

THE DIAPASON

FEBRUARY, 1984



The Home of Quentin and Mary Murrell Faulkner
Specification on page 10

New Recordings

Margaret & Melvin Dickinson In Recital. Sweelinck: Variations on "More Palatino"; Micheelsen: Organ Concerto on "Es sungen drei Engel"; Bach: Vater unser (Clavierübung III); Scheidemann: Chorale Variations on "Vom Himmel hoch"; Reger: Variations & Fugue on "Heil dir im Siegerkranz"; Distler: Organ Sonata Op. 18. Steiner-Reck, Inc., 1138 Garvin Place, P.O. Box 895, Louisville, KY 40201. \$8.50 postpaid.

Melvin and Margaret Dickinson play this varied program to demonstrate the capabilities of the large 48-stop 3-manual Steiner-Reck organ in the Recital Hall of the University of Louisville. The instrument is impressive, especially in the Micheelsen and Scheidemann. Bach's intricate setting of the "Vater unser" from *Clavierübung III* is preceded by the chorale sung in four-part harmony.

The level of organ performance is high; the playing is clean and intelligent. The excellent presence of this instrument in the recital hall is encouraging. Halls of this kind are too often rooms for which the acoustical design is calculated in favor of piano and chamber music.

Canadian Organ Spectrum. D. Mervyn Games, organist. Cook: Fanfare; Bales: Sonatine; Duchow: Three Chorale Preludes; Letondal: Offertoire; Wuensch: Toccata Piccola; Cabena: Prelude in the Lydian Mode; Willan: Introduction, Passacaglia & Fugue. Savvy Records (S 1001), Box 1168, Postal Station B, London, Ontario, Canada N6A 5K2. (no price listed)

It is interesting to note that only two or three of the seven Canadian composers represented in this organ sampler are native Canadians. A wide diversity of style is therefore not surprising. Some of these compositions have been in the standard repertory for many years; others are almost unknown.

Mervyn Games is organist of St. Paul's Cathedral, London, Ontario. Born in India and educated in England, he has played professionally since the age of 12. He emigrated to Canada in 1975. Games' playing is comfortable and assured. He is adept at capturing the stylistic essence of each item, from the sprightly neo-classicism of the Wuensch *Toccata* to the traditional

bombast of the Willan *Introduction, Passacaglia, & Fugue*. His performance of the latter is stunning.

William Teague Plays Willan, Franck, Ginastera. Willan: Introduction, Passacaglia, & Fugue; Franck: Chorale 1; Ginastera: Toccata, Villancico y Fuga. Ler Records, 547 Broadmoor Blvd., Shreveport, LA 71105. \$10.00 postpaid.

William Teague has been organist at St. Mark's Episcopal Church, Shreveport, LA since 1948. The huge 4-manual Aeolian-Skinner organ there was installed in 1959. This recording has the advantage of a fine, seasoned performer playing on a large instrument with which he is completely familiar.

The resources of the instrument are used to full advantage. Listening to this recording provides important insights on the art of registration.

The Organ Historical Society, National Convention 1982, Tim Drewes, organist. 1887 Geo. Kilgen & Son organ, Holy Rosary Church, Edmonds, WA. Mendelssohn: Prelude & Fugue in D Minor, Op. 37, No. 3; Bach: Trio Sonata III in D Minor BWV 527; Dupré: Prelude & Fugue in G Minor, Op. 7, No. 3; Hymn: All People That On Earth Do Dwell; Paine: Concert Variations upon Old Hundred, Op. 2; Franck: Grande Pièce Symphonique. Cassette tape. OHS, P.O. Box 26811, Richmond, VA 23261. \$9.00 postpaid.

Tim Drewes played this recital on the 1887 Kilgen organ at Holy Rosary Church, Edmonds, WA for the 1982 OHS National Convention. A rather conventional specification belies the beauty and power of this 25-stop 3-manual instrument. Organists familiar with later instruments from this builder will simply be astonished at the contrast in sound and versatility.

The program was chosen carefully to show the Kilgen to best advantage and to maintain audience interest. However, we are still (after many hearings) not convinced that the Paine Variations are anything more than a museum piece. There are some tempo miscalculations and wrong notes in the Bach Trio. This seems to prove once again that the extraordinary stylistic and technical demands inherent in the playing of Bach's trio sonatas are not widely appreciated.

—Wesley Vos

Book Review

Clarke, F.R.C. (Frederick Robert Charles). *Healey Willan: Life and Music*. Toronto: University of Toronto Press, 1983. xii, 300 (+108) pp. \$37.50.

Healey Willan (1880-1968) occupies a small but special place in the pantheon of composers. His choral music, particularly some of the motets, is much beloved in Anglican and Episcopal churches, and organists from those traditions admire two or three of his virtuosic organ works. He is known (even if the name is not noted) by thousands of American Episcopalians as the composer of the Second Communion Service in *The Hymnal 1940*. Canadians proudly claim him as a leading adopted son, composer of about 800 works, including operas and symphonies, professor at the Toronto Conservatory of Music and then the University of Toronto, and above-all organist-choirmaster for 47 years at St. Mary Magdalene church in Toronto. Yet he made almost no impression in the musical world at large. He carried on in a tradition that related neither to contemporary trends in composition nor to the world of the virtuosic star.

F.R.C. Clarke has written the kind of thorough study of Willan and his music

that is usually reserved for composers of more universal appeal. The very existence of a book of this depth and quality may well serve to stimulate interest in Willan's music. Clarke devotes 90 pages to biography and 193 to the works, which are discussed by genre. The 475 musical examples are reproduced at the back of the book, occupying a full 108 unnumbered pages. The work has the benefit of Giles Bryant's *Healey Willan Catalogue* (Ottawa, 1972), and wastes no space in the mere listing of works. Inevitably, however, the stylistic discussion of the works contains a certain amount of repetition, as Willan's life is recharted for each genre.

The biographical section of the book is informative, but lacks a focused perspective; the author seems uncomfortable with his subject's isolated and conservative musical life. Repeatedly, Clarke points out that Willan was essentially formed by 1913 before leaving England, with Elgar, Wagner, Stanford and Rheinberger being among the primary influences. He never grew beyond an idiom that was old-fashioned when he learned it. In that sense, he was an English Rachmaninoff, but he lacked the Russian's flair. Clarke, who was Wil-

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lans' student and friend, is sympathetic to the man and his music, but seems to be disappointed not to be able to claim more for him. The portrait of Willan's character is particularly curious from this standpoint. Clarke refers more than once to Willan's "warm and attractive qualities," but the picture that he paints through anecdotes is of a pretentious, icy man with little education (although he was referred to as "Dr. Willan," he never went to university or conservatory, knew next to nothing of music history, and was an indifferent teacher).

Clarke's knowledge and perceptions are best presented in the discussion of the music, and that is of course where the heart of the book lies. He gives a clear view of the relative import and merit of works and styles within the huge output. He projects excitement for relatively-unknown large secular works, and is frank in dismissing the bulk of the late practical church pieces that the composer cranked out on commission. Willan began as a song writer, and his vocal music, particularly the motets, anthems and hymn anthems (a total of more than 100 pieces), are his most frequently performed works. In general, they are more diatonic than his secular music—in other words, the music that one is most likely to know by Willan is his least adventuresome. Among the organ works, Clarke singles out the *Introduction, Passacaglia and Fugue* (1916) and the *Prelude and Fugue in C*

Minor (1908) as masterpieces that reach heights not later attained. Among the late practical works of generally meager interest, he makes a special place for the exquisite simplicity of the *Six Chorale Preludes, Set I* (Concordia, 1950) and especially the *Five Preludes on Plain-song Melodies* (Oxford, 1951).

Willan's secular music seems now, as it did during his lifetime, to be fated for oblivion. But Clarke's penetrating analyses and descriptions provide a means of separating the wheat from the chaff. The Second Symphony (1948), Piano Concerto (1944) and the opera *Deidre* (1944, revised in 1965 and 1966) are likely candidates for revival. Clarke aptly points out that in the final analysis, no one will care that a Mendelssohn-influenced symphony or an opera using Wagner's leitmotif system as translated by Elgar was written 100-150 years after its techniques were new.

Clarke's study is an important and excellent guide that should be part of every collection of books on church music. That both the composer and the book leave that corner of the musical world in substantial ways is both praise and condemnation. It is amazing that the organist-choirmaster had the skill, energy and will to write so many large works for so many media; it is unlikely that he will be recognized as a major composer outside Canadian and Anglican circles.

—Bruce Gustafson

A new degree, the Bachelor of Arts in Music with Church Music Emphasis, is being offered at Northeastern State University, Tahlequah, OK. Specialized coursework will include service playing, hymnology, liturgics and worship, organ repertoire, sacred vocal and choral repertoire, choral rehearsal techniques, choral arranging, and children's choir methods. The program will also require a semester's internship in a church with an extensive choir program.

For further information contact Dr. Calvert Johnson, Division of Arts and Letters, NSU, Tahlequah, OK, 74464.

Dirk Bakhuyzen has announced the itineraries of the 1984 "Organ Study Tours of Europe." This year's offerings include a choice of 10-, 13-, or 22-day tours to Holland, Belgium, Germany, Austria, Switzerland and France.

The Belgium tour will feature organs by Van Petechem and Stevens; in Switzerland and France, Cavaille-Coll and the Silbermanns; in Holland, Arp Schnitger and Anthony Hinsz; and in Germany and Austria, Marcussen, Stumm, Riepp, Rieger and Steinmeyer. In each location, tour participants will visit organs, meet prominent organists, and attend concerts where possible. Specifications of the organs will be sent before departure.

The various tour packages take place from June 21 to August 23. For further information write to Dirk Bakhuyzen, 2438 Almont Street, S.E., Grand Rapids, MI, 49507.

The schedule for the 1984 Lutheran Conferences for Worship have recently been announced. Sponsored jointly by the American Lutheran Church and the Lutheran Church in America, the 12 conferences are designed to explore the interrelatedness of witness and worship.

With the theme, "Witness of the Worshipping Community," a faculty of eight will provide a schedule of courses, services, hymn sings, rehearsals, discussions, and fellowship. The 5-day conferences will run from July 9 to August 10 at 12 locations across the country. For further information, contact Joanne Ortendahl Anderson at the toll-free number: 800-328-7185.

E.C. Kerby, Ltd. of Toronto has just released Dan Locklair's *Constellations* (A Concerto for Organ and one Percussion Player). Premiered in 1981, *Constellations* was one of the five finalist works in the 1981 Kennedy Center Friedheim Awards. To date, it is the only work involving organ to be selected for the award.

A seminar entitled "Women in Music Leadership" will be held Saturday, April 7 at the Arcade Baptist Church, Sacramento, CA. The day's schedule includes sessions on leadership strategies, worship planning, drama, children's and youth choirs led by Judie Jones and Pamela Urfer. For information contact Tom Fox at the Arcade Baptist Church, 3927 Marconi Ave., Sacramento, CA 95821.

The annual convention of the M.T.N.A. takes place March 25-30 in Louisville, KY, and includes several organ and church music events this year: Russell Saunders will offer a lecture-demonstration on the Hindemith Organ Sonatas; the finals of the M.T.N.A. organ competition will be held and the winner will present a recital; Wilma

Jensen will lecture on creative hymn-playing and perform a recital; and Arthur Birkby will lead a session entitled "Buttons, tabs, and drawknobs." It is not necessary to be a member of the M.T.N.A. or to register for the convention in order to attend the church music events.

Honored

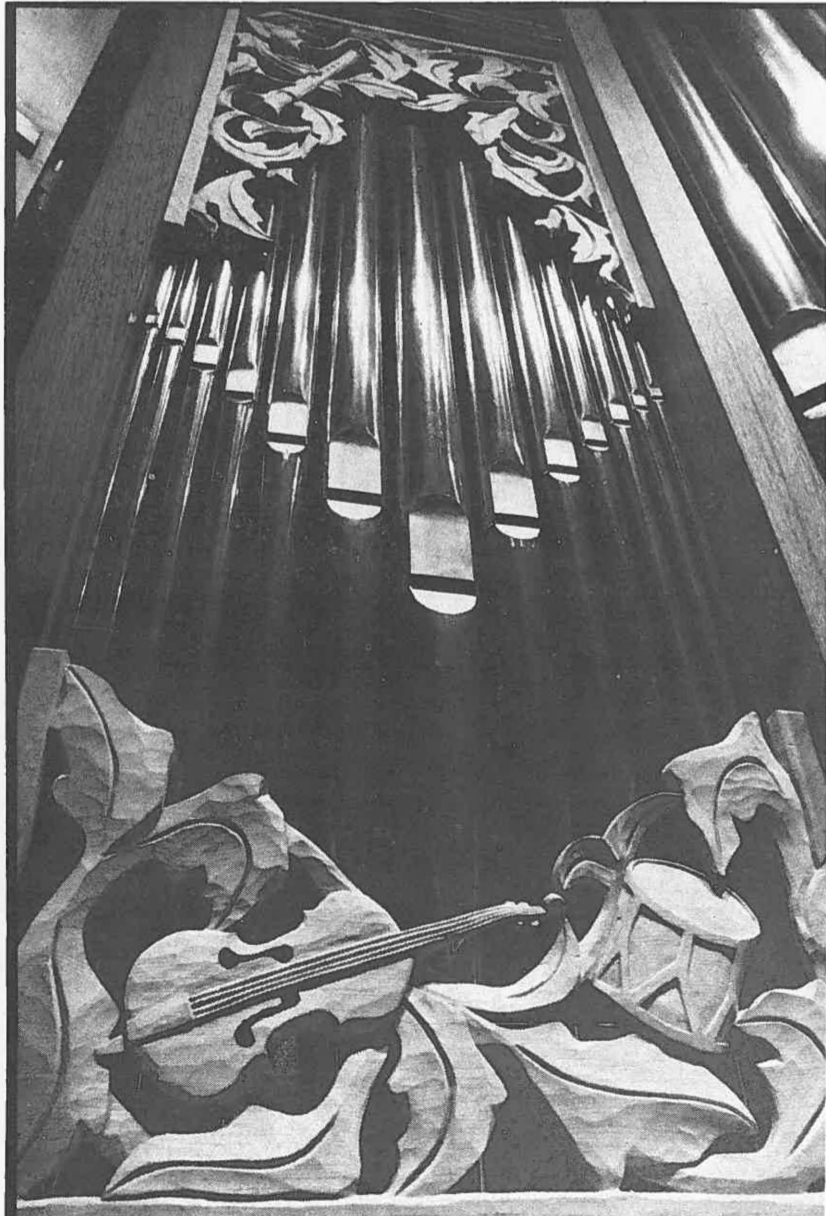


The School of Music of the University of Michigan honored Edward Tibbs with the Palmer Christian Award for 1983 at its annual honors assembly. The Award is given to outstanding doctoral

graduates who have made distinguished contributions to both teaching and performance. Dr. Tibbs is professor of music at Samford University, Birmingham, AL, and organist of the Southside Baptist Church. The Award citation also notes his considerable contribution in the field of organ design.

Students, friends and admirers of Dale Peters assembled in Denton, TX on Oct 1 to honor Dr. Peters' 25th year as organ teacher at North Texas State University. The day-long ceremonies were marked by a series of personal and professional tributes, a banquet, and performances by some of Peters' former students.

Peters holds a B.Mus. in organ and a B.A. in English from North Texas State, and a M.A. in musicology from Columbia University. He was a Fulbright scholar in Denmark, studying with Finn Videro. He has since completed residence requirements for the D.M.A. degree at the University of Illinois.



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Carillon News

By Margo Halsted

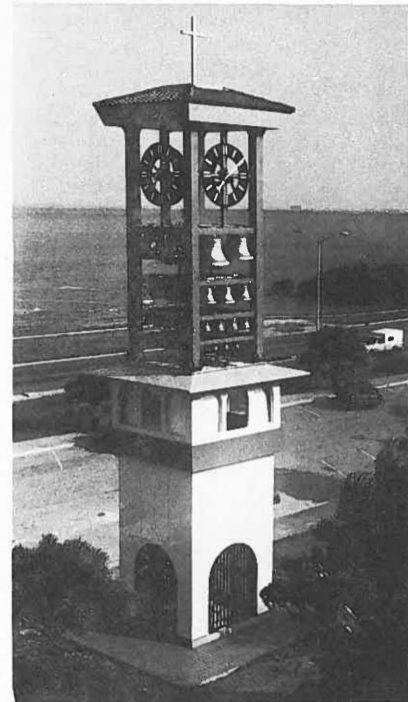
TEXAS CONGRESS

The 1983 Congress of the Guild of Carillonneurs in North America was held June 20-24 in San Antonio and Corpus Christi, TX. Hosts were George Gregory, Carillonneur and Organist at the Central Christian Church, San Antonio, and Loyd Lott, Carillonneur and Organist at the First Baptist Church, Corpus Christi. Seventy-eight people registered for the conference.

The usual meetings, papers, recitals and banquet made up the schedule. Three student members, Sydney Shep, Mark Dorr, and Andrew Stalder, presented successful Advancement Recitals, and formal recitals were played by Robert Byrnes, Todd Fair, Ronald Barnes (playing selections from the new *San Antonio Carillon Book* which he edited), Gert Oldenbeuving, Sally Slade Warner, Judson Maynard (who played the premiere of Mary Jeanne van Appledorn's "A Celestial Clockwork"), and Janet Dundore.

Papers were presented by Joseph Hills ("Community Support of the Carillon - Springfield Style"), Milford Myhre ("New Carillon Activity in Florida"), Margo Halsted ("The Carillon on the College Campus" and "Recent Developments in the Leuven Carillon Restoration Project"), Beverly Buchanan ("What to Listen For"), and John Harvey ("The 1984 Wisconsin Congress").

Other musical activities included a concert of early music at Mission San Jose by the Texas Tech University Faculty Baroque Ensemble, led by member Judson Maynard, and by the San Antonio Early Music Ensemble, directed by George Gregory. The group also met for a dinner, recital and open tower playing at the Church of the Good Shepherd, Corpus Christi, where Alex Kirkland is the carillonneur.



Carillon Tower, First Baptist Church, Corpus Christi, TX



John Gouwens

New President

Loyd Lott of Corpus Christi, TX, was elected President of the GCNA at the Texas Congress. The new president is organist and carillonneur at the First Baptist Church which has a fifty-one-bell Eijsbouts instrument. Lott holds masters degrees in music and music education from North Texas State University and studied carillon with Lowell Smith and Albert Gerken.

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As a composer, Lott initiated the computer music program at North Texas State and wrote *Arabic 1620*, written for an IBM 1620 computer. His *Enigma Rhapsody for Orchestra and Electronic Instruments* was one of the first compositions in this country to use a "live" synthesizer. It was premiered by the Dallas Symphony Orchestra in 1967, with Lott performing on the Moog synthesizer, and won for him the first prize in the Sam Houston State University composition contest in 1968.

Carillon Improvisation Contest

John Gouwens, Carillonneur and Organist at Culver Military Academy, Culver, IN, was the winner of the first GCNA Carillon Improvisation Contest, held at the Texas Congress.

For the contest, three themes were provided and assigned to each of the three contestants by lottery. The other two participants in the competition

were Richard Watson and Steven Knight.

Gouwens holds degrees in music from the University of Michigan and the University of Kansas.

SPRINGFIELD FESTIVAL

The 22nd Annual International Carillon Festival held this year from June 11-18 was jointly sponsored by the Springfield Park District and the Rees Carillon Society. Carillonneurs featured for the festival were: Didier Lannoy, Douai, France; Ronald Barnes, Berkeley, CA; Ann Jefferson, Berkeley, CA; André Wagemans, Tienen, Belgium; Gert Oldenbeuving, Zutphen, The Netherlands; Robin Austin, Philadelphia, PA; and Karel Keldermans and James Rodgers, Carillonneur and Assistant Carillonneur respectively, The Thomas Rees Memorial Carillon.

Special concerts included carillon duets, works for brass ensemble and caril-

lon, and Tchaikovsky's "1812 Overture" featuring the Springfield Municipal Band, carillon, and accompanying fireworks.

The sixty-six-bell Petit & Fritsen instrument was a gift of the late publisher Thomas Rees. The beautifully landscaped gardens afford music lovers a most enjoyable surrounding for these concerts.

BERKELEY FESTIVAL

The Second Berkeley, CA Carillon Festival was held August 20-27, marking the debut of the University of California's newly-expanded carillon. The thirteen newest bells are a gift from Mr. and Mrs. Jerry Chambers, members of the graduating class of 1928. In addition, the Chambers provided an endowment for the position of University Carillonneur, practice facilities, a library of campanology, and carillon festivals to be held every five years. The design and

installation of the new bells, which brings the total number to 61, or five full octaves, was handled by Richard Watson of the I.T. Verdin Company.

The music of the Festival was devoted primarily to American works for the carillon, featuring the compositions of Roy Hamlin Johnson of the University of Maryland, who was invited to attend as a guest of honor. His *Berkeley Sonata*, commissioned by the University's Music Department and dedicated to the Chambers, was performed by the Festival's host, Carillonneur Ronald Barnes. Seven other invited carillonneurs presented concerts: Richard Strauss, William De Turk, Albert Gerken, Robert Grogan, George Gregory, Samuel Hammond, and Milford Myhre.

The editor of this column welcomes carillon news from all over the world.



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The Organ Works of Ottorino Respighi Part 2

Susan Ferré

Respighi's Heritage of an Organ Tradition

Ottorino Respighi was born in 1879 in Bologna, Italy, into a family of sculptors on his mother's side, and musicians on his father's. His grandfather, Tommaso Respighi, was a childhood friend of Giuseppe Verdi, an accomplished violinist, and Cathedral organist in the town of Borgo San Donnino (now called Fidenza). He had also been organist at Salsomaggiore. Tommaso's son, Giuseppe (Ottorino's father), had an early and keen interest in music, but was constantly denied formal lessons by his father. As soon as he moved to Bologna, out of the watchful eye of his father, Giuseppe took intensive piano lessons and became a respectable amateur pianist. At his deathbed Giuseppe requested the score of Wagner's *Die Walküre* "just to pass the time" and was an avowed admirer of Debussy and Ravel.²⁹

Ottorino was surrounded by music from an early age, but took little interest in it, much to his father's disappointment. He began to study the violin at the age of eight, and learned the rudiments of piano-playing from his father—enough to be able to manage Schumann's *Symphonic Variations*. "He always admitted that he had never studied the piano and only played for fun. 'As a matter of fact,' he added, 'I can't play scales and have always been careful not to include any in the piano works I have had to perform myself.'"³⁰

Respighi had a quick aptitude for languages, mastering several at once, and he showed the same facility for mastering the techniques of many different musical instruments. In addition to the violin (with which he made a concert career), Respighi played the piano, the viola (playing it under the direction of Arturo Toscanini and other famous conductors), the *viola d'amore* (which he learned in a few days to show up the one professed *viola d'amore* player in Italy, and to please Martucci, who wanted to recreate a work faithfully which called for a *viola d'amore*), and

the harp (to silence a rather elderly harpist who complained that one of his passages was "absolutely unplayable").³¹ There is no reference to Respighi's ever having played an organ, but with his facility at the keyboard and coordination in learning new instruments and languages he would have had no problem in performing his own works, with the possible exception of some of the fast scale passages.

In 1900 Respighi took a position for the Italian opera season at the Imperial Theater in St. Petersburg, Russia. With his fluent grasp of the Russian language he profited enormously by studying for five months with Rimsky-Korsakov (1844-1908), and described his lessons as "vitaly important."³² Respighi wrote and orchestrated his *Prelude, Chorale, and Fugue* (all three typical organ forms) under Rimsky-Korsakov's guidance, and took his diploma in composition in 1901 at Bologna with this work. In the fall of 1902, Respighi was again engaged in Russia as first violinist at the St. Petersburg Opera House, and later at the Bolshoi Theater in Moscow, remaining nine months. He was known to have spoken perfect Russian and to have tak-

en an active part in the Russian musical scene.

In addition to the Russian influence, Respighi spent a year in Berlin, beginning in the fall of 1908, and although his biographers have failed to mention it, the vibrant organ culture there (second to none) must have had its effect. It was either there or just after returning to Italy that Respighi composed his *Three Preludes* for organ. It was also in Berlin that his early transcription of Monteverdi's *Lamento di Arianna* was performed by the Berlin Philharmonic, its popularity immediately placing him amongst a "galaxy of stars."³³ Because of this enthusiastic reception, Respighi, while still in Berlin, made more transcriptions of 17th & 18th century pieces, including his famous one of the Vitali *Ciaccona*, which met with great success, and the *Bach Suite* in E Minor, both pieces for violin and organ.

In spite of the fact that most dictionaries and music history books state that Respighi studied with Max Bruch during this time, it is not so. "Ottorino used to say that once or twice he showed Bruch some of his work and at first he thought of having lessons from him, but had never done so because he felt too remote, spiritually, from the professor."³⁴

In the biography by Rensis, however, we find that it was in 1902 that Respighi first visited Berlin with the intention of entering Max Bruch's course, but that in reality he went only a few times, even though he remained in Berlin quite a long while. It seems that Respighi attended about ten classes but declared

soon thereafter in an interview that Bruch's teaching had no influence on him.³⁵

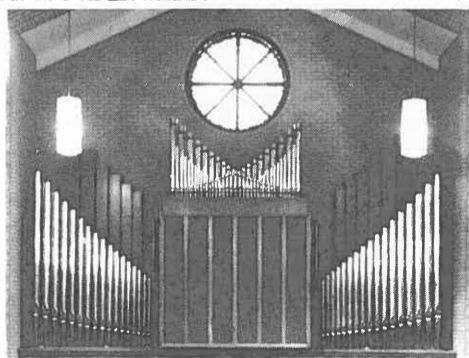
It was also in Berlin that Respighi frequented the beautiful home of Ferruccio Busoni, who was in the habit of inviting many of his friends twice a week for lengthy discussions about music. Respighi did not respond well to what he heard: to Busoni's ideas of breaking up the scale into smaller intervals, creating new tonalities. It was Busoni's contention that "a kaleidoscopic blending and interchanging of twelve semitones within the three-mirror tube of Taste, Emotion, and Intention—the essential feature of the harmony of today . . . for all signs presage a revolution, and a next step toward that 'eternal harmony.'"³⁶ Respighi did not believe the old one to be so totally exhausted that it could not still be expressive in the hands of a creative artist who accepted the limits of the system.

Between the two minds was more than a clash of ideas, as their temperaments were also totally opposed to one another. Busoni, writing of a south European, warns him to be "more or less on his guard about German music, because while spoiling his taste anew, it undermines his health."³⁷

Respighi, in turn, held a great deal of disdain for formulated theories and systems, explaining, "How many abortive masterpieces that have never seen the light of day, rest in the twilight limbo of systems and 'pseudo-schools' publicized in high-flown literary manifestos by many present-day composers!"³⁸ To further prove the point, on the 17th of

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December, 1932, ten Italian composers, of whom Respighi was one, issued the following manifesto, which appeared in the *New York Times* on January 7, 1933, deploring the cerebrality of music:

We take the stand against this art which cannot have and does not possess any human content and tends to be only a mechanical experiment and a cerebral conundrum. In the musical world today there reigns the biblical Babel. For twenty years the most diverse and disparate trends have been consolidated in an uninterrupted revolutionary chaos A logical connection must bind the past with the future, and the romanticism of yesterday must become the romanticism of tomorrow.³⁹

Perhaps already too much has been made of the foreign influences on Respighi. As a student of the Liceo Musicale in Bologna he received a classical education in harmony, counterpoint and fugue, and in composition, under Luigi Torchi, and later Giuseppe Martucci.⁴⁰

Among his close associates and good friends were men of letters such as Piero Misciatelli, "a bibliographer," a keen connoisseur of rare books,⁴¹ and S. A. Luciana, art critic, writer, and musician, with whom Respighi wrote a history of music in 1925 entitled, *Orpheus*.

It is in this carefully composed book that we discover conclusively Respighi's wide knowledge of the organ and its literature. After defining musical terms and discussing the component parts of music, the authors present a short histo-

ry of music, which devotes entire chapters to "Oriental Music," "Greek-Roman Music," "Gregorian Chant," "Troubadors and Trouvères," "Polyphony and the Vocal World," "Polyphony and the Instrumental World," "The Symphony," "Beethoven," "National Music," "The Dramatic Symphony and Symphonic Poem," and "Current Trends."⁴²

Under the chapter on instrumental music, organ is the first heading, followed by harpsichord, other instruments, and a discussion of opera and oratorio. The information given is thorough and correct, touching on such composers as Leonin, Perotin, Landini, Paumann, Willaert, Cabezon, Frescobaldi, Sweelinck, Pachelbel, Nivers, Grigny, and Bach, among others. A discussion of the hydraulis, early manuscripts (Robertsbridge Codex, Ilboy), publications such as Attaignant, forms of compositions (the Venetian school), developments in organ building, and the decline of the instrument ("decadence") in Catholic countries (but not where the protestant countries developed the chorale) shows an amazingly perceptive grasp of the history of the organ.⁴³

Italy was not totally devoid of good organists at the turn of the century. Filippo Capocci (1840-1911), organist at St. John Lateran in Rome, was reputed to have been a brilliant performer. Giuseppe Terrabugio, a pupil of Rheinberger's, was an active reformist in church music at the time, and Enrico Bossi (1861-1925) authored a new school of modern organ playing in Italy.⁴⁴

In 1921 Respighi and his wife visited Vienna, where they met Richard Strauss, who at the age of 58 was then at the height of his career. It is reported that the Respighi's were disappointed in the man, whose musicianship Ottorino had always so greatly admired.⁴⁵ In fact, Respighi felt every measure of his own music to have been directly influenced by Strauss' ideas of color and orchestration, his harmonic language, and his contrapuntal techniques.

Another composer whose music greatly influenced Respighi was Camille Saint-Saëns, who at the age of 84 came to Rome in 1917 to conduct a program of his own works. Respighi was then Professor of Composition at the Saint Cecilia Academy in Rome, and the two composers met.

Both Strauss and Saint-Saëns had considered and utilized the organ in their symphonic works, and the success of each probably had a lasting effect on Respighi. It is not unusual then that Respighi's orchestrations often include the organ. In addition to the organ he frequently called upon the piano (for two or four hands), the mandolin, the harpsichord, celestas, bells, and numerous other non-traditional instruments. In this Respighi was not absolutely new, for the precedent had already been set.⁴⁶

From all these disparate elements in his heritage we can assume that Respighi's knowledge of the organ and its

literature was extensive. He was influenced by his family heritage (and we can imagine trips to visit his grandfather, during which he may have accompanied Tommaso to the Cathedral), as well as by his classical training; his travels to Russia as well as by the months he spent in Berlin (there we are left to assume that he attended recitals by Max Reger or students of Joseph Rheinberger, and at least heard the prevailing organ styles of composition); his friendships with scholars, composers, musicologists, and historians, as well as his own research for his account of music history, *Orpheus*.⁴⁷

NOTES

²⁹ Elsa Respighi, *Ottorino Respighi, His Life Story*, translated by Gwyn Morris, (London, 1962), p. 8.

³⁰ *Ibid.*, p. 30.

³¹ *Ibid.*, pp. 21-22.

³² *Ibid.*, p. 15.

³³ *Ibid.*, p. 24.

³⁴ *Ibid.*, p. 25.

³⁵ Raffaello de Rensis, *Ottorino Respighi*, (Torino, 1935), p. 6.

³⁶ Busoni, *Sketch*, p. 93.

³⁷ *Ibid.*, p. 96.

³⁸ E. Respighi, *His Life*, p. 26.

³⁹ *New York Times*, January 7, 1933, cited in *The International Cyclopedia of Music and Musicians*, 9th edition, Oscar Thompson, editor, Robert Sabin, editor of 9th edition, (New York, 1964).

⁴⁰ Rensis, *Respighi*, p. 8.

⁴¹ E. Respighi, *His Life*, p. 37.

⁴² Ottorino Respighi and S. A. Luciani, *Orpheus*, (Firenze, 1925), 352 pages.

⁴³ *Ibid.*, pp. 233-239.

⁴⁴ Berg, *Fundamentals*, p. 62.

⁴⁵ E. Respighi, *His Life*, p. 85.

⁴⁶ Rensis, *Respighi*, p. 28.

⁴⁷ *Ibid.*, p. 35.

This article will be continued in the March issue.

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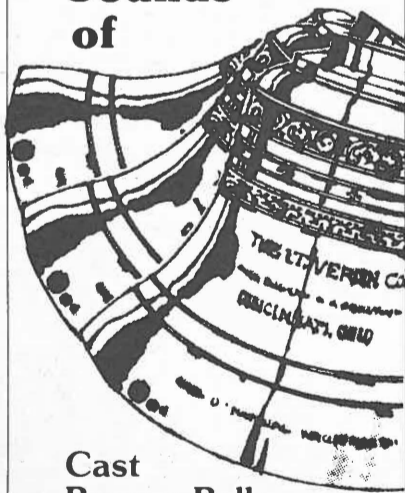
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Towards A Phenomenological Approach To Music In Worship

Randall Steere

Many people speak of theologies of church music, and musicological approaches to music making. Logically enough, these conceptual and rational systems of religious and musical study provide a ready, albeit narrow, foundation from which to build a philosophy of and a practical approach to music in the church. While these approaches are laudable beginnings in the ongoing attempt to harmonize music and worship, I contend that in isolation, they are equivalent to "building a house on the sand." All too often, musicians, music, and theologies are completely washed away by churches, and for good reason!

... we need to realize that the strongest feelings in worship for many people are not theologically oriented but phenomenologically oriented.

As musicians, we need to realize that the strongest feelings in worship for many people are not theologically oriented but phenomenologically oriented. Worship and music as a phenomenon of religious experiences, rather than a concept about religious experiences, provides the "rock foundation" for many of our churches. This is most easily seen in Evangelical, Pentecostal, and Charismatic worship patterns, but it exists to some extent in practically all worship situations.

We musicians seem to constantly complain that ministers and lay people don't understand us. We complain because congregations don't want to "do" worship and music the way we think it should be "done." However, as is many times the case in situations such as this, it is the musician who does not understand the congregation, which would like to "be" at worship. In simplistic terms, to "do" worship is a theological, musicological, rational, and removed approach. To "be" at worship is a phenomenological, experiential and immediate approach. Among the congregations which I am concerned with in this article, to "be" at worship is so important it almost excludes "doing" worship.¹

At this point it is necessary for me to state that I am not condemning either "being" or "doing" worship. My ultimate conclusion is that both of these areas can be combined. However, I feel the phenomenological approach has been so rejected and forgotten that it needs to be studied in isolation. In reality there are yet many more aspects to be considered in any music ministry.

To many musicians . . . phrases such as 'feeling the presence of God,' 'warming the heart,' 'touched by God,' and many more, are turned aside as emotional nonsense.

Few musicians, and even fewer lay people, have studied a phenomenological approach to worship. However, our congregations have felt this aspect of the religious experience deeply, and have attempted to describe it in many ways. To many musicians, however, phrases such as "feeling the presence of God," "warming the heart," "touched by God," and many more are turned aside as emotional nonsense. Instead, musicians should be aware of the phenomenological basis and meaning behind these expressions. As we will see, this approach has much to teach the musician, not only about worship, but about music as well.

A phenomenological approach to worship and music is concerned with "numinous" experiences. While there are several points of view towards phenomenological study, the congregations I have in mind would accept Rudolph

Otto's view that the experiences of the numinous are at the core of the worship service.² They would also accept Otto's view that this ultimate numinous object (God) is real and exists outside of the human mind. To describe such a numinous experience is very difficult. The numinous is defined as "the wholly other," and thus the numinous experience is an experience with something totally "other" than anything we can completely and rationally define. To quote from Otto,

"I shall speak, then, of a unique 'numinous' state of mind, which is always found wherever the category is applied. This mental state is perfectly *sui generis* and irreducible to any other; and therefore, like every absolutely primary and elementary datum, while it admits of being discussed, it cannot be strictly defined. There is only one way to help another to an understanding of it. He must be guided and led on by consideration and discussion of the matter through the ways of his own mind, until he reach the point at which 'the numinous' in him perforce begins to stir, to start into life and into consciousness."

The reader is invited to direct his mind to a moment of deeply-felt religious experience, as little as possible qualified by other forms of consciousness. Whoever cannot do this, whoever knows no such moments in his experience, is requested to read no farther; for it is not easy to discuss questions of religious psychology with one who can recollect the emotions of his adolescence, the discomforts of indigestion, or, say, social feelings, but cannot recall any intrinsically religious feelings.³

Thus, I cannot totally describe or define a numinous experience within

this article. I would hope that most of us would have some idea of the religious experience I am talking about. If not, however, there are many different kinds of numinous experiences which the reader may more easily be able to relate to, and thus get an idea of what the numinous experience of "the Holy" is.

For example, anyone who has experienced fear of the darkness has had a numinous experience. It is not the darkness we are afraid of, but the unknown "other" which might be in that darkness. We shouldn't mistake this numinous feeling for the emotion of fear, for there are many things we are afraid of which don't give us a numinous experience. Sometimes our minds can rationally overcome this numinous feeling, but when the numinous is felt, it is very real.

In the religious numinous experience, God becomes the "wholly other" force with which one comes into contact. This is why some congregations speak of God in such physical, real and specific terms. Many theological doctrines develop from these experiences, *i.e.* God is a being which is "wholly other" but which can be felt and experienced on a personal basis. In many such churches, one needs this experience for personal salvation. Unfortunately, as with anything else, people tend to universalize their subjective religious experiences without realizing that God touches peo-

Everyone's religious experiences are different, not because God is different, but because people are different.

ple in unique ways. Everyone's religious experiences are different, not because God is different, but because people are different.

Many of us will recall dismissing this phenomenon as religious fanaticism or as a psychological problem. No matter what we think however, phenomenologists will point out that these experiences are very real to our "fanatics," and historically very important to our faith. We can judge all we want, but if we want to minister, then we must start by relating to what others experience.

What does all of this mean for us as church musicians? Psychologies of music state that the listener of music hears pitch variations, rhythmic patterns and musical expression (timbre, volume and tempo fluctuations, etc.). Psychologists say that the goal of the listener is to be able to comprehend and enjoy this musical language much like trying to learn a foreign language:

"Basically we organize and conceptualize what we hear as musical sound in two ways, tonally and rhythmically. To the degree to which we are able to organize these two elements and conceptualize their interaction, we develop aesthetic response to musical expression. We give meaning to the tonal elements through our aural sense of tonality and to the rhythmic elements through our kinesthetic sense of meter. As a general parallel, when we listen to someone speak, we are able to keep in mind what he is saying and to anticipate what he might say by giving meaning to his preceding words which form the basis of continuous thought. *If the words used are unfamiliar* (or if all we hear is unintelligible noise), we are unable to remember, analyze, and synthesize as we listen, and *what we hear has little meaning for us.*" (italics mine)

This philosophy has been generally accepted by our college and university professors, and as a result, has infiltrated every aspect of music making. But I question whether this educational and musicological approach to the musical experience is really the ultimate goal, or even an important goal, for music listeners. Our educators have ignored for the most part other academically proven aspects of the musical experience. Church musicians, even more than other performers, need to understand what the musical experience entails for the listener who knows nothing about music. Even adequately educated listeners will hear music way beyond their ability to comprehend in the way our psychologists say they should. Would our psychologists conclude that these people can't have a positive experience because they can't comprehend the music they hear?

Our uneducated listeners do indeed have musical experiences, and phenomenology is an academic system which is able to describe one effect of listening to seemingly (according to our psycholo-

gists) incomprehensible and meaningless sound or noise. This sound is the "wholly other" in a phenomenological approach to music. Many in our congregations listen to music as a numinous experience either because the music is beyond their conceptual ability or because they are not forcing their minds to listen conceptually. Rather than blaming the congregation for this, I believe it is time we musicians realize that conceptualizing music may not be the ultimate goal of the musical experience. Further, I believe it is time we recognize that the phenomenological realm

of the musical and religious experience is an appropriate and academically validated aspect of our faith and of people's lives.

I need to make it clear that this numinous experience need not be limited only to the musically illiterate. Anyone who is aware of and open to the numinous can experience it. In fact, because not all musical performances necessarily provide a positive numinous experience, it is crucial that church musicians constantly consider the phenomenological realm of their music making.

Our congregations can attest to the fact that many musical performances leave them cold and bored (what I call a negative numinous experience which is considered profane by many congregations). On the other hand, a different performance of the same compositions may leave them with a very positive numinous experience (which they would consider sacred). While one must take into account the listener's attitudes in receiving the musical experience before making any judgment, there is a definite responsibility for producing the numinous experience on the part of the performer(s).

Unfortunately, there is no formula for producing a positive numinous experience. However, within the musical experience, it is the performer's production of sound which provides the numinous power. It is the immediate sound of a specific performance which produces the numinous, not the imagined or esoteric sound conveyed on the printed page. Thus, there is a dialectical tension with current musicological practices of reducing as much as possible the performer's input by dogmatizing the printed page into "authentic" performance practices. It is the fresh unique input and interpretation of each performer which makes music come alive. To "be" making music is quite different from "doing" music.

It is possible to resolve this dialectical tension between musicology and phenomenology. I believe it is just as wrong to play as "authentically" as possible and have the music sound boring, as it is to produce positive numinous sounds that have nothing to do with the printed score. However, in the middle of these two extremes (which few seem to dare to combine lately) is contained plenty of room for give and take. Why is that beautiful verb, "to compromise," so hated among organists lately? It seems that organists are providing nothing but extremes of performance practices merely to prove their brand of musicianship—even though no one in the audience cares.

Churches have every right to demand musical performances which provide positive numinous experiences. While musicians may argue that the musical language alone is capable of revealing

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God (music for music's sake), churches have known for years that there are also many other ways of leading people to God through music. In fact, "music for music's sake" is a modern concept which is unknown to what anthropologists call "primitive" societies (this is not a judgmental term). Many in our congregations are still in this "primitive" frame of mind. Phenomenology validates the numinous experience and provides academic theories and terms with which to counter the arguments of theologians and musicologists. No longer need churches or church musicians be timid in adding new criteria to their performance practices!

Now that we have some terminology which allows us to conceptualize about the numinous experience as far as that is possible, let us continue to define the phenomenological use of music in worship.

While music is capable of producing numinous experiences, these are not the same experiences as that ultimate direct numinous experience of God. The performer's production of sound is the power behind the numinous musical experience, whereas God is the power behind the greatest numinous experience. God is in His creation, but not in a pantheistic sense. Thus, many numinous experiences can point to God but they all fall short of the direct experience of God. Rudolph Otto describes this in his "Law of the Associations of Feelings."⁵ Many times, such as during the silence which follows a musical performance, a deeper feeling of God's direct presence is felt. Ultimately, musical sound must give in to something greater and more perfect—attained only in silence:

"What darkness is to architecture and the pictorial arts, silence is to music and verbal art. 'The Lord is in his holy temple; let all the earth keep silence before him.' Of course this silence, if it is to express anything, cannot be pure silence. It must begin and end, or, to use the musical term, it must be a rest. Or it must be semisilence, corresponding to semidarkness. It is not the silence of a man who has never spoken, but the falling silent in the presence of the Holy—holding one's breath. For before the wholly other, one stands in silent reverence."⁶

Ministers many times create this same effect with "powerful" sermons. These produce similar numinous experiences but must ultimately concede to silence in order to allow God to speak directly to individuals. How important are those silences between various parts of the service! God can speak through others, but we must allow time for God to speak directly to us as well.

Where does all of this heavy thinking leave us in our practical situations? I will list several practical suggestions which I find helpful when choosing and performing music:

- When choosing music, try to listen to a composition before analyzing or looking at the music. Find someone else to play through the piece for you if possible. Listen as a musical illiterate would. Determine the effect it had on you from that one listening. That effect will be close to what the congregation will feel during their only chance to hear. Remember, musically illiterate people will not remember pieces from one listening to another as we are able to—each time will be almost like the first.

- If you must play through the new music yourself, learn to shut off your musical ears. Block out any musicological hearing aids. Don't look at the composer's name, don't look at the music beforehand, and don't look over the words yet—just play the piece and listen. The listening experience is many times different from the performing experience.

- Remember that it is possible to change the numinous aspects of a piece through your interpretation. Learn to separate yourself from the music and determine where the piece, or your performance of it, loses interest. What would make it come alive? Try various tempos and volume changes etc. till you find the combination that seems right and which provides that positive numinous experience.

- Learn to communicate these ideas to your choir members and students. Many times it takes extra-musical ideas, images and concepts. Move beyond "the notes" to "making music." Teach the choir to feel the numinous quality of their performance.

- The quality of the musical composition does *not* have to be sacrificed to add the numinous aspect to performances. Sound is sound to the musically illiterate, no matter what style the musicians may label it. I find that a numinous experience from the "most difficult" of music is accepted as readily as from the "worst" popular music. "Difficult listening" is a musicological standard, not a phenomenological one. This is an important point to remember.

- The standards of performance can also remain high. To get "beyond the notes" one should be on top of performance techniques and feel comfortable with the music. Strive for the highest performance standards and then add the numinous expression to the music.

However, impeccable technique is a conceptual standard and is not equivalent or a prerequisite to a numinous experience.

- All of these suggestions can be applied to all musical performances. I find that it is much more difficult to add the numinous quality to solo performances because it is harder to separate myself from the music. Listening to other organ recitals as a non-musician *would* be helpful to me.

- All of these suggestions can also be applied to organ building. Does that chuffy flute really produce numinous sounds or does it merely take to extremes the latest musicological fad? Can that tubby diapason really sound beautiful, or does it satisfy a non-purist organist? Let's listen to what we force the congregation to hear in the phenomenological way the congregation hears it!

- Listen to what the congregation is trying to say. Are they using a phenomenologically oriented language? Usually what they say needs to be interpreted. Musical language is not the criterion for salvation.

While all of this material has been necessarily simplified, I hope that it has begun to explain the role of phenomenology and the numinous experience in worship and music. As is true with any simplification, there is a wide variety of details and variations which I have omitted. As one becomes aware of the numinous, one begins to feel its presence in many different areas.

Whether you accept the phenomenon or not, the numinous criteria will be around in our congregations for a long time. I have given specific suggestions which on the surface may seem to contradict current musicological teaching. However, I believe it is time for the musicologists and the organ departments to look outside their tiny spheres of academic inquiry and allow other areas to influence their underlying assumptions. Musicology and phenomenology can be compatible, if we allow them to be.

NOTES

¹Browne Barr, "Name Tags and the Theocentric Focus," *The Christian Century*, (November 1980), pp. 1158-1161.

²Ninian Smart, *The Science of Religion and the Sociology of Knowledge* (New Jersey, 1973), p. 61.

³Rudolf Otto, *The Idea of the Holy* (London, 1923), pp. 7, 8.

⁴Edwin Gordon, *The Psychology of Music Teaching* (New Jersey, 1971), p. 61.

⁵Otto, pp. 41-49.

⁶Gerardus van der Leeuw, *Sacred and Profane Beauty: the Holy in Art* (New York, 1963), p. 236.

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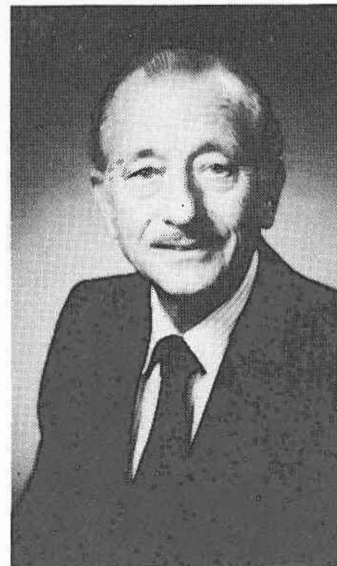
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Cover:

The Gene R. Bedient Company, Lincoln, NE, has installed its Opus 13 in the home of Quentin and Mary Murrell Faulkner, Lincoln. The builder's goal in designing the instrument was to give the case a well-proportioned appearance, similar to his larger instruments. The organ was first played by harpsichordist Eugenia Earle of New York City in a concert in the rotunda of the Nebraska State Capitol, as part of the 1981 UN-L

Organ Conference, "The Organ and the Concert Hall." Principals are 98 percent hammered lead; casework and flutes are oak; key cheeks and stopknobs are walnut; key coverings are rosewood and maple; pedalboard is maple (sharps with rosewood trim); pipe shades are sugar pine with gesso, gilded. Winding is from wedge bellows in the top of the case. Mechanical action (suspended).

UPPER MANUAL

- 8' Gedeckt
- 4' Blockflöte
- 2' Principal

LOWER MANUAL

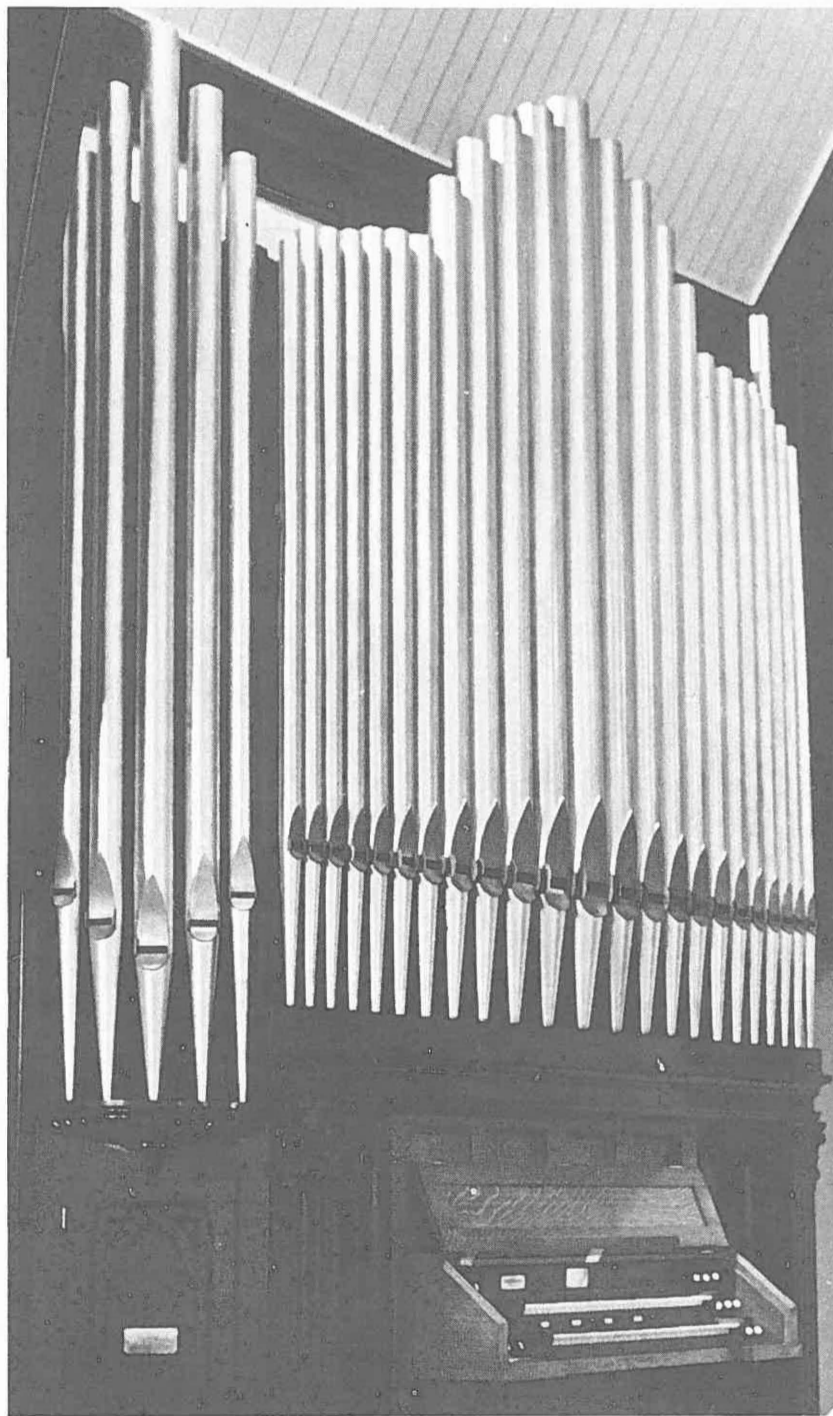
- 4' Prestant

PEDAL

- 8' Gedeckt (C-c from manual Gedeckt)

COUPLERS

- Upper manual/lower manual
- Lower manual/pedal



New Organs

George Bozeman, Jr. & Co., Inc. recently installed an organ in Trinity Episcopal Church, Iowa City, IA. This organ began as Henry Pilcher's Sons Opus 423, commissioned in 1902 for the First Methodist Episcopal Church, Findlay, OH. Located through The Organ Clearing House, it was moved to Deerfield, NH, for a complete overhaul and revisions according to plans developed in cooperation with Susan Onderdonk, organist-choirmaster of Trinity Church.

The church has had several organs, starting with a Johnson in 1866, which was succeeded by a Felgemacher built in 1896. The latter instrument was

included in an extensive rebuild with electropneumatic action by Kilgen in 1954, but the Felgemacher case and front pipes were retained and used for the present instrument, the round side towers still being Felgemacher pipes. The central flat of pipes was replaced by the Open Diapason speaking pipes of the Pilcher instrument. The excellent physical structure of the Pilcher was retained as were many of the pipes. The Pedal was enlarged with a new windchest and several stops were added to the manuals.

A service of dedication with Ms. Onderdonk, the Trinity Senior Choir, and Clergy was held November 20, 1983.

GREAT

- 8' Open Diapason*
- 8' Chimney Flute
- 4' Octave*
- 4' Flute d'Amour*
- 2' Fifteenth
- II Mixture

SWELL

- 8' Stopped Diapason*
- 8' Viola**
- 4' Flute Harmonic*
- 2 3/4' Nazard
- 2' Flautina*
- 1 3/4' Tierce
- II Sharp Mixture
- 8' Cremona

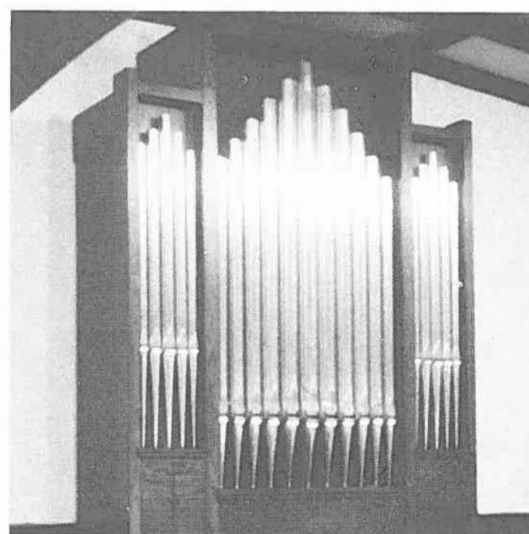
PEDAL

- 16' Bourdon*
- 8' Flute* (ext. Bourdon)
- 4' Choralbass**
- 16' Trombone

COUPLERS

- Great to Pedal
- Swell to Pedal
- Swell 8', 4' to Great

*original ranks with minimal changes
**original pipes rescaled



Lewis & Hitchcock, Inc., Vienna, VA, announces completion of their Opus 258 for the First United Methodist Church, Beckley, WV. The two-manual unit instrument is located in a free-standing case in the center of the rear wall of the chancel. The Oak case features the pipes of the Principal stop, and carries a cross motif from the chancel furnishings. Three ranks of pipes were rebuilt from the former organ, and the Harp and Chimes were rebuilt and retained. The organ was dedicated March 20 in a recital by Don Clark of the firm.

Analysis

Enclosed:

- 8' Gedeckt (73 pipes)
- 8' Gemshorn/Quint (80 pipes)
- 8' Dolce Celeste (61 pipes)
- 4' Prestant (73 pipes)
- 16' Trumpet (85 pipes)

Exposed:

- 8' Principal (73 pipes)
- 2 3/4' Mixture III (219 pipes)
- 16' Subbass (32 pipes)

GREAT

- 16' Gemshorn
- 8' Principal
- 8' Gedeckt
- 8' Gemshorn
- 4' Principal
- 4' Gedeckt
- 2' Prestant
- 1 1/4' Mixture III
- 8' Trumpet
- 4' Trumpet
- Chimes

SWELL

- 8' Gedeckt
- 8' Gemshorn
- 8' Dolce Celeste
- 4' Prestant
- 4' Gedeckt
- 2 3/4' Quint
- 2' Prestant
- 1 1/4' Quint
- 8' Trumpet
- Tremolo
- Harp
- Celesta

PEDAL

- 32' FauxBourdon
- 16' Subbass
- 16' Gedeckt
- 8' Principal
- 8' Gedeckt
- 8' Gemshorn
- 4' Principal
- 4' Gedeckt
- 2 3/4' Mixture III
- 16' Trumpet
- 8' Trumpet
- 4' Trumpet

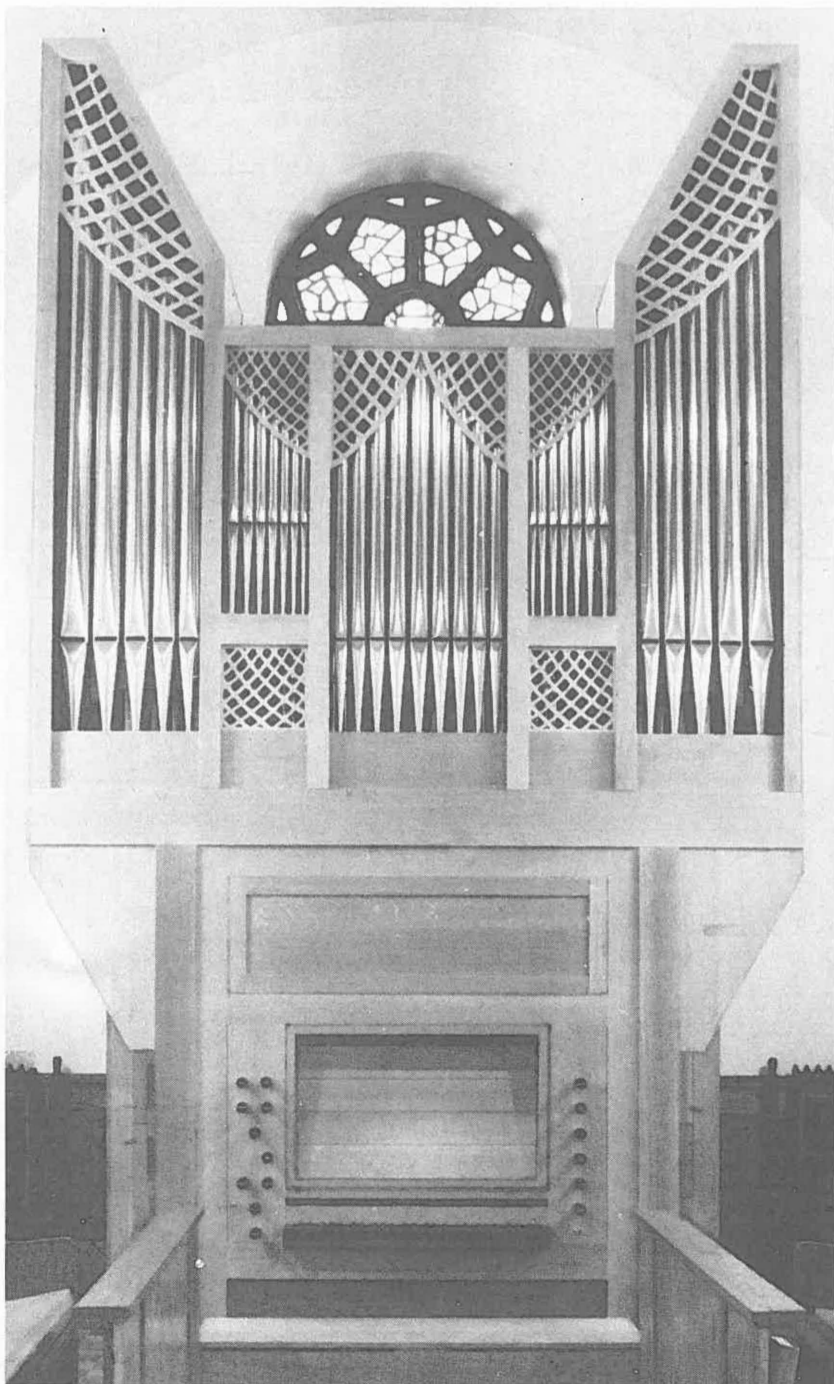
The Hendrickson Organ Co., St. Peter, MN, has installed a new 14-stop, 19-rank tracker action pipe organ in the First Lutheran Church, Detroit Lakes, MN. The casework is in red oak with the bottom octave of the Pedal Subbass 16' installed as a visible part of the casework sides.

The visible front pipes are from the Great Prestant 8' and Octave 4' and are aluminum. The Prestant 8' is available at 8' in both the great and pedal divisions by tracker transmission.

The manual compass is 56 notes. The pedal compass is 30 notes. The pipes were voiced by David Engen^o and the organ design was arranged by Charles Hendrickson^o in consultation with the organ committee, and church member Mark Nelson (now with C. B. Fisk). The organ was installed in the front of the church after extensive revisions and enlargements to the church sanctuary.

^oDavid Engen and Charles Hendrickson are members of the American Institute of Organbuilders.

- GREAT**
 8' Prestant
 8' Bourdon
 4' Octave
 III Sesquialter
 IV-V Mixture
 8' Trumpet
- SWELL**
 8' Gedackt
 8' Salicional
 4' Spitzprincipal
 2' Principal
 Tremulant
- PEDAL**
 16' Subbass
 8' Prestant
 4' Choral Bass
 16' Fagott



Brunzema Organs Inc., Fergus, Ontario, has installed a one-manual organ at St. Andrews United Church, Wolfville, Nova Scotia. The 11 stops are voiced on 64 mm. wind pressure. The tracker-action instrument is encased in white oak, with a keyboard of ebony naturals and rosewood sharps. The dedication recital was played by William H. Wright.

- MANUAL**
 8' Praestant
 8' Bordun (divided)
 4' Oktave
 4' Rohrflöte (divided)
 2' Oktave
 2' Flöte
 II Sesquialtera (treble only)
 IV Mixture
 8' Trompete (divided)
- PEDAL**
 16' Subbass
 8' Trompete
 Pedal coupler
 Tremulant



Phillip Steinhaus has joined the management of Artist Recitals Talent Agency, announces Ruth Plummer, executive director. Dr. Steinhaus has enjoyed a long and distinguished career as a recitalist, church musician, educator and organ builder. He has been heard as a recitalist or lecturer for many regional

and national AGO conventions throughout the U.S. His travels have taken him to Europe to perform and to study the history, design and construction of many old instruments. His recording of Max Reger's *Variations and Fugue on an Original Theme*, Op. 73, has won wide critical acclaim.

A native of Kalamazoo, MI, Steinhaus holds bachelor and master of music degrees from the University of Michigan where he studied with Marilyn Mason and Robert Noehren. His church positions have included All Saint's Church, Pontiac, MI; the Kirk in the Hills, Bloomfield Hills, MI; and St. John's Church, Washington, DC. Subsequently, he was executive vice president of the Aeolian-Skinner Organ Company. When control of the company changed hands, he resigned to become organist-choirmaster of Boston's Church of the Advent. Currently, he is on the staff of Westminster Presbyterian Church, Pasadena, CA.

Dr. Steinhaus is available for solo recitals (varied or all-Bach), workshops, and master classes. For further information contact Ruth Plummer, Artist's representative.



Carl Staplin recently achieved the distinction of being the first American organist to perform a recital at the famed Cathedral of St. Laurens, Rotterdam, Holland. Totally destroyed during the second World War, the rebuilt cathedral houses one of the outstanding newer organs of Europe built by Marcussen. Following the recital date, Staplin coached in organ improvisation with Jean Guillou in Paris.

Organs of Oklahoma is a 1984 calendar featuring organs of Eastern Oklahoma. Each month includes a black and white photograph of an organ and its stoplist. Jointly sponsored by the Tulsa and Ponca City AGO chapters, the calendar is a fund-raising project which will be used to finance recitals, workshops, and educational activities of these chapters. For further information, contact Karen Rich, 5434 S. Boston, Tulsa, OK, 74105.

Theodore Presser Company has published a completely revised edition of its choral music catalog, including listings of over 2500 octavos in addition to larger choral works.

The publisher also announces that a listing of all carillon music published or distributed by the company is now available. For copies of either catalog, write to the publisher at Presser Place, Bryn Mawr, PA 19010.

Appointments

Sandra Soderlund has been appointed instructor of organ at Dominican College, San Rafael, CA. Dr. Soderlund was chosen for the position because of her credentials as a performer and as a scholar of Baroque performance practice. Her first appearance on the Dominican campus was on December 9 with the College Chorus. She continues her position as organist of the Lakeside Presbyterian Church, San Francisco.



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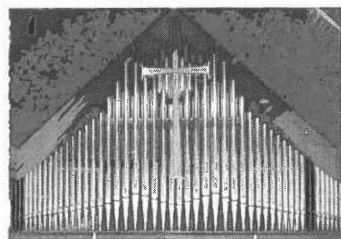
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Calendar

This calendar runs from the 15th of the month of issue through the following month. The deadline is the first of the preceding month (Jan. 1 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.

UNITED STATES East of the Mississippi

15 FEBRUARY
Plainsong & 13th-century English music; St Thomas, New York, NY 12:10 pm

16 FEBRUARY
Frank Smith; St Paul's Chapel, New York, NY 12 noon

17 FEBRUARY
John Rose; St Gertrude's, Bayville, NY 8 pm
Anthony Newman; Trinity School, New York, NY 8 pm

Larry Smith; First Baptist, Knoxville, TN 8:15 pm
Donald Williams; First Baptist, Macomb, IL 8 pm

19 FEBRUARY
Richard Coffey; South Congregational-First Baptist, New Britain, CT 4 pm

Vienna Recorder Ensemble; St Bartholomew's, New York, NY 4 pm
Music of Weelkes, Tomkins; St Thomas, New York, NY 4 pm

Franklin Coleman; St Thomas, New York, NY 5:15 pm
Robert Parkins; Downtown Presbyterian, Rochester, NY 3:30 pm

Norman Sill; Trinity Cathedral, Trenton, NJ 3:30 pm
William Bates; Coker College, Hartsville, SC 4 pm

The American Boychoir; First Presbyterian, Naples, FL 4 pm

Telemann concert; Trinity Cathedral, Cleveland, OH 1 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Handel, *Samsou*; First Presbyterian, Nashville, TN 7:30 pm

Marilyn Keiser; Crescent Hills Baptist, Louisville, KY 7 pm

21 FEBRUARY
Marianne Webb; West Liberty State College, West Liberty, WV 8 pm

Gerre Hancock; Univ of Louisville, Louisville, KY 8 pm

22 FEBRUARY
J. Franklin Clark; St John's Church, Washington, DC 12:10 pm

23 FEBRUARY
Scott A. Youngs; St Paul's Chapel, New York, NY 12 noon

24 FEBRUARY
Joan Lippincott; North Carolina School of the Arts, Winston-Salem, NC

Hans Uwe Hielscher; First Presbyterian, Columbia, SC 8 pm
David Craighead; Christ Church, Cincinnati, OH 8 pm

25 FEBRUARY
Schütz, Monteverdi, Gabrieli; St John the Divine, New York, NY 4 pm

26 FEBRUARY
John Rose; St James Lutheran, St James, NY 3:30 pm

Robert Parkins; Ithaca College, Ithaca, NY 3 pm
Music of Woods, Lumsden, Dering; St Thomas, NY 4 pm

David G. Baker; St Thomas, New York, NY 5:15 pm
Hans Uwe Hielscher; Cathedral of St Thomas More, Arlington, VA 7:30 pm

Jeffrey Walker, with piano; First Presbyterian, Lancaster, PA 7 pm
Marilyn Keiser; Calvary Episcopal, Shadyside, PA 8 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
David Burton Brown; Belle Meade United Methodist, Nashville, TN 7 pm

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Calendar

Music of Howells; Covenant Presbyterian, Atlanta, GA 4 pm

Robert Delcamp; 4th Presbyterian, Chicago, IL 6:30 pm
Byrd, *Mass for Four Voices*; Rockefeller Chapel, Chicago, IL 3 pm

27 FEBRUARY

Gerre Hancock, workshop; St Paul's Episcopal, Indianapolis, IN 7-9 pm
Marilyn Keiser, workshop; Calvary Episcopal, Pittsburgh, PA 8 pm

28 FEBRUARY

Gerre Hancock; St Paul's Episcopal, Indianapolis, IN 7 pm

29 FEBRUARY

Beth Zucchini; St Bartholomew's, New York, NY 12:10 pm
David Hurd; Princeton Theological Seminary, Princeton, NJ
William Crane; St John's Church, Washington, DC 12:10 pm
Marilyn Keiser, workshop; Trinity Episcopal, Indianapolis, IN

1 MARCH

Beth Zucchini; St Paul's Chapel, New York, NY 12 noon

2 MARCH

Robert Edward Smith, harpsichord; Kenmore United Methodist, Kenmore, NY 8 pm

3 MARCH

Larry Smith; Busch Reisinger Museum, Harvard Univ, Cambridge, MA 8 pm
Haydn, *The Creation*; Carnegie Hall, New York, NY 8 pm

4 MARCH

Guy Bovet; Park Ave. Christian, New York, NY 2 pm

Music of Rose, Blair, Ireland; St Thomas, New York, NY 4 pm

Judith Hancock; St Thomas, New York, NY 5:15 pm

Robert Edward Smith, harpsichord; Munson-Williams-Proctor Institute, Utica, NY 2:30 pm

Albert Ludecke; Trinity Cathedral, Trenton, NJ 3:30 pm

Bach Marathon; Chevy Chase Presbyterian, Washington, DC 1-9 pm

Handel Choir of Baltimore; Christ Lutheran, Baltimore, MD 4 pm

Greg Funfgeld; First Presbyterian, Naples, FL 4 pm

Peter A. Brown; Trinity Lutheran, Lancaster, PA 4 pm

Wayne Earnest; West Liberty State College, West Liberty, WV 3:30 pm

Music of Howells; Druid Hills Presbyterian, Atlanta, GA 4 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Eli Freud, Heidi Kommerell, organ & harpsichord; First Congregational, Columbus, OH 8 pm

Marilyn Keiser; Trinity Episcopal, Indianapolis, IN

100th Anniversary Concert; St Paul's Episcopal, Milwaukee, WI 3 pm

6 MARCH

Music of Rose, Stanford, Gardiner; St Thomas, New York, NY 5:30 pm

Larry Smith; Miami Shores Presbyterian, Miami, FL 8 pm

H. Wells Near, harpsichord with strings; Fairmount Presbyterian, Cleveland Heights, OH 1:30 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Eli Freud, Heidi Kommerell, organ & harpsichord; First Congregational, Columbus, OH 8 pm

Marilyn Keiser; Trinity Episcopal, Indianapolis, IN

100th Anniversary Concert; St Paul's Episcopal, Milwaukee, WI 3 pm

Robert Edward Smith, harpsichord; Munson-Williams-Proctor Institute, Utica, NY 2:30 pm

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Greg Funfgeld; First Presbyterian, Naples, FL 4 pm

Peter A. Brown; Trinity Lutheran, Lancaster, PA 4 pm

Wayne Earnest; West Liberty State College, West Liberty, WV 3:30 pm

Music of Howells; Druid Hills Presbyterian, Atlanta, GA 4 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Eli Freud, Heidi Kommerell, organ & harpsichord; First Congregational, Columbus, OH 8 pm

Marilyn Keiser; Trinity Episcopal, Indianapolis, IN

100th Anniversary Concert; St Paul's Episcopal, Milwaukee, WI 3 pm

Douglas D. Himes; Grace Church, Utica, NY 5 pm

William Albright; Bradley Hills Presbyterian, Bethesda, MD 4 pm

Psalm Festival; Lutheran Church of the Good Shepherd, Lancaster, PA 8 pm

John Matthews; Cathedral of St Philip, Atlanta, GA 5 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

H. Wells Near, with vocal soloists; Fairmount Presbyterian, Cleveland Heights, OH 4 pm

Marian Allen; St John Ev. Lutheran, Northbrook, IL 4 pm

Larry Palmer; Univ of Louisville, Louisville, KY 3 pm

13 MARCH

Music of Tomkins, Gibbons; St Thomas, New York, NY 5:30 pm

Ernie Hoffman; Christ Church, Cincinnati, OH 12:10 pm

14 MARCH

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

16 MARCH

George Ritchie; Calvary Baptist, Roanoke, VA 8 pm

Guy Bovet; Christ Episcopal, Shaker Heights, OH

17 MARCH

Bach Society of Baltimore; Our Lady of Perpetual Help, Woodlawn, MD 8 pm

18 MARCH

Richard Heschke; Village Lutheran, Bronxville, NY 4 pm

Larry Allen, with trumpet; Immanuel Congregational, Hartford, CT 4 pm

Brahms, *Requiem*; St Bartholomew's, New York, NY 4 pm

Music of Leighton, Sumsion, Stanford; St Thomas, New York, NY 4 pm

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

Leonard Raver; Trinity Cathedral, Trenton, NJ 3:30 pm

Brett Wolgast; United Methodist, Red Bank, NJ 4 pm

David Craighead; Duke Univ Chapel, Durham, NC

Bach Society of Baltimore; St Bartholomew's, Ten Hills, MD 4 pm

Montserrat Torrent; Cleveland Museum, Cleveland, OH 2 pm

Glen Ellyn Children's Choir; St James Cathedral, Chicago, IL 4 pm

Edward Parmentier, harpsichord; Christ Church Cathedral, New Orleans, LA 4 pm

19 MARCH

Handel, *Solomon*; Avery Fisher Hall, New York, NY 7:30 pm

20 MARCH

Bach Birthday Concert; Cathedral of the Incarnation, Garden City, NY 8 pm

Music of Morley, Shepherd; St Thomas, New York, NY 5:30 pm

Wayne Earnest; Newberry College, Newberry, SC

21 MARCH

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

Louis Robilliard; Cleveland Museum, Cleveland, OH 8:30 pm

Christoph Tietze; St Paul's Chapel, New York, NY 12 noon

23 MARCH

Frederick Swann; St Paul's Lutheran, Orlando, FL

Henry Lowe, with orchestra; Christ Church, Cincinnati, OH 8 pm

Bach's Birthday Bash; Trinity Cathedral, Cleveland, OH 8:30 pm

Ferris Chorale, Rorem concert; St James' Cathedral, Chicago, IL 8 pm

25 MARCH

Robert Edward Smith, harpsichord, Albertus Magnus College, New Haven, CT 4 pm

Hymn Festival; St Bartholomew's, New York, NY 4 pm

Music of Murchie, Naylor, Bruckner; St Thomas, New York, NY 4 pm

David Fiddle; St Thomas, New York, NY 5:15 pm

Frederick Swann; Royal Poinciana Chapel, Palm Beach, FL

Robert Glasgow; Calvary Episcopal, Pittsburgh, PA 8 pm

Sarah Martin, with cello; Cathedral of St Philip, Atlanta, GA 5 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Bach, *St. John Passion*; Seventh-Day Adventist, Kettering, OH 8 pm

Sara Johnson; First Presbyterian, Evansville, IN 4 pm
Sr. Mary Hueller, Elaine Mann; Redeemer Lutheran, Milwaukee, WI 3 pm
 Choral Concert; St Paul & the Redeemer, Chicago, IL 4 pm
Guy Bovet; House of Hope, St Paul, MN 4 pm

26 MARCH
Robert Glasgow, masterclass; Calvary Episcopal, Pittsburgh, PA 7 pm

27 MARCH
 Music of Murchie, Noble, Candlyn; St Thomas, New York, NY 5:30 pm
 Bradley Univ Chorale; First Presbyterian, Ft Wayne, IN 8 pm

28 MARCH
 Music of Fauré; St Thomas, New York, NY 12:10 pm

29 MARCH
Jewel Thompson; St Paul's Chapel, New York, NY 12 noon

30 MARCH
Maurice Clerc; First Presbyterian, Nashville, TN 7:30 pm

31 MARCH
 Tallis, Byrd, White, His Majesty's Clerkes; St Luke's, Evanston, IL 7:30 pm

UNITED STATES
West of the Mississippi

17 FEBRUARY
 Silent film with organ & carillon; St John's Cathedral, Denver, CO 8 pm

19 FEBRUARY
James Welch; Presbyterian Church, La Jolla, CA 4 pm

20 FEBRUARY
Richard Heschke; St Michael & All Angels Episcopal, Mission, KS 8 pm
Larry Palmer, Robert Anderson; SMU, Dallas, TX 8:15 pm
Marilyn Mason; Univ of Texas, San Antonio, TX 8 pm

21 FEBRUARY
Larry Palmer, harpsichord, **Robert Anderson**, organ (Heiller concerto); SMU, Dallas, TX 8:15 pm

22 FEBRUARY
Larry Palmer, harpsichord, **Robert Anderson**, organ; SMU, Dallas, TX 8:15 pm

24 FEBRUARY
Gerre Hancock; Marvin United Methodist, Tyler, TX
Catharine Crozier; First Congregational, Fresno, CA

25 FEBRUARY
James Moeser, masterclass; Univ of Iowa, Iowa City, IA 9-12 am

26 FEBRUARY
James Moeser; Univ of Iowa, Iowa City, IA 3 pm
Norma Stevlingson; St John's Cathedral, Denver, CO 4 pm

27 FEBRUARY
George Ritchie, lecture; Bethel College Mennonite Church, N. Newton, KS 8:30-10 pm
Gerre & Judith Hancock, duo recital, Highland Park Presbyterian, Dallas, TX

28 FEBRUARY
Brad Norris, with string trio; St John's Cathedral, Denver, CO 12:10 pm
George Ritchie, lecture; Bethel College Mennonite Church, N. Newton, KS 7:30 pm

2 MARCH
 Choral Concert; St John's Cathedral, Denver, CO 8 pm
Cherry Rhodes, Ladd Thomas; The Crystal Cathedral, Garden Grove, CA 8 pm

4 MARCH
Samuel John Swartz; Immanuel Presbyterian, Los Angeles, CA 4 pm

7 MARCH
Beth Zucchino; First Presbyterian, Oakland, CA 12 noon

9 MARCH
John Weaver; St Brigid's, San Francisco, CA 8 pm

10 MARCH
 Choral Concert; St John's Cathedral, Denver, CO 8 pm

11 MARCH
David Billeter; Ascension Episcopal, Sierra Madre, CA 5 pm

13 MARCH
 Choral Concert; St John's Cathedral, Denver, CO 12:10 pm

16 MARCH
John Pagett; Catalina United Methodist, Tucson, AZ 8 pm

17 MARCH
 Verdi, *Requiem*; Performing Arts Center, Santa Ana, CA 8:30 pm

18 MARCH
Marilyn Keiser; Central United Methodist, Phoenix, AZ

23 MARCH
 Bach Birthday Concert; St John's Cathedral, Denver, CO 8 pm
John Rose; First Congregational, Los Angeles, CA 8 pm

25 MARCH
 Bach, *St. John Passion*; First Presbyterian, Lincoln, NE 4 pm
 Choral Concert; St John's Cathedral, Denver, CO 4 pm

26 MARCH
Louis Robilliard; St Stephen Presbyterian, Ft Worth, TX 8:15 pm

27 MARCH
David Craighead; Clapp Recital Hall, Univ of Iowa, Iowa City, IA 8 pm
Robert Clark; Grace & Holy Trinity Cathedral, Kansas City, MO 8 pm
Catharine Crozier; Brigham Young Univ, Provo, UT 8 pm

28 MARCH
David Craighead, master class; Univ of Iowa, Iowa City, IA

30 MARCH
David Craighead; First Presbyterian, Manhattan, KS 8 pm

Larry Smith; University Park United Methodist, Dallas, TX 8:15 pm
 All-Handel, with orchestra; St Mark's Cathedral, Seattle, WA 8 pm
Guy Bovet; Pomona College, Claremont, CA

INTERNATIONAL

16 FEBRUARY
John Tuttle; St Paul's, Toronto, Ontario, Canada 12:10 pm

23 FEBRUARY
Matthew Larkin; St Paul's, Toronto, Ontario, Canada 12:10 pm

1 MARCH
Juergen Petrenko; St Paul's, Toronto, Ontario, Canada 12:10 pm

2 MARCH
Robert Glasgow, recital & masterclass; Univ of Western Ontario, St James Anglican, London, Ontario, Canada, 4 pm, 8 pm

8 MARCH
Ruta Azis; St Paul's, Toronto, Ontario, Canada 12:10 pm

9 MARCH
Guy Bovet; Roy Thomson Hall, Toronto, Ontario, Canada

15 MARCH
Robin Davis; St Paul's, Toronto, Ontario, Canada 12:10 pm

18 MARCH
Genevieve Soly; Robertson-Wesley United Church, Edmonton, Alberta, Canada 3 pm

22 MARCH
Norman McBeth; St Paul's, Toronto, Ontario, Canada 12:10 pm

29 MARCH
Ronald Jordan; St Paul's, Toronto, Ontario, Canada 12:10 pm

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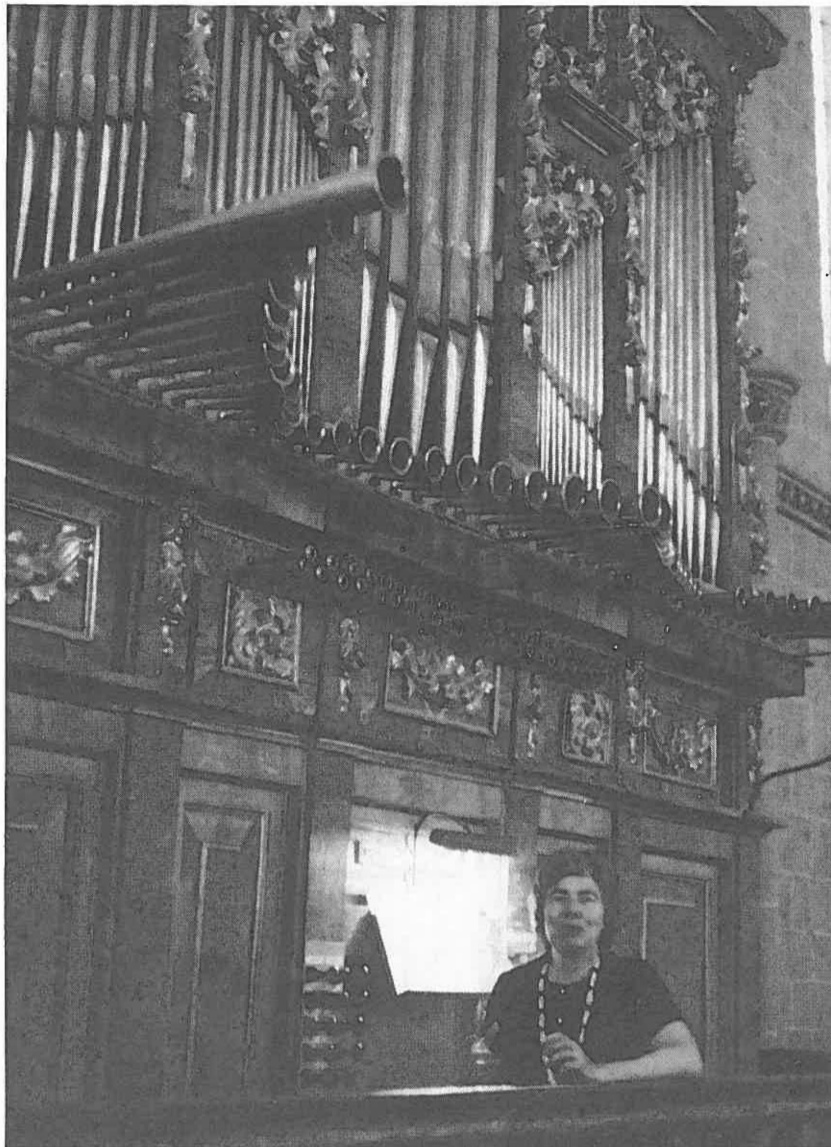
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The University of Michigan sponsored Historic Tour VII July 26 to August 6. Marilyn Mason led this year's excursion to Spain which occurred in the year of the 200th anniversary of the death of Antonio Soler. Ten concerts were performed in seven cities: Salamanca, Medina-de-Rioseco, Avila, Segovia, Toledo, Lugo and Santiago de Compostela. Recitalists included Arden Clute, Michele Johns, Mary Jane Mann, Robert Mann, and Marilyn Mason. In the cities of Avila, Medina-de-Rioseco, Toledo, and Santiago de Compostela, the tour members were honored by receptions with the respective mayors and their staff. Marilyn Mason is shown in the photo at the organ of Segovia Cathedral.

St. Martin's Organ Festival

The first St. Martin's Organ Festival took place October 17-21 at St. Martin-within-Ludgate, Ludgate Hill, London. The events included an Interpretation Competition, recitals, exhibits and a choral festival service.

The competition was won by Mark Uglow, a former organ scholar at Exeter College, Oxford, and currently assistant organist at St. Clement Danes in the Strand. As part of the first prize, Uglow will make a recording at St. Martin's for Priory Records. Second prize went to Andrew Shaw, a student at the Royal Northern College of Music, who had won the under-21 section of the Dunfermline Abbey Competition held earlier in the year. Christopher Dearnley, Organist of St. Paul's, adjudicated the competition.

Mr. Dearnley also played a "celebrity recital" in a program ranging from the

Buxheim Organ Book to Hindemith. Of particular interest was the registration of the early music which displayed the variety of color available on this two-manual organ.

Four exhibitions were mounted as part of the festival. N.P. Mander, Ltd. provided several continuo/cabinet organs and a display of the firm's various projects. The Museum of London supplied the materials for an exhibit on Ludgate Hill—from the Roman Times to the Great Fire. And Anthony Kersting's excellent photographs formed the basis of a display of decoration and design in Wren architecture.

Other events in the week included recitals by Rosemary Field and prize winner Mark Uglow, and the Choral Festival Service by St. Martin's Choir with organist Peter Collins.

—Laurence Jenkins

Nunc Dimittis

James Frederick Roberts, 84, for 16 years organist and choirmaster of St. Ignatius Episcopal Church, New York City, died at his home in Jacksonville, FL, on October 28, 1983. In the 1920's and 1930's Mr. Roberts was a member of the American Opera Company which toured the United States. During the late 1930's and early 1940's, he was a staff singer for the Columbia Broadcasting System in New York City. He attended the School of Music at Union Theological Seminary and was a Fellow of the Trinity College of London. After moving to Florida, he also served Christ the King Episcopal Church in Orlando, and St. Bede's Episcopal Church in St. Petersburg.

A memorial Eucharist was held on November 2 at St. John's Cathedral, Jacksonville, FL, with interment following in the Bishop's Garden. He is surviv-

ed by a niece, Margaret Horsman, Lynn, MA, and his adopted family, Fay, Robert, David, and Beryl Lee of Jacksonville.

Vernon A. Thrift, of Winston Salem, NC, died on Tuesday, December 12, 1983. He was born on August 22, 1918, and began work in the organ trade at age 19. He founded the Chapel Organ Co., and for the past 20 years was the area sales representative for Austin Organs, Inc. Hartford, CT.

Surviving are his wife Catherine, three sons, Randy, Paul and Joe, four brothers and one granddaughter. Funeral services were at Fries Memorial Moravian Church, and burial was in the Moravian Graveyard.

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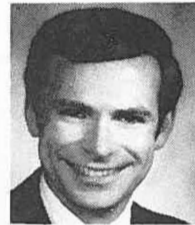
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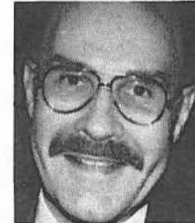
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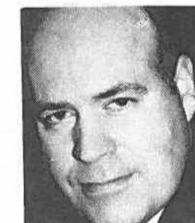
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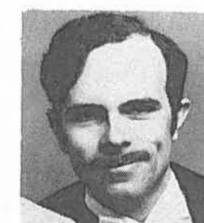
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