN GUILD OF ORGANISTS NATIONAL CONVENTION WASHINGTON, DC □ 1982

A review by Kevin Fink, David Lowry and James Welch



The Washington, DC chapter of the American Guild of Organists attracted well over 2,200 organists, and other musicians to the nation's Capital at the end of June 1982, for the Guild's biennial convention. Arriving from all parts of the country, Guild members were greeted by at least two of Washington's better known attributes: Patriotic fervor, inspired by the historic monuments and sites,—and sultry weather.

For some, it was a first visit to this city, which is a focal point to so many activities of world-wide importance. For others, it was a chance to re-examine familiar places.

Within three blocks of the convention headquarters hotel, we strolled, on our own, to see the White House, secretly hoping to catch a glimpse of the president. A block in the opposite direction, one could find the grey, shuttered, ominous-looking embassy of the Soviet government, and all around us were the impressive office buildings of well-known lobbying organizations, and the spectacular embassies of foreign nations we've never visited.

If we weren't too exhausted from the heavy schedule of the Convention, we might have walked over to Lafayette Square to witness a group of citizens exceeding the bounds of freedom of expression by holding a marijuana "smoke-in," and thereby voicing their objection to the current laws that they felt were restrictive of their personal rights.

The latest round in the Equal Rights Amendment battle had succumbed to the interests of the Conservative Right during this week, with speeches of victory and vows of a renewed fight being acted-out before television cameras within a few minutes walk of the Convention's headquarters.

The week also witnessed one of the more bizarre weddings of all time, held in New York's Madison Square Garden, where the Reverend Sun Myung Moon led 4,150 men and women in an exchange of nuptial vows. But not a single organist was required to leave the Convention in order to play for this service. Rather, the Reverend Moon chose the recorded sounds of Virgil Fox playing Mendelssohn's "Wedding March" to accompany the grand procession into an arena better known as a site for boxing matches, as opposed to arranged matches.

As conservative organists were shedding their ties and long-sleeved shirts and blouses in favor of more comfortable clothing as demanded by the heat and humidity of Washington, the sportswear departments of the city's clothing stores were reporting substantial figures in the sale of shorts and T-shirts—to the point that, when we went to purchase our own "comfortable clothing," we found many popular items to have been "sold-out."

After answering the query of a sales clerk who wanted to know if we were with the "organists convention," we learned that the city's visiting musicians were responsible for the depleted stocks.

National identity played an obvious role in the 1982 Convention, and in numerous ways its effect was to underscore the American part of the Guild's name. We were exposed to many of the best organists that America has produced, some of them performing on the convention schedule, and others playing the role of Conventioneer.

New works from American composers received their initial performances. The stylistic diversity of these pieces was as eclectic as is American culture. American choral groups showed that they were in a league with their European counterparts. This convention did not depend upon invitations to foreign musicians to ensure its success. The Washington convention proved that this country has enough home-grown, home-trained talent to "make it on our own."

Respecting the professional status of the featured recitalists, the Convention broke with its previous practice of requesting the artists to perform in exchange for a token gratuity, and properly compensated the musicians with their standard fees. This act demonstrated the Guild's resolve toward professional responsibility and by this supportive gesture contributed dignity to the profession, and integrity to the Convention planners.

Our review of this convention is admittedly incomplete, as of physical necessity it must be. The Convention's offerings were so great in number that a modest sized army would have been required to have given coverage to all events and every workshop. Rather, we present reflections of representative events and trust that you will understand that they were indicative of the high quality of all programs offered during the convention.

Specific areas of coverage were not assigned to our reviewers, except in the case of the A.G.O. Student Group meeting, where we asked an undergraduate organ student to prepare a report. Based on their individual interests, our reviewers were asked to attend those functions which most appealed to their personal interests.

We hope that our review will help you to gain an appreciable understanding of this important educational event, meant to stimulate new ways in which we perceive the diverse areas of our profession.

A guide to our review is found in the table of contents on page 2.



Kevin Fink is the president of the AGO Student Group at Valparaiso University. Now in his Junior year, he is majoring in organ and church music. His current instructor is William Eifrig.

David Lowry is college organist of Winthrop College, and director of music of the Church of Our Savior, Rock Hill, SC. He is the conductor of the York County Choral Society, which he founded, and is also the chairman of the Training Courses Committee of the Royal School of Church Music in America. Dr. Lowry's academic training was at Baldwin-Wallace College, Union Theological Seminary and North Texas State University.



James Welch is the University Organist and Carillonneur at the University of California, Santa Barbara. He holds the D.M.A. degree from Stanford University where he studied with Herbert Nanney.

He has performed extensively in this country and in Europe on both the organ and the carillon and has twice appeared as a featured soloist in regional conventions of the American Guild of Organists.

His published articles have appeared in The American Organist and he was the author of a series of articles on Brazilian organs which were published in The Diapason.

Letters to the Editor

St. Bartholomew's Clarification

During the Workshop, "Working in Church: Commitment, Competition, or Collision?", presented during the wonderful American Guild of Organists National Convention in Washington, DC during the last week of June, it was reported that upon retirement of the organist and choirmaster of St. Bartholomew's Church in New York City, the new director of music was appointed on a part time basis. It is important to set the record straight: the appointment remains full time in every way. This important parish has had a long and distinguished musical tradition, and never, at any time, have the present rector, vestry and worship-music committee planned to reduce the music program in any way. On the contrary, the program has been given increased support. St. Bartholomew's will continue to have a full time director of music, two more than half time assistants, regular staff instrumentalists, the professional choir, as well as a large and active volunteer choir, and a bell choir.

It is true that "new occasions teach new duties". Even the finest traditions must be renewed and creative new directions explored. St. Bartholomew's long and justly famous music tradition, established and directed by five of the "giants" among 20th-century musicians, will be re-evaluated, renewed, and new directions will emerge. As this parish and its music program go through periods of creative change, it must be stressed that the rector, wardens and vestry continue to support the absolute necessity for an unchanged philosophy of excellence in all areas of the parish's music ministry.

It is our hope that the future music program at St. Bartholomew's will provide opportunities for participation by all—the professional musicians, amateur singers and instrumentalists, as well as those in the congregation—parishioners and visitors. As we pursue this goal we seek the support and prayers of all who are part of that wonderful community of musicians who serve the Church throughout North America.

Sincerely,

James Litton
New York, NY

Baroque Wind Pressure

I find it remarkable that scholars and builders advocating low pressure for 17th- and 18th-century pipe organs have carefully managed to overlook at least two reliable contemporary reports to the contrary. Johann Philipp Bendeler, in his *Organopoeia* (1690) recommends 40 Grad as a minimum pressure. Andreas Werckmeister reports readings from 15 to 45 Grad and prefers a 35-40 Grad range as "der bequemeste Wind".

Thanks to Paul Bunjes, author of *The Praetorius Organ*, some know that the readings above were taken on the Förner single-column water manometer, and such readings must be doubled to give their equivalent value on our modern, post-Töpfer double-column gauges. In other words, Bendeler and Werckmeister are reporting and recommending wind pressures from 3" to 9" in our terms, with their preference being for, say, 7" to 8".

I think the low-pressure Baroque, or at least North German, organ is strictly a 20th-century invention, mis-begotten of good intentions and bad research. I do not think it a recommendation that the new instruments exhibit all the faults so thoroughly condemned by four centuries of writers from Schlick to Sumner, particularly when the constant call was for constant, steady wind, and plenty of it.

Sincerely,

Samuel O. Donelson
Fayetteville, AR

More on the Aeoline

In re Earl Miller's article in the January issue, "The Aeoline: A Stop From a Quieter Time," I must confess that I am still chuckling after the umpteenth reading. I suspect that the instrument from which it was named was the Aeolian Harp, a very quiet slack-string instrument, the tone of which was produced by air currents setting the strings into vibration. The instrument was in existence by the 17th century; in addition, Audsley describes the earliest examples of the stop as being free reeds (his information coming from Töpfer). Nevertheless, Mr. Miller's flight of fancy about the *Aeoline en Chamade* with safety switch and warning lights conjures up the most marvelous picture.

Idiocies of stop nomenclature are indeed with us, even though the heyday of the Aeoline has passed. One very large modern builder, for instance, is fond of including a stop called "Grob Gedeckt" on his Positiv divisions. Where he got the name is easy enough to see: somehow, somebody misread the German double 's' sign as a 'b'; hence, "Gross Gedeckt" became "Grob Gedeckt." Why the germanically sophisticated voicers in the firm have not troubled to tell whoever it is that engraves stopknobs (not to mention draws up stoplists) what any first year German student would know is a mystery. So the builder may well go on for yet more years, describing this particular gedeckt stop, by virtue of its stop nomenclature, as coarse, rough and generally unpleasant—for that is what 'grob' means!

From all of which, two points: first, there are still strong grounds for the suspicion many of us share that stops are chosen by builders and organists for the esoteric and/or euphonious sound of their nomenclature, rather than the tonal qualities; and second, we should all wish we could be here a hundred years hence when some latter day Earl Miller levels his or her pen at the absurdities of late 20th-century organ design.

Sincerely,

John Ogasapian
Pepperell, MA

Rhetoric Rejoinder

In a recent issue of THE DIAPASON (April, 1982), the British musicologist, Peter Williams, discussed several aspects of the relationship between Baroque music and classical rhetoric. His article is thought-provoking and raises pertinent questions about the rhetorical analysis of music; however, there are some inaccuracies in his presentation that invite criticism and, perhaps, debate.

The article begins by criticizing one aspect of contemporary music making that is indeed a problem: faddism. "Music is a consumer commodity allowing too many to dispense easy answers and ready-made truths." The result of this mercantile aspect of our current music making is that, for Mr. Williams, "truth" remains the domain of a few specialists." He is no more specific about "truth"—is it historical authenticity in performance, accurate understanding of the original function and expressive intent of the music? At whatever level one wishes to interpret this "truth," the assertion that "it" is the domain of specialists is patently false. Surely historical research has much to say that is appropriate when dealing with art from another epoch, but truth is the sole possession or concern of *no one*.

We are given a definition of rhetoric as the traditional art of conceiving, writing, and delivering a speech. "As a subject, it has many aspects, particularly in those countries or periods when free,

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Official Journal of the American Institute of Organbuilders

SEPTEMBER, 1982

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THE DIAPASON (ISSN 0012-2378) is published monthly for \$10 per year by Scranton Gillette Communications, Inc., 380 Northwest Highway, Des Plaines, IL 60016. Phone (312) 298-6622.

Second class postage paid at Des Plaines, IL and additional mailing offices.

POSTMASTER: Send address changes to THE DIAPASON, 380 Northwest Highway, Des Plaines, IL 60016.

Routine items for publication must be received not later than the 1st of the month to assure insertion in the issue for the next month. For advertising copy, the closing date is the 5th. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

This journal is indexed in The Music Index, annotated in Music Article Guide, and abstracted in RILM Abstracts

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imaginative literature was feeble or absent (such as 17th-century Germany). First, Germany was not a nation in the 17th century. Second, and more to the point, the characterization of an entire century of German literary output as feeble or unimaginative is an unfortunate generalization, which obscures the nature of German literature during that epoch. It is accurate to assert that, as a literary language, German did not achieve status until the later 18th century with such writers as Lessing, Herder, Schiller, Goethe, etc.; however, there is literature of value and interest that was written in German during the 17th century. The novels of Johann Jakob Grimmelshausen (1622-76), the dramas and novels of Daniel Casper von Lohenstein (1635-83), and the poetry and dramas of Andreas Gryphius (1616-64), to name but three authors, are in no way feeble, but exhibit a high degree of literary sophistication, and mirror the culture that produced them in an intriguing manner. How this literature might assist in the understanding of Baroque music is another question which awaits detailed exploration.

Next we are told that as a subject, rhetoric "barely emerges, except as one of many arcane didacticisms in the societies of Dante, Shakespeare, Cervantes, Molière, Wordsworth, Joyce, etc." In the 20th century rhetoric might be viewed as rare, arcane, and specialized, but to assert the same to be the case from the time of Dante (1265-1321) to James Joyce (1882-1941) cannot be supported. Quite to the contrary, rhetoric, as a member of the *Trivium*, was an integral element in the Europe-

an education system which evolved throughout Medieval, Renaissance, and Baroque Europe. Evidence also strongly suggests that the phrase *Rhetorica nutritur omnium artium* (Rhetoric nurses all the arts) was not an empty figure of speech, but that the procedure, vocabulary, and devices of rhetoric can be traced in painting, literature, and music until well into the 18th century.

Specifically, Baroque literature throughout Europe in the 17th century was characterized by an emphasis on form and the stylized use of symbol and metaphor, whose function was rhetorical. "The world is a stage" is a metaphor used in Shakespeare, Corneille, Gryphius, and Lohenstein. Rhetoric included the study and use of conventional body and facial gestures, which can be seen and analyzed in Nicolas Poussin's painting *The Judgement of Solomon* (1649). In music, rhetoric is most apparent as the representation of ideas and emotions in musical figures and in the theoretical writings about music throughout the 17th and 18th centuries. To be sure, the extent to which rhetoric was important for Baroque composers and the manner in which rhetoric should influence our own interpretation of Baroque art are difficult questions because of the virtual absence of the study of rhetoric in our own culture.

Mr. Williams points to two valid observations concerning rhetorical analysis: (1) When attempting to analyze the form of a piece in the light of rhetoric, or as being parallel to the outline of an oration, it is impossible to *prove* the end result; e.g. the comparison of the five parts of the G Minor Fantasy BWV 542 to a speech is speculative. (2) The use of

musical figures to represent an idea or emotion is not a fixed, absolute process. Specific figures can appear in different contexts and represent different *Affekts*. The offbeat tetrachord figure Mr. Williams cites in BWV 628, which suggests the joy of the Easter message, also occurs in entirely different contexts: BWV 634, *Liebster Jesu*; BWV 635, *Dies sind die heiligen zehn Gebot*. Each of these observations deserves comment:

(1) Although it is impossible to prove Bach's use of a rhetorical idea as the basis of a composition's form, that fact in itself does not make rhetoric unimportant. It is likewise impossible to prove that he never used his thumbs in a certain manner, never heard mean-tone temperament as being satisfactory, never really had a good Pietist fling, etc. These are all elements of interpretation, not stages in a proof, and an awareness of such elements furthers an understanding of the art, which, I suspect, concerns all musicians, be they musicologists, theorists, or performers.

(2) The use of the same figure to represent different ideas or *Affekts* does not necessarily imply a contradiction. The importance here is that (a) the figures were basic compositional elements and (b) were stylized representations of ideas or emotions.

There are other thoughts in the article under consideration that have no bearing on the topic, no place in the discussion. Such are simplistic attempts to dismiss music theory from a meaningful role in the discussion and the artificial attempt to distinguish the pedants from the scholars, the theorists from the scholars, the listeners from the desk-bound pedants, and the Germans from the rest of the world. Any one of these groups, when addressed with specific questions, problems, or issues involved with Baroque rhetoric, just might assist in the understanding and preservation of this art that represents us too.

Ted A. Gibboney
Indianapolis, IN

Peter Williams Replies:

It was good to see my provocative remarks indeed provoking a defence of this kind. But what worries me is that I do not seem to have made very clear my objections to theories of rhetoric, and I am grateful for the chance to explain them further.

Firstly, I did not say that "truth remains the domain of a few specialists" but that "talk of truth" is: that is quite a different matter, suggesting (I hope) that I did not like it to be so and that I deplored the fact that quasi-experts earn a living by giving the impression to Those Desirous of Learning that they can learn it only through the theories of the expert concerned.

Secondly—and here is the kernel of the argument—I deny utterly that "literature might assist in the understanding of" any music whatsoever, except in a vague, history-of-ideas, cultural chit-chat kind of way, *i.e.* in no real way at all. (Do not be sidetracked into quibbling about the use of "real"! I am aware that reputations are being made on the basis that literature or the other arts can so act and that countless students in countless Music Departments are brought up to think—normally in a quite unconvincing kind of way—that there is some such connection. But that is neither here nor there. I have fallen into cultural chit-chat traps myself and know whereof I speak. It is to me of no relevance to refer to major literature, much less minor. Now I happen to have read "novels" of Grimmelshausen and feel able to declare to the reader of THE DIAPASON that they will tell him *nothing whatsoever* about any question he might have about the music of Schütz and Hammerschmidt (themselves only vernacular imitators, for local consumption, of great Italian music) or Weckmann and Buxtehude or Biber and Westhoff, etc.

Personal views apart, however—and it would be fruitless if this discussion

focused on the basically unimportant opinions I may hold on Schütz vis-à-vis Monteverdi or Gryphius vis-à-vis Milton—the chief thing to understand is that whether or not "rhetoric . . . was an integral element in the European education system" its procedure *can in no way* "be traced in music." This is so not because I say so, but because it is illogical to claim otherwise. In misquoting me again (I did not say that rhetoric was a "traditional art" but that it is "a name for the traditional . . . art"), Mr. Gibboney misses a second crucial point: that "rhetoric" is not any art in itself but the name of a discipline drawn from various arts. Its status or, what we might now say, "job description" is no higher than or in principle different from Grammar. Of course Bach is grammatical, of course Bach is rhetorical; these are abstractions, not arts. That is to say, what was taught as "rhetoric" was a series of rules or recommendations based on observation of how speech-making, sermon-delivering, epic-constructing, poetry-reciting, etc. work well. Therefore, "rhetoric" does not have "devices" which "can be traced in painting, literature and music," but rather painting, literature and music have devices or properties or (changing) conventions from which can be drawn observations or conclusions on what is effective or, as we might say, "rhetori-

cal."

Of course, it is possible to imagine a painter, a poet or a composer so empty of ideas and inspiration drawn from responses to his chosen art that he really does need to read a book by someone else to tell him how to do it; or even—and I hope Mr. Gibboney sees that I am trying to accommodate his views—one might imagine by way of occasional side-interest such a painter, poet or composer trying out in a lone work an idea picked up from a theorist. Creators *are* affected by what they read. But I regard it as nothing but a snare and delusion to think more highly than this of interconnections between rhetoric and music or rhetoric and literature or literature and music, etc., etc. Writing or painting or composing effectively (=rhetorically) is of course part of the art; but that has nothing to do with any book on or doctrine of Rhetoric, then or now. I cannot go on repeating this, however, so I am afraid I have to say that most of what Mr. Gibboney writes about so-called baroque literature or Bach does not for me take the matter any deeper.

Finally, it worries me that the "other thoughts" referred to in Mr. Gibboney's final paragraph can be seen to "have no bearing on the topic," for in fact they were crucial to the subject. What I was talking about was *precisely the differ-*

ence between pedantry and scholarship or between listeners and desk-bound pedants or between real and pseudo-musicology; and I was doing so, speaking as a performer. My point in constantly referring to "Germany" is that (a) this was the country or countries last to develop and so made to rely on theories of rhetoric more than others with longer cultures, (b) this is the country to have kept up such reliance more than others, (c) this is the country which directly and indirectly governs so much thought in musical higher education in the USA. It really is all part of one picture, and I would beg Mr. Gibboney and others interested to cut through the undergrowth and examine the central thesis for themselves.

Peter Williams
Edinburgh, Scotland



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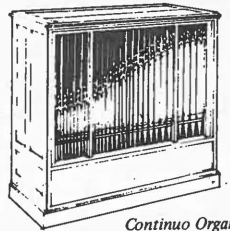
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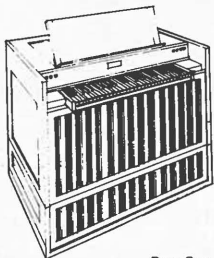
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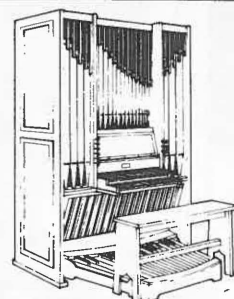
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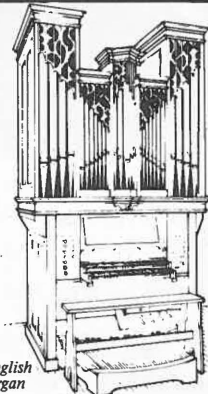
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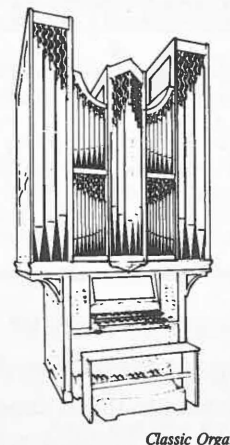
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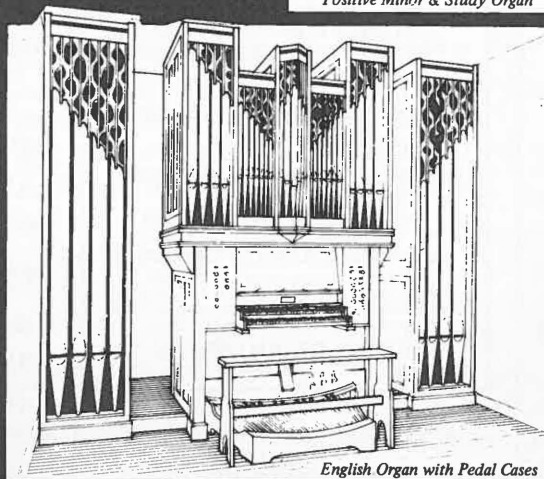
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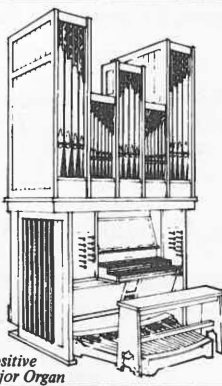
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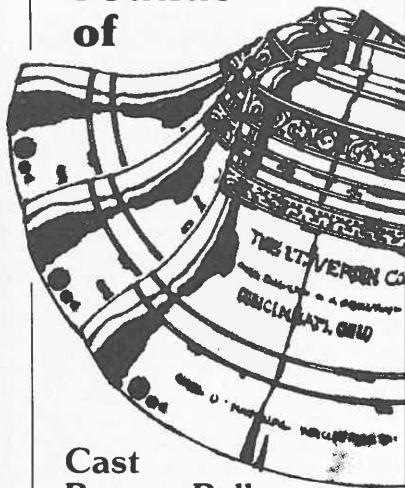
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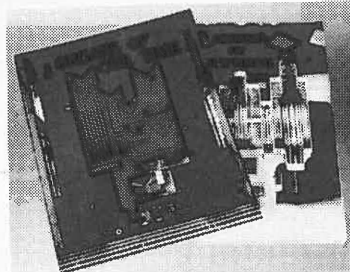


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Here & There

William MacGowan, choirmaster of The Church of Bethesda-by-the Sea, Palm Beach, FL conducted Bethesda Choir in seven appearances in Europe during the early summer. The choir sang in Amsterdam, Helgoland, East Berlin, Venice (three times, including San Marco), and Fiesole. Stephen Ten Eyck was tour organist.

Larry Allen, director of music and organist at Immanuel Congregational Church, Hartford, CT played nine concerts in an early August European tour including Oslo, Stavanger, Kristiansand, Ulvik, and other cities. A native of Greensboro, NC he is artistic director of the concert series at Immanuel Church and will open the 1982-83 season with a solo recital on Oct. 10. He also directs the Greater Middletown (Connecticut) Chorale.



David Herman, associate professor of organ, church music and theory at Drake University in Des Moines, performed in Germany during July. As the only American guest in the "Nordelbische Internationale Orgelkonzerte 1982," Dr. Herman played recitals in Hohenwestedt, Husum, Bosau, Rendsburg, and at the cathedrals in Meldorf and Schleswig.

Before his appearances in this series, Dr. Herman performed at the Johannis-kirche in Lüneburg.

Honors

Ludwig Altman, organist and choir director at Congregation Emanu-El, San Francisco, was awarded an honorary Doctor of Music degree by the University of San Francisco on May 23.

Announcements

The Hymn Society of America, Inc. is sponsoring a search for new hymns to be written in recognition of the 1983 Sixth Assembly of the World Council of Churches in Vancouver, B.C., Canada. The theme is "Jesus Christ: The Life of the World." Hymn texts on this theme may be submitted with or without tunes. Language used in the texts should be inclusive; archaic language should be avoided.

Deadline for submission is Dec. 1 1982. For further information, write: W. Thomas Smith, Executive Director, Hymn Society of America, Wittenberg University, Springfield, OH 45501, or call 513/327-6308.

A guide for organists contemplating a recital tour in Germany or Switzerland has been prepared, giving over 150 churches in these regions where recitals are regularly held. The listing contains complete addresses of participating churches and the names of the persons to whom inquiries should be addressed.

The price of the list is \$6.50. Order from: Mr. D.G. Bruce, Ruchholzstrasse 16, CH-4103 Bottmingen, Switzerland.

Cavaillé-Coll & the French Organ Tradition is the title of a conference to be held Oct. 7-9 at the University of Nebraska-Lincoln. Featuring Fenner Douglass and Thomas Murray, the conference will include lectures, recitals, and masterclasses, as well as a visit to several notable organs in the Lincoln

area. For further information write: Dr. George Ritchie, School of Music, University of Nebraska-Lincoln.

The Eleventh Annual Conference on Organ Performance at Virginia Intermont College, Bristol, VA is scheduled for Oct. 14-16. Major events include recitals by Stephen Hamilton, member of the Intermont College faculty, and by Sandra Soderlund, San Francisco State University. Dr. Soderlund will also present a lecture, "What's New is What's Old in Organ Technique."

Russell Saunders, Eastman School of Music, will hold a masterclass in organ performance involving students from several area colleges.

For more information: Department of Music, Virginia Intermont College, Bristol, VA 24201, 703/669-6101.

The Fourth Annual Church Music Workshop at Emory University, Atlanta, GA is scheduled for January 14-15. Featured teachers and recitalists include Haskell Thomson, Lloyd Pfautsch, Timothy Albrecht, Harry Eskew and David Weck. Sponsored by Emory's Candler School of Theology, events will be held in Cannon Chapel and Glenn Memorial Auditorium. The workshop events are free and open to the public, but advance registration is required. For more information, write: Julia Hoye, Director of News Services, Emory University, Atlanta, GA 30322 or phone 404/329-6216.

Western Michigan University To Open New Recital Hall

The Dorothy U. Dalton Center at Western Michigan University was dedicated on October 1st and 2nd, 1982.

The \$16.2-million edifice contains a portable 44-rank Schlicker pipe organ and a separate organ studio. In addition to the halls 500-seat main auditorium, there is a 100-seat lecture hall that can double as performance space, and three large rehearsal rooms of which the largest is capable of accommodating a 100-piece orchestra and a 200-voice chorus.

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The Dalton Center is named in honor of Dorothy Upjohn Dalton who was a charter member of the Western Michigan University Board of Trustees. Mrs. Dalton participated in groundbreaking ceremonies for the building in February 1980, and died July 16, 1981.

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Some of America's finest musicians were presented in solo organ recitals. These performances not only allowed us to appreciate their sensitive artistry, but also to experience their approach to the various new compositions which were introduced at this year's convention.

None of the churches where the major organ recitals were held were large enough to accommodate all of the conventioners at a single time, making it necessary that these events be duplicated.

ORGAN RECITALS

Catharine Crozier

Church of the Epiphany

Resurrection, Larry King; A Quaker Reader, Ned Rorem.

There is never any doubt that Catharine Crozier will perform with anything less than consummate taste and skill. From the console of the Aeolian-Skinner/E.M. Skinner (III/58 EP), complicated because of its floating divisions and combination swell shoe/crescendo pedal, Ms. Crozier brought us two new and important works—interpreted with the greatest of artistry.

The first, the world premiere of Larry King's *Resurrection*, portrays "in freely structured fragments, the four aspects of the resurrection experience: Lament, The Rising, The Ecstasy, and Reflection." The composition itself is a skillful combination of techniques, ranging from plainsong to 12-tone rows. Performance requires (or at least received) highly imaginative use of color including reed solos, celestes, vox humana, and trumpet en chamade. With its dynamic contrasts, it is a work which is evocative in the style of Tournemire, very organistic, and one that belongs in the concert as well as the liturgical setting.

Ned Rorem's work, *A Quaker Reader*, exhibits a certain improvisatory nature in all of its movements. If the texts which had inspired the movements could have been read before or during the performance, the treatment of the music would certainly have been more meaningful. Nevertheless, the effect was that of an impressive work embodying an astounding array of ideas, cast in a style that is unusual, yet still organistic. Textures include imitative passages, solo-accompaniment combinations, fast passage work in extreme registers, and virtuosic toccata-like figures. Ms. Crozier brought out the charming simplicity of movements such as "There is a Spirit That Delights to Do no Evil," and received well-deserved ovations for the finale, "Ocean of Light." A word of caution to those who contemplate performing the Rorem: the work requires 61-note manuals.

—J.W.

Robert Noehren

St John's Church, Lafayette Square

A Triptych of Fugues, Gerald Near; Cantos, Edward Diemente; Prelude on a Chorale of Bach, Ottorino Respighi; Improvisation, op. 150, no. 7, Camille Saint-Saëns; Chorale Prelude, "O wie selig seid ihr doch, ihr Frommen," Johannes Brahms; Etude (for solo pedal and full organ), Noehren.

In his recital, Robert Noehren chose pieces mostly unfamiliar, except for one of the organ's most popular one-minute works. These ears heard the result as superb programming.

The Gerald Near fugues deserve wider attention in teaching and performing. The first fugue is demanding, if academic. The second, while not harmonically "new," was played on celestes(!) with great contrapuntal clarity—drifting into a very pleasant undulating cantilena with canonic writing. The final fugue, with its angular subject, results in a toccata with the subject in the pedal.

Edward Diemente's *Cantos*, commissioned for this convention, received a virtuosic performance. The pointilistic writing of the second movement and the irregular, rapid patterns of the fourth (final) movement were performed with theadroitness we have learned to expect from this artist. The obvious difficulty of this work will limit its performance in all likelihood, except for those who find it immediately appealing.

As absolute music, however, this work may have difficulty in standing. While the first and third movements may be interesting to play, separately, the second movement is music which we have heard countless times already, in contemporary organ pieces and the ideas expressed do not seem to be stated with any original intent in mind.

While a cartoon artist might be able to depict the difference between good and bad dragons with illustrations of smiles, or fire and smoke, Diemente's final movement, "Dragon Music: for Norman, who likes dragons," is not so clear in its musical expression.

Noehren's treatment of the Respighi and the Saint-Saëns works was a delightful rendition of music that deserve greater use. In the Brahms work, Noehren's approach exemplified all those things of which organists should be aware: the power of harmonic relationships which require agogic accenting, and sensitive breathing. His performance of this piece was one of the best and shortest lessons many of us have ever had.

For his final offering, Noehren performed his own *Etude*. This is a great show-piece for recitals and its virtuosity is hardly reserved for the pedals.

By now, most of the organ world knows about the Gress-Miles organ and the electronic reverberation system in St. John's Church. To these ears, both were annoying. While there were several individual sounds that were quite good, the organ failed to bring off many lines with wide ranges because of unfortunate changes in tonal character. Stopped flutes disappear in the bass octave, principals change weight in unlikely places and, despite the well-touted unification system, contrapuntal textures are rather hard to hear.

—D.L.

John Obetz

All Souls' Unitarian Church

Preludium und Fuge in Es-dur, BWV 522, Johann Sebastian Bach; Views from Sunset Hill, Ned Rorem; Phantastie über den Choral, "Wachet auf, ruft uns die Stimme," op. 52, no. 2, Max Regér.

For his recital at this convention, John Obetz presided at a large Rieger organ (IV/96 M) in a not-too-large, not air-conditioned church where open windows allowed some interesting street rhythms to pollute the sounds of the program.

One must applaud Obetz's use of this instrument which, while aggressive and very bright, boasts 8' and 4' principals that are broader in scale than on many of the other organs by the same builder. While his Bach was dramatic in its over-dotted interpretation, it appeared to be plagued with a too-fast tempo that made roudades very cloudy and piston changes treacherously insecure. Obetz's concept of the Reger *Phantastie* was one of driving virtuosity, but we wondered if this music might not have better served with a more obvious agogic style.

Ned Rorem proved again that he is an art-song composer, at his best in epigrammatic musical statements, and John Obetz's obvious command of the commissioned work, *Views from the Oldest House*, demonstrated the work's potential, as well as the great skill of the performer.

With no intent to demean the importance of *A Quaker Reader*, *Views from the Oldest House* seems a more attractive set of pieces, and a welcome addition to organ repertory.

"Sunrise on Sunset Hill" employs ostinato figures in rapid notes and a melodic section with syncopated accompaniment, familiar in other Rorem pieces. "Elms" is dominated by a 2-part texture which creates a lovely song without words.

"The Nest in Old North Church" is in ABA form whose outer sections were played on a solo combination that included the Brustwerk's Terzsepta, accompanied by a celeste. The B section of this piece is in a contrasting, chorale-like treatment.

"Spires" seems to attempt a painting of architectural forms and employs indigenous keyboard writing with much use of ostinato-additive ideas, not unlike Stravinskian techniques. "Rain over the Quaker Graveyard" is rhapsodic and descriptive and with this part of the work, Rorem is assured that he has entered a long tradition of composers who have written "storms" for the organ. It is a color piece that will be fun to play.

"Sunday Night" begins like a parody on *Dieu pari nous!* Its center section has a chorale-like texture supporting a plainsong-like melody and ends with a toccata section which is rhythmic, virtuosic and rewarding for both audience and player.

—D.L.

Larry Smith

Bradley Hills Presbyterian Church, Bethesda, MD.

Prelude and Fugue in D Major, BWV 532, Johann Sebastian Bach; Fantaisie in A Major, Cesar Franck; Xenia: A Dialogue for Organ and Percussion, Samuel Adler (Robert Bedell, percussionist); Prelude and Fugue in B Major, Marcel Dupré.

Technically, Mr. Smith's recital was one of the most impressive performances in the convention. Musically, it was also one of the most electrifying solo recitals. After hearing the outspoken Rieger organ at All Soul's Unitarian Church earlier in the morning, the surprisingly versatile Holtkamp (III/45 M, 1973) proved to be more subtle, but ultimately more satisfying.

Mr. Smith chose very brisk tempi for both the *Prelude* and the *Fugue in D Major* of Bach. The performance was rock-solid and seemingly straightforward, but the very judicious use of agogic accents and light articulations gave the work a wealth of rhythm and energy. The French overture section in the *Prelude* was nicely double-dotted. The technical precision was a pleasure to experience. Missing were the exaggerated rhythms and note-groupings which one sometimes hears in performances featuring exclusively early fingerings and pedallings. Rather, one had the feeling that Mr. Smith had tailored a technique precisely for the room and for the organ, resulting in one of the most exhilarating and tasteful performances of the week.

Certainly one of the surprises in programming came with Franck's *Fantaisie in A Major*. With Mr. Smith's interpretation and orchestration of the work, one did not long for a larger, "Frenchier" sound. Registration changes were precisely executed; phrases were elegantly shaped; there was just enough rubato and "romanticism." Mr. Smith maintained the forward motion of the work to the very end.

The Adler composition was indeed captivating, but it seemed to have been created largely to provide a slick progression through a variety of percussion instruments. The tight organ part effectively alternated clusters with lighter staccato textures. Robert Bedell gave a skillful performance on the percussion.

The Dupré *Prelude and Fugue in B Major* is undoubtedly one of the most difficult works in the literature. Again, Mr. Smith's registrations and technical mastery were superb. He tossed it off like we knew he would—with incredible accuracy and energy.

—J.W.

William Teague

Organ "Pops" program. Church of the Epiphany

Fireside Fancies, Joseph Clokey; Chollas Dance for You, Rowland Leach; Pastorale and Aviary, Myron Robert; Roulade, Seth Bingham; Pavane, Rhumba, Robert Elmore.

Bill Teague's late-night concert was a humorous interlude in the middle of the convention, and was well attended.

Overcoming the numerous problems posed by the church's organ, Teague delighted the audience with works which they probably have never heard and are not likely to hear again for a long, long time. The Elmore *Rhumba* was a particularly impressive number, and the *Fireside Fancies* were full of novelties and charm. The hit of the evening, however, occurred when Charles Callahan, organist at the church, brought out a live bird who sat on a perch and squawked loudly throughout the *Pastorale and Aviary!*

—J.W.

Brett Wolgast

National Presbyterian Church

Toccata, Adagio and Fugue in C, BWV 564, Johann Sebastian Bach; Chorale and Fugue on "O Trauigkeit, O Herzlichkeit," Johannes Brahms; Naiades (Pieces de Fantaisie, Suite 4), Louis Vierne; Postlude from the Office of Compline, Jehan Alain; Hallelujah, Gott zu Loben, op. 52, no. 3, Max Regér.

There were more than a few who had thought of slitting their wrists when 20-year-old Brett Wolgast, a rising senior at Kansas State Univeristy won the student competition. Too many vitamins and milk are making us taller and too much good teaching is making younger performers! But that isn't Wolgast's fault, and he simply presented his winner's recital with assurance.

His console posture is a model of what happens with consistently good teaching. His playing is seemingly effortless and controlled. Reger's *Hallelujah, Gott zu Loben* was, indeed winner's stuff. He is not afraid to bend the tempos at the right places without losing the feeling of virtuosity. His impassioned statements of the *cantus firmus* helped lead him into rhythmic subtleties.

Vierne's *Naiades* was deft and accurate. The finger technique overshadowed any other desires. Wolgast's youthfulness showed up, however, with other literature. The approach to the Bach piece was disappointing, as were naive readings of Brahms and Alain. "Prodigious" has to be a good adjective for Wolgast's well-deserved achievement. We hope that success will not interrupt his continued schooling and his honing of musical values.

—D.L.

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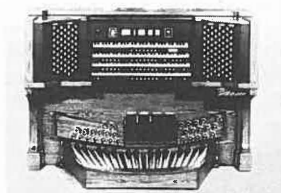
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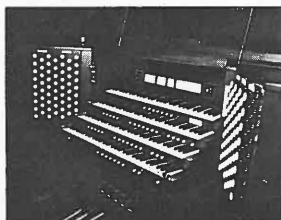
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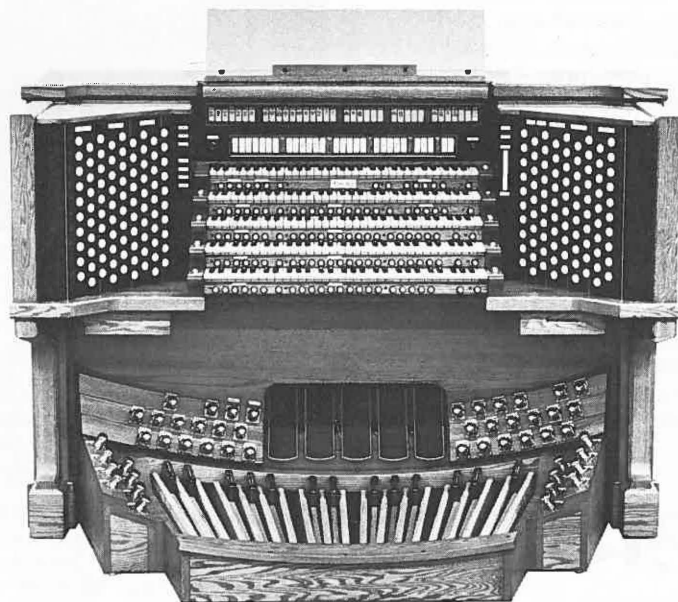
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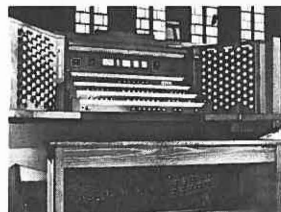
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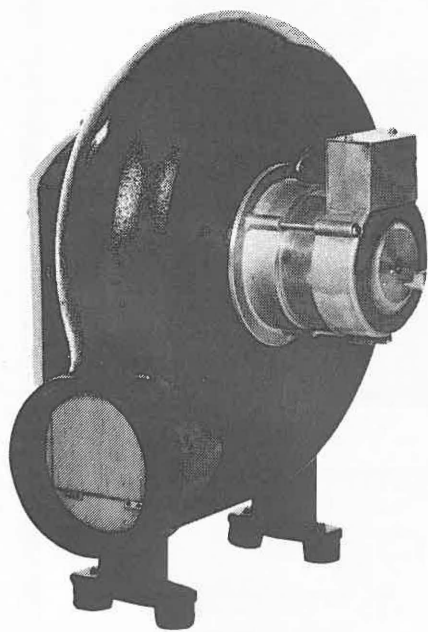


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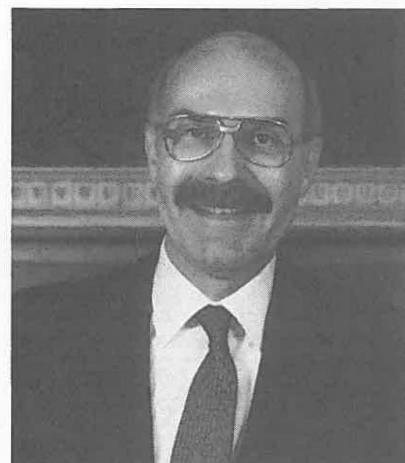
Appointments



Philip Manwell has been appointed organist and choirmaster at the First United Presbyterian Church, Oakland, CA. He succeeds the late Newton Pashley who held the same posts at the church for 44 years. Dr. Manwell earned the BS, MS, and DMA from the Juilliard School, where he studied with Vernon DeTar and Anthony Newman. He also studied in Paris with Marcel Dupré and Nadia Boulanger.

He is a native of Marysville, CA and has held church positions there, in Sacramento, and at several New York City churches including Madison Avenue Presbyterian. Most recently he was organist and choirmaster at Christ's Church, Baltimore, MD.

He has appeared as organ soloist with the New York Philharmonic, the Baltimore Symphony, and other orchestras, and sang with the Camerata Singers in New York City under the direction of Abraham Kaplan, with whom he also studied choral conducting. As a member of the Camerata Singers he appeared with the New York Philharmonic and with the American Symphony Orchestra under Leopold Stokowski.



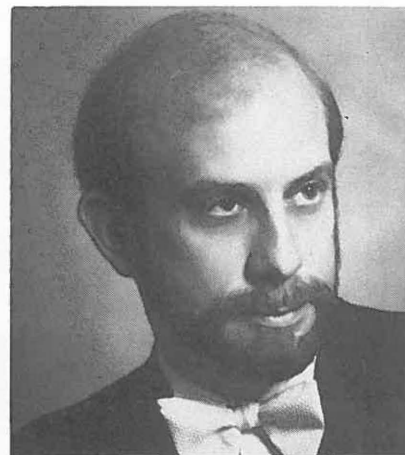
Frederick Swann has accepted the position of director of music and organist at the 10,000 member Crystal Cathedral in Garden Grove, CA effective Jan. 1, 1983. Crystal Cathedral's televised *Hour of Power* program is seen on 150 stations in America, Australia, Canada, and on the armed forces network. Mr. Swann leaves Riverside Church, New York City, after 25 years. He succeeded Virgil Fox as organist in 1958 and was named director of music in 1966.

In his new position Mr. Swann will conduct the Crystal Cathedral choirs and will play the newly dedicated 13,000 pipe 223-rank organ. Designed by the late Virgil Fox, the Italian-made Ruffatti is the largest European organ in America. It combines the Aeolian Skinner from Avery Fisher Hall with the Ruffatti organ from the former sanctuary of the California church. The organ was inaugurated May 7 in a gala concert featuring Notre Dame organist Pierre Cochereau and American virtuoso Ted Alan Worth. The organ was a gift of philanthropist Hazel Wright of Chicago.

Mr. Swann has served as chairman of the organ department of Manhattan School of Music, and is an active recitalist, teacher, lecturer and leader of church music workshops. This year's 225th anniversary of the prestigious three-choir festival in Hereford Cathedral, England, will feature Mr. Swann as its first American organist.



Paul Klemme has been appointed director of music at Bethlehem United Church of Christ, Ann Arbor, MI, where he oversees a six choir program. Presently pursuing the D.M.A degree at the University of Michigan as a student of Robert Glasgow, he will teach organ as a graduate student teaching assistant and conduct the Residential College Singers in the fall of 1982. Mr. Klemme holds the B.M. degree (*cum laude*) from Central Methodist college, where he studied with John Ditto, and two M. Mus degrees from the University of Michigan, one in organ performance and one in conducting. Conducting teachers include: Patrick Gardner, Elizabeth A.H. Green, and Lawrence Marsh.



Larry Smith, associate professor of music at Indiana University, Bloomington, has been appointed chairman of the organ department there effective at the beginning of the current academic year. Dr. Smith's appointment follows the resignation from the chairmanship of Oswald Ragatz, who had served in that capacity for a number of years and who will remain on the faculty through the current school year.

Also announced is the signing of a contract with Jan van Daalen to build an organ for the school's Beck Chapel.

Larry Smith joined the faculty at Indiana in 1981. He is represented as a performer by Phillip Truckenbrod Concert Artists.

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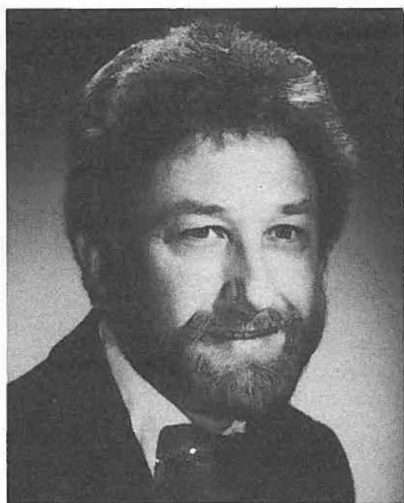


Sandra Soderlund has been appointed associate professor of music at the University of Colorado, Boulder, where she will teach both organ and harpsichord.

Her previous teaching positions have been at Sam Houston State University, Simpson College and San Francisco State University.

Dr. Soderlund is a graduate of Bethany College, University of Southern California and Stanford University, and has written several articles on keyboard performance practices and a book entitled *Organ Technique: An Historical Approach*.

Sandra Soderlund is represented by Phyllis Stringham Concert Management.



John Ditto has been appointed Adjunct associate professor of music (organ), at the University of Missouri, and music director of St. Paul's Episcopal Church, both of Kansas City, MO.

Mr. Ditto was, for seven years, a member of the faculty of Central Methodist College, Fayette, MO. He is a graduate of Drake University, the University of Michigan and Eastman School of Music. He is represented by Phyllis Stringham Concert Management.



Robert A. Ivey, minister of music at the First Presbyterian Church, Red Bank, NJ, has accepted the position of minister of music at the First Presbyterian Church, Charlotte, NC. Mr. Ivey has been organist and choir director at "Tower Hill" in Red Bank for the past 15 years during which time he expanded the music program from three singing choirs to nine, and from one handbell choir to five. He has been responsible for developing the Oratorio Choir, the Sacred Arts Concert Series,

and the Summer Music Camp for children in the church and community. Currently there are more than 500 people involved in the music program at Tower Hill.

Mr. Ivey holds the BS and MM degrees from Westminster Choir College. He previously served as minister of music at the Latrobe Presbyterian Church, Latrobe, PA, and the First Baptist Church, Red Bank.

Mr. Ivey has toured extensively throughout the US and Canada with handbell choirs. His handbell music has appeared with several publishers. He has served 12 years on the board of the American Guild of English Handbell Ringers, Inc. (AGEHR). In 1976 he directed the National Bicentennial Handbell Choir sponsored by AGEHR. This group was composed of 78 high school students chosen from each of the 50 states. They presented concerts in Washington, DC, Philadelphia, Boston, and New York City.

Mr. Ivey is also active in the AGO and the Choristers Guild. He has taught at the Fred Waring Choral Workshop and has been a member of the summer faculty for the past 12 years conducting classes in handbells at Westminster Choir College. He also lectures frequently on handbells.

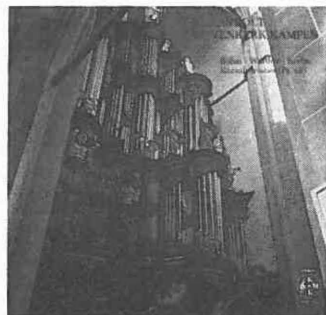


Frank W. Brocato has been appointed minister of music at Arlington Hills Lutheran Church in St. Paul, MN. Mr. Brocato was previously in charge of music at Gloria Dei Lutheran Church in St. Paul. In his new position Mr. Brocato will be responsible for the organ music at four Sunday services and the planning, coordination and execution of all music for a new choral program involving five choirs. He will also work with the pastoral staff and the director of youth and Christian education in establishing a more active youth ministry at Arlington Hills.

He holds a BMus in organ from the College-Conservatory of Music, Cincinnati, and a MMus in organ from the University of Minnesota, Minneapolis. He has studied with Thomas Brumby, David Mulbury, and Heinrich Fleischer. He is currently pursuing doctoral studies in musicology at the University of Minnesota.

Timothy Albrecht has been appointed organist at Glenn Memorial United Methodist Church, on the campus of Emory University, Atlanta, GA. Dr. Albrecht is also a member of the faculty at Emory and serves as university organist.

Roger Begley has been named regional sales manager for the Rodgers Organ Co., western region. He has for the past seven years held church music positions in southern California.



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Music for Voices and Organ

By James McCray

The Magnificat

The Magnificat, or canticle of the Virgin, is based on the text of St. Luke I: 46-55. It consists of twelve verses and is associated with the Roman Catholic, Anglican and Lutheran traditions. A canticle (from the Latin *canticulum* "little song") is a hymnlike text derived from one of the books of the Bible other than the Psalms. These canticles are generally identified by the Latin incipit of the text. The Magnificat is used in Vespers and is often called the "Song of Mary."

Although it existed in plainchant, the earliest polyphonic treatment dates from the 14th century. The composer is unknown. Among the earliest known composers are John Dunstable (c. 1370-1453), Guillaume Dufay (1400?-1474), and William Horwood (?-1484). Often, in early settings, soloists were used for the odd-numbered verses and composers "set" the even-numbered. Sometime after 1450 composers began writing Magnificats in four parts. Between 1534 (the year of the break between England and the Papacy) and 1543 (the year English was established in the Anglican liturgy), Latin Magnificats were used in the Anglican Church.

Throughout music history this text has inspired settings by many significant choral composers. British composers have especially been attracted to it and it is more difficult to identify significant composers *not* setting that text, although these include Benjamin Britten and Gustav Holst. Most major English composers prior to the 20th century have at least one Magnificat setting.

The Magnificat is often performed during the Christmas season although it is certainly not restricted to that period. Since 1900 there have been more settings in English than in any other language; in fact, there are over 700 known published settings by British composers alone.

salutari meo. And my spirit hath rejoiced in God my Saviour.

3. *Quia respexit humilitatem ancillae suae: ecce enim ex hoc beatam me dicent omnes generationes.* For he hath regarded the lowliness of his handmaiden: for, behold, from henceforth all generations shall call me blessed.
4. *Quia fecit mihi magna qui potens est: et sanctum nomen ejus.* For he that is mighty hath magnified me; and holy is his name.
5. *Et misericordia ejus a progenie in progenies timentibus eum.* And his mercy is on them that fear him from generation to generation.
6. *Fecit potentiam in brachio suo: dispersit superbos mente cordis sui.* He hath shewed strength with his arm; he hath scattered the proud in the imagination of their hearts.
7. *Deposuit potentes de sede, et exaltavit humiles.* He hath put down the mighty from their seats, and hath exalted the humble and meek.
8. *Esurientes implevit bonis: et divites dimisit inanes.* He hath filled the hungry with good things; and the rich he hath sent empty away.
9. *Suscepit Israel puerum suum, recordatus misericordiae suae.* He hath holpen his servant Israel, in remembrance of his mercy.
10. *Sicut locutus est ad patres nostros, Abraham et semini ejus in saecula.* As he promised to our forefathers, Abraham and his seed forever.
11. *Gloria Patri, et Filio, et Spiritui Sancto.* Glory be to the Father, and to the Son and to the Holy Ghost.
12. *Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.* As it was in the beginning, is now and ever shall be, world without end. Amen.

The last two verses, the *Gloria Patri*, are additions to the Magnificat text. They do not occur in *The Holy Bible* but are given in *The Book of Common Prayer of the Church of England*. In the latter, the numbering of these verses is different. Only nine numbers are given; the first two verses are grouped as one, and

The Latin and English forms of the text are as follows:

1. *Magnificat anima mea Dominum.*
My soul doth magnify the Lord.
2. *Et exultavit spiritus meus in Deo*

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THOMAS MURRAY

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no numbers are given for the last two verses.

The reviews this month all feature settings of this beautiful text. One is in a combination of Greek and Hebrew, and the William Mathias setting, *A May Magnificat* is unusual in that it blends secular elements about nature with the traditional Latin text. Many of the scores discussed include the *Nunc Dimittis*, but that movement is not reviewed.

Magnificat and Nunc Dimittis. Herbert Howells, ATB and organ, Oxford University Press, S 614, \$5.00 (M+).

This is a revision by John Buttrey of Howell's original work for tenors and basses; there is no soprano but an alto part has been added. A rising motive theme is used throughout the work which maintains strong tonal sense and has varying tempos and changing meters. At times the alto has divisi. The music is beautiful with warm, rich harmonies. The organ is on two staves with pedal indications. The Gloria ends triumphantly in a majestic E major closing.

Magnificat. Halsey Stevens, SATB, trumpet, string orchestra or piano/organ, Mark Foster Music Co., MF 108, \$1.50 (M+).

This 1962 setting has become a standard in the choral literature; it receives numerous performances. Although written for strings, it works well on keyboard. The B-flat trumpet part will require a strong, mature soloist; that part is used throughout the entire six-minute setting. The text is in English. Using mild dissonances, memorable themes, changing meters with dance-like rhythms and at times a dramatic keyboard part, this *Magnificat* is certain to be an exciting work. It is challenging yet will provide a thrilling performance for singers and listeners. Highly recommended.

Magnificat and Nunc Dimittis in C. Alan Ridout, Two-Part (SA or TB) unaccompanied, Stainer and Bell of Galaxy Music Corp., CS No. 338, 50¢ (M-).

The *Magnificat* is 54 measures long with a one-page *Nunc Dimittis*. The voices have some unison and generally remain in a non-contrapuntal format. The few low notes for the alto are doubled at the octave by the soprano so that the vocal ranges will fit most groups. This is an energetic work that forcefully drives throughout. It could be sung by a good high school women's choir.

Magnificat and Nunc Dimittis. Vincent Persichetti, SATB with organ or piano, Elkan-Vogel of Theodore Presser Co., 362-03325, 95¢ (M+).

This new version is a remake of a setting Persichetti did when he was very young. The keyboard is on two staves, but there are short moments of unaccompanied singing. The music is usually gentle with a strong linear sense that is shared by the singers and the keyboardist. It is typical Persichetti in that the material continues to reappear in developed phrases and the music has a delicate quality with fresh harmonies and mild dissonances. It is a lovely setting of about seven minutes duration.

Magnificat and Nunc Dimittis in A-flat. Edmund Rubbra, SATB and organ, No. 3659, Alfred Lengnick of Frederick Harris Music Co., no price given (M).

The organ is on three staves with registration suggestions, and its part is often comprised of running scale passages with some contrasting triplets in the

pedal. The music is usually tuneful with some dramatic surprises. There is a brief tenor solo and some divisi passages. This will possibly be more difficult for the organist than the choir.

Canticle of the Mother of God. John Tavener, SATB divisi with soprano solo unaccompanied, Chester Music of Alexander Broude Inc., JWC 55124, no price given (D+).

This is an extraordinary setting which will require a highly trained, sophisticated choir and considerable rehearsal time. There are two texts which appear simultaneously. The soloist sings the *Magnificat* in Hebrew and the choir sings it in Greek. The music is not barred. The soloist has wide ranges, great rhythmic flexibility, and ornamentation devices; her music is extremely difficult. The chorus sings repeated block chords in a modified chant style. These chords are very dissonant and also have wide ranges. A fascinating setting for the professional choir.

Magnificat and Nunc Dimittis. William Walton, SATB and organ, Oxford University Press, S 609, \$2.20 (D-).

Walton's setting is majestic. The themes and harmonies are built on ninth chords with some divisi for the voices. There are brief solos for ATB, and the organ (which is on three staves) plays an important role. Often the choir and organ alternate so that between unaccompanied phrases the organ interjects flashy motives and polychords. There are changing meters and tempos throughout. This is a rhythmically vital and exciting work from one of England's great composers.

Magnificat. Joseph Roff, Cantor, congregation and organ, G.I.A. Publications, G-2350, \$2.00 (M-).

In this setting, the music alternates so that the opening refrain is first sung by the cantor and then is repeated after each of the verses by the congregation. The music is simple and tonal with an optional descant at the end. Not all of the verses are used. There is no Gloria Patri. The organ is on two staves and helps by doubling the melody in the upper voice.

Dallas Canticles: Magnificat and Nunc Dimittis. Herbert Howells, SATB and organ, Calvary Press or Randall Egan and Associates, no price given (M+).

One section calls for soprano solo. The harmony hints at pentatonic, whole-tone and other scales. Often the choir moves in unison and then divides into chords which have some dissonance. The organ is on two staves and shares the thematic material of the voices. Although there are chordal areas, its material is linearly conceived, and it lends much support for the voices. The Gloria is a dramatic outburst that provides an inspiring climax for the *Magnificat*.

A May Magnificat. William Mathias, SSAATTBB with chime bars. Oxford University Press, \$12.00 (D).

The two choirs should be of equal size and placed apart for antiphonal purposes. The work begins with Hopkins' text sung by Choir I; it is in English and concerns Spring and nature. Choir II later enters and sings the traditional *Magnificat* text in Latin. Both choirs eventually join together with their own separate material. There is some divisi, especially for Choir I, and it also uses a soprano soloist. This expensive edition does not have a keyboard reduction of the parts. The choral sounds are beautiful, often with block polychords. This would work well with a large chorus although the price may prohibit many directors from programming the work.



Kirnberger is only one of numerous 18th century composers and theorists whose tuning systems have been preserved through their writings and recently revived with the current renewal of interest in alternative tunings and temperaments. Hearing 17th and 18th century works played on appropriate tunings is a pleasant, though sometimes startling, revelation.

But, tuning is at best a tedious job and tuning unequal temperaments by ear involves complicated procedures that require much practice to master, and this keeps most of us, even we who tune our own instruments, from experiencing other than equal temperament. Furthermore, retuning takes so long that direct A-B comparisons in a single instrument are generally impossible.

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A.G.O. National Convention

Washington, DC □ 1982

Both in terms of depth of knowledge and effectiveness of delivery, the workshops were a means whereby the professional organist could gain an understanding of the multifarious aspects of his or her skill and talent. Attendees sought to further their knowledge of familiar topics, to review opposing opinions, and to investigate enticing subjects.

This review recalls only a few examples of the wide variety of workshops that were offered.

WORKSHOPS

Michael Collins

J.S. Bach, Parts I-IV, Lectures in performance practices of Bach works.

In his lecture, "Dance Rhythms and Tempo," Mr. Collins dealt with ornamentation and rhythm in organ and choral music of the Baroque.

While it is true that stylized dances lost their character in later music (minuets or scherzos in Beethoven and waltzes in Chopin), dances found even in partitas and suites should be performed at danceable tempi. While referring to *tempo giusto* ("strict" or "fitting" tempo), best determined by understanding steps, accents, phrases and general character of the various dances of the period, Mr. Collins compared recordings of several dances, including a gavotte, a bourre and a gigue, performed at different tempi. Demonstrating these dances for the audience, by dancing in front of a screen on which the score was projected, it became apparent which of the tempi were correct for their respective dances.

Various sources on this subject, including the research and instruction of Meredith Little and Wendy Hilton, were cited by Mr. Collins.

—J.W.

Catharine Crozier

A Brief History of Organ Pedagogy

To begin her lecture, Dr. Crozier reviewed the important organ methods from Paumann to the present day. Tracing the development of performance practices in various periods and countries, she mentioned their basic similarities, but also pointed out the aspects unique to a given tradition. These included the study of fingering ("good" versus "bad" fingers), tempo, time signatures, ornamentation, rhythm, registration and style.

Of J.S. Bach, Dr. Crozier advised that while he was known for his fine performance and teaching, he did not actually write an instruction method. However, we were reminded, the value of *Das Orgelbüchlein*, as a pedagogical aid, cannot be exceeded.

This lecture also dealt with several German and French schools of performance following Bach, resulting in the traditions of such masters as Lemmens, Bonnet, Marchal, Guilmant, Widor, Dupré, Peeters, Germani, Tagliavini, and Schneider. Dr. Crozier also enumerated many recent methods from the USA and Europe, but reminded us that instruction throughout history, as well as now, includes such basic topics as position at the console, hand position, effective pedalling, study of registration, rhythmic accenting, and the learning of the best repertoire.

—J.W.

John Holtz

Trends in Contemporary Organ Music, Parts I-II

At John Holtz's workshop a number of interesting, general observations were made, especially about *American* organ music trends. Americans seem the least receptive listeners to new music, although among composers compositional techniques peculiar to the 20th-century are commonplace.

Probably his most important point, as regards the performance of contemporary styles that go beyond tonality in the traditional sense, is that the *skills* of the performer are no less important than the *soul* of the performer. If we read into this statement that some performers may be lacking a sense of commitment to the musicality of a piece, then we must mark, think and digest the point.

In his second (of two) session, a premiere took place, that of a new work by William Albright, *Romance* for organ and French horn. This reviewer found the piece to be intelligible in form and thrilling in climaxes, which says that there is homage paid to more traditional concepts of music-making (Holtz asks if this is neo-romantic).

Richard Odmark, horn player with the National Symphony, performed this virtuosic part with Holtz at the organ of St. John's, Lafayette Square. Both performers were clearly committed to the music and brought it off with excitement.

—D.L.

Marilyn Keiser

Repertoire for the Small Pipe Organ

This workshop seemed a popular and needed subject, judging by the number of people who attended it.

With her usual boundless energy, Ms. Keiser managed to play a large number of simple and effective works from her list of nearly fifty collections and single works. With many helpful suggestions on simple registrations and ways to prepare, she managed to be quite firm that, despite difficulty, careful preparation is mandatory, both professionally and theologically.

—D.L.

Wayne Leupold

Romantic Performance Practices and the Organ, Parts I-IV.

Mr. Leupold presented four workshops on performance practices in the Romantic period, sessions which were among the most interesting and the most useful in the convention. He made use of audio-visual aids, projecting scores and playing recordings by great performers of the Romantic school.

After hearing two of his lectures, I was struck with the inconsistency found in organists today who insist on authentic performance practices in early music, basing their practices on (in many cases) speculative and questionable treatises. These same performers are often casual in their performance of Romantic music in spite of the definitive proof found in recordings of Romantic interpretations of the 19th century as well as earlier music.

Authentic performance practice in the 19th century appeared not to be a major issue. More important, apparently, were the techniques used to make music more "expressive." Mr. Leupold demonstrated this in such recordings as the *bel canto* rendition of Adeline Patti singing Mozart, Moritz Rosenthal and Theodore Leschetizky playing Chopin, and Grieg playing Grieg. Liberties in notes, ornamentation, and tempo, although they may seem careless or affected from our perspective, were not always arbitrary; some being standard practices, accepted and promoted by all great performers. After examining the recordings and comparing them with the scores, an obvious pattern emerges, with liberal rubato and accents on certain high

notes and dissonances.

An important final point made by Mr. Leupold is that the audience attends a concert to experience the interpretation brought to the performance by the artist—not a standardized, "correct" performance.

—J.W.

One wishes to learn of Wayne Leupold's concept of the often abused word, "Romantic." But whatever value he gives to it, it is sufficient to say that Leupold is a thorough scholar in his field.

Not only is he footnoted, exemplified and cross-referenced, Leupold also comes equipped with slides and recordings for proof of a number of his points (how much simpler Bach scholarship would be with the aid of recordings!). Notation, tempo, singing styles and rhythm in vocal music were well covered at the session that this reviewer attended.

It is clear that Mr. Leupold's work holds great importance that needs greater exposure, and that the convention saw only the tip of the iceberg in this effort to develop scholarship on 19th century performance practices.

—D.L.

Frederick Neumann

Problems of Ornamentation and Rhythm in Organ and Choral Music of the Baroque, Parts I-IV.

This reviewer attended the last of Mr. Neumann's classes and found a moderate-sized group furiously taking notes.

It was encouraging to find his final admonition to be the frequently repeated maxim that the performer must discover the *musical* way in which to perform Baroque music. Still, I felt that in this particular session, Neumann offered dangerously vague statements as advice to performers. One could leave his discussion on trills embracing the attitudes of performers in the 1890's—that it isn't necessary to have the "bones" on which to flesh the body. His plea, not to play by the "rules," did not stress *knowing* the rules before making decisions.

It can be hoped that everyone who took notes realizes that he must go elsewhere to search for additional answers. No one musicologist imparts the final word.

—D.L.

Robert Noehren

Another Look at Playing Bach: Problems Concerned with the Performance of Bach on the Organs of our Time.

Robert Noehren presented himself, not as a musicologist, but as a performer with concerns in Bach performance practice at the organ. His hour-long lecture was read in a quiet, articulate and flowing manner. He explored the interesting concept of assessing Bach as a genius, pointing out that with musical geniuses concepts of fingering and articulation are not studied subjects, but matters which flow naturally (Saint-Saëns was able to play all 33 Beethoven sonatas by the age of 10).

Noehren related these concerns to temperament, clearly taking the stance that we have no choice but to accept systems of equal temperament. We cannot avoid the history of temperament, and there is every reason to believe that this factor was part of the soul of Bach's autonomy. He concluded that scholarship and study is more important than ever, but cautioned us to beware of the enticement of "authenticity."

In reviewing the history of Robert Noehren, one finds a man who has altered his thinking constantly, influenced by his insatiable desire to find "truth" in musical matters. He probably has never been "wrong" in any stage of his career as a performer, and his courage to keep growing in scholarship and artistry is what makes him a giant in our field.

—D.L.

John Obetz

Four R's of Organ Pedagogy: Repertory, Research, Rehearsal Techniques, and Recital.

Mr. Obetz discussed an assortment of techniques for efficient preparation which are of equal value to teacher and student alike, especially considering the many obligations of professional organists and the limited time available. Learning how to recognize superior editions and utilizing such sources as *The Music Index* for locating pertinent articles were also recommended. Mr. Obetz suggested assigning the organ class one intensive area of study in any given term, such as the works of Messiaen, or the 18 Chorales of Bach, etc. Activity such as this not only helps students to learn to do their own research, but it is also very informative for the rest of the class and the teacher.

Mr. Obetz stressed the fact that, in order to know how to adapt music to varying instruments, one must be familiar with the original organs. Interestingly, however, the better the composition, the less it will depend on registration for its success.

Obetz stressed that students should be encouraged to study music that appeals to them, the teacher guiding them into a well-rounded list of repertoire. He also recommended that students be introduced to as much good service music as possible, and hymn playing should be part of the curriculum. Mr. Obetz also described a number of useful rehearsal techniques, stressing efficient fingering, pedalling, practicing in small sections, and concentrating on the more difficult passages.

—J.W.

Robert Triplett

Befriending Stagefright, Parts I-II.

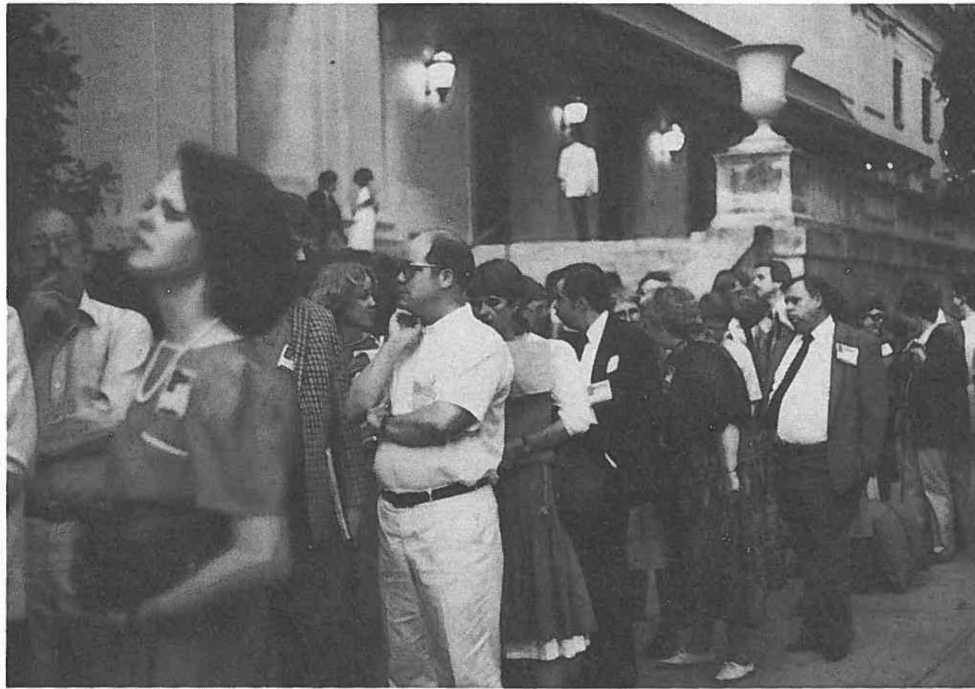
Triplett has developed a second career devoted to psychology and performance. Psychology is not an easy subject to explore in a few brief sessions, but Mr. Triplett was well-organized, succinct and entertaining in his probing of the problems of why we behave as we do during performance. His thesis was pointed, and seemed to strike some tender wounds in his audience, as one could sense by the occasions of nervous laughter, in response to his message.

Triplett proved to be a master at handling these moments with care and helpful concern, and provided a meritorious subject that deserves further investigation by performers at all levels of the profession.

—D.L.

The logistical problem of transporting over 2,000 organists to the sites of the various events offered at this year's A.G.O. convention was satisfactorily overcome by providing one bus for every pedal on a standard A.G.O. pedalboard.

Although long lines and waiting periods of equal description preceded each event, the high quality of every performance quickly overwhelmed any thought that such discomfort was a price to be paid.



SPECIAL EVENTS

American Music for Organ and Orchestra

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Marilyn Keiser, organist: *Homage to Johann Sebastian Bach*, Stephen Douglas Burton.
Paul Callaway, organist, with Howard Sprout, Bass-baritone: *Wilderness Journal*, op. 41, John LaMontaine.

James Moeser, organist: *Symphony No. 6*, op. 118, Paul Creston.
Randall Mullin, organist: *Symphony for Organ and Orchestra*, Aaron Copland.

The Kennedy Center afforded the audience a rare opportunity to hear works for organ and orchestra with a good organ (for a concert hall) and a fine orchestra. Although the Aeolian-Skinner (III/76 EP, 1972) provided some impressive effects, achieving a satisfactory blend between organ and orchestra proved, at times, to be a challenge. The program seemed traditional in many ways: it did not feature the dissonance, textures, or avant-garde techniques that might have been expected from such recent works.

Burton's *Homage to Johann Sebastian Bach* was a particularly accessible work, incorporating numerous contrapuntal, rhythmic, and harmonic elements reminiscent of Bach. Marilyn Keiser, premiering the work, gave it a stunning performance, full of energy and spirit. The Prelude was a remarkable feat of perpetual motion; the second movement, a Passacaglia, consisted of a delightful cantabile solo against a pizzicato bass. The Fugue featured brilliant scale passages, alternating with clusters. After a second Passacaglia, the work closed with a Gigue and Finale which were rhythmically complex and engaging. The continual energy, the compactness of the movements, and a convincing performance by Ms. Keiser made this my favorite work on the program.

LaMontaine's *Wilderness Journal* is a cycle of 12 songs on texts by Thoreau, interspersed with 3 instrumental movements. While this serial composition required the full resources of the orchestra, the organ part was relatively insignificant, demonstrating only a limited range of registrations and textures. The rather dark vocal range and the recitative-like treatment of the text required considerable concentration on the part of the listeners, but the colorful orchestral effects, including bird-calls, buzzer for frogs, and dreamy harp for the movement "I Sit in My Boat on Walden" were all very successful. In "Cobwebs," the Messiaen-like use of high mutations for dewdrops was most effective. Paul Callaway's performance was commendable.

James Moeser premiered Creston's *Symphony No. 6*, a work commissioned for this convention. The work was unfortunately, from its outset, a trite succession of 7th chords, suggesting a neo-Impressionistic composition—better suited to a Boston Pops concert. Mr. Moeser, however, used the organ to a Romantic advantage, particularly with what could have passed for a saxophone stop in the middle of this one-movement work. Although not the *tour de force* that we might have hoped for from Mr. Creston, the audience was very generous and enthusiastic in its recognition of the composer at the conclusion of the work.

In the Copland Symphony, the welcome "standard" from the literature, we heard the best balance between organ and orchestra. Tone colors and dynamics were evenly distributed, and there was genuine sympathy between the organist and orchestra. The Prelude was rhythmically solid, the Scherzo featured lighter textures, always with good contrast of registrations, and the Finale, culminating in the use of full organ, left us with the feeling that we had heard the organ to an advantage. Randall Mullin proved a very capable and mature performer in this work.

—J.W.

Worshipping at the Convention

For many attending the convention, it was a first visit to the National Cathedral, or a first visit since the nave had been completed. There can be no denying that walking into a stone pointed-arch ecclesiastical edifice holds a fascination and conveys a spirit that is unique to most Americans, especially when that building symbolizes a national focus on the power of God over all his people. When those who walk into such a place already know the musical and liturgical mechanics of

worship, it is a sure thing that some great moments of worship are possible. Two such moments occurred at this convention: one at its opening, and the other on the final afternoon.

The opening service was not marked by many overt corporate acts of worship in that only two hymns were sung, and one psalm read. But when the congregation is made up of some 2,000 church musicians, the corporate act of listening becomes a form of participation that few ordinary congregations experience.

It may not be considered appropriate to judge the "success" of a worship service, but for this reviewer there was a sense of praise that seemed to permeate the entire vast space of the cathedral. The planners chose, to an appreciable advantage, big-space music for a big space. Pieces for brass and organ by Vierne (*March triomphale*) and Widor (*Salvum fac populum tuum*, op. 84) were unfamiliar to many and proved to be well chosen for the long procession of AGO officials and clergy. The familiar hymn, *Austria* was, as one might expect, exciting.

The congregation sang "Praise the Lord: ye heavens, adore Him" to David N. Johnson's contest winning setting, *Daniel's Tune*, as though it were an old standby, and indeed this was a fitting and singable setting. Other music heard included a fine performance of Pinkham's *Concertante for Organ, Brass and Percussion*.

An address by well-known music critic and churchman, Paul Hume, was stimulating in its question: "Are we aware of the power we hold in the art of music in worship?" Hume likened the church musician to the gatekeeper, the holders of the keys to the citadel of heaven. His warmth and obvious affection for the church musician was returned with a remarkably liturgical ovation as the verger led him from the pulpit, back to his seat.

For the opening service, Frederick Swann was at the console of the well-known Skinner organ. Wayne Dirksen conducted the instrumental works that were played by the Potomac Brass.

The convention's final worship service provided an additional, different experience. This, like the opening service offered two hymns for the convention congregation to sing: "Bright the Vision that Delighted," to the tune *Laus Deo*, and "Forth in Thy Name," to (another) competition winning tune, *Elmhurst*, composed by Cary Ratcliffe. All other music was provided by the Choir of St. Thomas Church (NY) and included four commissioned works that received their premiere performances.

Gerald Near's *Sing alleluia forth* was most attractive, taking advantage of the text word "endless" in a very good way by weaving a mostly diatonic thread through restrained and rather pleasant harmonies. The organ part of this work seemed, at times, illogically punctuated and overly aggressive. This work, which also calls for the assistance of two handbell players, will be found a welcome addition to the choral repertory.

Wayne Dirksen's *Three Songs of Isaiah* are contrasting in style and clearly not intended to be sung in sequence (the texts are three canticles for the daily offices). The first, "Ecce, Deus" ("Surely, it is God") is based on a folksong-like dorian tune, used in canon with textures that are not unlike Alice Parker or Robert Shaw folk settings. However, the moment this piece breaks into complicated eight-part writing, it becomes rather difficult and seemed not quite as attractive as its earlier portions.

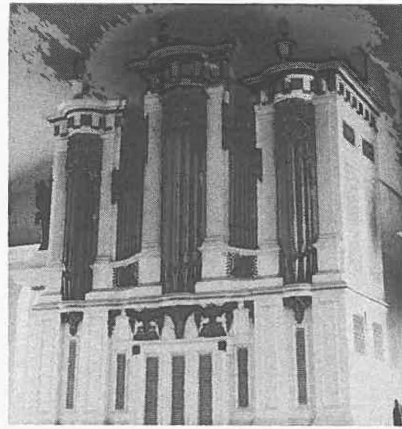
The second song, "Quaerite Dominum" ("Seek the Lord") is another *a cappella* work in eight parts, though with an easily remembered melody cast in a Walton-esque texture rhythmically and harmonically.

The third song, "Surge, illiminare" ("Arise, shine...") opens with a bold two-voice announcement on organ trumpet, beginning what obviously becomes an organ anthem with 8-voice choir in the tradition of Howells and Sowerby. A balance problem in favor of the organ obscured much of the choral writing, though it was clear that some text-painting was going on.

Additional service music included in the final service included works by Sowerby, Bernard Rose, Atkins, Naylor and Talbot, all sung by the men and boys of St. Thomas Church.

—D.L.

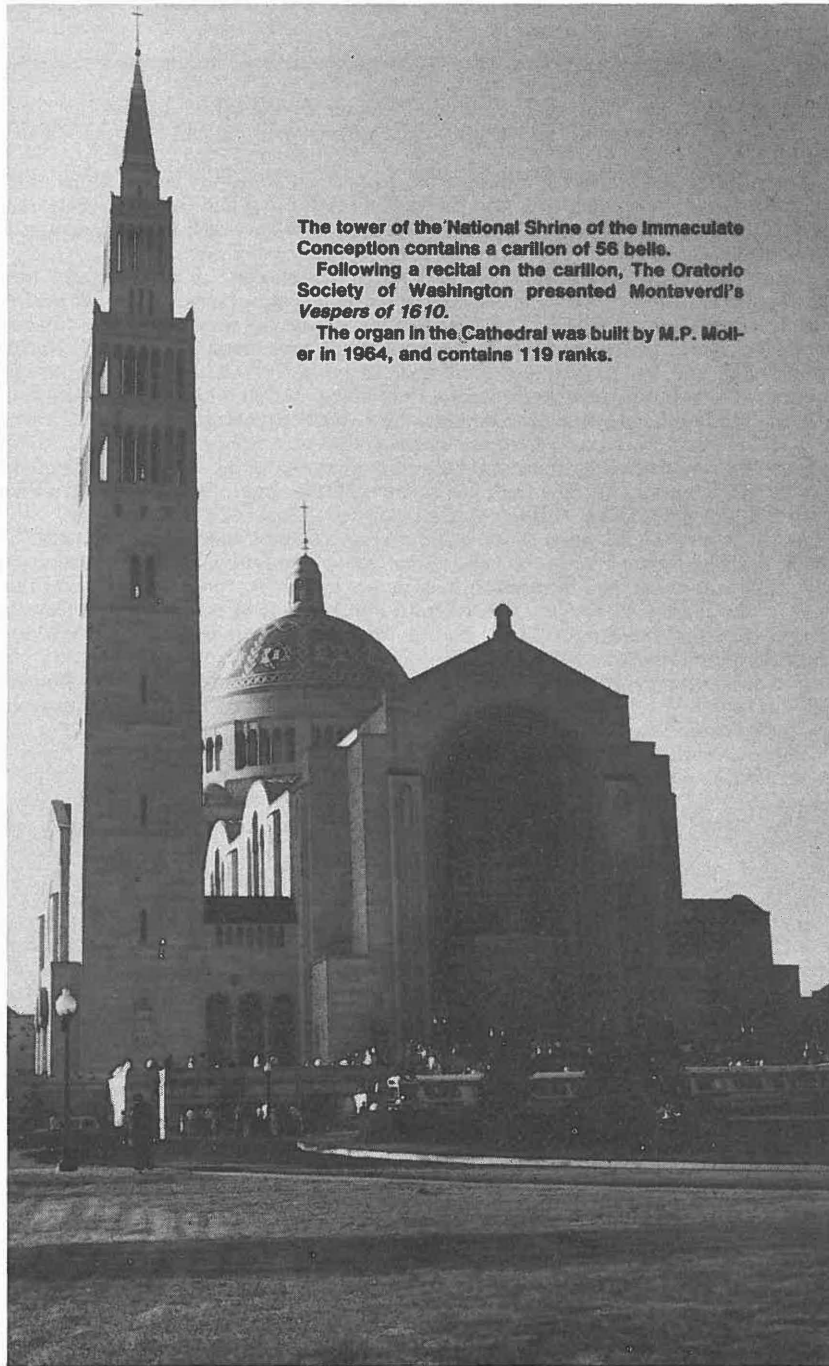
OHS Offers New Slide-Tape Program



Left: 1875 E.L. Holbrook organ located at the Congregational Church in Killingworth, CT. Right: 18th-Century organ case by Phillip Feyring, located in Philadelphia. These are two of more than 200 pictures included in a new slide-tape program offered by the Organ Historical Society.

The Organ Historical Society is offering a new slide-tape program, "Our American Organ Heritage," featuring more than 200 color photographs of old pipe organs in America, and including recorded examples of 19 instruments. Replacing the society's first slide show, which has served for 12 years as the only audio-visual program about old American organs, the new, 45-minute program concentrates on instruments built before 1865, and traces the development of American organ building from the importation of English instruments through the coming-of-age of American artisans in Boston, New York, and Pennsylvania.

Famed organ photographers Lowell and Beth Riley prepared the program and donated it to the OHS. The show includes organs by Snetzler, Goodrich, Appleton, Feyring, Tannenberg, Doll, the Dieffenbachs, E. & G. G. Hook, Johnson, Emmons Howard, Erben, Jardine, Stevens, Ferris & Stuart, A. B. Miller, Holbrook, Felgmaker, and others. The show is shipped in two Kodak Carousel slide trays, and includes a stereo sound track in cassette and open-reel formats. The rental fee is \$50, and bookings are available from OHS member Kristin G. Johnson, 4710 Datura Road, Columbia, SC 29205.



The tower of the National Shrine of the Immaculate Conception contains a carillon of 56 bells. Following a recital on the carillon, The Oratorio Society of Washington presented Monteverdi's *Vespers of 1610*. The organ in the Cathedral was built by M.P. Moller in 1964, and contains 119 ranks.

All photographs which accompany our review of the American Guild of Organists Convention in Washington, DC were provided by Russell Schertle of Los Angeles, CA.

◀ Special Events

Smithsonian Museum, Hall of Musical Instruments

John Fesperman, curator

John Fesperman hosted two concerts on restored instruments during an optional, non-convention, event in the middle of the convention week. Each of these 45-minute programs featured a small repertory of superbly performed and well articulated works, performed by Mr. Fesperman with the assistance of four instrumental musicians. This was a program well-conceived for a group of visiting organists who especially appreciated the exposition of the 1760 Stehlen harpsichord and the 1761 Snetzler organ.

Addressing the audience, at one point, Mr. Fesperman informed us that the Smithsonian collection houses more than early instruments: among its collection is, in fact, Hammond Organ's Opus 1. An unidentified voice from the back of the room was heard to say, "See what you can do to get the rest of them!"

The Library of Congress special collections had also prepared an exhibit for the AGO. Among the materials on display, all available for close scrutiny, were autographed manuscripts of Bach's Cantata "Meine Seele erhebet den Herrn," Franck's "Panis Angelicus," the Copland Symphony heard on the Monday night program at the Kennedy Center, Sousa's "Stars and Stripes Forever," and Malotte's "The Lord's Prayer." There were also first editions of Dom Bedos, and the Klavierübung, Part III.

—D.L. & J.W.

AGO Student Group Meeting

Gary Zwicky, director.

An event, new to the convention, was that of a meeting for Guild Student Group members and their advisors.

Dr. Gary Zwicky, National Director of Guild Student Groups, organized the meeting to discuss the various concerns of the groups, and to formulate plans for the involvement of Student Groups in future conventions. More than 40 people attended this event.

Various interests of the Student Groups were discussed, including the possibility of increased involvement and additional programs that would be directed specifically toward students attending the 1984 convention in San Francisco.

There were several references directed to board members by the students about the high costs of attending the convention, and especially the transportation and housing costs.

Other topics covered included campus recognition, programs and activities, and various possibilities for fund-raising. Dr. Charles Brown spoke to those in attendance about the importance of the Guild examinations, and of how the college years are the best time to prepare for them.

It seemed a consensus of opinion that the exchange of ideas and the opening of communications between the Guild and its Student Groups provided a format wherein students, the future leaders of the American Guild of Organists, might benefit.

—K.F.

CARILLON

Robert Grogan

National Shrine of the Immaculate Conception
Paccard: 56 bells

Changes, Gary White; *Landscape*, John Pozdro; *A Song for the Bells*, Daniel Pinkham; *Contrapunctus I and II*, Johan Franco; *Fantasia on a Plainsong Kyrie*, Ann Jefferson; *Summer Fanfares*, Roy Hamlin Johnson; *Variations on Vater Unser*, Nicolas Vallet; *Triste Pampeano (Estancia)*, Alberto Ginastera; *Prelude, Fugue and Allegro (BWV 998)*, J.S. Bach.

One of the loudest complaints made by carillonners is that the public, and many professional musicians for that matter, know so little about the mechanics, performance, and literature of the carillon. Many people assume that carillon bells are swinging, not stationary; that they are played electrically or by pulling ropes (or worse, that they are hearing electronic "bells" through loud-speakers), rather than being played on an expressive baton clavier. The public is also unaware of the interesting, rhythmic literature available both in original composition and transcription for the instrument.

Unfortunately, Mr. Grogan missed, in his concert, a valuable opportunity to educate a large assembly of professional musicians, many of whom may have been hearing their first carillon concert. While the names of a few composers were recognizable, the program consisted mainly of works which were unknown to the audience. Because of the distance of the performer from his audience, it is all the more important that he communicate with them through means of familiar music and dynamically expressive playing. This program consisted of a very narrow level of dynamics and attack; melodies were not emphasized and rhythms were unsteady in places.

Carillonners (like organists) must learn that audiences, especially those new to this art form, respond most favorably to strong rhythmic and dynamic contrast and music to which they can relate.

—J.W.

Richard Strauss

Washington Cathedral
John Taylor Co.: 53 bells. Bourdon, 12 tons

Pronunciamento, Johan Franco; *Fantasi terti toni*, Jean Titelouze; *Rotation*, Gary White; *Te Deum laudamus*, *Sleepers Wake*, *In dulci júbilo*, *Chartres*, Roy Hamlin Johnson; *Prelude*, Myron Roberts.

In pleasant contrast to the carillon concert heard at the Shrine, Mr. Strauss' concert was a superb example of programming and performance on the carillon. Granted, the cathedral carillon is far larger and more impressive; there is less traffic noise to deal with, and the garden setting around the cathedral is inspiring for the listener. Still, a major strength in Mr. Strauss' program was his wise choice of program, including transcriptions and original works familiar in tune and/or spirit to many organists. The elegant work by Titelouze, so successful in transcription, and the preludes on *Wauchet auf*, *In dulci júbilo*, and *Chartres* were most welcome. The original works by Franco, White, and Roberts were also effectively placed within the program and were well suited to the instrument and the occasion.

Moreover, Mr. Strauss performed with great skill and sympathy which was evident to listeners even at a great distance. He communicated many of the infinite gradations of tone, attack, and dynamics available on the carillon, emphasizing the tunes where appropriate, choosing comfortable tempi when using the lowest bells, and not hesitating to display his brilliant virtuoso technique in the impressive passage work in several of the selections.

—J.W.

CHORAL MUSIC

The Saint Thomas Choir

Gerre Hancock, Organist and Master of the Choristers; Judith Hancock, Associate Organist.

St Matthew's Cathedral

Motets from *Liber Secundus Sacrum Canticum* (1591), nos. 1 and 2, "Laudibus in sanctis Donimum," William Byrd; *Komm, Jesu, komm* (BWV 229), J.S. Bach; *Mass in G minor*, Ralph Vaughan Williams; *Prelude and Fugue on the Name of Alain* (organ solo), Durufle; *Deep River*, arr. G. Hancock; *Te Deum Laudamus*, Gerald Near.

The St. Thomas Choir of men and boys provided the audience with an opportunity to hear a widely contrasting variety of compositional styles in an enviable acoustic. The balance and intonation were good throughout; however, the extreme gestures and movements by the boys was distracting and seemed unnecessary.

Our ears were ready for the Byrd motets which opened the concert, but I felt the dynamics and the interpretation were slightly too Romantic, even if the choir was exaggerating in order to project into the large cathedral. The Bach, however, was one of the strongest works on the program. The vitality, dynamics, and rhythm left a lasting impact on the audience. The German text was well enunciated and the antiphonal effects obtained by dividing the choir were most effective.

Retaining the choir's divided configuration, the concert continued with the Vaughan Williams *Mass in G minor*. It was given a very controlled and cohesive performance, its strong points being its subtleties, as opposed to the relative exuberance of the Bach.

Judith Hancock's performance of the Durufle *Prelude and Fugue on the Name of Alain* was unfortunately marred by uneven rhythms, problems in registration, and an overly staccato technique in the fugue. Simultaneous use of the organs in opposite ends of the cathedral was also unsuccessful. Happily, Mrs. Hancock played magnificently in the following work (and later in the convention's final service at the National Cathedral), more than redeeming herself.

The premiere of Gerald Near's *Te Deum Laudamus* featured a virtuoso organ part, cast in a modified sonata form. The composition was tightly constructed and the harmonies were very fresh. Both organ and choral parts featured textures highly characteristic to themselves, but the combination was very successful, and the choir's performance was most effective.

The choir also rendered two Negro spirituals, *Deep River*, and as an encore, *Ezekiel Saw the Wheel*. While the choir is unquestionably very versatile, they did not seem to have the "earthy" quality necessary for these works. I felt the choir shone brightest in the Bach and the Vaughan Williams.

—J.W.

The Oratorio Society of Washington

Robert Shafer, Conductor

National Shrine of the Immaculate Conception

Vesperae Beatae Mariae Virginis (1610), Claudio Monteverdi.

Robert Shafer, as chief musician for the Shrine of the Immaculate Conception, is a man who understands choral singing in a remarkable way, and also knows the shrine for its best attributes. It was a distinct privilege to have him prepare a performance of Monteverdi's *Vespers* for the convention.

Utilizing the Oratorio Society of Washington, the Trinity College High School Workshop Chorus, the National Shrine Choir, the Concert Soloists of Washington, a 30-piece orchestra of strings, recorders, cornetti, trombones, bassoon, harpsichord and positiv organ, Monteverdi could not have been better served.

Shafer showed a remarkable sense of how to use the spaces of the Shrine to an advantage. Twentieth-century ears become very used to intimate spaces for making sounds, and recording of big-space music with microphones too close, but hearing this music in a habitat more closely resembling the acoustics for which it was written demonstrates why proper performance practices are necessary for an exhilarating music experience. While some of the soloists could have been more supple with the conventions of Italianate baroque singing, it was nevertheless a uniquely wonderful evening of very special music-making.

—D.L.

The Cathedral Choral Society

Paul Callaway, Music Director.

Douglas R. Major, Organist.
Gene Tucker, Tenor.
Richard S. Dirksen, Baritone.

Forsaken of Man, Leo Sowerby.

Sowerby's *Forsaken of Man* offers little choral work, and a great deal of work for two soloists (Evangelist and Jesus), and is really an organ piece with voices.

Written in 1939, the concept of accompanying the passions is not out of the realm of "movie music." The organ score has little that is dramatic to present (by Sowerby's decision) and instead casts a spell of a somewhat melancholy ambiguity over the story. One might liken the music to a development section without exposition or recap. It is not an especially practical work, but there was a "rightness" for doing this work on this occasion. Sowerby was a great friend to our profession, and a great friend to the cathedral. On this first AGO National Convention in Washington D.C. since his death, there were many who would have been disappointed if some work of Sowerby's had not been given.

The Cathedral Choral Society, under Paul Callaway's direction, sang from the crossing, not the most desirable place from with to project sound, and the two principal soloists sang from the lectern and the pulpit.

The star of the evening was organist Douglas Major who cast aside any doubts as to the success of the organ in that space. Although Sowerby gave few stop indications in the score, Major managed to develop an "orchestration" which was performed as perfectly as one could imagine. His subtle use of tone colors, swell box nuances, manual changes and sensitivity to the text never erred.

The soloists were magnificent in their singing of the principal roles, and Paul Callaway is to be commended for his preparation and direction of a most moving chorus.

—D.L.

CONCLUSION

As fast-paced and expansive as the 1982 convention proved to be, there was an appreciation of the knowledge that no other single opportunities exist which offer both practicing and student organists an exposure to so wide a variety of educational and supportive programs, as do the National conventions of The American Guild of Organists.

Music for Handbells

By Leon Nelson

New Publications

Baroque Suite trans. by Douglas E. Wagner; Harold Flammer, HP-5132, \$1.20. (Includes "Sarabande" by G. F. Handel, "Menuet" by J. S. Bach, "The Bells" by William Byrd.) (M-).

These three selections offer a nice variety under one cover of the familiar, either by each piece or as a complete set. The range is for three octaves and can easily be mastered by most choirs.

Glorious Things of Thee Are Spoken, F. Haydn, arr. by D. Linda McKechnie. Harold Flammer, HP-5137, \$.95; (Organ Score, HP-5138, \$1.50). (M).

If you haven't yet used music for handbells and organ, this is an excellent piece to stimulate interest. Written for three octaves (five octaves optional), there is also a staff for trumpet, horn or trumpet stop. The piece is fanfare-like and very choral throughout with sections for bells and organ together and separately. There is a very effective middle section written for handbells alone with a harp-like pattern sustained over whole-note chords. The familiar hymn-tune is treated with the pomp and flair it deserves, and the arrangement creates a very exciting setting.

Spanish Danse (Op. 12, No. 1), Moritz Moszkowski, trans. by Martha Lynn Thompson. Harold Flammer, HP-5130, \$1.20. (M).

A quick waltz tempo makes this delightful piece good concert material. The rhythmic flow continues throughout the piece, and the catchy melody is only altered by adding thirds and octaves. Written for three to five octaves.

Norwegian Dance (Op. 35, No. 2), Edvard Grieg, trans. by Frances L. Callahan. Harold Flammer, HP-5140, \$.95. (M+).

This familiar little piece for three octaves (fourth and fifth are optional) provides for the most part a plucked accompaniment against the melody which is rung throughout. It is a short work and would be a great piece to include in concert.

Leon Nelson is director of music and organist at the First Presbyterian Church, Deerfield, IL, where he directs three handbell choirs. He is also the director of the Trinity Handbell Choir at Trinity College in Deerfield.

Finale

The Choral Arts Society of Washington, with orchestra.

Norman Scribner, conductor

The National Anthem; *Jam Sol Recedit*, Horatio Parker; *Five Old American Songs*, Aaron Copland; *Chichester Psalms*, Leonard Bernstein; *Rio Grande*, Constant Lambert; Selections from *Porgy and Bess*, George Gershwin; *Londonderry Air*, arr. Percy Grainger; *Mood Indigo*, "Duke" Ellington; Selections from *Oklahoma*, Richard Rodgers; *The Stars and Stripes Forever*, John Philip Sousa.

As a rather welcome relief on the last evening of the convention, the final concert was only partially concerned with the music of the church.

The DAR Constitution Hall, a wonderful room with near-perfect acoustics, provided a favorable setting for this performance by the Choral Arts Society, under the direction of Norman Scribner. This group possesses what can only be called a "gorgeous" sound, augmented by singing in-tune, and with good diction.

Of special note for this event were the soloists' excellence. In Bernstein's *Chichester Psalms*, Derek Lee Ragin, countertenor, was a fine match for the orchestra and sang with expressive authority. The choral contrast to his solo in the second movement of this work was rhythmically satisfying, and the pianissimo singing at the end of the third movement was stunning.

In Lambert's *Rio Grande*, a superb piano performance was given by Edward Polochick, the director of choral activities at the Peabody Conservatory.

Delcina Stevenson, soprano and Bel Holt, baritone, won a deserved standing ovation for their work in the selections from *Porgy and Bess*.

A rarely heard vocal rendition of *The Stars and Stripes Forever* ushered forth (from the ceiling!) one of Washington, D.C.'s, and this country's, most familiar sights—that of an American flag. It was truly a fitting ending to a grand convention in our Nation's Capital.

—D.L.

A.G.O. PEDAGOGY CONFERENCE

First National Conference on Organ Pedagogy

a report by James Welch

The Pedagogy Conference held at the Foundry Methodist Church in Washington, D.C. on the 25th of June, 1982 proved to be one of the more worthwhile events ever sponsored by the American Guild of Organists (AGO). The number and scope of topics presented could have filled days or even weeks of discussion. This first conference will serve as an introduction to similar events undoubtedly to follow. The logistics of the entire conference were well planned, and the action was fast-paced.

Nearly all panelists addressed the importance of maintaining and raising standards of performance and instruction. Several proposals for additional curriculum, internships, and apprenticeships were made; others cited financial cutbacks in schools and churches and changes in the world of church and concert music as challenges which face all teachers and performers. Panelists represented a wide range of experience and employment situations, and all participants gained an appreciation for the various problems involved.

Special credit is due to Charles S. Brown, Conference Coordinator, and Robert Scoggin, Chairman of the Committee on Sharing Skills and Resources, for preparing a set of timely discussions and bringing together an interesting range of panelists.

"What the Church Expects from the Teacher of Organ." Keynote address given by Walter Funk, National Chaplain to the AGO.

Mr. Funk spoke of the vital nature of a positive attitude toward and respect for the faith, tradition, and theology of the particular church in which an organist serves. The organist's role is paramount in public worship, certainly one of the church's most important activities.

Because the organist influences students, parishioners, and works with the clergy, he must realize his work is more than technique, registration, and repertoire. Rather, his is part of the total ministry of the church and an act of worship. Since, in addition to skills, literature and performance, the organist teaches values, Mr. Funk challenged all organists to be honest in their dealings with students and colleagues, admitting their particular biases if less than positive, allowing students to judge objectively. Ideally, organists will increase their own knowledge and faith and continue to shape their students' liturgical, pastoral, and musical consciousness.

Mr. Funk's address, perhaps the most enlightening and inspirational of the conference, was well received and heartily applauded; many speakers throughout the day referred to his remarks.

"The Organ Teacher Responds: Organ Teaching in 1982—Where We Are, What Kind of Job Are We Doing, What Are Our Responsibilities to Student, Church, and School." Panel discussion.

Robert T. Anderson of SMU led this discussion with an address concerning competitions, which he feels are useful in that they stimulate excellence. However, he recommends tape eliminations, anonymity of contestants, well-respected jurors, and explanations for their decisions. Concerning the church music curriculum, Dr. Anderson stressed exposure to all periods of organ literature as well as courses in theology, choral literature, accompanying, hymn playing, and liturgy planning. After all, interviewers for church positions are likely to be interested in everything *but* the candidate's ability as a concert artist.

Roberta Gary's discussion on "Self-Actualization" approached the organist's job from a psychological point of view. She discussed the teacher's duty to help the student deal with his own identity before he can begin learning and changing. Traits desirable for organ students include positive self-regard, harmonious relationships with people, openness to experiences, spontaneity, creativity, and humor, for only with a

positive and realistic frame of mind can one realize his full potential. While the teacher must approach each student differently, the teacher who appreciates the good in life and emphasizes positive experiences will best serve the student. Dr. Gary also facetiously suggested the study of child psychology and abnormal psychology as a prerequisite for the organ teacher.

Joan Lippincott of Westminster Choir College discussed the growth process by stating that teaching and learning are very similar: the teacher is merely an older student who by his love for and commitment to the subject helps the younger student achieve excellence. She stressed the importance of instilling in the student a love for music, for the instrument, for people, and for the church. (Robert T. Anderson describes this as "an infectious obsession with good music.") After this essential step is taken the learning process is merely concerned with the details of execution. Ms. Lippincott had praise for studies of historical instruments and performance practices, which she feels can result in more musical and rhythmic playing. One of the teacher's greatest challenges is to help the student create *music* on the organ, an instrument which has sometimes been criticized as being unmusical.

Oswald Ragatz of Indiana University concentrated on the importance of solid technical foundation and discipline as prerequisites for developing theoretical concepts. The student must understand not only the "hows" of performance, but also the "whys." Beginning technical exercises which have unduly stressed legato playing and finger substitution should be re-evaluated in light of current scholarship. He feels that if technique is presented solidly and in perspective, the freshman student should be able to go home by Christmas and play the organ musically for his family and friends. Mr. Ragatz mentioned the relative merits of certain organ methods, calling for techniques which result in maximum accuracy with minimum motion.

The final panelist in the morning discussion was Russell Saunders of Eastman School who discussed the impact of seminars, workshops, and master-classes given by European organists on our own American school of organ playing. According to Saunders these European experts provided the stimulus necessary for the growth of our American programs which now offer first-rate training for virtuoso organists. While some teachers offer in their workshops very specialized and sometimes bizarre interpretations, others are more generalized. All teachers, however, must be familiar with the best from each period. It is virtually impossible to keep up with all

new developments; it is even possible to become too cluttered with information. However, the advantage of these seminars is apparent. Interestingly organists are required to possess far more skills than most other musicians: playing, modulating, reading clefs, conducting, singing, arranging, leading handbells and guitars, etc. Currently, educational opportunities help teachers keep "an inch ahead of our best students."

"The Development of College Curricula in Organ and Church Music: How to Achieve a Proper Balance between Church Music Skills and the Concert Repertoire." A trilogy of addresses.

James Moeser of the University of Kansas began by discussing the difficulty of balancing traditional skills in organ performance, assimilating and evaluating new insights, and adequate instruction in church music skills. For many years the church music degree has been the "resting place for marginal students." However, currently far more church positions are available than college positions. College organ curricula, therefore, should be modified and aimed specifically at developing church music skills, including instruction about the nature of the church and the practical aspects of working in the church. Only the (rich!) dilettante can afford to limit himself to concert work; otherwise, reality dictates church work. The danger of running "trade schools" must be avoided, but this can be done by giving all students good grounding in the liberal arts and teaching students how to learn effectively on their own. Dr. Moeser's suggestions and explanation of the current programs at his institution were well received.

Max Miller of Boston University discussed the importance of developing the whole organist, who should be interested in all aspects of the church, not just its music. He advocates the concept of church music internships which can help prepare the church musician for the normous range of "religious pluralism" in our country. Mr. Miller recommends attendance at conferences and studying for Guild certificates in addition to traditional classroom work. He noted that if a student fails in a church job, it is likely not due to his organ playing; rather, it may be because he is difficult to follow in hymns and anthems, or because he is difficult to get along with personally. "You must love the people with whom you work in order to draw out the best in them."

Leslie Pratt Spelman of San Diego State University brought to the conference the voice of experience and perspective which was appreciated by the participants. Whereas Mr. Moeser and Mr. Miller stressed expanding areas of instruction, Mr. Spelman noted the dangers of expansion if done at the expense of concentration on basic skills. Taking a somewhat conservative view, he said that although he respects new approaches to the classics, he wants to examine every idea very carefully, not wishing to "be the first or the last to accept any passing trend." He lamented the decline in general musicianship, keyboard proficiency, and specific skills such as transposition, modulation, and improvisation. He returned the responsibility to organ teachers to challenge their students with worthy assignments, but warned against overloading the curriculum with courses which would not leave adequate time to devote to a real skill at the organ.

"Recruiting and Motivating the Beginning Organ Student—High School, College, Mature Adult." A trilogy of addresses.

Paul Jenkins of Stetson University addressed recruitment, one of the more difficult problems of our profession. Students with some preparation in keyboard training, and hopefully with good ears, are highly desirable. As teachers, however, we must also exhibit excitement in our subject. Specific musical goals, understanding music as a language, the opportunity to practice and perform on fine instruments—all these serve to motivate students. In a time when students are practically minded and looking for remunerative careers, the teacher somehow must instill in the student an interest and confidence in a church music career. Mr. Jenkins may be correct when he states that "churches are still the principal sources of our future organists." This will be true, however, only as young people are inspired by present church musicians with noble and uplifting music.

Stephen Hamilton of Virginia Inter-mont College was able to cite his own institution's progress, due largely to his intensive efforts, as a model of recruitment and motivation. In addition to the acquisition of fine instruments, Mr. Hamilton suggested increased public relations campaigns on and off campus, scholarship funds, concert series, charging of admission, special events, free or low-cost advertising, performances by teacher and students, and courses to meet the special needs of organ students, particularly in career orientation.

Carl Staplin of Drake University began by stating that "the very future of our profession rests on our ability to recruit new organists of all ages." He described interesting apprentice programs in churches, summer high school organ symposia, and other sources of motivation such as organ tours, visits to organ factories, and workshops and recitals. All organ students, however, must learn to listen to themselves and must develop a sense of constructive self-criticism in order to achieve good musicianship. A new possibility raised by Mr. Staplin is the very practical combination of degrees such as business or medicine, and music.

Historic Performance Practices and Their Relationship to the Entire Spectrum of Organ-Playing Skills." Panel discussion.

Quentin Faulkner of the University of Nebraska (Lincoln) advocated the study of historic performance practices for their value in creating better performances today. *Not* being concerned with authenticity is "arrogant;" it says that we know better than the composer himself what he intended. Faulkner then focused on three areas: First, fingering practices from 1500-1750 which favored the use of fingers 2, 3, and 4; second, the idea of "common" or non-legato touch in music before 1800, as described by Marpurg; third, the concept that articulation is governed by the metric structure, resulting in subtle accents of notes on the beat. He concluded his remarks by citing the value of study of historic performance practices, no matter what instruments are available. He does not preclude the study of modern practices, but sees them existing as parallels.

David P. Dahl of Pacific Lutheran University devoted most of his discussion to articulation in hymn playing. Mr. Dahl used as an example of articulation the bowings of a string quartet playing a hymn in 4/4, an example I found somewhat irrelevant. An example more descriptive of articulation cited by Mr. Dahl was that of vocal enunciation, a technique which can be imitated by a sensitive player on a sensitive instrument. He discouraged overlapping legatos except at slurs, and advocated freer

James Welch contributed to the review of the A.G.O. National Convention, also in this issue. A biographical statement regarding him may be found on page 1.

hand positions, fewer finger substitutions and primarily toe pedal technique. His assertion that this approach was appropriate to hymns of all periods was challenged by several comments from the floor.

Sandra Soderlund of San Francisco State University read a most interesting paper on the history of the slur and the transition between the "common touch" used before 1800 and the late 19th-century Belgian-French total legato. To find answers to these questions, she suggested a comparison between the piano music and the organ music of composers such as Mendelssohn and Brahms, studying the ways in which dynamic shadings are achieved in the differing media. Dr. Soderlund stated that total legato in these 19th-century works by pianist-composers may be inappropriate.

Wayne Leopold was one of the quickest to add his comments concerning Romantic performance practices following this session. He would have made an excellent panelist.

This session provoked lively discussion and could have been continued indefinitely with the comments and questions which were raised from the floor and, while I would have appreciated another panelist of a tradition other than early music, I found all three of these participants very interesting and well-prepared.

During a brief break, Charles Brown invited the audience to stand and exercise by wiggling fingers 2, 3, and 4 in good early performance practice style.

The Future of the College Organ Department: How to Assist Students in Developing Proper Career Perspectives, Marketable Skills, and Realistic Professional Expectations." Panel Discussion.

First to speak was Clyde Holloway of Rice University. He addressed very strongly the fact that the age of church music, while not dead, has definitely changed. Teachers must be flexible and realize that change is always occurring. There are far more areas of instruction today than there were 50 years ago; now, in addition to concert performance, we must also teach students how to play excellent services and how to deal with church committees. Apprenticeship periods and taping of a student's service playing were recommended.

Paul Manz of Mount Olive Lutheran Church, St. Paul, Minnesota, began with his philosophy that the church does not exist for music, but for the word. Music must succeed in leading congregations and making them aware of texts. Therefore, Mr. Manz advocates skills in sight-reading, figured bass, transposition, simple scoring, accompaniments of Gregorian and Anglican chants, and the reduction of orchestral scores. These skills will help to result in superior performance of hymns, variations of hymn accompaniments, introductions, and partitas. He also called for a balance between study of concert organ literature and liturgical organ playing.

Leonard Raver of the Juilliard School of Music, a highly professional and strict conservatory, spoke from a perspective that relatively few in the conference had experience. He concentrated on the subject of realistic professional expectations, this being a major concern of his students. The teacher must help the student determine if he is really cut out for a performing career and all the related demands, such as practicing, public relations work, playing for orchestras, etc. The organist must also be ready to incorporate into his career church work, something that some concert organists consider a "necessary evil." One of the most difficult lessons for students to learn is that there is not instant gratification in this field. Only patience, nurturing, and an intense desire to perform will result in success.

Albert Travis of the Southwestern Baptist Theological Seminary answered questions as they pertained to the very

large Baptist population and tradition. He emphasized primarily practical service skills such as hymn playing, improvisation, and accompaniment.

"In Service to Churches: Opportunities for the Private Teacher in Continuing-Education Dimension."

This panel discussion was held in a separate part of the church building, concurrent with the above session. I was, therefore unable to attend this event.

The participants were: John Burke, Executive Director of the Choristers Guild; Sharron Lyon of the Church Music Department of the Sunday School Board of the Southern Baptist Convention; Robert Scoggin, Christ United Methodist Church, Rochester, MN; and Gary Zwicky of Eastern Illinois University.

The Instrument in Church and School: The Interrelationship Between Organ Design and the Needs of Students, Teachers, and Churches." Panel Discussion.

Eugene Roan of Westminster Choir College, along with the others, admitted that there are no easy answers to the problems of organ design. He advocated, however, the pursuit of "ideals, not ideas," and dared all present to be enlisted in the cause for the attainment of the highest ideals in organ design and construction. Peggy Kelley Reinburg stated that "only organs of superior quality and integrity advance the cause of sacred music and the education of musicians who pursue this as their career." Preferring quality to quantity, she suggested smaller, mechanical instruments as the answer to many church and teaching situations.

David Craighead of the Eastman School opened with several anecdotes, including the simple question asked by Lynnwood Farnam concerning an organ's effectiveness: "Does it work?" Not acceding to such a simplistic resolution, Mr. Craighead listed three criteria that are essential in both church and school instruments: (1) the organ must respond to what the performer does, both in speech and action; (2) there must be proper placement to allow free egress of sound (and Mr. Craighead stressed that freedom does not mean loudness); and (3) a proper tonal balance must be achieved, among divisions and between the treble and the bass. He believes that economy of design, action, and maintenance are necessary and possible. This will become more feasible as organists learn to *listen*, rather than merely hear.

This topic would have benefited from further discussion.

"A Program for the 80's: Shaping the Whole Organist, His Artistic, Physical, Professional Psychological and Spiritual Dimensions." Panel discussion.

Marianne Webb of Southern Illinois University stressed technical security and constant monitoring of the student's progress, challenging him adequately and pursuing excellence. In reference to new (or are they old?) techniques, she commented that we should add new techniques to the ones we already have, not necessarily change our old ones.

Orpha Ochse of Whittier College presented a practical list of suggestions which caused many teachers to take stock of their teaching techniques. Do you *plan* each student's lesson? Do you insist on perfection or let

bad playing slide by? Are you kind enough to counsel a student into another vocation if he is not making adequate progress? Does each assignment build confidence in the student? Do you share your excitement of new music or a performance? Do you require dependability and punctuality? Does your own record show that you are dependable and punctual? Ms. Ochse commented that many teachers are probably glad that no one has sued organ teachers for malpractice!

Myron Braun, Secretary of the Committee on Skills and Resources, commented in a rather lengthy sermon on the need for dialogue between the artist and the theologian, inasmuch as they are involved in a common enterprise.

Charles S. Brown of North Texas State University spoke very eloquently on the necessity of bringing true artistry into our worship and music, not just with technical prowess, but with deep understanding and knowledge. "The athlete amazes, but the artist *moves* his audience." Organists should be the vehicle by which worshipers are moved. Mr. Brown, as the penultimate speaker in the conference, emphasized in his address the need for organists to be highly sensitive to their purpose and performances.

Edward Hansen of the University of Puget Sound and new National President of the AGO, spoke on the relationship between idealism and realism, "maintaining a balance so that one can deal with the world and still keep some kind of vision." He cited the title page to Bach's *Orgelbüchlein* in which Bach states that the work is both for the glory of God and for the instruction of his neighbor. In our profession we can serve both God and man by having our sights set continually on perfection.

Recital Programs

JOHN DAVID PETERSON, Christ Church Episcopal, Memphis, TN, May 2: *Fantasia in echo style*, Sweelinck; Selections from *Livre d'orgue*, De Grigny; *Fantasia in F minor*, K 594, Mozart; *Revelations, Prophecy*, Pinkham; *Toccata & Fugue in D minor*, Bach.

JAMES A. DALE, Yale University, Wool-

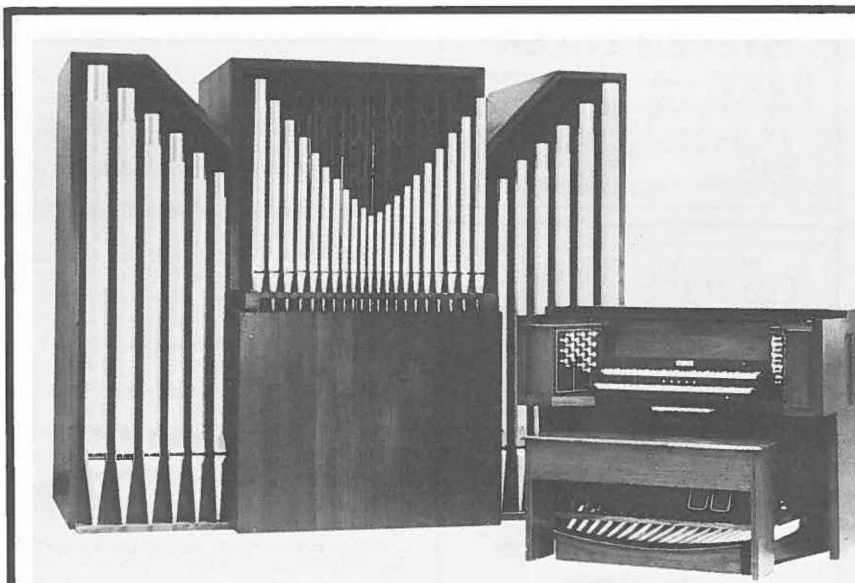
sey Hall, May 2: *Sonata I*, Mendelssohn; *Versets sur le Kyrie*, Boëly; Pieces from the *Anna Magdalena Notebook*, *Fantasia in G Major*, Bach; *Prelude on "Iam sol recedit igneus"*, Simonds; *Organ Fanfare on the "Gaudeamus"*, Diemente; *Dance of the Reed Flutes*, Tchaikovsky-Dale.

JAMES P. LAMBERSON, Northwood Christian Church, Indianapolis, IN, May 11: *Praeludium & Fuge e-moll*, Bruhns; *Christ lag in Todesbanden*, Scheidemann; *Komm, Heiliger Geist, Herre Gott, Kommst du nun, Jesu, O Lamm Gottes*, Bach; *Introduktion &*

Passacaglia, Reger; *Prelude & Fugue on ALAIN*, Duruflé; *Alleluys*, Preston.

DAVID BURTON BROWN, Central Presbyterian Church, Lafayette, IN, May 21: *Fantasy & Fugue in G minor*, Bach; *Prelude, Adagio and Choral varié*, Duruflé; *Grande Pièce Symphonique*, Franck.

JACK H. OSSEWAARDE, Princeton University Chapel, May 23; *Introduction & Toccata in G*, Walond; *Schmücke dich, Prelude & Fugue in B minor BWV 544*, Bach; *Prelude on "Toplady"*, Bristol; *Improvisation; Sonata on Psalm 94*, Reubke.



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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 (Jan. 10 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. * = AGO chapter event, ** = RCCO centre event, + = new organ dedication, ++ = OHS event. Information cannot be accepted unless it specifies artist name, date, location, and hour in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

29 SEPTEMBER

Hewitt-Jones, Mass of the Reconciliation; Church of the Advent, Boston, MA 11 am
Music of Stanford; St Thomas Church, New York, NY 6 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 12 noon

30 SEPTEMBER

Paul Harold; Duquesne Univ, Pittsburgh, PA 12:30 pm

1 OCTOBER

Bruce Gustafson, Arthur Lawrence, duo harpsichords; Franklin & Marshall College, Lancaster, PA 8 pm
Timothy Albrecht; Emory Univ, Atlanta, GA 8:15 pm

2 OCTOBER

James Litton, choral workshop; Mt Calvary Church, Camp Hill, PA

*McNeil Robinson, masterclass; St Pauls Episcopal, Cleveland Heights, OH 9:30 am

Paul Danilewski; Longwood Gardens, Kennett Square, PA 2 pm

*McNeil Robinson; St Pauls Episcopal, Cleveland Heights, OH 7:30 pm

Peggy Kelley Reinburg, workshop; Duquesne Univ, Pittsburgh, PA 2 pm

Ruth Tweeten, Mabel Tainter Memorial Library, Menomonie, WI 8 pm

3 OCTOBER

Cj Sambach; The Congregational Church, Naugatuck, CT 7:30 pm

David Craighead; Bates College, Lewiston, ME 8 pm

Gregorian Missa Solemnis; Church of the Advent, Boston, MA 11 pm

John Weaver; Madison Ave Presbyterian, New York, NY 4 pm

Frederick Swann; Park Ave Christian, New York, NY 2:30 pm

Music of Murchie, Noble, & Candlyn; St Thomas Church, New York, NY 4 pm

Daniel Hursey; St Thomas Church, New York, NY 5:15 pm

Music of Howells; Christ & St Stephens, New York, NY 10:50 am

Donald Ingram; Trinity Cathedral, Trenton, NJ 3:30 pm

Paul Danilewski; Longwood Gardens, Kennett Square, PA 2 pm

Peggy Kelley Reinburg; St Pauls Monastery, Southside, PA 8 pm

Robert L Simpson; Cathedral of St Philip, Atlanta, GA 5 pm

Viktor Lukas; Cleveland Museum, Cleveland, OH 2 pm

Larry Smith; St Paul's Episcopal, Indianapolis, IN 8 pm

4 OCTOBER

+Robin Richmond; Duquesne Univ, Pittsburgh, PA 8 pm

5 OCTOBER

*Ann Labounsky, Langlais workshop; St Peters Cathedral, Erie, PA 8 pm

6 OCTOBER

Music of Albright & Rorem; St Thomas Church, New York, NY 12:10 pm

Bach, Mass In B Minor, Richard Westenburg, cond; Avery Fisher Hall, New York, NY, 7:30 pm

Sheldon Gaard; St Johns Church, Washington, D.C. 12:10 pm

7 OCTOBER

James Hess; Duquesne Univ, Pittsburgh, PA 12:30 pm

Thomas Murray; Univ of Nebraska, Lincoln, NE 8 pm

8 OCTOBER

Bach, Cantatas 12, 106, 180, Richard Westenburg, cond; Central Presbyterian, New York, NY 7:30 pm

Robert Edward Smith, harpsichord; St John's Episcopal, Sharon, PA 8 pm

Jerome Butera; Fourth Presbyterian, Chicago, IL 12:10 pm

9 OCTOBER

*Ernst-Erich Stender; Swarthmore College, Swarthmore, PA 8:15 pm

James Litton, workshop (through Oct 11); Westminster Presbyterian, Dayton, OH

10 OCTOBER

Palestrina, Missa Brevis; Church of the Advent, Boston, MA 11 am

Larry Allen; Immanuel Congregational, Hartford, CT

Lawrence DeWitt; St Thomas Church, New York, NY 5:15 pm

Music of Rose & Sowerby; St Thomas Church, New York, NY 4 pm

Aston Magna, Albert Fuller, director; Central Presbyterian, New York, NY 7:30 pm

Cj Sambach; St Pauls Episcopal, Camden, NJ 3:30 pm

Haig Mardirosian; Cathedral of St Thomas More, Arlington, VA 7:30 pm

UNITED STATES

East of the Mississippi

15 SEPTEMBER

Karel Paukert; Cleveland Museum, Cleveland, OH 12 noon

16 SEPTEMBER

Richard Burk; Duquesne Univ, Pittsburgh, PA 12:30 pm

17 SEPTEMBER

Organ/Choral Workshop; Wauwatosa Ave United Methodist, Milwaukee, WI

19 SEPTEMBER

Harold Darke, Mass in E; Church of the Advent, Boston, MA 11 am

Royal D Jennings; St Thomas Church, New York, NY 5:15 pm

Amaryllis Trio; Christ & St Stephens, New York, NY 4 pm

John Rose; St Johns Lutheran, Passaic, NJ 3:30 pm

Ann Labounsky (with violin); St Pauls Monastery, Southside, PA 8:00 pm

Robert Parris; First United Methodist, Warner Robins, GA 3 pm

Charles Ore; Wauwatosa Ave United Methodist, Milwaukee, WI 3 pm

Byron L. Blackmore; Salem Lutheran Church, Stillwater, MN 2 pm

21 SEPTEMBER

*Organ in Sanity & Madness; Cathedral of the Incarnation, Garden City, NY 8 pm

22 SEPTEMBER

Karel Paukert; Cleveland Museum, Cleveland, OH 12 noon

23 SEPTEMBER

Robert Rudolph; Duquesne Univ, Pittsburgh, PA 12:30 pm

24 SEPTEMBER

Chrysolith; The Westover School, Middlebury, CT 8 pm

James Dale; US Naval Academy, Annapolis, MD 8 pm

Janette Fishell Carrigan; Middle Tennessee State Univ, Murfreesboro, TN 8 pm

+Paul Manz (hymn festival); Holy Communion Lutheran Church, Racine, WI 7:30 pm

25 SEPTEMBER

Church Music Workshop; Newberry College, Newberry, SC

*Todd Wilson (workshop); Luther Memorial Church, Madison, WI 9-12 am

Workshop in Worship; Judson College, Elgin, IL

Wilma Jensen, workshop; Hennepin Ave United Methodist, Minneapolis, MN

26 SEPTEMBER

Robert Edward Smith, harpsichord; Munson-Williams-Proctor Institute, Utica, NY 4 pm

Palestrina, Missa Iste Confessor; Church of the Advent, Boston, MA 11 am

Karl E Moyer; St Thomas Church, New York, NY 4 pm

Gerre Hancock; Euclid Ave Congregational, Cleveland, OH 4 pm

G Dene Barnard, with brass; First Congregational, Columbus, OH 8 pm

Robert Parris; Southside Baptist Church, Griffin, GA 7:30 pm

Robert Glasgow; Fourth Presbyterian, Chicago, IL 4 pm

*Todd Wilson; Luther Memorial Church, Madison, WI 4 pm

Wilma Jensen; Hennepin Ave United Methodist, Minneapolis, MN 8 pm

Jack Ossewaarde; Christ Church Cathedral, New Orleans, LA 4 pm

27 SEPTEMBER

*Ann Labounsky, Improvisation Workshop; St Johns Lutheran, Carnegie, PA 8 pm

Marianne Webb; St Matthew's Episcopal, Wheeling, WV 4 pm

Marilyn Keiser; Falls Church Presbyterian, Falls Church, VA

Martin Neary; Greene Memorial United Methodist, Roanoke, VA 8 pm

Dan Hardin; Cathedral of St Philip, Atlanta, GA 5 pm

John Weaver; Ingleside Baptist, Macon, GA 3 pm

Jan Valach; Cleveland Museum, Cleveland, OH 2 pm

*Philip Gehring, workshop (through Oct 11); Westminster Presbyterian, Dayton, OH

Janette Fishell Carrigan; Church Street United Methodist, Knoxville, TN

Robert Edward Smith, harpsichord; MSU, East Lansing, MI 7 pm

Byron L Blackmore; Our Savior's Lutheran, La Crosse, WI 4 pm

Heinz Lohmann; Univ of So Mississippi, Hattiesburg, MS 4:30 pm

11 OCTOBER

David Craighead; First Presbyterian, Lancaster, PA 8 pm

12 OCTOBER

Dan Rolander; Stetson Univ, De Land, FL 7:45 pm

*David Craighead, workshop; St Johns Lutheran, Columbia, PA 7:30 pm

Douglas Major; All Saints Church, Atlanta, GA 8:15 pm

Douglas Reed; Univ of Evansville, Evansville, IN 8 pm

Clyde Holloway; Southern Baptist Theological Seminary, Louisville, KY

13 OCTOBER

Fernando Valenti, harpsichord; Central Presbyterian, New York, NY 7:30 pm

Music of Byrd; St Thomas Church, New York, NY 12:10 pm

Albert Russell; St Johns Church, Washington, D.C. 12:10 pm

Robert Edward Smith, harpsichord; Central Indiana Univ, Indianapolis, IN 8 pm

Clyde Holloway, workshop; Southern Baptist Theological Seminary, Louisville, KY 11 am

14 OCTOBER

Stephen Hamilton; Central Presbyterian, Bristol, VA 8:15 pm

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

Eileen Reed; Duquesne Univ, Pittsburgh, PA 12:30 pm

15 OCTOBER

Ernst-Erich Stender; Trinity College, Hartford, CT 8:15 pm

JS Bach, CPE Bach, Richard Westenburg, cond; Avery Fisher Hall, New York, NY 7:30 pm

Sandra Soderlund; Virginia Intermont College, Bristol, VA 8:15 pm

+Haig Mardirosian; St Leo's, Fairfax, VA 8 pm

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

Robert Edward Smith, harpsichord; Wittenberg Univ, Springfield, OH 8 pm

16 OCTOBER

Russell Saunders, masterclass; Virginia Intermont College, Bristol, VA 9:30 am

17 OCTOBER

Gerald F McGee; Cathedral of St Luke, Portland, ME 4 pm

Gregorian Missa Marialis; Church of the Advent, Boston, MA 11 am

Evensong: Causton Magnificat & Nunc dimittis, Tomkins Responses; Church of the Advent, Boston, MA 6:30 pm

*Mendelssohn complete organ works; St Johns Church, Stamford, CT 3 pm

James Litton; Trinity Church, Southport, CT

*Todd Wilson; St Marys Episcopal, Staten Island, New York, NY 6 pm

Charles Callahan; Madison Ave Presbyterian, New York, NY 4 pm

Music of Ayleward & Naylor; St Thomas Church, New York, NY 4 pm

Robert Gallagher; St Thomas Church, New York, NY 5:15 pm

Music of Howells; Christ & St Stephens, New York, NY 10:50 am

Choral concert; St Johns Church, Washington, D.C. 2:30 pm

Haig Mardirosian; Pilgrim Lutheran, Bethesda, MD 8 pm

Donald Sutherland, Phyllis Bryn-Julson; Westminster Presbyterian, Alexandria, VA 7:30 pm

David Craighead; Christ United Methodist, Greensboro, NC 4 pm

Martin Neary; First United Methodist, Brevard, NC 3 pm

Gillian Weir; Morehouse College, Atlanta, GA 8 pm

Ann Labounsky, with choir & brass; Berkeley Hills Lutheran, Pittsburgh, PA 7:30 pm

Heinz Lohmann; Cleveland Museum, Cleveland, OH 2 pm

+James R. Metzler; Trinity Episcopal, Toledo, OH 5 pm

Roberta Gary; Western Michigan Univ, Kalamazoo, MI 3 pm

Robert Edward Smith, harpsichord; First Presbyterian, Ft Wayne, IN 8 pm

Lynn Brant, Pat Gibbons, duo-piano; Park Ridge Community Church, Park Ridge, IL 3:30 pm

Wilma Jensen; Holy Communion Lutheran, Racine, WI 7 pm

Leonora Mila, piano; Christ Church Cathedral, New Orleans, LA 4 pm

18 OCTOBER

*AGO Members Recital; First Lutheran, Paris, IL 4:30 pm

19 OCTOBER

Chamber music; Cathedral of the Incarnation, Garden City, NY 8 pm

*Gillian Weir; St James Episcopal, Richmond, VA 8 pm

Dan Locklair; Wake Forest Univ, Winston-Salem, NC 8 pm

20 OCTOBER

Music of Baird; St Thomas Church, New York, NY 12:10 pm

Eileen Morris Guenther; St Johns Church, Washington, D.C. 12:10 pm

Gillian Weir, masterclass; Virginia Commonwealth Univ, Richmond, VA 10 am

21 OCTOBER

Theresa Musto; Duquesne Univ, Pittsburgh, PA 12:30 pm

22 OCTOBER

Thomas Murray; Church of the Advent, Boston, MA 8 pm

James Litton, workshop (through Oct 23); Trinity Church, Toledo, OH

Gillian Weir; Ohio Wesleyan Univ, Delaware, OH 8:15 pm

John Bryant; Moody Bible Institute, Chicago, IL 8 pm

23 OCTOBER

John Weaver, with Chamber Music Society of Lincoln Center; Kennedy Center, Washington, D.C. 8:30 pm

+Gustav Leonhardt; North Presbyterian, Cincinnati, OH

24 OCTOBER

Cook, Missa Brevis; Church of the Advent, Boston, MA 11 am

Music of Leighton, Mathias & Dirksen; St Thomas Church, New York, NY 4 pm

William Aitken; St Thomas Church, New York, NY 5:15 pm

John Weaver, with Chamber Music Society of Lincoln Center; Alice Tully Hall, New York, NY 5 pm (also Oct 25, 26)

John L Wilson; United Methodist Church, Red Bank, NJ 4 pm

Wayne Ernest, Reformation service; Newberry College, Newberry, SC 7:30 pm

*Gillian Weir; Calvary Episcopal, Pittsburgh, PA 8 pm

Thomas Richner; Church of the Savior, Canton, OH 4 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

David Higgs; First Congregational, Columbus, OH 8 pm

Elijah; Fairmount Church, Cleveland Heights, OH 7 pm

25 OCTOBER

*Gillian Weir, masterclass; Calvary Episcopal, Pittsburgh, PA 10 am

26 OCTOBER

*Martin Neary; Christ Church, Grosse Pointe, MI 8 pm

Frederick Swann; First Presbyterian, Columbus, GA

David Schoeder; Community Church, Morton Grove, IL 8 pm

27 OCTOBER

Music of Noble; St Thomas Church, New York, NY 12:10 pm

*Gillian Weir; Sacred Heart Cathedral, Newark, NJ 8 pm

Michael Lindstrom; St Johns Church, Washington, D.C. 12:10 pm

George Kent, Edward Tarr Brass Ensemble; Cleveland Museum, Cleveland, OH 8:30 pm

28 OCTOBER

Nancy Watson; Duquesne Univ, Pittsburgh, PA 12:30 pm

29 OCTOBER

James Dale; U.S. Naval Academy, Annapolis, MD 8 pm

30 OCTOBER

John Rose, masterclass; Trinity Lutheran, Morris Plains, NJ 9 am

Festival Singers of Atlanta; Emory Univ, Atlanta, GA 8:15 pm

Martin Neary, masterclass; Westminster Presbyterian, Springfield, IL 2 pm

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 Boston, MA 11 am
 McNeil Robinson; Christ Episcopal, Manhasset,
 NY 3 pm
 Wesley Parrott; Madison Ave Presbyterian, New
 York, NY 4 pm
 Music of Gibbons, Barnard & Weelkes; St Thomas
 Church, New York, NY 4 pm
 William Osborne; St Thomas Church, New York,
 NY 5:15 pm
 Music of Howells; Christ & St Stephens, New York,
 NY 10:50 am
 John Rose; Trinity Lutheran, Morris Plains, NJ 4
 pm
 Peter Hurford; Mercy Hospital, Pittsburgh, PA 3
 pm
 Karel Paukert; Cleveland Museum, Cleveland, OH
 2 pm
 Hymn Festival; First Presbyterian, Evansville, IN 4
 pm
 Martin Neary; Westminster Presbyterian, Spring-
 field, IL 4 pm
 Bess Hieronymous; Christ Church Cathedral,
 New Orleans, LA 4 pm

UNITED STATES
 West of the Mississippi

18 SEPTEMBER
 Marilyn Mason, masterclass; Univ of Iowa, Iowa
 City, IA 8 pm

19 SEPTEMBER
 Girls Chorus of SF; Episcopal Church of St Mat-
 thew, San Mateo, CA 4 pm
 Philip Manwell; First United Presbyterian, Oak-
 land, CA 4 pm

24 SEPTEMBER
 William Whitehead; Clear Lake Presbyterian,
 Houston, TX 8 pm
 Joachim Grubich; Crystal Cathedral, Garden
 Grove, CA 8 pm

27 SEPTEMBER
 Larry Smith; Christ Church Cathedral, St Louis,
 MO 8 pm

1 OCTOBER
 Larry Palmer; El Paso AGO, Los Crucis, NM 8
 pm

8 OCTOBER
 David Craighead; St Paul United Methodist,
 Houston, TX 8 pm
 William J. Peterson; Pomona College, Claremont,
 CA

9 OCTOBER
 Delores Bruch; Univ of Iowa, Iowa City, IA 8 pm

10 OCTOBER
 David Britton; All Saint's Episcopal, Palo Alto, CA
 4 pm

12 OCTOBER
 Marilyn Mason; Brigham Young Univ, Provo,
 UT

13 OCTOBER
 Marilyn Mason, masterclass; Brigham Young
 Univ, Provo, UT

17 OCTOBER
 Texas Bach Choir, Robert Finster; St Lukes Epis-
 copal, San Antonio, TX 4 pm

24 OCTOBER
 McNeil Robinson; Trinity Lutheran, Morehead,
 MN 4 pm
 Carlene Neihart; Presbyterian Convocation, Cen-
 tral Presbyterian, Kansas City, MO 3 pm
 Martin Neary; Grace Cathedral, San Francisco,
 CA 5 pm

Cherry Rhodes; Trinity Lutheran, Reseda, CA 8
 pm

25 OCTOBER
 McNeil Robinson, masterclass; Concordia Col-
 lege, Morehead, MN 10 am

26 OCTOBER
 Philip Gehring, hymn festival; Univ Park United
 Methodist, Dallas, TX 8:15 pm

29 OCTOBER
 Richard Heschke; Grace Lutheran, Lincoln, NE 8
 pm
 Larry Palmer, harpsichord (lecture-recital); SMU,
 Dallas, TX 7:30 pm

30 OCTOBER
 Gillian Weir, with orchestra; Plymouth Congrega-
 tional, Seattle, WA 8 pm

31 OCTOBER
 George Ritchie; Zion Lutheran, Imperial, NE 3
 pm
 James Moeser; Second Presbyterian, Little Rock,
 AR 3 pm
 Gillian Weir, with orchestra; Plymouth Congrega-
 tional, Seattle, WA 8 pm
 Huw Lewis; Christ-of-Ascension Episcopal, Para-
 dise Valley, AZ 4 pm

INTERNATIONAL

15 SEPTEMBER
 Gillian Weir; Thisted, Denmark 7:30 pm

16 SEPTEMBER
 David Pizarro; Wells Cathedral, England

26 SEPTEMBER
 Heinz Lohmann; St Joseph's Cathedral, Ed-
 monton, Alberta 3 pm

27 SEPTEMBER
 David Pizarro; St Bartholomew's, Leeds, En-
 gland

30 SEPTEMBER
 Gillian Weir; Cathedral, Ghent, Belgium 7:30 pm

2 OCTOBER
 David Pizarro; St Mary's Church, Southampton,
 England

6 OCTOBER
 Cherry Rhodes; Royal Festival Hall, London,
 England 5:55 pm

7 OCTOBER
 John Tuttle; St Paul's, Toronto, Ontario 12:10
 David Pizarro; Edmundsbury Cathedral, England

13 OCTOBER
 David Pizarro; Catholic Cathedral, Liverpool, En-
 gland

14 OCTOBER
 Robin King; St Paul's, Toronto, Ontario 12:10
 pm
 David Pizarro; Manchester Univ, England

17 OCTOBER
 Kei Koito; Robertson-Wesley United Church, Ed-
 monton, Alberta 3 pm

21 OCTOBER
 Robert Edward Smith, harpsichord; Univ of
 Guelph, Guelph, Ontario 12 noon
 Sandra Wells, cello; St Paul's, Toronto, Ontario
 12:10 pm


23 OCTOBER
 Monteverdi Vespers; St Georges United Church,
 Toronto, Canada 8 pm

28 OCTOBER
 Matthew Larkin; St Paul's, Toronto, Ontario 12:10
 pm

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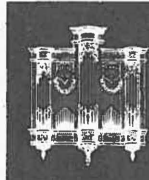
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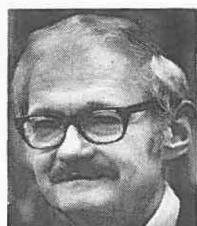
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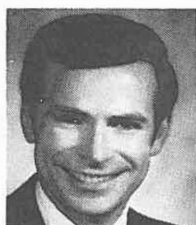
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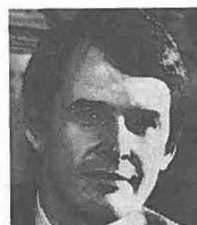
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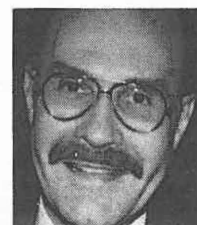
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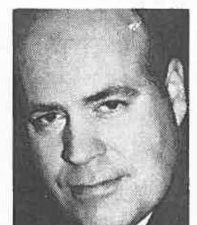
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