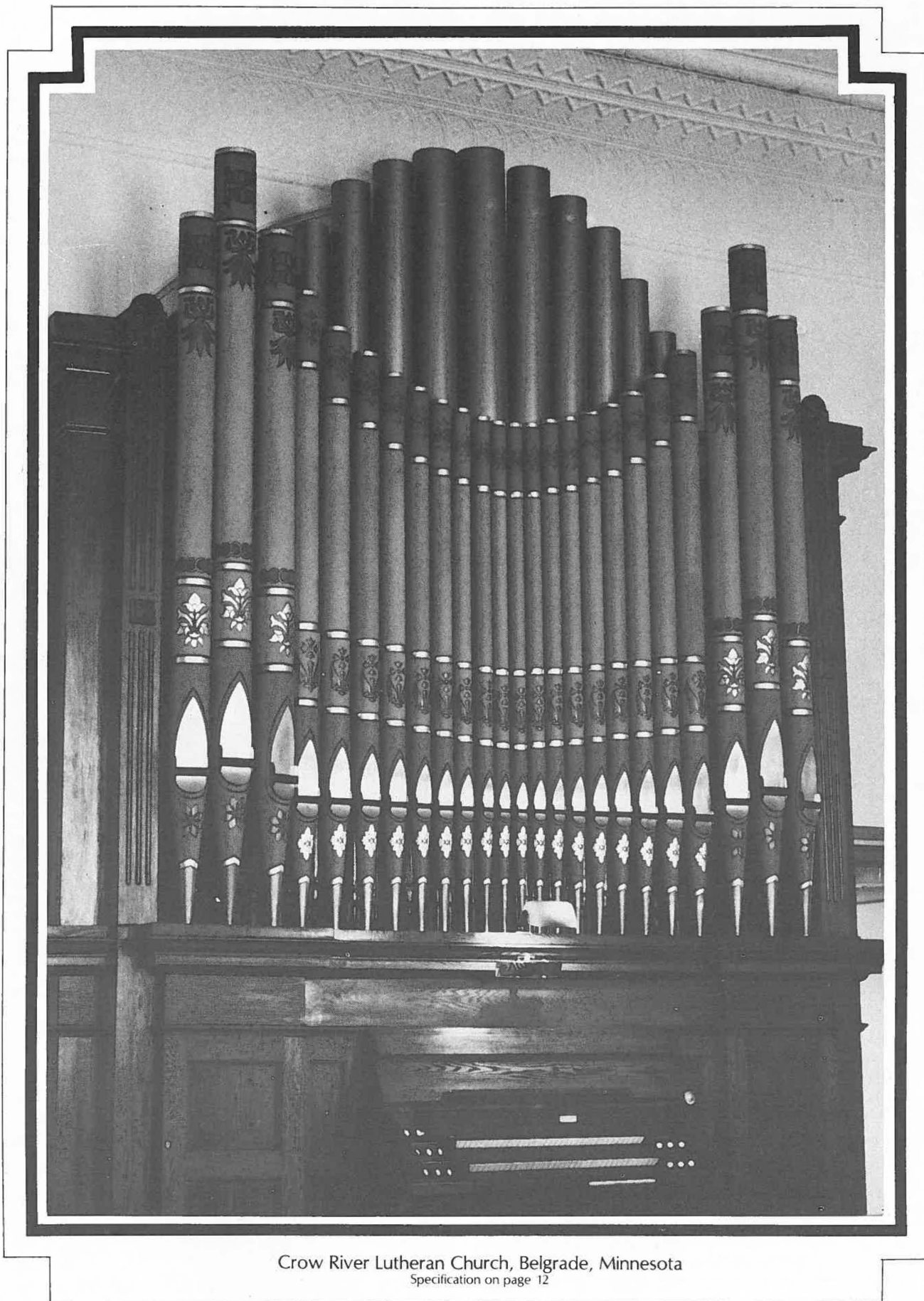


THE DIAPASON

MARCH, 1984



Crow River Lutheran Church, Belgrade, Minnesota
Specification on page 12

1984 Summer Institutes, Workshops and Conferences

Buxtehude and His Contemporaries

June 17-21. Wellesley College.
Lectures, masterclasses, and recitals on the Fisk organ. Works of Buxtehude, Lübeck, Böhm, Tunder, and Bruhns. Harald Vogel, Kerala Snyder, Owen Jander, Lynn Edwards, Edward Pepe, others.
Contact: The Westfield Center for Early Keyboard Studies, One Cottage Street, Easthampton, MA 01027. (413) 527-7664.

Music for Worship in the Small Church. University of Minnesota, Duluth.

June 18-19. Alexandria, MN.
June 21-22. Virginia, MN.
June 25-26. Pipestone, MN.
June 28-29. Blooming Prairie, MN.
Workshops for organists and choir directors. Organ techniques, service playing, youth, adult and children's choirs. Ronald Gauger and Cleo Kuelbs.
Contact: UMD Continuing Education Extension, 403 Darland Administration Bldg., Duluth, MN 55812.

Kretzmann Memorial Conference on Church Music

June 21-23. Concordia College, Bronxville, NY.
Workshops on choral and instrumental music, hymnology and worship. A.R. Kretzmann, Marilyn Stulken, Donald Teeters, Thomas Nelson Green, others.
Contact: Richard Heschke, Music Department, Concordia College, Bronxville, NY 10708.

Royal School of Church Music. Residential Summer Course.

July 2-August 12. Addington Palace, Croydon, England.
Lectures, workshops, classes, individual study on all aspects of church music. Peter Hurford, John Rutter, Peter LeHuray, Barry Ferguson, Stephen Cleobury, Roy Massey, Harry Bramma.
Contact: Secretary, Royal School of Church Music, Addington Palace, Croydon, CR9 5AD England.

Academy of Italian Organ Music

July 8-20. Pistoia, Italy.
Courses and seminars on the Neapolitan School; Italian ensemble music adapted to the organ; the Italian organ; Frescobaldi. Concerts and excursions. Luigi Tagliavini, Stefano Innocenti, Liuwe Tamminga, Wijnand van de Pol, Alfonso Fedi, Gustav Leonhardt, Etienne Darbellay, Umberto Pineschi.
Contact: Accademia di musica italiana per organo, Casella postale 346, 51100 Pistoia, Italy.

Romainmôtier Interpretation Course

July 8-22. Romainmôtier, Switzerland.
Concerts, lectures and classes on German and French organ music. Marie-Claire Alain, Harald Vogel, Lionel Rogg, Guy Bovet.
Contact: Mademoiselle Marisa Aubert, Cours d'interprétation de Romainmôtier, 1349 Romainmôtier, Switzerland.

New York School of Liturgical Music. Seminar '84.

July 9-12. New York, NY.
"Evangelizing Through Music: The Challenge is Ours," will be an opportunity to explore varied musical media. Liturgies, concerts, workshops. Richard Proulx, Fred Moleck, Robert Batastini, Elaine Rendler, Robert Hebble, others.
Contact: John-Michael Caprio, 1011 First Avenue, New York, NY 10022.

Harpsichord Workshop

July 13-15. Butler University, Indianapolis, IN.
Harpsichord workshop and Baroque music performance. Igor Kipnis.
Contact: Dean Louis Chenette, Jordan College of Music, Butler University, 4600 Sunset Avenue, Indianapolis, IN 46208.

30th International Summer Academy for Organists/Harpsichordists

July 16-29. Haarlem, The Netherlands.
Courses on Bach; improvisation; Sweelinck and old Spanish music; French and German 19th century; contemporary; clavichord and harpsichord. Piet Kee, Anders Bondeman, Harald Vogel, Daniel Roth, Guy Bovet, Gisbert Schneider, Xavier Darasse, Werner Jacob, Bob van Asperen.
Contact: Stichting International Orgelconcours (Townhall), Postbus 511, 2003 PB Haarlem, The Netherlands.

21st Early Music Festival Bruges

July 28-August 12. Belgium.
Classes, lectures, recitals, concerts. Competition for solo singing, solo melody instruments, lute and ensembles. Exhibition of original instruments and new instruments made after historical examples.
Contact: Tourist Office, Markt 7, B-8000 Bruges, Belgium.

Church Music Workshop

July 30-August 1. University of Alabama.
Consultant: Marilyn Keiser.
Contact: John Burton, P.O. Box 2967, University, AL 35486.

Second International Romantic Organ Music Symposium

August 12-17. Milwaukee, WI.
Recitals, lectures, concerts, master classes on the conservative circle of composers within the French Romantic Organ School. William Aylesworth, J. L. Coignet, Karin Edwards, Mark Edwards, Jesse Eschbach, Robert Glasgow, Marlys Greinke, Calvin Hampton, Will Headlee, Brian Jones, Lowell Lacey, Wayne Leupold, Kurt Lueders, Thomas Murray, John Near.
Contact: Mrs. Earl Wagner, 5235 South 44th Street, Milwaukee, WI 53220.

Look for additional Summer events to be listed in the April, 1984, issue of THE DIAPASON.

THE DIAPASON

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MARCH, 1984
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Official Journal of the American Institute of Organbuilders

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

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Please remember that our new closing date for all materials to be published in The Diapason is the first (1st) day of the preceding month, for the next month's issue (November 1st for the December issue, etc.).

Here & There

The Norwich Cathedral Choir of Men and Boys, Norwich, England, will present a concert on Friday, April 13, at Divine Word Chapel in Techny, IL. On Saturday, April 14, composer John Rutter will lead a workshop at St. David's Episcopal Church, Glenview, IL. The workshop will feature a lecture and discussion about the composer's works, sight-singing sessions, a listening session, and an evaluation of compositions submitted for perusal. Both events are sponsored jointly by the Royal School of Church Music, Midwest Area, and the Bishop's Advisory Commission on Church Music, Episcopal Diocese of Chicago. For further information, contact Dorothy Lyall: (312) 724-5440.

On February 14, the Choir of St. Thomas Church, NYC, presented Franz Joseph Haydn's *Lord Nelson Mass* in concert with the St. Luke's Chamber Ensemble. The choir, orchestra and soloists were under the direction of Gerre Hancock, Organist and Master of the Choristers. The program also included the *Concerto in F Major* by Frantisek Brixli for organ, horns and string orchestra, with Judith Hancock, associate organist, as the soloist.

The Music Series of South Congregational-First Baptist Church, New Britain, CT, Richard Coffey, artistic director, presented a two-part celebration of the 150th anniversary of the birth of Johannes Brahms. In a joint production with Immanuel Congregational Church, Hartford, CT, the first program was *A German Requiem* on October 30, conducted by Larry Allen, organist of Immanuel. The second concert, November 20, was "The Other Side of Brahms," with Mr. Coffey conducting the South Church Choral Society in the *Alto Rhapsody*, *Nanie* and the *Liebeslieder Walzer*, Op. 52. ▶

The Department of Musical Instruments of the Metropolitan Museum of Art, New York City, presented organist Peter Williams in a recital of music by Bach, Handel, and Wesley on the Museum's Appleton organ on February 7, 1984. The organ was built in Boston and dates from 1830.

John E. Williams, organist of the Laurinburg Presbyterian Church, Laurinburg, NC, was honored on December 25, 1983, for his completion of 25 years as a church organist. At the reception following the morning worship service, the congregation presented him with a substantial gift. Williams holds the B.Mus. from Oberlin College, the M.Mus. from the University of Michigan, received a Fulbright Scholarship to the Royal School of Church Music, has studied in Germany, and has done extensive research at the University of Glasgow.

Cleveland composer Leslie Kondorosy's new piece for violin and organ *The Last Melodie* was premiered October 30, 1983. It was played by Ernest S. Kardos of the Cleveland Orchestra and Elizabeth Davis Kondorosy, organ, at the First Hungarian Reformed Church, Cleveland, OH. Sacred songs from the composer's oratorio, *Son of Jesse*, were performed at the Bakats ter Roman Catholic Church, Budapest, Hungary, on October 23.

A series of organ concerts at the Busch-Reisinger Museum of Harvard University will be recorded live by WGBH-FM for distribution to the entire National Public Radio network of more than 270 stations. The initial phase of the project will create 13 one-hour programs. These will be offered by member stations with scheduling to

meet local requirements. The project is a joint enterprise of the Harvard University Art Museums and WGBH-FM and is made possible by a generous grant from a private foundation.

James Johnson, Museum Organist, and Brad Spear, General Manager of WGBH-FM, collaborated in the preparation of the project. Scheduled on Saturdays at 4:00 pm, the series began on February 11 and brings to the Museum organists of international reputation. The series is open to the public for a modest admission charge.

The Museum's Flentrop organ was installed in 1958 under the late E. Power Biggs' direction. This project has historic precedent in the celebrated series of broadcasts on CBS Radio by Biggs from 1940-1958.

Organists in the series include: Nancy Granert, Feb. 11; James Johnson, Feb. 18; Max Miller, Feb. 25; Larry Smith, March 3; James Johnson, March 10; Harvard University Choir, March 17; (Spring recess, no concert, March 24); John Skelton, April 7; Lenora McCroskey, April 14; Fenner Douglass, April 21; Marion Anderson, April 28; Haig Mardirosian, May 5.

English organist John Wells will play recitals in the eastern United States in the fall of 1984. Dr. Wells will act as Honorary Ambassador to the Percy Whitlock Trust and will feature the works of Whitlock in the recitals. He will also play works of Franz Schmidt and J.S. Bach. Wells holds the doctoral degree from Indiana University and presently lives in Cambridge, England where he teaches at Cambridge University.

One of the great treasures of the Portuguese music and art world, a Baroque Organ of the Cathedral of Evora (1562), has been purchased as a permanent addition to the collection of the Meadows Museum, Meadows School of the Arts, Southern Methodist University.

The organ, considered one of the important monuments of Portugal, was built in 1762 by Pascoal Caetano, an Italian artist living in Portugal. It was acquired by the Meadows Museum through a gift from the Meadows Foundation, Inc. The organ will be placed in the museum to be used for concerts and recitals by faculty and students of the Meadows School as well as guest artists.

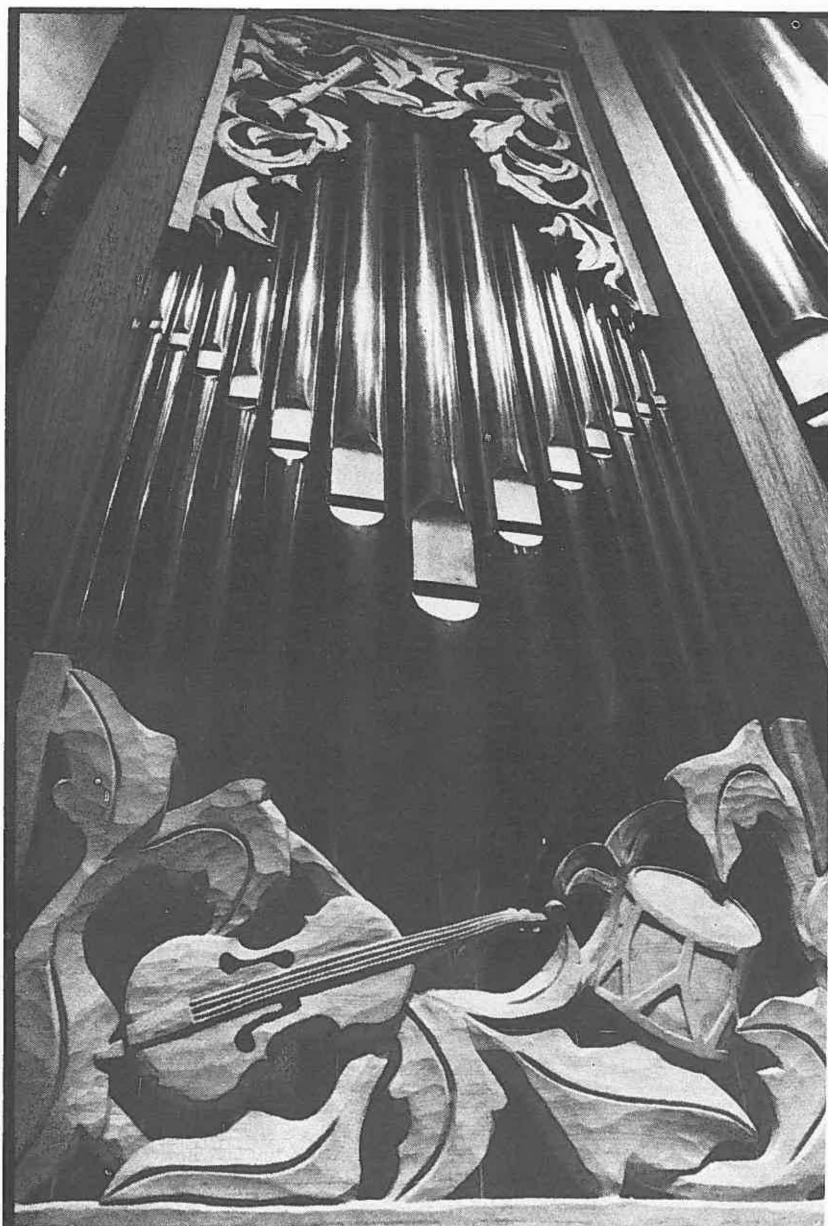
The dedicatory recital for the organ will be performed by Guy Bovet in the fall of 1984. Bovet will be in-residence at SMU as the Meadows Distinguished Visiting Professor of Organ for the fall semester.

The builder Caetano worked for years in Evora's Cathedral. His manner of building was neither entirely Italian nor completely Portuguese but a rare combination of the two styles. The organ-case is an antique of great value, being reflective of the cosmopolitan character of Evora at the time of its construction. For many years Evora was a center of learning and an artistic center to which many foreign artists were attracted. The organ was originally placed on the Epistle side of the altar within the Cathedral. About 15 years ago it was transferred into the private ownership of Dr. Maarten A. Vente, retired Professor of Musicology at the University of Utrecht in the Netherlands. Restored by Flentrop Orgelbouw in 1967, the organ has all but three of its original pipes.



Illinois College, Jacksonville, IL, will present Robert Glasgow in an organ recital and masterclass on April 1 and 2. The events are sponsored by the McGaw Fine Arts series of the college and will take place in Rammelkamp Chapel. The Hart Sesquicentennial Organ was built by Walter Holtkamp, Jr., in 1979 to commemorate the 150th anniversary of the founding of Illinois College. The tracker-action organ has 30 stops and 39 ranks in four divisions. The masterclass will be divided into a morning session on French Romantic organ music and an afternoon session on German Romantic organ music. Following the latter, Dr. Jay Peterson will lead a tour demonstration of organs in Jacksonville, featuring the 1952 Aeolian-Skinner at MacMurray College and the 1972 Bosch at Trinity Church.

For further information, contact Dr. Rudolf Zuiderveld, Illinois College, Jacksonville, IL 62650.



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Harpsichord News

By Dr. Larry Palmer

ITALIAN HARPSICHOARD IN ROCHESTER

A 17th-century Italian harpsichord, the gift of an anonymous donor to the Memorial Art Gallery of the University of Rochester, NY, has been restored to playing condition and placed on permanent display in the museum. Built in 1696 by Joseph Mondini of Imola, Italy, the instrument underwent alteration in the 18th century but retains its original outer case.

Mondini enjoyed the patronage of the Medici and Cardinal Ottoboni, according to contemporary inventory documents. Ottoboni's private musical establishment was one of the most illustrious in Rome, boasting the services of Alessandro Scarlatti and Corelli, among others. Both Hubbard and Boalch cited the Rochester instrument, giving its date incorrectly as 1646. No other surviving harpsichord from Mondini's workshop has been identified.

Scott Odell and William Dowd acted as advisors for the restoration carried out by Lynette Tsiang of Somerville, MA. The 18th-century changes in keyboard compass and bridge placement were retained as an interesting part of the instrument's history. The outer case, with its overpainted gilt exterior and a fine lid painting, was restored at museum laboratories in Oberlin, OH.

The first public performance on the refurbished instrument took place on June 6, 1983, when Dr. Ross Wood of Rochester presented a lecture-recital for patrons of the Gallery.

DEDICATION OF NEW HARPSICHOARD IN CLEVELAND

Doris Ornstein played the dedicatory concert on a new William Dowd French

double harpsichord given to the department of musical arts of the Cleveland Museum of Art by the Musart Society. This program was heard on September 25:

Le Moutier: Allemande, Chambonnières; *Double and Passacaglia in C*, Louis Couperin; *Le Reveille-Matin*, L'Atendrisante, *Le Tic-Toc-Choc*, François Couperin; *Suite in E-flat Major for Cello*, Bach, transcribed for harpsichord by Doris Ornstein; *Sonata in E Major*, Hob. XVI/31, Haydn; *Sonatas*, K. 8, K. 412, K. 521, Domenico Scarlatti.

DEDICATION OF NEW HARPSICHOARDS IN NEW ORLEANS AND SAN ANTONIO

Larry Palmer played this concert to dedicate the new Flemish double harpsichord by Richard Kingston in Christ Church Cathedral (Episcopal), New Orleans, on September 11:

Ouverture, Musette en Rondeau, Les Sauvages from *Les Indes Galantes*, Rameau; *Sonatas*, K. 263, K. 264, Domenico Scarlatti; *Sixth Harpsichord Sonata* (1983), Vincent Persichetti (in its premiere performance); *Biblical Sonata IV*, Kuhnau; *Sonata in D minor*, BWV 964 (after the *Violin Sonata in A minor*, BWV 1003), Bach (transcribed by the composer); *Prelude in D Major*, BWV 874, Bach.

Dr. Palmer played the same program (with the addition of *Triptych for Harpsichord*, Gerald Near) to dedicate the new French double harpsichord by Gerald Self at the University of Texas, San Antonio, on September 30. He gave a master class for 31 participants the preceding day as part of the UTSA's Organ-Harpsichord Series.

ARTHUR HAAS APPOINTED TO THE EASTMAN SCHOOL

Arthur Haas, from the faculty of L'Ecole Nationale de Musique, Angoulême, France, has been appointed Assistant Professor of Harpsichord at the Eastman School of Music, University of Rochester. Mr. Haas holds the BA and MA from UCLA, and has done additional study at the Juilliard School.

ARTIST SERIES IN LOS ANGELES

The Harpsichord Center of Los Angeles will present its sixth season of artist recitals at the Center. Concerts are given on Saturday's at 9:00 p.m. and repeated on Sunday's at 7:00 p.m. Recitalists this season are Davitt Moroney on November 12-13; the Los Angeles Baroque Players (Ulysses Roseman, Jr., baroque violin; Anthony Brazier, baroque flute; Frances von Seggern Bach, viola da gamba; and William Neil Roberts, harpsichord) on December 10-11; Larry Palmer, harpsichord and David Williams, harp, on January 14-15; Trevor Pinnock on February 11-12; William Neil Roberts on March 10-11; Charles Sherman on April 14-15; and Doris Ornstein on May 12-13. For further information, contact the Los Angeles Harpsichord Center at 2751 West Broadway, Los Angeles, CA 90041; telephone (213) 254-9613.

SEHKS TO CONVENE IN COLONIAL WILLIAMSBURG

The Southeastern Historical Keyboard Society held its annual conclave in Williamsburg, VA, on February 9, 10, and 11, 1984. The program included

1984-85 SEASON

European Organists

Gillian Wier, Sept./Oct. '84 & Mar. '85
Ernst-Erich Stender, Oct. '84
Jean-Louis Gil, Oct./Nov. '84 & Apr. '85
August Humer, Feb. '85

American Organists

Robert Clark · Michael Corzine
Raymond Daveluy · Roberta Gary
Robert Glasgow · Richard Heschke
David Hurd · Huw Lewis
McNeil Robinson · John Rose
Larry Smith · Herndon Spillman
John Chappell Stowe · Marianne Webb

Pianists

Thomas Brown · Thomas Richner

Harpsichordist

Robert Edward Smith
Apr. '85, Atlantic Coast tour

Classical Guitarists

Bruce Banister
Apr. '85, East & Midwest
Giovanni Dechiaro
Mar. '85, Southeast

Harp/Flute Duo

Chrysolith, Oct. '84, New England
& Feb./Mar. '85, California

Future Seasons

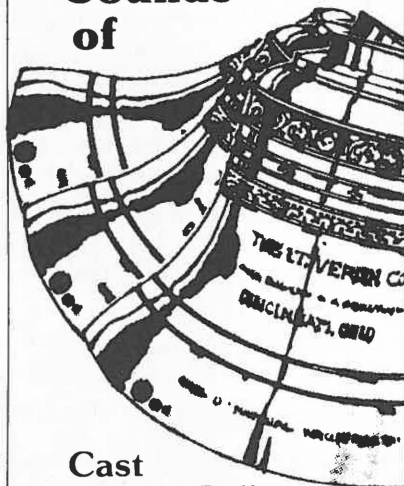
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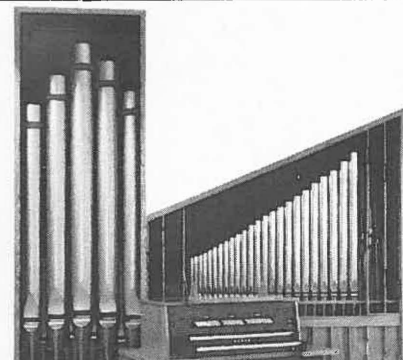
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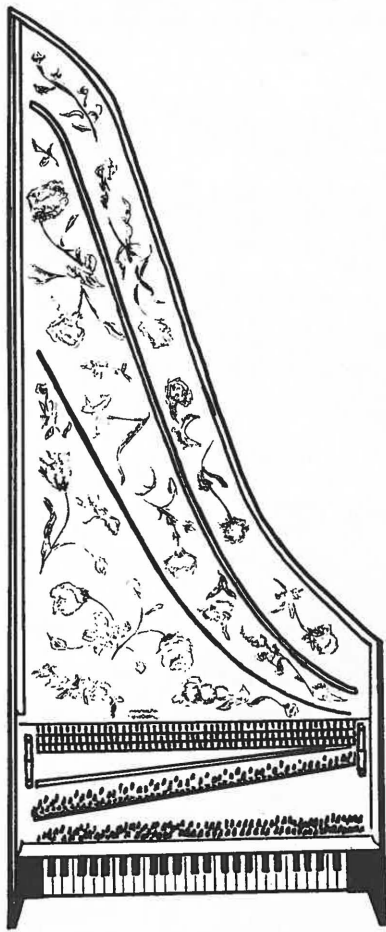
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a clavichord recital by Derek Adlam; a program of fortepiano and harpsichord music played by Peter Williams; music for fortepiano solo and ensemble performed by George Lucktenberg; programs and panels featuring Shirley Mathews, Martin Tittle, Michele Johns, Peter Redstone, Steven Sorli, John Watson, Owen Jander, and Randall Love; and a chamber organ recital by Colonial Williamsburg's director of music, James Darling.

GEORGE LUCKTENBERG TO LEAD HARPSICHORD TOUR OF EUROPE

Dr. George Lucktenberg of Converse College will escort a tour of leading European harpsichord collections again this summer. Dates are June 1 through June 14, and the itinerary includes the collections in the Paris Conservatoire, the Brussels Conservatoire, the Antwerp Vleeshuis, Den Haag's Gemeente Museum, Hamburg Stadtmuseum, Copenhagen Music-History Museum and the Claudius Collection, and the Germanisches National Museum in Nuremberg.

For further information on this exciting and well-planned excursion, contact Hudson Travel Services, East Main at Pine Street, P.O. Box 3276, Spartanburg, SC 29304.

PERIODICALS

Early Music for July, 1983, was designated a "keyboard issue." Of special interest were articles by Luigi Ferdinando Tagliavini (the art of "not leaving the instrument empty," comments on early Italian harpsichord playing); Graham Pont (Handel's overtures for harpsichord or organ); Robert Parkins (keyboard fingering in early Spanish sources); Peter Williams (the second installment of a "new approach" to Bach's *Well-tempered Clavier*); and Richard Troeger (meter in unmeasured preludes).

In October, 1983, *Early Music* presented a "Rameau issue" celebrating that composer's tercentenary. Many of the articles had been featured in the Rameau Symposium of the Boston Early Music Festival in May, and it was especially beneficial to see the texts of Graham Sadler's "Rameau's singers and players at the Paris Opera: a little-known inventory of 1738"; Mary Cyr's "Performing Rameau's Cantatas"; and Laurence Libin's "A rediscovered portrayal of Rameau . . ."

AGO CONVENTION IN SAN FRANCISCO: OF INTEREST TO HARPSICHORDISTS

Among the workshops announced for this summer's AGO national convention in San Francisco several should be of interest to those concerned with early music. Among them: Larry Archbold's "Music of Buxtehude, Boehm, Bruhns and Luebeck"; David Fuller's "Ornamentation and Rhythmic Practices"; William Gudger's "Handel Organ Concerti"; Thomas Harmon's "Chorale Preludes of J.S. Bach"; Mark Lindley's "Temperaments and Tuning"; Carol MacClintock's panel on performance practices; Peggy Kelley Reinberg's "Organs of Arp Schnitger"; Larry Palmer's "Relationship of Harpsichord and Organ Techniques"; Sandra Soderlund's "Early Keyboard Techniques"; and a host of other topics not so specifically allied to these fields (among my favorites: Virgil Thomson on Organists and Organs of Paris, and Gordon Louvau on Tax Tips and Personal Financial Planning). See you in San Francisco in June!

Features and news items for this column are always welcome. Address them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, TX 75229.

► Page 3

Here & There

Six San Francisco Bay Area churches are co-sponsoring with Schoenstein & Co., organ builders, a festival of recitals on instruments recently built by the San Francisco firm. Schoenstein & Co., established in 1877, has greatly expanded its organ building facilities and personnel since its 100th anniversary in 1977. This festival will show examples of the firm's work in the opening six years of its second century.

The sponsoring churches have invited nationally known organists including Robert Glasgow, Robert Anderson, James Walker, Orpha Ochse, Richard Unfreid, Thomas Murray, and James Welch. Orpha Ochse's program, in addition to a recital, will include a lecture on historic American organs and music. A reception and tour of the Schoenstein factory including its newly enlarged pipe making department will be offered as part of the series. Two of the concerts are scheduled to coincide with the opening of the National Convention of the AGO.

Dates of the individual programs will be listed in the calendar pages. A brochure on the series is available from Schoenstein & Co. at 3101 Twentieth Street, San Francisco, CA 94110.

The first performance of James Johnson's *Jubilate Herbis with Alleluias* was given in a Christmas carol service at the Harvard University Memorial Church on December 12. Based on a text from Norma Farber's *Horn Book*, the piece was sung by the Harvard University Choir.

Lynn Zeigler-Dickson, Associate Professor of organ at Iowa State University, Ames, IA, performed 10 recitals in Finland and Denmark in September of 1983. Cities included on the tour were: Hameenlinna, Porvoo, Kuovola, Kuopio and Helsinki, Finland; Roskilde, Herning, Horsens, Holstebro and Arhus, Denmark.

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January » June, 1984



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ORPHA OCHSE • Our Lady of Mercy Church • Daly City

RICHARD UNFREID • St. Joseph's Basilica • Alameda

AGO PRE-CONVENTION CONCERTS

THOMAS MURRAY • Cathedral of St. Francis de Sales • Oakland
Friday, June 22, 7:30 p.m.

JAMES WELCH • St. Francis of Assisi Church • San Francisco
Sunday, June 24, 5:30 p.m.

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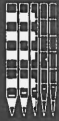
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Carillon News

By Margo Halsted

On May 23, 1983, Milford Myhre played the following recital to celebrate the 50th anniversary of the Laura Spelman Rockefeller Carillon at the University of Chicago: "Sonnerie" from *Serenade No. 2 for Carillon* by Barnes; "Andantino" and "Tempo di Marcia" from the *Guitar Sonatine No. 3* by Giuliani; *Two Danish Dances* by van Balkom; *Melodeon* by Hurd; *Lake Music* by Vaughan; "Suite" from *Les Indes Galantes* by Rameau; "Piece No. 4" from *Five Short Pieces* by Robbins; and "Flamenco" from *Serenade No. 2 for Carillon* by Barnes. Myhre is Carillonneur at the Bok Tower Gardens, Lake Wales, FL.

On October 8 the Davis Memorial Carillon at Alfred University, Alfred, NY, was rededicated. Speakers for the program were University President Edward G. Call, Margaret Wingate Rase (daughter of former carillonneur Ray Wingate), and Provost S. Gene Odle. Recitals were played during the day by University Carillonneur Joanne Dropers and by Frank P. Law, Valley Forge, PA.

Dean Robinson, Carillonneur of the Rochester Carillon located at the Mayo Clinic, played daily recitals the week of August 7-14 in observance of the 125th year of the founding of the city of Rochester, MN.

Two 30-bell instruments have been restored recently by the I.T. Verdin Co. of Cincinnati: the Dana-Barton Carillon at St. Mark's Episcopal Church, New Canaan, CT, which has bells by Paccard of France; and the carillon at Christ Church, Grosse Pointe, MI, with bells by Gillett and Johnston of England.

Percival Price's book *Bells and Man* is now available. The book is published by Oxford University Press.

A new publishing outlet for carillon music has recently been organized. Called *American Carillon Music Edi-*

tions, the firm will be operated by Richard von Grabow, Editor. A catalog of available works was issued in January, 1984. Composers, arrangers, and transcribers of music for cast-bell, mechanical-action carillon are invited to submit their creative efforts for possible publication. For information write Richard von Grabow, RR #5, Boone, IA 50036.



Linda Walker, former carillonneur at Indiana University, has been appointed Assistant Professor of Music and Rushton Chair of Carillon at Samford University, Birmingham, AL. Colonel W.J. Rushton, donor of the original 49-bell Eijsbouts carillon, endowed this position as well as the expansion of the carillon to 60 bells in memory of the Rushton family.

Ms. Walker's duties include weekly carillon recitals and teaching. Students may obtain credit for their carillon studies through the University's music department. Added to the playing of resident carillonneur Steve Knight, this appointment will make the Samford in-

strument one of the most active in the country.

Walker and Knight are both graduates of the carillon school in Mechelen, Belgium. Ms. Walker holds the Master of Music degree in organ from Indiana University, where she served as carillonneur for the past seven years, and is a candidate for the Doctor of Music degree. Active in the GCNA, she serves on the Board of Directors, the Student Advancement Committee, and the Commission Committee for New Carillon Works (chairman). In addition, Walker is the Organist-Choirmaster of St. Andrew's Episcopal Church in Birmingham.



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The University of Michigan 23rd Annual Conference on Organ Music

Mary Ida Yost

The 23rd Annual Conference on Organ Music of the University of Michigan took place October 15-21 in Ann Arbor. The full week featured a schedule of lectures, recitals and master classes with an international roster of guest artists.

Recitals were a central focus of the Conference, and maintained a uniformly high standard throughout. On Monday evening the organ faculty of the University of Michigan—Prof. Marilyn Mason, Robert Glasgow, James Kibbie, and Michele Johns—presented a program honoring the memory of Prof. James B. Wallace (1915-1983), former Dean of the School of Music. Dr. Johns opened the recital with an energetic performance of the Bach *F-Major Toccata and Fugue*, followed by Dr. Kibbie's entertaining and vivid presentation of Kuhnau's *Sonata on "The Battle between David and Goliath"* (narrated by Prof. Elwood Derr). Robert Glasgow's acknowledged mastery of the Romantic idiom was movingly reflected in his performance of the Franck *E-Major Choral*. The audience was treated to the unique artistic experience of seeing the *Trois Danses* of Alain performed by dancers while exquisitely played by Marilyn Mason. Dr. Mason's definitive performance was further enhanced by the artistry and grace of Gay DeLanghe's choreography and the fluid beauty of Barbara Mostaghim's costume design. The expertise and scholarship of this fine faculty were further represented by Prof. Glasgow's insightful lecture/master class on the music of Franck, and the timely performance suggestions and historical information in Dr. John's lecture/demonstration, "Old Fingering on New Instruments."

Austrian music of the 20th century was presented with virtuosity and sensitivity by Ernst Leitner in the Sunday evening concert. The greatest delights of the program were two of Leitner's own works, *Stabat Mater* and *Totentanz*. Leitner, Professor of Music at the Mozarteum, is a renowned authority on the organ works of Mozart, and his master class and lecture provided a wealth of performance ideas, historical background and analytical information.

A program of 17th and 18th century Italian and German works was presented by Uwe Droszella of Erlangen, Germany on one of the new four-rank mechanical action instruments at the University, built by David Moore of Vermont. The variety of touch, color, and melodic line achieved in this recital

proved that a large instrument is not essential to a sensitive, authentic performance. Prof. Droszella lectured on the works of Frescobaldi and Buxtehude later in the week.

Almut Roessler's recital of works by Messiaen was preceded by an afternoon lecture. Roessler's thorough knowledge of the music and the composer allows her to portray the full musical and spiritual depth of these works.

London's David Sanger performed music by Bach, Vierne, and 19th and 20th century English composers in an afternoon recital marked by elegance, beauty, and versatility. A recital of Baroque, 19th and 20th century works was played with a full understanding of the colors of the Hill Auditorium organ by Zsigmond Szathmáry, Professor at

the Musikhochschule in Freiburg, West Germany. An unusual feature of the program was the inclusion of his own transcriptions of works by Wagner and Kodaly.

The abundance of youthful talent and musical dedication in today's organ world was evident in the excellent recitals presented by students at the University of Michigan. There were performances by Dale Adelman, Martin Jean, Dudley Oakes, Deborah Friauff, Cynthia Rose Day, and Michael Mazzanta on Monday afternoon. On Thursday evening there was a composition recital of new works for organ by doctoral students in composition, Geoffrey Stanton, Robin Dinda and Timothy Kramer, with organists Stanton, Dinda, William Welch, and Anthony Williams.

The scholarly and entertaining lectures on Romantic Music presented by Wayne Leupold provided a wealth of information on history, repertoire, and performance practice. Leupold is a leader in the rapidly expanding renewal of interest in the nineteenth century, and his presentations reflected his stature in the field.

A highlight of the week was the Second International Organ Performance Competition, won by Leo Abbott, Music Director at St. Mary's Church, Holliston, MA. Mr. Abbott presented a recital on Friday evening, with music by Bach,

DuMage, Vierne, Franck, and the Leitner work, *Hommage à L. N. Clérambault*, commissioned specifically for the competition. (This work was presented to each of the five finalists to be learned only three days prior to the final competition.) Mr. Abbott played with both precision and flare, demonstrating vividly the talent that won him the first prize. Second place in the competition was won by Dr. Margaret Evans, Associate Professor of Music at Southern Oregon State College, and third prize was awarded to Robin Dinda, doctoral student of Marilyn Mason and Robert Glasgow at the University of Michigan. Judges in the semi-final and final rounds of competition were Ray Ferguson, Ernst Leitner and Wayne Leupold; judges in the July preliminary round were Gordon Atkinson, June Miller, and Herman Taylor. Information, repertoire and rules for the 1984 competition may be obtained by writing Dr. James Kibbie, University of Michigan School of Music, Ann Arbor, MI 48109.

Other excellent events in the Organ Conference/Organ Week included Karen McFarlane's delightful and useful banquet address, "Everything You Always Wanted to Ask a Concert Manager;" Lowell Riley's exquisite slides and tapes of organs in Paris and America; Dana Hull's recital on the 1830 organ she recently restored in Canton, MI; and a lecture by Harrison Oxley on "Music in the Life of an English Cathedral." ■

Dr. Yost is Professor of Organ at Eastern Michigan University in Ypsilanti, MI. She was assisted in covering the Conference by Fayola Ash, a student in the Master of Arts program in Organ Performance at Eastern Michigan University.

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The Organ Works of Ottorino Respighi

Susan Ferré

Conclusion

Music for Organ

Respighi's output for the organ consists of the *Three Preludes* for organ solo, a *Suite in G Major* for strings and organ, two transcriptions (the Vivaldi *Ciaccona*, and a so-called *Suite* by Bach) both for violin and organ, and various organ parts in the symphonic poems, operas, and orchestral works.

Orchestral Works using Organ

Respighi's more frequent and well-known use of the organ is in such works as his famous *Pines of Rome*, written in 1924. The organ part enters only in the second portion ("Pine-Trees Near a Catacomb") which Respighi described in the following manner: "We see the shades of the pine-trees fringing the entrance to a catacomb. From the depth rises a sound of mournful psalmsinging, floating through the air like a solemn hymn, and gradually and mysteriously dispersing."⁴⁸

It is fitting that the organ enters at the climax of this movement, reinforcing the mournful psalmsinging by use of the pedal alone (at 32', 16' and 8' pitch) until its decrescendo and dispersal at the end of the movement. The organ is called upon to make a rapid but gradual decrescendo from *forte* to *piano* in the space of one measure.

Another similar treatment of the organ is found in the *Roman Festivals* of 1928. This time the organ enters in the first movement ("Circenses"), depicting the strains of a religious song which continues unperturbed through wild chaos, finally conquering all before being lost in the tumult. The part is short (ten measures) but effective, consisting of a minor third (C-E^b) in the lowest register of the pedalboard, marked *fortissimo*, superceded by a B Major chord, marked even louder in the manuals.

In the second movement ("The Jubilee") the organ is used to celebrate the approach to the holy city, Rome, by sustaining a C Major chord which builds to a climax resulting in the old hymn, "Christ is Arisen" ("Christ Ist Erstanden"). At this point Respighi calls for the *gran ripieno* (full principals and open flues, or *plein jeu*) for the playing of the hymn. The part ends with chords gradually ascending, becoming softer and softer, until an indication of 4' and then 2' ends the section.

In the fourth movement ("The Epiphany") the organ produces rustic airs from the then-popular barrel organ, such as one would hear at a circus. Respighi calls for 8' and 4' stops in the manual with 16' and 8' stops in the pedal. Crescendo markings are not uncommon in all three of the organ parts.

The earliest symphonic poem by Respighi, *The Fountains Of Rome*, penned in 1916, and considered by him to be his first "distinctive" work,⁴⁹ asks for organ ("ad libitum") in the third section ("The Fountain of Trevi at Midday") in order to represent the solemn theme of a processional. The part is not substantial, consisting of pedal tones, long sustained chords, and doubled bass lines. However, the score calls for the organ to enter at *fortissimo* and increase to "FFF" before a long *diminuendo* reduces the part texturally and tonally to "ppp". No stops or registers are indicated. It is Respighi's most obvious use of organ for

color, with the exception of the *Pines* score.

Because of the organ's long, rich history in Italy during the Renaissance and Baroque eras, one of the most logical places to look for a substantial organ part would seem to be in the three sets of *Ancient Airs and Dances* of 1920, 1923, 1932 respectively. Oddly enough, Respighi has chosen to use the harpsichord in the first two sets, with no keyboard instrument in the third. This choice gives us an obvious clue about the types of organs which were available to Respighi, which he understood and used; and of course about the kinds of organs which were not available, or which he chose not to use. Respighi wrote for the organ of his day, and not for the older style Italian or German instrument.

In 1925 Respighi made an orchestral arrangement of his three piano preludes on Gregorian melodies, adding a fourth piece to the set and naming them *Church Windows*. The pieces were conceived independently, each movement bearing no relation to the others, contrasting with the symphonic poems, which were conceived as a whole.⁵⁰ In these pieces the treatment of the organ is similar to that in the symphonic poems, except in the fourth movement, in which an impressive organ solo appears in the form of a fantasia on the Gloria from the Gregorian *Mass of the Angels*, No. 8, describing St. Gregory "the great." The earlier passages for the organ are more restrained. The first representing "War in Heaven" is set in D Minor and calls for 32', 16', 8', and 4' stops. Another short section using organ, found in Part Two, refers to St. Michael and the Archangel.⁵¹ Only in the fourth movement of this work does Respighi's treatment of the organ break away from the role of color and enter the realm of the virtuosic solo.

All of these works were written between 1916 and 1928. They represent Respighi's mature and final consideration of the organ. All of the solo works, the transcriptions, and the *Suite* came ten years earlier when Respighi was still a young student formulating his musical language.

The *Suite in G Major* for strings and organ (notice the order) was premiered in 1905 at Trento, but as an early work remained unpublished until well after

the composer's death. It was during this time, however, in 1905, that Respighi met the publisher Bongiovanni, who published many of Respighi's early works. Another reference to the work is made by Elsa Respighi, who relates that the *Suite* was included in a concert which took place on the sixth of February, 1914, at the Saint Cecilia Academy, along with the lyric poem *Aretusa* and three songs. She refers to the work as a *Suite all' antica* for organ and strings (the order reversed).⁵²

The *Suite* contains four movements ("Preludio," "Aria," "Pastorale," and "Cantico") and lasts approximately 25 minutes. The composer asks for a rather large string orchestra, considering that it is scored for string basses (plural) as well as cellos, violas, and first and second violins, often dividing these parts into eight or nine voices.

In the "Preludio" the organ plays often by itself in alternation with the strings. The movement is contrapuntally conceived, and Respighi reserved the thick textures for the final long chords, which contrast with the strings' virtuosic scale passages. Once again the organ is treated independently in the "Aria," but joins the strings in doubling some of the melodic content. In the "Pastorale" the organ is saved for moments of dramatic pause in which the strings rest. It

is perhaps the simplest of all of the movements, yet also the most effective, showing Respighi's skill in orchestrating at the age of twenty-six. The "Cantico" is the least satisfying movement technically speaking. Its cumbersome, weighty chords and lack of variety in doubling the string score (even if the organ and string parts are not always played together) seem disappointing. On the other hand, in spite of its lack of ingenuity, the movement typifies perfectly the Romantic ideal of weight and gravity.

Since the *Suite* remained unpublished during Respighi's lifetime, one wonders if he would have favored the attention to and publication of such an early work. The same question was put to his widow in 1963 when an early violin concerto, dating from about the same time as the *Suite*, was revived in the United States. Elsa Respighi pointed out that Ottorino's studies in those early years, of seventeenth and eighteenth century Italian compositions, certainly influenced his concerto, and that there were many works that her husband did not want published, but that the concerto was not one of them. "It's just not one of his more mature works," she said from their Roman home.⁵³ One might hope that these words concerning the publication of his early works also apply to the *Suite in G*.

Works for Solo Organ

The *Tre Pezzi* (*Three Preludes*) were written in 1910, or at least the publisher has supplied that date. They are not mentioned in either of the biographies, except to appear in Rensis' "List of Works." Perhaps they were mentioned in Elsa Respighi's original edition in Italian, which was severely reduced and shortened (to the point of omitting the "manifesto") by the translator, Gwyn Morris. This criticism was leveled by many of the reviewers who had access to both volumes, but all of them felt that the translation was otherwise accurate and faithful to the spirit of the original.

The most often played of the *Three Preludes* is the one in D Minor. Composed around 1910, as were the other two, it is a freely composed piece based on a single, lyrical melody and a short motive. The piece contains no registration indications, but is adequately treated with dynamic markings, as in the symphonic poems. The written indications "crescendo" and "diminuendo" appear several times and manual changes appear in Roman numerals (I and II only), suggesting that Respighi wrote the piece for a two manual romantic organ, capable of a wide dynamic range, able to be built up gradually and imperceptibly. Since the dynamics of the piece are expansive, it seems obvious that Respighi would have used a third manual if he had had one.

The other two preludes were inspired by chorales of Bach—the *Prelude in B^b* on "In dich hab' ich gehoffet, Herr," as it appears in the same key at the end of Cantata No. 52, and the *Prelude in A minor* on "Ich hab' mein' Sach' Gott heimgestellt," S. 351, transposed from the original key of G Minor. There the similarities end.

The *Prelude in B^b* presents the chorale in half-notes and quarter-notes, reharmonized by Respighi with long cadential formulas at the end of each phrase. At the conclusion of the chorale presentation the last note elides into a second variation with the introduction of eighth-note motives. A long bridge develops the motivic material from the second variation and a quick crescendo leads to the third and final variation with the chorale in the pedal, maintaining the contrapuntal texture in the manuals, and thereby uniting the motive with the chorale.

Again the dynamic contrasts are gradual (sometimes effected slowly, sometimes quickly), demanding a wide range (pp to FFF). Of the three preludes this is the most awkward and cumbersome, due partly to the five-voice texture, and partly to the reiteration of tied and common notes. No manual changes are indicated. In spite of that, the tied and common note problem could be solved by separating the hands on two different manuals, were it not for the reaches, which would then be too wide, and for the texture itself, obviously meant to be played on one keyboard.

In her reminiscences Elsa Respighi tells of submitting her compositions to Respighi while a student in his class. In this passage she tells of his care in writing music that could be easily executed:

Whenever one of us wrote an impossible passage for a certain instrument, the Maestro would give us a hilariously funny impression of the unfortunate player, demonstrating the position of the fingers on the instrument and his face as he tried to execute the passage. The 'performance' illustrated the point so clearly and comically that it was impossible to forget it.⁵⁴

Other composers held the opposite view. Charles Ives wrote:

The instrument!—there is the perennial difficulty—there is music's limitations. Why must the scarecrow of the keyboard—the tyrant in terms of the mechanism (be it Caruso or a Jew's-harp) stare into every measure? Is it the composer's fault that a man has only ten fingers?⁵⁵



From Respighi's own attention to this detail, we might assume that he either did not have the occasion to try it at the organ, or that he did not find this piece awkward. Otherwise, he probably would have corrected it.

In the *Prelude in A Minor*, Respighi asks for dynamic changes, as in the others, but also indicates the registers of certain passages. It is the simplest of the three and perhaps the most gratifying both to hear and to play. Its gentle 12/8 rhythm is clearly marked with phrasings which demand *legato* playing of large leaps and the connecting of the third note in a triplet to the first two notes in the second triplet. The other preludes contain large, sweeping phrase marks, but in the *A Minor Prelude* the slurs are short (two notes slurred together), not necessarily the way in which a modern day player would group the notes. The chorale is presented in long lines, with the customary (at least at the turn of the century) romantic "pauses" at the ends of the phrases.

Next, florid scale passages are introduced which fit the keyboard beautifully. The expected crescendo is found in the middle of this piece, attained rapidly, lasting only half a measure, and dying away just as quickly. This is the only piece with "ppp" marked in it.

In the pedal the composer asks for 8', (sometimes coupled to the manual "unione al man.") and at other times for 16' and 8' stops. It is impossible to know if he meant 8' combinations or an 8' solo. Since none of the pieces indicate solo stops (which most certainly would have been done on an "orchestral" type instrument) we may assume that a soft combination of 8' stops would have been Respighi's choice.

We know from *Orpheus* Respighi's attitude toward interpreters and their interpretations:

The Conservatories should accustom their pupils to perform music without any expression marks whatsoever so that only careful analysis of the piece and its inherent musical mood serve to convey the right tempo and musical feeling of the melody, on a basis of profound sensibility and not of cerebral considerations. . . . The performer is in a way the composer's collaborator as well as a reproducer. But we must be quite clear and discriminating about the liberty involved, since for every piece of music, with or without marks, there is an ideal interpretation in the Platonic sense of the word. . . . Then the same piece can be played in different ways right from the statement of the first subject. In conclusion, there can be various different performances of the same work but they all combine to form the ideal image of the composer's intention, an image of the composer's intention, an image which he could only fix imperfectly and express partially.⁵⁶

In discussions with Elsa, Respighi held that a performer could sometimes enhance a work and obtain results unforeseen by the composer himself, even if he or she did not play exactly as it was written. In this regard he hesitated to take the "conviction" out of a student's performance by suggesting tempos or accelerandos, for instance, which the student did not feel.

A great deal has been written on this subject by composers of the period. One statement which applies not only to the question of interpretation, but transcription as well, was made by Busoni. The two composers surely exchanged many ideas on these subjects. The following discerning statement represents the widely held attitudes of Busoni, Res-

pighi, and many of their contemporaries:

The audible presentation, the "performance," of music, its emotional interpretation, derives from those free heights whence descended the Art itself. Where the art is threatened by earthliness, it is the part of interpretation to raise it and reëndow it with its primordial essence.

Notation, the writing out of compositions, is primarily an ingenious expedient for catching an inspiration, with the purpose of exploiting it later. But notation is to improvisation as the portrait to the living model. . . . Great artists play their own works differently at each repetition, remodel them on the spur of the moment, accelerate and retard, in a way which they could not indicate by signs—and always according to the given conditions of that "eternal harmony."

Notation (writing down) brings up the subject of Transcription, nowadays a term much misunderstood, almost discreditable. . . . Every notation is, in itself, the transcription of an abstract idea. The instant the pen seizes it, the idea loses its original form. That is an arrangement of the original. . . . a transcription does not destroy the archetype, which is, therefore, not lost through transcription.

Again the performance of a work is also a transcription, and still, whatever liberties it may take, it can never annihilate the original. . . .

Strangely enough, the Variation-Form is highly esteemed by the Worshippers of the Letter. That is singular; for the variation-form—when built up on a borrowed theme—produces a whole series of "arrangements" which, besides, are least respectful when most ingenious.

So the arrangement is not good, because it varies the original; and the variation is good, although it "arranges" the original.⁵⁷

Transcriptions

In the preceding quotation Busoni beautifully sums up the attitude of his time toward transcriptions. Respighi shared these ideas, working just as hard, or harder, on his many transcriptions as on his freely composed music—from his elaborate orchestration/transcription of Monteverdi's *Orfeo* to his transcription of Bach's *Passacaglia in C Minor* for organ. Of his version of *Orfeo* Respighi writes that he has seen it as "a poetical, not an archaeological work. . . . I have not tried to imitate Monteverdi's instrumentation, but I have sought to obtain the colour that he wanted."⁵⁸

Orfeo was given at La Scala in 1935 and met with immediate success. His free transcription, however, was not without its critics. Even recently a critic who reviewed and compared all of the *Orfeo* versions described Respighi's version as the

. . . most outrageous of them all, remarkably less for what he has removed than for what he has inserted. He creates elaborate stage directions, structural extensions and rearrangements which are comparatively mild, but in his musical distortions Respighi exceeds all others.⁵⁹

Respighi added richly scored diminished chords, transposed and reallocated parts, and varied recurring *ritardandos* so that they were never played the same way twice. This critic found the transcription to be highly elaborate, spectacular, but not an opera of 1609.

In response to such criticisms Respighi replied in a magazine (*Mutina*) in May of 1935:

. . . there is an obvious need for an interpretive transcription for *Orfeo* and Monteverdi's other operas especially if they are presented in the theater. But this appar-

ently means nothing to some critics . . . who compare my realisation of *Orfeo* to a modern version of—for instance—the *Madonna della seggiola*. The gentleman in question forgets that you can still see Raphael's painting more or less as it was 400 years ago, whereas it is absolutely impossible to "hear" Monteverdi's opera from what can be found in the 1609 or 1615 editions.⁶⁰

Respighi did not always stray from the original score as much as he did in *Orfeo*, although in accordance with turn of the century rhetoric and ideals Respighi captured the essence and spirit of Monteverdi's music even better than some of the first modern, academic trials at recapturing the original.

In addition to transcribing works for organ, Respighi also transcribed works from organ or harpsichord originals to orchestra or piano. One such is the great organ *Passacaglia in C Minor*, S. 582, by Bach. The orchestrated version uses organ pedal at the beginning and end of the *Passacaglia* and again at the conclusion of the fugue (in double pedal notes). Respighi worked at it as if possessed and kept on saying, "It's like a cathedral built exclusively of sound—a divinely perfect piece of architecture."⁶¹ It is masterfully orchestrated, faithful to the original in its text and texture, and complete with articulations and crescendos through a kind of terraced dynamics.

Three transcriptions often listed for organ are really for piano, transcribed by Respighi from the organ or harpsichord originals by Frescobaldi: a *Preludio e Fuga, Toccata e Fuga*, and a *Passacaglia*.⁶² They would make an interesting study, although they are not directly related to the subject.

We have already mentioned Respighi's many transcriptions of seventeenth and eighteenth century compositions by such composers as Locatelli, Tartini, Veracini, Valentini, Vivaldi, and Porpora. He set two of the transcriptions for violin and organ (although they are frequently listed for violin, strings, and organ). They are Vitali's famous *Ciaccona* and Bach's *Suite in E minor* (originally a "Sonata" from the *St. Matthew Passion*).

The Vitali piece has been under a great deal of scrutiny in recent years.⁶³ No matter who was the real author of the *Ciaccona*, Respighi may have been familiar with the famous edition made by the Belgian conductor Leopold Charlier, who in turn had been inspired by Ferdinand David's revival and publication of it in 1867. Respighi probably became familiar with the David score while in Berlin in 1908 and 1909. Because of the success of Monteverdi's *Lamento* which he transcribed, "Respighi made more transcriptions, the most important of which was Vitali's *Ciaccona* played with great success by the violinist Arrigo Serato in Germany and Italy."⁶⁴ Respighi's version is very similar to David's, with the exception that it comes out a few variations shorter, and the accompaniment is written for the organ. Claude Debussy noted that "it is admittedly less dangerous to preach Palestrina to the crowds than the Gospel to savages; yet one may meet with the same hostility—the difference is only in the penalty: in the one case it is scalping, in the other yawning."⁶⁵ Respighi's transcriptions constituted a workable answer to that problem by pleasing the emotions of his public.

Points of Analysis

Respighi's harmonic language, as shown in the organ pieces, is grounded in the traditional harmonic techniques of the nineteenth century. New keys are properly introduced by their dominant seventh chords, the harmonic successions are logical, employed solely for color, and the writing proceeds with the traditional tonal logic of the tertian system of harmony. One finds little chromaticism except for color or embellishment of certain chords, as one might expect from Respighi. In fact, when performed, the works are often mistaken for works by Reger. In these pieces the key is established very quickly, using straight-forward diatonic harmonization, followed by carefully prepared modulations.

There is no hint that Respighi was anything but a nineteenth century post-romantic composer, yet Respighi did not seek new forms or theories, but cultivated essentially classical architectural clarity. He openly stated that he wanted to restore opera to its origins, liberating it from the influence of Wagner's music-drama.⁶⁶ He cherished fluent, expressive recitative, and "closed forms," and thorough examination of his entire output shows no sign of impressionism.

Respighi's music is too much rooted in tradition and shows no evidences of the tonal concept of the impressionists. If critics and historians still wish to insist that Respighi's art is impressionist, then elements other than the concept of tonality are part of the "sound" of impressionism. . . . Though he may have been attracted to French impressionism, or interested in Russian scores, at no time in his writing are there evidences of his employing the impressionist concept of tonality.⁶⁷

Not only the organ works, but Respighi's other compositions reflect these findings.

A contemporary of Respighi's, writing in *La Revue Musicale* in 1933, described his music as direct, honest, and simple, as were the ancients', with the taste for line as antidote to the dangerous approximations of impressionism. "He discovers an archaic world of bone and nerves, and opposes this other sonorous world of flesh and cells, that of Baroque impressionism."⁶⁸

NOTES

- ⁴⁸ Ottorino Respighi, *Pina di Roma*, "Pini Presso una Catacomba," (Milano, 1925).
- ⁴⁹ E. Respighi, *His Life*, p. 29.
- ⁵⁰ *Ibid.*, p. 95.
- ⁵¹ Klaus G. Roy, "Vetrata di Chiesa (1926), Four Symphonic Impressions," *Cleveland Orchestra Program Notes*, December 19-21, 1974, p. 533.
- ⁵² E. Respighi, *His Life*, p. 39.
- ⁵³ "Violin Concerto, Respighi," *Musical America*, LXXXIII, (December, 1963), p. 60.
- ⁵⁴ E. Respighi, *His Life*, p. 47.
- ⁵⁵ Ives, *Essays*, p. 168.
- ⁵⁶ Luciana and Respighi, *Orpheus*, cited in E. Respighi, *His Life*, p. 38.
- ⁵⁷ Busoni, *Sketch*, pp. 84-86.
- ⁵⁸ E. Respighi, *His Life*, p. 152.
- ⁵⁹ Jane Glover, "The Metamorphosis of *Orfeo*," *Musical Times*, (February, 1975), p. 135.
- ⁶⁰ E. Respighi, *His Life*, p. 152.
- ⁶¹ *Ibid.*, p. 125.
- ⁶² O. Respighi, *Preludio e Fuga, Toccata e Fuga in la minore, and Passacaglia*, transcriptions from Frescobaldi, (Milano, 1918).
- ⁶³ For a thorough discussion of the authorship of this piece: Diethard Hellmann, Preface to the Bärenreiter edition, Tommaso Vitali, *Chaconne in C Minor*, (Kassel, 1966).
- ⁶⁴ E. Respighi, *His Life*, p. 24.
- ⁶⁵ Debussy, *M. Croche*, p. 35.
- ⁶⁶ Elsa Respighi, *His Life*, p. 147.
- ⁶⁷ Donald N. Morrison, "Influence of Impressionist Tonality on Selected Works of Delius, Griffes, Falla, and Respighi," unpublished doctoral dissertation, Indiana University, Bloomington, Indiana (1960), pp. 130, 151-152.
- ⁶⁸ Massimo Mila, "Ottorino Respighi," *La Revue Musicale*, XIV, (April, 1933), pp. 256-257.

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The Choral Music of Orlando Gibbons

Richard Lowell Childress

Born in Oxford and baptized there on Christmas Day, 1583, Orlando Gibbons' first contact with church music was during his service as a chorister at King's College, Cambridge, around 1594-98. In 1605 he moved into its mainstream when he was appointed Organist of the Chapel Royal, a group of England's most prestigious musicians whose duty was to provide music for all Church and State occasions. Gibbons died in 1625 at the age of 42, well known as England's finest organist and a skilled composer of church music. Part I of this article will present a stylistic survey of the repertoire. Part II will focus on some problems of modern performance practice, and will also briefly examine several recordings devoted to Gibbons' church music.

The repertoire can be divided into four general categories, which will be examined in turn:

- 1) The Anthems
- 2) The 2 Services
- 3) The 3 sets of Preces and their attached Psalms
- 4) The 18 *Hymns and Songs of the Church*

Before looking at the repertoire, however, there are a few terms which are of great importance in understanding this music.

In the early 17th century, English choirs followed a longstanding tradition which dictated that the singers perform in two spatially separate halves, one on each side of the choir. Each side consisted of the same number and vocal distribution of singers: boy trebles, adult male falsettists (also called *countertenors* or simply *altos*), tenors, and basses. In cathedrals and collegiate chapels, the section of the choir nearest the Dean's stall was called 'decani,' while that near the Cantor's stall was designated 'cantoris.' This spatial arrangement, with the two halves about 20 feet apart and facing each other, allowed for a style of antiphonal singing unique to England.

If a psalm or canticle was set a 4, for example, each phrase or stanza would be sung by the alternating halves of the choir, both sides coming together for the textually most important sections. Since, in our example, the texture always remains a 4, the contrast is one of volume rather than timbre, as in the contemporary Venetian school. The 'decani,' 'cantoris,' and 'full' markings were usually carefully written in the composers' manuscripts.

By Gibbons' time, most 'Service music,' i.e., settings of the unvarying portions of Morning and Evening Prayer, was written in the above manner. But anthems, with varying texts appropriate to particular days, came to be designated either 'full' or 'verse.' A full anthem utilized both sides of the choir together throughout the piece, without independent accompaniment, which in a service would have been heard as distinctly different from the divided music. The newer verse anthem was originated by Byrd and reached its height in the works of both Orlando Gibbons and Thomas Tomkins. In a verse anthem, passages for solo voice or voices, the "verse," alternate with passages for full choir, the whole being supported with instrumental obbligati. Again, the "full"

and "verse" markings usually appear in the manuscripts above the staves.

PART I

Among Gibbons' 14 full anthems (including four attributions) are some of his finest compositions for the church. The exuberant 8-part "O Clap your Hands" with its pars II, "God is gone up," is a superb example of Gibbons' mature style, possibly the finest achievement in his choral output. Equally well known are two 6-part anthems, "Hosanna to the Son of David" and the dolorous "O Lord, in Thy Wrath." In these and other large-scale full anthems, Gibbons follows the English tradition of preferring to divide the upper voices, particularly altos, rather than the lower. Two of Gibbons' smaller full anthems, "O Lord, how do my woes increase" (a 4) and "O Lord, I lift my heart to Thee" (a 5), appeared in William Leighton's *Tears or Lamentations of a Sorrowful Soule*, published in 1614. These two anthems, and the 18 *Hymns and Songs of the Church*, were Gibbons' only church compositions published during his lifetime. Another well-known full anthem, the lovely "Almighty and Everlasting God" (a 4), was eventually published by John Barnard in his 1641 anthology *First Book of Selected Church Musick*. In these and other full anthems, Gibbons draws upon the mature style of William Byrd and fuses it with his own unique skill in text declamation to produce a small, extremely fine body of church music, albeit in a very insular style which left little for succeeding generations of English composers to build on. In contrast to the choral polyphony of Byrd, which remained firmly rooted in the great continental Franco-Flemish tradition, that of Gibbons relies less on pervasive imitation and more on vertical sonority as the primary means of structure. He seemed fond of employing thick vocal "orchestration" and frequent word repetition to create contrapuntal excitement, this last device an unfortunate mannerism which became an even more important component of Tomkins' style.

Gibbons explored radically new compositional avenues in his verse anthems. In these pieces, as with any experimental genre, a great deal of variety and

fluctuation in quality can be seen. There are 24 surviving verse anthems known to be by Gibbons, with only the text surviving in three of these. Among the finest of these pieces are: "The Record of John," well known for its beautiful alto solo; "Lord, grant grace," with a striking duet for trebles, and "Praise the Lord, O my soul," which utilizes two extremely high solo treble parts occasionally ascending to c" (the piece is in A-flat as reconstructed by David Wulstan). One of Gibbons' most remarkable verse anthems is "See, see the Word is Incarnate." Here, the text was written by a "Dr. Goodman Dean of Rochester" and is a miniature narrative of the birth, passion, and resurrection of Christ. The "full" sections sum up the words of the soloists rather than repeating them, as is usual with the genre. The final "Amen" section builds to a magnificent climax with characteristically "baroque" figuration in the bass line. The work is without doubt Gibbons' singularly most forward-looking piece of church music.

If one characteristic can be singled out concerning Gibbons' verse anthems, it is his successful fusion of early baroque text declamation with the Renaissance contrapuntal style. Even though it ultimately proved a compositional cul-de-sac, the verse anthem was the essential connection to the large post-Restoration school of anthem-writing, culminating in the music of John Blow and Henry Purcell.

The two settings of the Anglican Service show the composer in both his traditional and innovative styles. The *Short Service* in F major (a 4) is written with the usual decani and cantoris divisions throughout, and contains seven items for the Anglican services of Morning and Evening Prayer: Venite, Te Deum, Benedictus, Kyrie, Creed, Magnificat, and Nunc Dimittis. The term "Short" refers to the compositional style: alternately polyphonic and chordal, with clear text declamation the primary goal. It should not surprise us that Gibbons, with his acute sense of modern major tonality, created a beautifully varied and subtle piece of music. In this simple style, his sensitivity in text declamation is immediately and strikingly audible.

The *Second Service* in d minor (a 5) is a rarely performed, radical departure from the style of the *Short Service*, and was probably composed in the last few years of Gibbons' life. Setting only the Te Deum, Jubilate, Magnificat, and Nunc Dimittis, the composer created a complex work in the new "verse" style, requiring organ accompaniment throughout. There are several unusual passages where soloists from both sides of the choir are called up simultaneously, as in the opening solo quartet of the Te Deum, which utilizes tenor decani, countertenor decani, medius cantoris, and tenor cantoris. As is the case with the verse anthems, the style is so new and experimental that the quality of composition fluctuates dramatically in the *Second Service*. There are passages of stunning virtuosity, particularly in the Te Deum "full" sections, but much of the "verse" writing seems to suffer from a lack of originality and tunefulness. Perhaps the *Second Service* as it stands today was a draft which Gibbons did not live to complete. The incomplete organ score and the fact that only four items are set would seem to support this conjecture.

The three *Preces* were responses designed for use in Anglican Evening Prayer near the beginning of the service at the words "O Lord, open Thou our lips." While the three *Preces* settings are virtually identical, each of the attached Psalm settings is in a different style. The "Psalm to the First Preces" is for Whitsun, or Pentecost Sunday, and is a masterful major-mode setting of verses 15-21 of Psalm 145, beginning "The eyes of all wait upon thee, O Lord." Here, Gibbons is highly successful in the new style, with the "verse" sections in this piece given to a quartet of trebles and altos in a rather chordal style. The "full" sections are a 6 with extremely complex, non-imitative polyphony. The novel three-measure organ introduction is notable for its opening passage in the style of the Venetian organ canzona, and it acts as an "intonation" for the four soloists who open the piece.

Confusingly, the Psalm for Easter Sunday is also titled "Psalm to the First Preces," and is a "verse" setting of the beginning of Psalm 108: "Awake up, my glory." The style here is quite similar to that of the *Second Service*: the same minor mode with the "verse" passages assigned to single soloists or groups of solo voices. Unfortunately, large sections of the organ score to this work have been lost.

The "Psalm to the Second Preces" sets verses 1-14 of Psalm 145, beginning "I will magnify thee, O God my King." It is entirely chordal throughout, with each psalm-verse sung to the same music in decani/cantoris antiphony, similar to modern Anglican chant. No doubt it was this style of psalm-singing that the early 17th-century Puritans spoke against so vehemently, referring indignantly to the "tossing of the Psalms in Church."

In 1623, the year of Byrd's death and only two years before Gibbons', the collection entitled *Hymns and Songs of the Church* was published. The author of the texts was George Wither, a poet associated with the Elizabethan and Jacobean courts. Wither evidently composed some rather dismal music to one of his volumes of religious verse, and this eventually led Gibbons to try his hand at setting these much-admired texts. Apparently both Wither and Gibbons were pleased with the results, and publication followed shortly.

The 18 texts published range from the early Biblical "Song of Miriam" to passages from the "Song of Songs," and from parts of Jeremiah's Lamentations to original poetry by Wither. In setting these short verses, the composer provided only the outer voice-lines; filling the texture was presumably left to the performers. The *Hymns and Songs* show Gibbons' gift for melody at its best. The tunes are sturdy and singable, with the same enduring quality as Louis Bourgeois' psalm-tunes of the 16th century. Perhaps this is why several of these tunes are still in active use today, appearing in both the Episcopal Hymnal of 1940 and Worship II. Unfortunately, the original rhythms have occasionally been altered to suit newer texts.

PART II

Much of Gibbons' choral music has been thankfully kept alive over the centuries by the English cathedral tradi-

A native of Chicago, Richard Lowell Childress is a graduate of St. Olaf College and is director of His Majesty's Clerkes, a small professional choir in Chicago devoted to Renaissance church music. He also performs as a countertenor with Musique de Joye and the Holy Name Cathedral Chamber Singers. He has appeared as a soloist with the Harwood Early Music Ensemble, the Burgundian Consort, and the University of Chicago Collegium Musicum. A specialist in 16th and 17th-century English church music, Mr. Childress is also active as a composer and arranger.

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tion, therefore not suffering the fate of total eclipse as has much other early church music. This explains the reason why, as early as 1873, Sir Frederick Gore Ouseley (the founder of St. Michael's choir-school in Tenbury) was able to compile all of Gibbons' known choral music into a new edition. In 1925, to commemorate the 300th anniversary of the composer's death, Gibbons' choral music was again published, this time under the general editorship of P.C. Buck as part of the monumental series *Tudor Church Music*, which also contained music of Tallis, White, Byrd, Tomkins, and others. This conflationary edition remains today an authoritative source for Gibbons' choral music.

New currents began to rustle in the 1960's, when Gibbons' anthems, in particular, began to be re-edited by several young English musicologists, notably Peter LeHuray, John Morehen, and David Wulstan. Wulstan, who first attracted attention in 1964 when he edited two volumes of Gibbons' verse anthems for the series *Early English Church Music*, became the most controversial of this group. In a paper read for the 93rd session of the Royal Musical Association in 1966, Wulstan put forth his now widely-known theories concerning upward transposition of early English church music.

In the first half of the 16th century, the normal English choral texture was that of five well-defined voice-ranges: treble, mean, countertenor, tenor, and bass, the top two parts being sung by boys and the rest by men. Advocates of the "high-pitch" theory rightly point out that most of this music is unperformable as it stands, with the lower three parts especially being extremely low and almost inaudible in performance. Pitching this music up a minor third gives us a new perspective on these previously enigmatic voice-parts. The treble now stands as an extremely high boy's voice requiring a special technique. The mean, in turn, becomes somewhat like a modern "soprano" in its range, and the lowest three parts now fit within the modern ranges of alto, tenor, and bass. The transposing interval of a minor third was decided upon after investigation into period performance directions, organ pitch, and other factors bearing on the problem. For additional reading on this complex subject, the reader is referred to the bibliography at the end of this article.

By Gibbons' time, the special "treble" voice had largely died out, and its compass was gradually absorbed by the "mean," whose tessitura rose a tone or so until the new part was essentially a modern "soprano" line. Thus by 1580

four voice-parts had become the normal choral texture, yet Gibbons' surviving choral music in manuscript is still written at "low" pitch. Transposing it up a minor third solves virtually every problem and is widely accepted today as the best solution. Indeed, the late Edmund H. Fellowes recognized the need for a solution to the pitch problem as early as the 1930s, when he began his edition of the collected vocal works of William Byrd; much of that edition employs upward transposition. Of course, the best guide in this problem should always be the ear. In my choir, I have tried performances of Gibbons' choral music at both "low" and transposed pitches, and the difference is remarkable. At low pitch the sound is dark and muddy, and requires the trebles and countertenors to sing mainly in "chest" voice, which destroys the special "floating" quality these voices must have. At transposed pitch, each part is comfortable to sing, balances with the others, and the overall sound is clear and bright. Thankfully, the pitch problem with regard to Gibbons' music has for the most part been solved, since virtually all the available choral octavos by Gibbons have already been transposed.

The function of the organ in Jacobean church music has been, in my opinion, misunderstood. Unfortunately, a tradition of doubling full anthems on the organ has existed for over 300 years, as is evident in the large number of anthems which survive with printed organ score. Nevertheless, I have a strong suspicion, though I cannot prove it, that the organ was used more to keep singers on pitch than for aesthetic reasons. With choral standards so high nowadays, there need to be more performances of unaccompanied anthems. When heard "a cappella," full anthems sound brighter and have more rhythmic vitality, since the sustained sound of the organ tends to unnecessarily thicken and obscure the voice-lines.

In Gibbons' verse anthems, an important question arises concerning the use of organ or stringed instruments as accompaniment. In these pieces, too, we find a large number of surviving manuscripts in organ score or scored for viola da gamba consort. This is explained by the fact that Jacobean verse anthems were performed not only in church but in small chambers. Since the use of stringed instruments in church during this period seems to have been very limited (see Andrew Parrott's article in the bibliography), we would be right in using organ accompaniment in the majority of these pieces today. However, the problem again arises concerning the tendency of the organ to thicken and

obscure the voice-lines. Extreme care must be taken in registering these accompaniments in order to keep the desired transparency. I myself prefer the sound of viols in this music, since they can more naturally match the qualities of the human voice. Both modes of performance can be considered authentic, however.

There have been several recordings of Gibbons' church music issued in the last 30 years, but in my mind two of these stand out and are worth appraising. In 1957 two recordings were made by the men and boys choir of King's College, Cambridge, the first disc under the direction of Boris Ord and the second under the choir's then newly-appointed director, David Willcocks. Ord's disc was a service of Evensong devoted entirely to Gibbons' music, while the Willcocks recording was a straightforward recital. These recordings were valuable because they presented for the first time a reasonable aural facsimile of an actual Jacobean performance. This choir's use of light upper voices, relying chiefly on "head" voice, is of crucial importance for our understanding why this repertoire was so highly regarded in its day. I preferred the sound of the choir in Ord's disc, which presented two of the *Hymns and Songs*, "The eyes of all wait upon thee," and several full anthems, a few of which were transposed. Willcocks presented items from the massive *Second Service* and also several verse anthems with a viol consort directed by the late Thurston Dart. One disappointing aspect of these records is the dominance of the organ, which becomes dreadfully tiresome. I have a difficult time believing that the woolly sound of the King's organ, as rebuilt in the 1930s, is authentic to this music in any way. What these discs offered, then, was a marriage of a superb English "cathedral" interpretation of Gibbons with the most up-to-date scholarship of the 1950s.

In the mid-1970s the Clerkes of Oxenford, a group of Oxford scholar-singers directed by David Wulstan, recorded two volumes of Gibbons' church music, setting a new performance standard. Volume I (Nonesuch H-71374) contains more well-known works: "O Clap your Hands," "Hosanna to the Son of David," "Praise the Lord, O my Soul," and other verse anthems from Wulstan's EECM editions. Also included are 13 of the *Hymns and Songs*, most welcome and long overdue. Volume II (Nonesuch H-71391) concentrates more on verse anthems, and is therefore not as diverse as volume I, though it does include a beautiful performance of "Almighty and Everlasting

God," as well as the "Second Preces and Psalm." There are several differences between these recordings and the earlier King's discs. Wulstan here prefers to use viols for all the accompaniments, and he does an admirable job of filling in the inner parts of the *Hymns and Songs*. The full anthems are all sung unaccompanied. The choir's sound, as recorded in a rather dry acoustic, is typically very bright and hard-sounding, particularly in the altos. Wulstan uses female sopranos in his choir as part of a pragmatic solution to the problem of performing the transposed high treble parts. According to Wulstan, these parts are tiring to produce for today's boy trebles, whose voices break at a much earlier age than those of their 17th-century counterparts. He has found that the use of mature female voices, specially trained to produce these high notes with a "white" tone, creates exactly the right quality while not tiring the voice. Even though, in my opinion, his sopranos do sound tired in his recordings of earlier music, the sound on these Gibbons discs is stunning. Only upon listening very closely can one discern that there are indeed women, not boys, singing the top line. I would heartily recommend these recordings as an excellent introduction to the repertoire. ■

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and tracker mechanism have been cleaned and restored. The tubular action pedal stop was inoperative since the 1930s and has been converted to electric action. Slider seals were added to the windchests. No revoicing or tonal improvement was done during the restoration, so that the organ looks, plays and sounds much as it did when new. The work was done by Charles, Eric and Andreas Hendrickson; Henry Odland; and John Hatlestad. The rededication concert was played by John Ferguson on October 2, 1983.

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Rebuilt Organ



Lewis & Hitchcock, Inc., Vienna, VA, has announced the rebuilding of the Aeolian Organ in the residence of John D. Archbold of Upperville, VA. Originally built in 1923 as Aeolian opus 1508, the organ was installed in the music room of Hillendale, the Archbold estate in Georgetown, DC. The music room at Hillendale was quite large; the organ was installed in a chamber at one end and the console was at the other. In 1981 Archbold moved to a new residence in Upperville, VA. He had the music room from Hillendale re-created as a part of the new residence. The organ was removed from Hillendale, rebuilt and enlarged, and then installed in the new

room. The organ now occupies a spacious chamber with good tonal egress, unlike the original installation. The prepared Echo was replaced with a Harmonics division. The former iron grille and velvet drape over the chamber were replaced by a new façade with the new Pedal 16' Violone and 8' Principal. As with all Aeolian residence instruments, all the stops play on both upper and lower keyboards, but have divided expression; upper and lower chambers have separate sets of Swell shades. The Harmonics division is located in the upper chamber and can play on either manual or the pedal. There are 27 ranks of pipes.

Renovated Organ



Vincent and Cheryl Gilbert of Grand Detour, IL, have recently completed the renovation of a 1907 Hinners organ in St. Mary's R.C. Church, Henry, IL. The 12-rank Hinners is believed to be one of the last surviving tracker organs of its type in central Illinois. The project included revoicing and regulation of the

existing pipework, replacement of the overscaled Great 8' Open Diapason treble with a smaller Barckhoff Swell Open from TC up, and complete mechanical rehabilitation. The case pipes were repainted with a light zinc blue for the long center flat and creme gold for the large end towers.

GREAT

- 8' Open Diapason
- 8' Melodia
- 8' Dulciana
- 4' Octave
- 2' Flautino (tapered)
- Swell to Great 8' and 4'

SWELL

- 16' Bourdon bass
- 16' Bourdon treble
- 8' Violin Diapason
- 8' Lieblich Gedeckt
- 8' Salicional
- 4' Fugara
- 4' Flute d'Amour
- Tremolo

PEDAL

- 16' Bourdon
- Great to Pedal
- Swell to Pedal

UPPER CHAMBER

- Clarion (4')
- Trumpet
- Clarinet
- High Flute (4')
- Flute P
- Principal (4')
- String P
- Diapason F

LOWER CHAMBER

- Vox Humana
- Oboe
- Flute P
- String PP
- String P
- String F
- Vibrato String F
- Grave Mixture II

HARMONICS

- Blockflute (2')
- Larigot (1½')
- Blockflute (1')
- II Sesquialtera (2¾')
- IV Fourniture (1½')

PEDAL

- Resultant (32')
- Deep Flute F (16')
- Deep Flute P (16')
- Violone (16')
- Principal
- Flute
- Trombone (16')

PERCUSSION

- Harp (P or F)
- Chimes (P or F)

If no pitch is indicated, the stop is unison, or 8'. Stops of identical name in different divisions are of different shapes; Upper String P is a tapered stop, and Lower String P is a Dulciana. Upper Flute P is stopped and Lower Flute P is harmonic.

New Organs

The Andover Organ Co., Lawrence, MA has installed a new tracker organ in the chapel of the First Presbyterian Church, Burlington, NC. The entire organ is mechanical, including the unified Pedal stop, which begins as a Stopped Wood Flute, changes to a tapered Open Flute, and gradually changes to a Principal quality in the 4' range. The painted case has carved walnut pipe shades and the console is wal-

nut with rosewood drawknobs and hand-engraved ivory labels. The manual sharps and key fronts are Padauk with bone naturals. Tonal design and finishing was done by Robert J. Reich of the Andover Organ Co., with case design by Donald H. Olson and mechanical design by Benjamin Mague, in cooperation with Robert Burns King, organist of the church.

GREAT

- 8' Violin Diapason
- 8' Chimney Flute
- 4' Octave
- 2' Fifteenth
- IV Mixture
- 8' Trumpet

SWELL

- 8' Stopped Diapason
- 4' Principal
- 2' Recorder
- 1 1/2' Nineteenth
- II Sesquialtera
- II Cymbal
- Tremolo

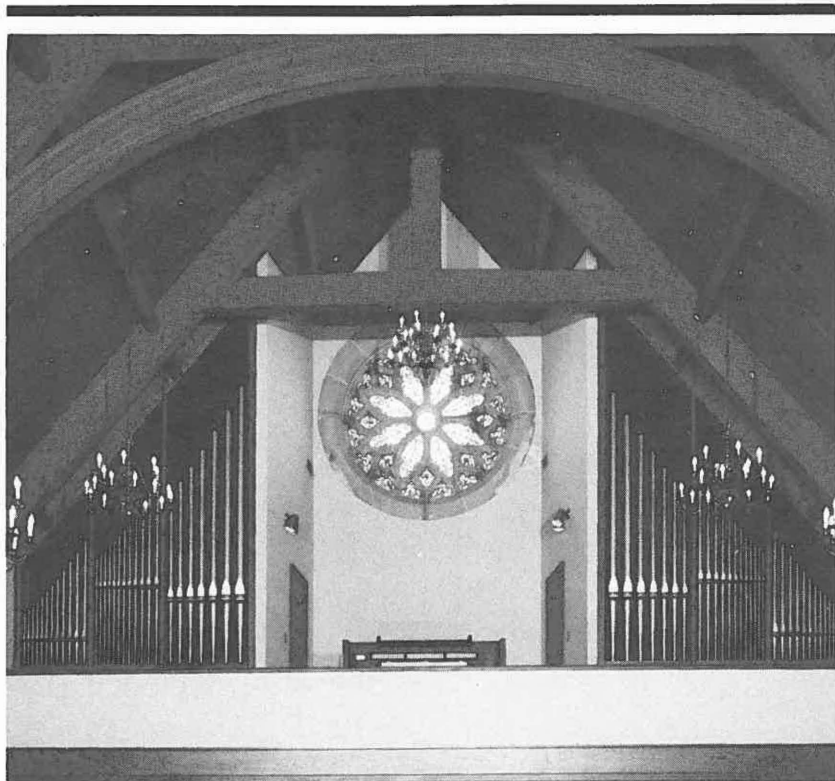
PEDAL

- 16' Subbass
- 8' Octave
- 4' Super Octave

PEDAL MOVEMENTS

- Unison Couplers
- Cymbalstern
- Rosignol
- Forte
- General Cancel

- Bellows Signal



Gress-Miles Organ Co., Inc., Princeton, NJ, has completed a new organ for the First Presbyterian Church, Cape Girardeau, MO. The two-manual instrument is comprised of 28 ranks and 38 stops. Manual compass is 61 notes, and

pedal 32 notes. Wind pressures are 2 3/4" and 2 1/2". The voicing is along classic lines, with the Trompette in Cavaille-Coll style and the Cromorne a close replica of Clicquot. The action is electro-mechanical with solid state switching.

GREAT

- 16' Rohrgedeckt (61 notes)
- 8' Principal
- 8' Rohrflöte
- 8' Gemshorn (Swell)
- 8' Gemshorn Celeste (Swell)
- 4' Octave
- 4' Spillflöte
- 2' Spillpfeiffe (12 pipes)
- II Cornet
- IV-V Mixture
- 8' Trompette (Swell)
- 8' Cromorne (Swell)

PEDAL

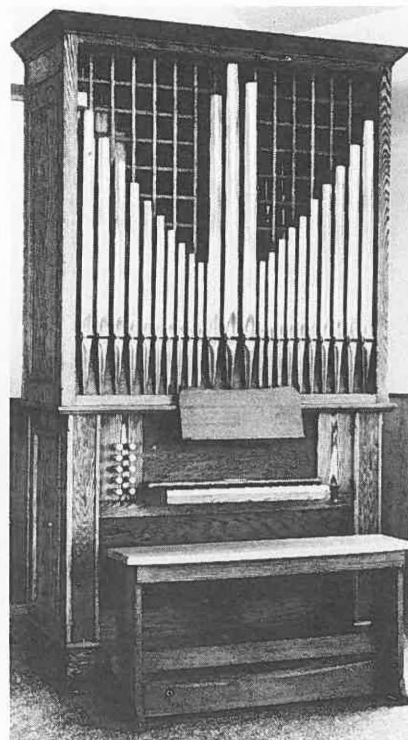
- 32' Acoustic Bass II (32 notes)
- 16' Subbass (12 pipes)
- 8' Principal
- 8' Rohrgedeckt (Great)
- 5 1/2' Quintflöte (32 notes)
- 4' Octave (12 pipes)
- 2' Schwegel (12 pipes)
- III-IV Mixture
- 32' Basse de Cornet III (32 notes)
- 16' Bombarde (12 pipes)
- 8' Trompette (Swell)
- 4' Cromorne (Swell)

SWELL

- 8' Holzgedeckt
- 8' Gemshorn
- 8' Gemshorn Celeste TC
- 4' Spitzflöte
- 4' Octave Celeste (49 notes)
- 2 1/2' Nasat TC
- 2' Octave
- 1 3/4' Terz TC
- 1 1/2' Quintflöte (12 pipes)
- 1' Superoctave (61 notes)
- III-IV Scharf
- 8' Trompette
- 8' Cromorne
- 4' Clairon (12 pipes)
- Tremulant
- Octaves Graves

COUPLERS

- Swell to Great (includes Octaves Graves)
- Swell to Pedal
- Great to Pedal



Adrian Koppejan Pipe Organs, Chilliwack, British Columbia, Canada, has installed a new organ in Redeemer Lutheran Church, Hanna, Alberta. The one-manual tracker organ has five stops with divided keyboard and permanently coupled pedalboard. The instrument is free-standing in a red oak case. Design and voicing was done by the builder Adrian Koppejan.

MANUAL

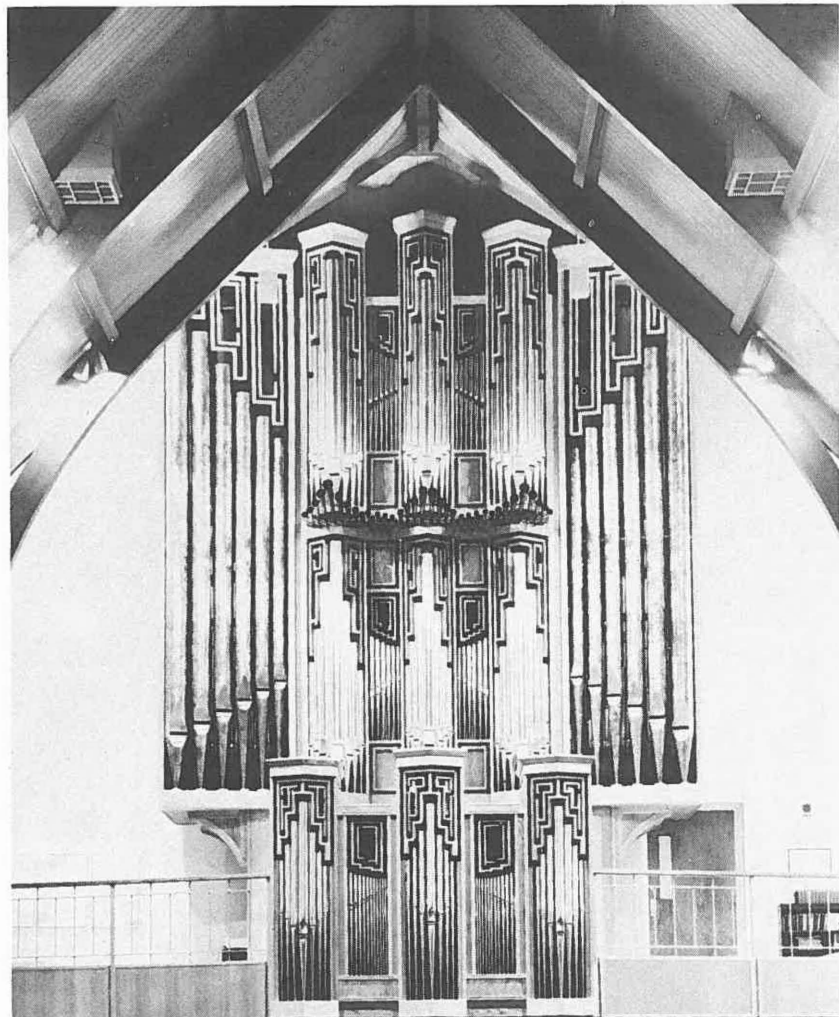
- 8' Bourdon
- 4' Prinzipal
- 4' Rohrflöte
- 2' Praestant
- 1 1/2' Mixture II

New Organs

A large new tracker-action organ has been completed for St. Luke's Episcopal Church, San Antonio, TX by Visser-Rowland Associates, Houston. The organ design was done by Pieter A. Visser in collaboration with Robert Finster, music director of the church, Peter Hallock of Seattle, and Frank Speller of Austin. Extensive renovation was done to the church, especially in the rear gallery where the organ is located.

Dr. Finster stated that the basic purpose of the organ was "to lead effectively the congregation and encourage the singing of the Anglican liturgy." Mr. Visser expressed three goals that influenced his concept of the organ: the need to fulfill the Anglican liturgy, the need to achieve the greatest flexibility in stops used, and a personal need to fulfill the organbuilding traditions of his native Holland.

The specification of this 50-stop 72-rank instrument follows.



St. Luke's Episcopal Church San Antonio, Texas 72 Ranks 50 stops Mechanical Action Visser-Rowland Associates, Inc. Houston, Texas 1982

HOOFDWERK (Man. II)

16' Quintadeen
8' Praestant
8' Roerfluit
4' Octaaf
4' Koppelfluit
2' Woudfluit
V Cornet
V Mixtuur
III Scherp
16' Trompet
8' Trompet
Tremulant
Zimbelster
Klokken spel

RUGPOSTIEF (Man. I)

8' Gedekt
8' Quintadeen
4' Praestant
4' Blokfluit
2' Octaaf
1-1/3' Larigot
8/9' None
II Sesquialter
IV Mixtuur
II Cymbel
16' Dulziaan
8' Kromhoorn
Tremulant

BOVENWERK (Man. III) (expressive)

8' Gedekt
8' Baarpijp
8' Zweving
4' Praestant
4' Nachthoorn
2-2/3' Nasard
2' Octaaf
1-3/5' Terts
1' Sifflet
V Mixtuur
16' Fagot
8' Trompet
4' Klaroer
Tremulant

SPAANSWERK (Man. IV)

8' Spaanse Trompet

PEDAAL

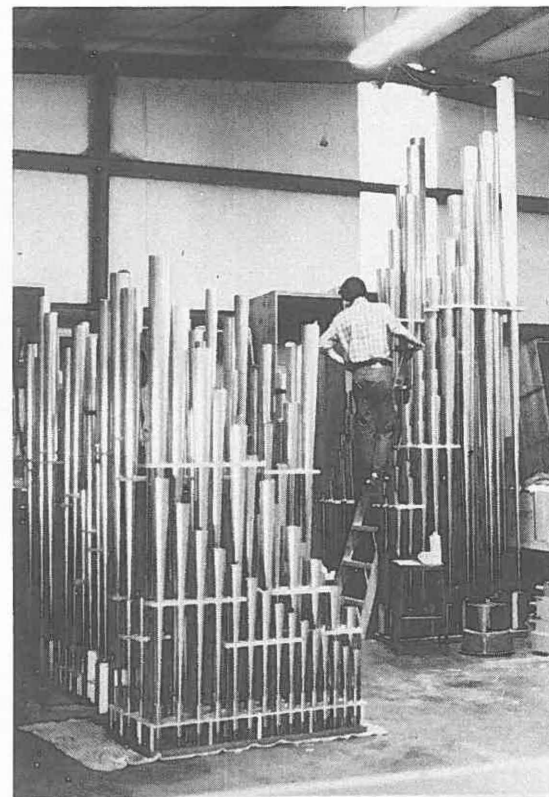
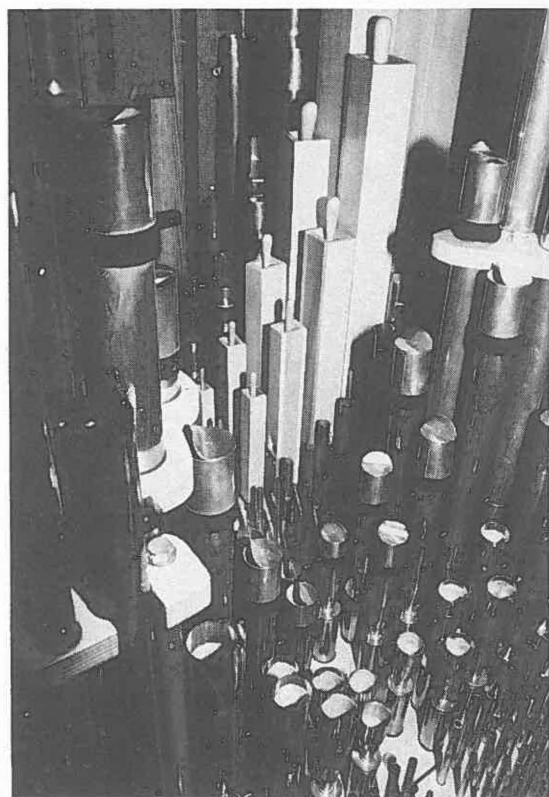
16' Praestant
16' Subbas
8' Octaaf
8' Gedektbas
4' Koraalbas
4' Spitsfluit
2' Nachthoorn
IV Mixtuur
32' Groot Bazuin
16' Bazuin
8' Trompet
4' Trompet
2' Cornet

COUPLERS

III + II
I + II
III + I
I + P
II + P
III + P

Compasses:
Manual: 56 notes
Pedal: 30 notes

Electric Stop Action



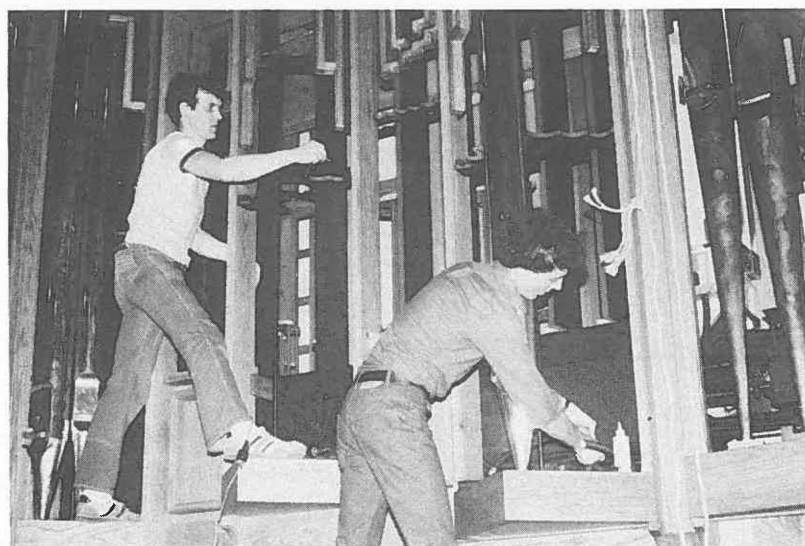
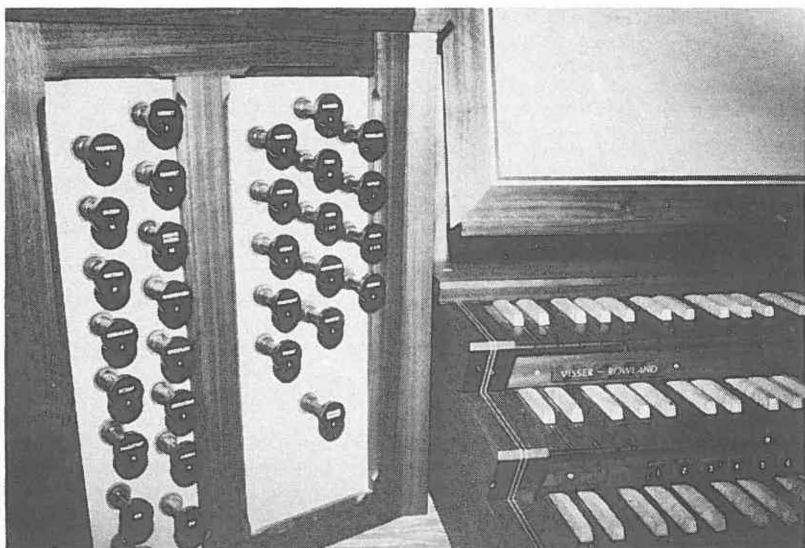
A particularly significant feature of the St. Luke's instrument is its design based on Dutch organs of the mid-18th century. The classic Werkprinzip concept is visually apparent by location of the divisions. The towers of the Hoofdwerk are seen at the highest level. Beneath are the dramatic horizontal copper pipes of the Spaanse Trompet. Behind the lower case, which contains pipes from the 8' Octaaf in the Pedaal, is the enclosed Bovenwerk. To the sides are found the flamed copper 16' Praestants of the Pedaal. The console is located in the main case, and the Rugpositief is in its normal position at the center of the gallery rail. All facade pipes in the central part of the organ case are of 75% tin.

The main case of the organ was built on a totally wooden structure which supports all actions, chestwork, and wind systems. The wood structure allows the case, made of Appalachian red oak, to be as resonant as possible, as well as fulfilling the tonal mixing and focusing purpose. The wind system has two main single-fold bellows fed from a static regulator. The pressures on the Hoofdwerk, Bovenwerk, Rugpositief, and part of the Pedaal are 70 mm; the large reeds of the Pedaal and the Spaanse Trompet are on 100 mm. Pieter Visser feels that the winding is one particular virtue of the organ nad has described it as "a gentle flex, without the radical jerkiness found in many of today's instruments, making the organ most pleasant to play and hear." Electric stop action was used to give the instrument greater flexibility and to allow for a substantial combination action.

The historical Dutch influence, particularly the work of Christian Mueller, is also apparent in the tonal scheme. Such designs calls for firm, bright principal tone, flutes which sound clear and deep, harmonious reed stops, and numerous incisive high-pitched stops which reinforce rather than obscure the foundation tone. This aspect is probably the greatest success of the organ, giving it musical strength as well as tonal flexibility.

The basic purpose of the instrument has been fulfilled, for Dr. Finster says, "The congregation has never sung so well. The organ is a gentle voice which leads and encourages the liturgy. Its resources allow for a very exciting recital instrument as well."

—Kathleen A. Schmidt



New Organ Music

By Leon Nelson

A Century of American Organ Music (1776-1876), Volume 3, compiled and edited by Barbara Owen, McAfee Music, DM 238, \$7.50. (E-M)

This volume is a continuation of the collections of the same title published in 1975 and 1976, and owes its existence partly to requests for another volume, and partly to the discovery of certain noted pieces not known at the time the other two volumes were prepared. All works in this volume are complete, and none are excerpted from larger works; they were all written before the turn of the century by composers born before 1876.

Here is another gold mine of the wealth of our own heritage with works by Oliver Shaw, John Zundel, Samuel P. Taylor, George E. Whiting, Horatio W. Parker, Dudley Buck, George F. Bristow, Samuel Jackson, Charles Zeuner, and others. The 64-page volume is a bargain.

When Jesus Wept (from "New England Triptych," three pieces for orchestra after William Billings), by William Schuman, transcribed for organ by Samuel Adler, Merion Music, Inc., \$3.50. (M)

The familiar tune to this text is used in this lovely setting of the transcription. It is soft and meditative throughout with some very effective chordal structures and solo lines that hold the piece together so well. Great service or program material.

Twelve Hymn Intonations, Free Accompaniments and Instrumental Descants for Organ, by David Herman, G.I.A. Publications, No. G-2519, Vol. II, \$5.00. (E-M)

This edition contains settings for Lent, Easter, Ascension, and Pentecost. Although written to accompany *Worship II*, the hymnal for Roman Catholic parishes, these settings are based on hymn tunes contained in nearly all other hymnbooks of recent publication.

Each tune appears first in an organ intonation (a brief chorale prelude) for use as an introduction to the singing of the hymn. The intonations are followed by accompaniments, most of which include optional instrumental descants which can be played by appropriate treble instruments (included as an insert).

The primary function of these settings is in the introduction and accompaniment of hymns during congregational singing. They can be used as well with solo voice or unison choir (especially in introducing a new hymn to the congregation). Finally, by alternating these settings with those in the hymnal, the music director can create hymn-based choral works, thus extending the riches of the hymnal. Hymn tunes include "St. Flavian," "Herzliebster Jesu," "Passion Chorale," "Wondrous Love," "Darwall's 148th," "Lasst uns erfreuen," "Llanfair," "St. Magnus," and "Veni Creator Spiritus."

Three Pieces and A Cambridge Postlude for Organ, by Peter Dickinson, Novello (Theodore Presser Co.), \$10.25. (M-D)

These *Three Pieces* may be played singly or as a set and are printed in reverse chronological order to make a more satisfactory group of three. The *Cambridge Postlude* is a separate, earlier piece which could be used as the third of *Three Pieces* instead of the *Toccat*. The interesting and colorful titles are *Study in Pianissimo*; *Meditation on "Murder in the Cathedral"* (based on T.S. Eliot's quote, "... that the wheel may turn and still be forever still..."); and *Toccat*, a brilliant piece in English style based on a triplet pattern. All of these pieces are great program material. Recommended.

Sonata for Organ, by Theodore Beck, Augsburg Publishing House, No. 11-8295, \$4.50. (M)

This well-written sonata is divided into three sections marked "Allegro," "Moderately," and "Lively and Detached." Some pedal, but mostly manuals; written in the contemporary idiom, the piece would surely be a valuable addition to your music library of significant organ works.

Three Seventeenth-Century Transcripts, Edited and arranged for organ by Arthur Veal, Novello (Theodore Presser Co. sole selling agent), \$5.25. (M)

The three pieces Mr. Veal has researched and edited are interesting and valuable resources from the English and French genre. A *Fancy*, written by Thomas Tomkins (1572-1656), was first composed as a keyboard duet. The fancy (It. fantasia) belonged to the late 16th and 17th centuries and was related to the *ricercare* in its use of contrapuntal devices. Tomkins was a member of a large and musical family, and was a pupil of William Byrd and organist of the Chapel Royal. He later became organist of Worcester Cathedral and was a prolific composer greatly in advance of his time.

A *Verse* is an English form invariably constructed upon a plain song verse or short melodic phrase. The composer (anonymous) seems to have been well-versed in English keyboard tradition.

Chaconne, written by Gaspard Le Roux (1660-1707), appears in a collection for harpsichord dated 1705. The chaconne form was favoured among early Baroque composers with this example consisting of a refrain and couplet during the course of which increasingly exciting variations keep the listener's interest and test the composer's skill. Little is known of Le Roux. His name appears in 1695 in a tax list as one of the most eminent musicians in Paris at that time. His style was individual, yet strongly French in his love of subtle harmonies and his evident sensitivity to key color.

This collection is recommended as a collector's item of new material for your repertoire.

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Organ Recitals

ROBERT BAKER, First United Methodist Church, Brevard, NC, Oct. 16: *Grand Jeu*, DuMège; *Chaconne in E Minor*, Buxtehude; *Voluntary in D*, Boyce; *Voluntary in D Minor*, Purcell; *Prelude and Fugue in C Minor*, S. 546; *Come, Now, Saviour of the Gentiles*, S. 659; *Sleepers, Wake*, S. 645, Bach; *Comes Autumn Time*, Sowerby; *Pastorale and Aviary*, Roberts; *Ricercare on "In Deepest Grief"*, Giannini; *Choral III in A Minor*, Franck.

BRUCE BENGTSON, St. Peter's Lutheran Church, Arlington Heights, IL, Oct. 23: (Organ music inspired by Luther's hymns) *Aus tiefer Not schrei ich zu dir*, S. 686; *Christ unser Herr, zum Jordan kam*, S. 684, Bach; *Nun freut euch, liebe Christen g'mein*, Weckmann; *Vater unser im Himmelreich*, Böhm; *Erhalt uns, Herr bei deinen Wort*, Pepping; Three settings of *Vom Himmel hoch, da komm ich her*, Pepping, Scheide-mann, Pachelbel; *Christ lag in Todesbanden*, S. 625; *Gelobet seist du, Jesu Christ*, S. 604; *Mit Fried und Freud ich fahr dahin*, S. 616, Bach; *Ein feste Burg ist unser Gott*, BuxWV 184, Buxtehude; *Vater unser im Himmelreich*, Op. 67, Reger; *Variations on "Aus tiefer Not"*, Lewkovitch; *Sonata III: Con moto maestoso*, Mendelssohn.

JONATHAN BIGGERS, Grace Lutheran Church, Knoxville, TN, Oct. 30: *Prelude and Fugue in E Minor*, S. 548, Bach; *Mein Jesu, der du mich; Schmücke dich, o liebe Seele; Herzlich tut mich erfreuen*, Brahms; *Fantasia and Fugue in G Minor*, S. 542, Bach; *Four Pieces for Flute Clock*, Haydn; *Prelude and Fugue in B*, Op. 7, Dupré.

BYRON L. BLACKMORE, Our Savior's Lutheran Church, La Crosse, WI, Oct. 16: *Choral-Improvisation on Victimae Paschali Laudes*, Tournemire; *Verset pour la Fête de la Dédicace*, Messiaen; *Dialogue in C* (Book III), Marchand; *Pièces de Fantaisie: Impromptu*, Op. 54, No. 2; *Andantino*, Op. 51, No. 2; *Toccata*, Op. 53, No. 6, Vierne; *Choral No. 2 in B Minor*, Franck; *Fantaisie*, L. Couperin; *Prélude et Danse Fuguée*, Litaize.

JAMES M. DRAKE, United Methodist Church, Red Bank, NJ, Oct. 23: *Grand Choeur*, Weitz; *Prelude and Fugue in E Minor*, S. 548, Bach; *Adagio in G Minor*, Albinoni; *Prelude and Fugue in G*, Bruhns; *Voluntary in D*, Boyce; *Concert Variations on the "Austrian Hymn"*, Op. 3, Paine; *Moto Ostinato*, Eben; *De Profundis Clamavi*, Weitz; *Fantasia in E-flat*, Saint-Saëns.

RICHARD ENRIGHT, First Presbyterian Church, Lake Forest, IL, Oct. 23: (Music for organ and strings) *Sonata in C*, K. 244, Mozart; *Concerto in B-flat*, Op. 4, No. 2, Handel; *Adagio in G Minor*, Albinoni-Giazot; *Concerto in G Minor*, Poulenc.

ELIZABETH GEARHART FARR, Mayflower Congregational Church, Grand Rapids, MI, Nov. 6: *Fantasia Chromatica*, Sweelinck; *Sei gegrüßet, Jesu gütig*, S. 768, *Prelude and Fugue in F Minor*, S. 534, Bach; *Fantasia in F Minor*, KV 594, Mozart; *Herzlich tut mich erfreuen; O wie selig seid ihr doch, ihr Frommen; O Welt, ich muss dich lassen*, Brahms; *Prelude and Fugue in B*, Op. 7, No. 1, Dupré.

ROBERT GONNELLA, First United Methodist Church of Germantown, Philadelphia, PA, Oct. 23: *Prelude and Fugue in D*, S. 532, Bach; *Grande Pièce Symphonique*, Op. 17, Franck; *Suite*, Op. 5, Duruflé.

JERALD HAMILTON, The Auditorium, Independence, MO, Oct. 15: *Premier Livre d'Orgue*, Marchand; *Concerto in D Minor*, S. 596, Vivaldi-Bach; *Fantasia in F Minor*, KV 608, Mozart; *Fantasy*, Near; *Bagatelles*, Maros; *Three Fugues on B-A-C-H*, Op. 60, Schumann.

KENT HILL, Mansfield University, Mansfield, PA, Oct. 7: *Suite Médiévale: Acclamations*, Langlais; *Variations on the Gregorian Hymn "Veni Creator"*, Duruflé; *Choral in E*, Franck; *Chorale Fantasy on "Ein feste Burg"*, Karg-Elert; *Sonata on the 94th Psalm*, Reubke.

FREDERICK HOHMAN, Lutheran Church of the Good Shepherd, Lancaster, PA, Oct. 16: *Concerto in A Minor*, Vivaldi-Bach; *All Glory Be to God on High*, S. 664; *Toccata and Fugue in F*, S. 540, Bach; *Improvisation from Second Organ Sonata*, Op. 60, Reger; *Canon in B Minor*, Op. 56, No. 5; *Canon in C*, Op. 56, No. 1; *Fugue on B-A-C-H*, Op. 60, No. 5, Schumann; *Allegro from Sixth Organ Symphony*, Widor.

JARED JACOBSEN, Spreckels Organ Pavilion, Balboa Park, San Diego, CA, Oct. 31: (Halloween in the Park) *Hymnes d'Actions de Grâce "Te Deum"*, Langlais; *Toccata in C Minor*, Boëllmann; *Prélude*, Op. 5, No. 1, Duruflé; Three Pumpkin Carols: *Great Pumpkin is comin' to town*, *Deck the patch*, *I'm dreaming of the Great Pumpkin*, Traditional; *Toccata Satanique*, Albright; *Gargouilles et Chimères*, Vierne; *Dans Macabre*, Saint-Saëns; Three More Pumpkin Carols: *I heard the bells on Halloween*, *The Halloween song*, *The twelve days of Halloween*, Traditional; *Toccata and Fugue in D Minor*, S. 565, Bach.

PHILIP F. KEIL, Holy Trinity Lutheran Church, Pittsburg, PA, Nov. 6: *Sine Nomine*, Peeters; *Trumpet Voluntary*, Clarke; *Lied in A-flat*, Vierne; *Pièce Héroïque*, Franck; *Jesus, Saviour, Pilot*, Keil; *Toccata and Fugue in D Minor*, *Sheep may safely graze*, *Now thank we all our God*, Bach; *Ein feste Burg*, Walther.

DAN LOCKLAIR, Wake Forest University, Winston-Salem, NC, Oct. 16: (With strings) *Pageant for Sally*, Locklair; *Sonata in D*, KV 144, *Sonata in E-flat*, KV 67, Mozart; *Concerto in B Minor* (after Vivaldi), Walthers; *Sonata in B-flat*, KV 212, Mozart; *Introduction and Passacaglia in D Minor*, Reger; *Sonata in D*, KV 245, *Sonata in G*, KV 274, Mozart; *Comes Autumn Time*, Sowerby.

MARIA MOSHINSKY-WAGNER, Second Presbyterian Church, Indianapolis, IN, Nov. 6: *Ave Maris Stella*, de Grigny; *Sonata V*, S. 529, Bach; *Naiades*, Vierne; *Grande Pièce Symphonique*, Op. 17, Franck.

CARLENE NEIHART, Grace and Holy Trinity Cathedral, Kansas City, MO, June 18: *Voluntary in D*, Boyce; *Partita on What God does is well done*, Pachelbel; *Flute Solo*, Arne; *Fantasy and Fugue in G Minor*, Bach; *Pièce Héroïque*, Franck; *Chimaera*, Albright; *Fantasy*, Brahms; *Choral Prelude on St. Peter, Darke*; *Introduction and Passacaglia*, Reger.

ROBERT PARKINS, State University of New York at Binghamton, Sept. 25: *Toccata IV*, *Tiento de falsas*, Xácara, Cabanilles; *Sonata de 1º tono*, Lidón; *Paso VII*, *Paso XI*, Casanoves; *Passacaglia in C Minor*, S. 582, Bach; *Prelude and Fugue in G Minor*, Brahms; *Theme with Variations*, Kennan; *Fugue in F Minor*, *Sonata in F Minor*, Op. 65, No. 1, Mendelssohn.

KAREL PAUKERT, Cleveland Museum of Art, Cleveland, OH, Oct. 23: *Veni Creator Spiritus*, *Pange lingua*, Bermudo; *La Cortese*, Merulo; *Fantasia and Fugue in G Minor*, Bach; *With Etude No. 1 for Organ*, Baker; *Three Etudes for Organ*, Korneitchouk; *Postludium*, Janáček.

RAMONA CRAIG PRESTWOOD, Southeastern Baptist Theological Seminary, Wake Forest, NC, Oct. 20: *Prelude and Fugue in A Minor*, Buxtehude; *Organ Partita*, *Nun Komm, der Heiden Heiland*, Op. 8, No. 1; *Toccata*, *Choral mit Variationen*, *Toccata*, Distler; *Wir glauben all' einen Gott*, S. 680, *Wo soll ich fliehen hin*, S. 646, Bach; *Praeludium from Pange Lingua*, Kodály; *Choral III in A Minor*, Franck.

THEODORE W. RIPPER, Englewood United Methodist Church, Englewood, FL, Oct. 16: *Fanfare*, Cook; *Short Pieces for Organ*, Lanes; *Chaconne*, Johann Bernhard Bach; *Sonata for Organ*, Bellini; *Variations on "Will there be any stars in my crown?"*, Thomson; *Ecolgue*, Parker; *Prelude and Fugue in F Minor*, S. 534, Bach.

EKKEHARD SCHNECK, Cleveland Museum of Art, Cleveland, OH, Oct. 2: *Fantasia and Fugue in G Minor*, S. 542, Bach; *Introduction and Trumpet Tune*, Boyce; *Adagio and Rondo*, K. 617, Mozart; *Thème et Variations*, Op. 115, Bossi; *Arabesque sur les Flûtes*, *Fugue et Continuo*, Langlais; *Passacaglia quasi Toccata on the theme B-A-C-H*, Sokola.

ROBERT SHEPPER, Second Presbyterian, Indianapolis, IN, May 15: *Introduction & Passacaglia in D Minor*, Reger; *Selections from Suite on Tone 2*, Clérambault; *Praeludium*, *Fugue & Ciacona in C Major*, Buxtehude; *In Memoriam-Quod Libet*, Dupré; *Sonata in F Minor*, Mendelssohn.

JEFFREY SMITH, St. Clement's Church, Chicago, IL, Nov. 21 (Chicago AGO student competition winner): *Priere*, Op. 20, Franck; *Toccata*, *Adagio and Fugue in C*, S. 564; *Herr Gott, nun Schleuss den Himmel auf*, S. 617; *In dir ist Freude*, S. 615; *O Mensch, bewein dein Sunde gross*, S. 622, Bach; *Trois Danses*, Alain.

ZSIGMOND SZATHMÁRY, Cleveland Museum of Art, Cleveland, OH, Oct. 16: *Ricercare Cromatico post il Credo*, Frescobaldi; *Ricercare*, "Hommage à Frescobaldi," Ligeti; *Organissimo*, Láng; *Silben für Orgel*, Furrer-Münch; *Dialogue II*, "Myohorengkyo," Szathmáry; *Konzentration*, Matsushita; *Biographie*, Otte.

LEE TEPLEY, St. Paul's Cathedral, Buffalo, NY, Nov. 11: *Toccata in D Minor*, Op. 59, No. 5, Reger; *Priere*, Op. 20, Franck; *Toccata*, Sowerby.

TODD & ANNE WILSON, organ & piano, Cleveland Museum, Cleveland, OH, Apr. 24: *Fantasia & Fugue in G Minor*, BWV 542, Bach; *Andante*, K 501, Mozart; *Concerto for Organ & Piano*, Op. 74, Peeters; *Hungarian Dances*, Brahms; *Sonata in D Minor*, Op. 30, Merkel; *Variations sur un Noël*, Dupré.

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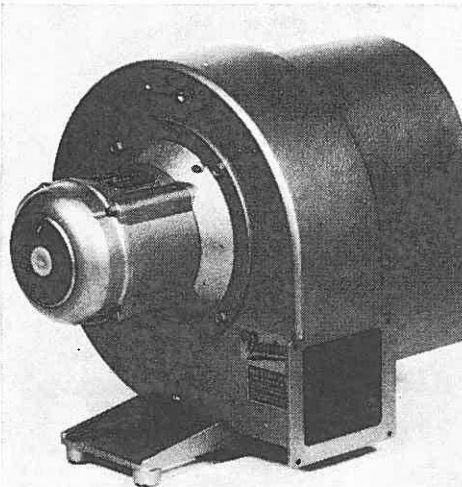
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Calendar

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 MARCH
Lois Regestein; Memorial Church, Harvard Univ, Cambridge, MA 12:10 pm
Paul Manz, hymn festival; First Presbyterian, Naples, FL 7:30 pm

16 MARCH
Rosalind Mohnsen; Trinity Church, Boston, MA 12:15 pm
John Weaver; Trinity Church, New York, NY 12:45 pm
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

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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
Robert Delcamp; First Baptist, Chattanooga, TN 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
Louis Robilliard, masterclass; Oberlin College, Oberlin, OH 12:30 pm

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

22 MARCH
Carole Terry; Memorial Church, Harvard Univ, Cambridge, MA 12:10 pm

23 MARCH
Diane Belcher; Trinity Church, Boston, MA 12:15 pm
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 Friddle; St Thomas, New York, NY 5:15 pm

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ORLANDO

Robert Delcamp; Coral Ridge Presbyterian, Ft
Lauderdale, FL 3 pm

Frederick Swann; Royal Poinciana Chapel,
Palm Beach, FL

Robert Glasgow; Calvary Episcopal, Pitts-
burgh, 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, Chica-
go, IL 4 pm

Charles S. Brown; Our Saviour's Lutheran,
Rockford, IL 4 pm

Guy Bovet; House of Hope, St Paul, MN 4 pm

26 MARCH

Robert Glasgow, masterclass; Calvary Episco-
pal, Pittsburgh, PA 7 pm

Russell Saunders, masterclass; MTNA Conven-
tion, Galt House, Louisville, KY 3 pm

Charles S. Brown, workshop; Our Saviour's
Lutheran, Rockford, IL 7 pm

27 MARCH

Katherine Reier; Yale Univ, New Haven, CT 8
pm

Music of Murchie, Noble, Candlyn; St Thomas,
New York, NY 5:30 pm

Bradley Univ Chorale; First Presbyterian, Ft
Wayne, IN 8 pm

MTNA National Organ Competition; Cathedral of
the Assumption, Louisville, KY 8:30 am

28 MARCH

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

Wilma Jensen, hymn playing masterclass; Ca-
thedral of the Assumption, Louisville, KY 8:30 am

Arthur Birkby, masterclass; Cathedral of the
Assumption, Louisville, KY 2 pm

Wilma Jensen; Cathedral of the Assumption,
Louisville, KY 3 pm

29 MARCH

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

National MTNA winner's recital: Cathedral of the
Assumption, Louisville, KY 3 pm

30 MARCH

Samuel Carabetta; Trinity Church, Boston, MA
12:15 pm

Benjamin Van Wye; Bethesda Episcopal, Sara-
toga Springs, NY 8:15 pm

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

31 MARCH

Marilyn Keiser, workshop; St Joseph Cathedral,
Columbus, OH 10 am

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

1 APRIL

Brian Jones, Andrew Gordon, organ & piano;
Yale Univ, New Haven, Ct 8 pm

Anne Wilson; Cathedral of the Incarnation, Gar-
den City, NY 3 pm

Schütz, *Musicalische Exequien*; St Bartholomew's,
New York, NY 4 pm

Kenrick Mervine, with piano & narrator; Trinity
Cathedral, Trenton, NJ 3:30 pm

James Moeser; National City Christian, Wash-
ington, DC

April Fool's Concert; Chevy Chase Presbyterian,
Washington, DC 3:30 pm

Schubert, *Mass in G*; Trinity Lutheran, Lancaster,
PA 4 pm

Herb Buffington; Cathedral of St Philip, Atlanta,
GA 5 pm

Marilyn Keiser; First Congregational, Columbus,
OH 3 pm

Mendelssohn, *Elijah*; Zion Lutheran, Ann Arbor, MI
4 pm

Robert Anderson; Central United Methodist,
Lansing, MI 4 pm

Elizabeth Wright, harpsichord; Indiana Univ,
Bloomington, IN 8 pm

Harold Green; All Saints Cathedral, Milwaukee,
WI 3 pm

Tallis, Byrd, White, His Majesty's Clerkes; St
Clement's, Chicago, IL 3 pm

Cathedral Choir; St James Cathedral, Chicago, IL
7 pm

Robert Glasgow; Illinois College, Jacksonville, IL
8 pm

Mark Engelhardt; Christ Church Cathedral, New
Orleans, LA 4 pm

2 APRIL

Robert Glasgow, masterclass; Illinois College,
Jacksonville, IL 9 am

3 APRIL

Joan Lippincott; Bridgewater College, Bridge-
water, VA

Louis Robilliard; First Baptist, Clinton, SC 8:15
pm

4 APRIL

Handel, *Israel In Egypt*; Fairmount Presbyterian,
Cleveland Heights, OH 8 pm

5 APRIL

Ronald Arnatt; Memorial Church, Harvard Univ,
Cambridge, MA 12:10 pm

George Stauffer; St Paul's Chapel, New York,
NY 12 noon

6 APRIL

Mt Holyoke Choir; Trinity Church, Boston, MA
12:15 pm

Nancy Granert; Memorial Church, Harvard Univ,
Cambridge, MA 8 pm

John Rose; Trinity College, Hartford, CT 8:15
pm

Diane Bish; Coral Ridge Presbyterian, Ft Lauder-
dale, FL 8 pm

Robert Clark; Univ of Evansville, Evansville, IN 8
pm

8 APRIL

Verdi, *Requiem*; Madison Ave Presbyterian, New
York, NY 4 pm

Marilyn Keiser; St Bartholomew's, New York,
NY 4 pm

Choral Concert & Evensong, St John's Church
Choir; Washington Cathedral, Washington, DC 3:30
pm

Larry Smith; St Michael & All Angels, Baltimore,
MD 4 pm

Durufié, *Requiem*, Mozart, *Solemn Vespers*; First
Presbyterian, Lancaster, PA 7 pm

Beethoven, *Christ On The Mount of Olives*; St
Paul's Lutheran, Lititz, PA 7:30 pm

Tallis concert; Trinity Cathedral, Cleveland, OH 1
pm

Delbert Disselhorst; Second Presbyterian, Indi-
anapolis, IN 8 pm

Choral Concert; Independent Presbyterian, Bir-
mingham, AL 4 pm

Choral Concert; St John's Cathedral, Milwaukee,
WI 3 pm

Sibyl Sharp; St John Ev Lutheran, Northbrook, IL
4 pm

9 APRIL

Handel, *Brookes Passion*; Princeton Theological
Seminary, Princeton, NJ

12 APRIL

Marian Ruhl; Memorial Church, Harvard Univ,
Cambridge, MA 12:10 pm

Pamela Savo; St Paul's Chapel, New York, NY
12 noon

13 APRIL

Jean-Paul Imbert; Trinity Church, Boston, MA
12:15 pm

Richard Heschke; Westminster Presbyterian,
Greenville, SC 8 pm

Norwich Cathedral Choir of Men & Boys; Divine
Word Chapel, Techny, IL 7:30 pm

Brahms, *Requiem*; Coral Ridge Presbyterian, Ft
Lauderdale, FL 8 pm

Choral Concert; Christ Church, Cincinnati, OH 8
pm

John Rutter, workshop; St David's, Glenview, IL
60025

14 APRIL

Richard Heschke, masterclass; Westminster
Presbyterian, Greenville, SC 9:30 am

15 APRIL

John Rose; The Alliance Church, Poughkeepsie,
NY 3:30 pm

Music of Rose, Stanford, Baumgartner; St Thomas
Church, New York, NY 4 pm

Campbell Johnson; St Thomas Church, New
York, NY 5:15 pm

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Frederick Grimes: Holy Trinity Lutheran, New York, NY 5 pm
 Bach, *St John Passion*; St Bartholomew's, New York, NY 4 pm

Palm Sunday Concert; United Methodist Church, Red Bank, NJ 7 pm
 Beethoven, *Christ On The Mount of Olives*; Lutheran Church of the Good Shepherd, Lancaster, PA 8 pm

Janette Carrigan: Cathedral of St Philip, Atlanta, GA 5 pm
 Haydn, *Seven Last Words*; First Congregational, Columbus, OH 8 pm

16 APRIL
 Handel, *Messiah* with orchestra; First Presbyterian, Naples, FL 7:30 pm

17 APRIL
David Bowman: St Mary's Episcopal, Kinston, NC 8 pm

18 APRIL
 Plainsong, Music of Excetre, Olyver; St Thomas Church, New York, NY 12:10 pm
 Bach, *St Matthew Passion*; Avery Fisher Hall, New York, NY 7:30 pm
 Latrobe, *Psalms 51*; Bland St. United Methodist, Bluefield, WV 8 pm

19 APRIL
John Hirten: St Paul's Chapel, New York, NY 12 noon
 Tallis, Ferrabosco; St Thomas Church, New York, NY 12:10 pm
 Burgon, Durullé, Vaughan Williams; St Thomas Church, New York, NY 5:30 pm

20 APRIL
 Bach, *St John Passion*; North Yonkers Community Church, Hastings-on-Hudson, NY 8 pm
 Bach, *St John Passion*; St John the Divine, New York, NY 7:30 pm
 Music of Victoria, John IV of Portugal, Lassus; St Thomas Church, New York, NY 5:30 pm
 Bach, *St John Passion*; Trinity Cathedral, Cleveland, OH 8 pm

21 APRIL
 Music of Hancock, Stanford, Birstow; St Thomas Church, New York, NY 5:30 pm

22 APRIL
Nancianne Parella: Holy Trinity Lutheran, New York, NY 5 pm
Judith Hancock: St Thomas Church, New York, NY 2:30 pm
 Music of Ayleward, Purcell; St Thomas Church, New York, NY 3 pm

24 APRIL
Joan Lippincott: Bethlehem Lutheran, Richmond, Va 8 pm

25 APRIL
Joan Lippincott, masterclass; Bethlehem Lutheran, Richmond, VA 9:30-11:30 am

26 APRIL
Todd Wilson: Cathedral of the Incarnation, Garden City, NY 4 pm
Randolph Waller: St Paul's Chapel, New York, NY 12 noon
Todd Wilson: First Presbyterian, Columbus, GA 8 pm

27 APRIL
Harry Wilkinson: Trinity Church, Boston, MA 12:15 pm
Lynne Davis: Trinity College, Hartford, CT 8:15 pm
Robert Parris: Mercer Univ, Macon, GA 8 pm
Marilyn Mason: Metropolitan United Methodist, Detroit, MI 8 pm

28 APRIL
Robert Noehren: Busch-Reisinger Museum, Cambridge, MA
 Bach Society of Baltimore; Our Lady of Perpetual Help, Woodlawn, MD 8 pm
 +**Robert Parris:** Mercer Univ, Macon, GA 11 am

29 APRIL
Daniel Beckwith: St Bartholomew's, New York, NY 4 pm

Music of Murchie, Howells, Hadley; St Thomas Church, New York, NY 4 pm
Ronald Arnatt: St Thomas Church, New York, NY 5:15 pm
Lynne Davis: St Stephen's Episcopal Church, Millburn, NJ 3 pm
 Bach Society of Baltimore; Corpus Christi Church, Bolton Hills, MD 4 pm
Haig Mardiroian, with violin; Cathedral of St Thomas More, Arlington VA 7:30 pm
Vernon de Tar: First Presbyterian, Lancaster, PA 7 pm
Marianne Webb: St Matthew's Episcopal, Wheeling, WV 4 pm
 Children's Choir Concert; Second Presbyterian, Indianapolis, IN 5 pm
Karel Paukert: Jehovah Lutheran Church, St Paul, MN 4 pm

**UNITED STATES
 West of the Mississippi**

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
Robert Anderson: Star of the Sea Church, San Francisco, CA 2:30 pm

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

25 MARCH
 Oberlin College Choir; First Presbyterian, Ottumwa, IA 4 pm
 Bach, *St. John Passion*; First Presbyterian, Lincoln, NE 4 pm
 Choral Concert; St John's Cathedral, Denver, CO 4 pm
James Walker: Hope Ev Lutheran, San Mateo, CA 3:30 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

31 MARCH
 Los Angeles Master Chorale; Dorothy Chandler Pavilion, Los Angeles, CA 8:30 pm

1 APRIL
Clyde Holloway; Westminster Presbyterian, Des Moines, IA

Louis Robilliard: Rolling Hills Presbyterian, Olathe, KS 4 pm
David Britton: Mt St Mary's College, Los Angeles, CA 3 pm

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5 APRIL
 Britten, *Noye's Fludde*; St Michael & All Angels, Dallas, TX 8:00 pm (through April 7)

6 APRIL
William Ness; First Presbyterian, Ottumwa, IA 8 pm
Joan Lippincott; St Paul's Methodist, Houston, TX 8 pm

7 APRIL
Frederick Swann, with SF Symphony Orch; Davies Hall, San Francisco, CA 7 pm

8 APRIL
George Faxon; Plymouth Congregational, Minneapolis, MN 7 pm
 12th Annual Organ Competition; First Presbyterian, Ottumwa, IA 1:30 pm
 Dupre, *Stations of the Cross* (**Brad Norris**, with multimedia); St John's Cathedral, Denver, CO 7 pm
Annette Albrecht; SMU, Dallas, TX 8:15 pm
 Texas Bach Choir; St Luke's Episcopal, San Antonio, TX 4 pm
 Bach Choral Concert with orchestra; Immanuel Presbyterian, Los Angeles, CA 4 pm

9 APRIL
Laurie Chinn, Mark Fackrell; First United Methodist, Pasadena, CA 8:15 pm

10 APRIL
 Texas Bach Choir; St Joseph's, San Antonio, TX 7:30 pm

11 APRIL
 Handel, *Judas Maccabaeus*; California State Univ, Northridge, CA 8 pm

13 APRIL
Lewis Baratz, harpsichord; SMU, Dallas, TX 8:15 pm

14 APRIL
 Choral Concert; St John's Cathedral, Denver, CO 8 pm

15 APRIL
John Obetz; First Presbyterian, Bartlesville, OK 3 pm
 Bach, *St Matthew Passion*; St Thomas Aquinas, Dallas, TX 8:15 pm

21 APRIL
Larry Smith; Bethany College, Lindsborg, KS 10 am, 8 pm

22 APRIL
 Easter Choral Concert with orchestra; First-Plymouth Congregational, Lincoln, NE 8 pm

24 APRIL
Gerre Hancock; All Souls Episcopal, Oklahoma City, OK 8:15 pm

25 APRIL
 Texas Boys Choir; St Michael & All Angels, Dallas, TX 8 pm

26 APRIL
Gerre Hancock; First United Methodist, Midland, TX 8 pm

27 APRIL
John Fenstermaker; St Brigid's, San Francisco, CA 8 pm
David Britton; Pomona College, Claremont, CA 8:15 pm
Heinz Wunderlich; First Congregational, Los Angeles, CA 8 pm

29 APRIL
John Weaver; Presbyterian Church of the Cross, Omaha, NE 4 pm
Joseph Galema; St John's Cathedral, Denver, CO 4 pm
 Mozart, *Requiem*; Highland Park Presbyterian, Dallas, TX 7 pm
Opha Ochse; Our Lady of Mercy, Daly City, CA 3:30 pm

30 APRIL
Gillian Weir; Davies Hall, San Francisco, CA 8 pm

INTERNATIONAL

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

5 APRIL
Peter Nikiforuk; St Paul's, Toronto, Ontario, Canada 12:10 pm

12 APRIL
Barry Peters; St Paul's, Toronto, Ontario, Canada 12:10 pm

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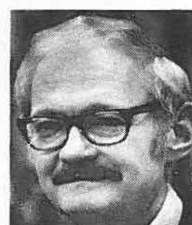
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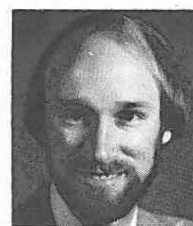
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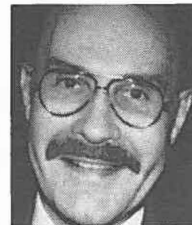
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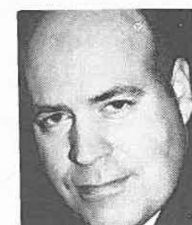
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