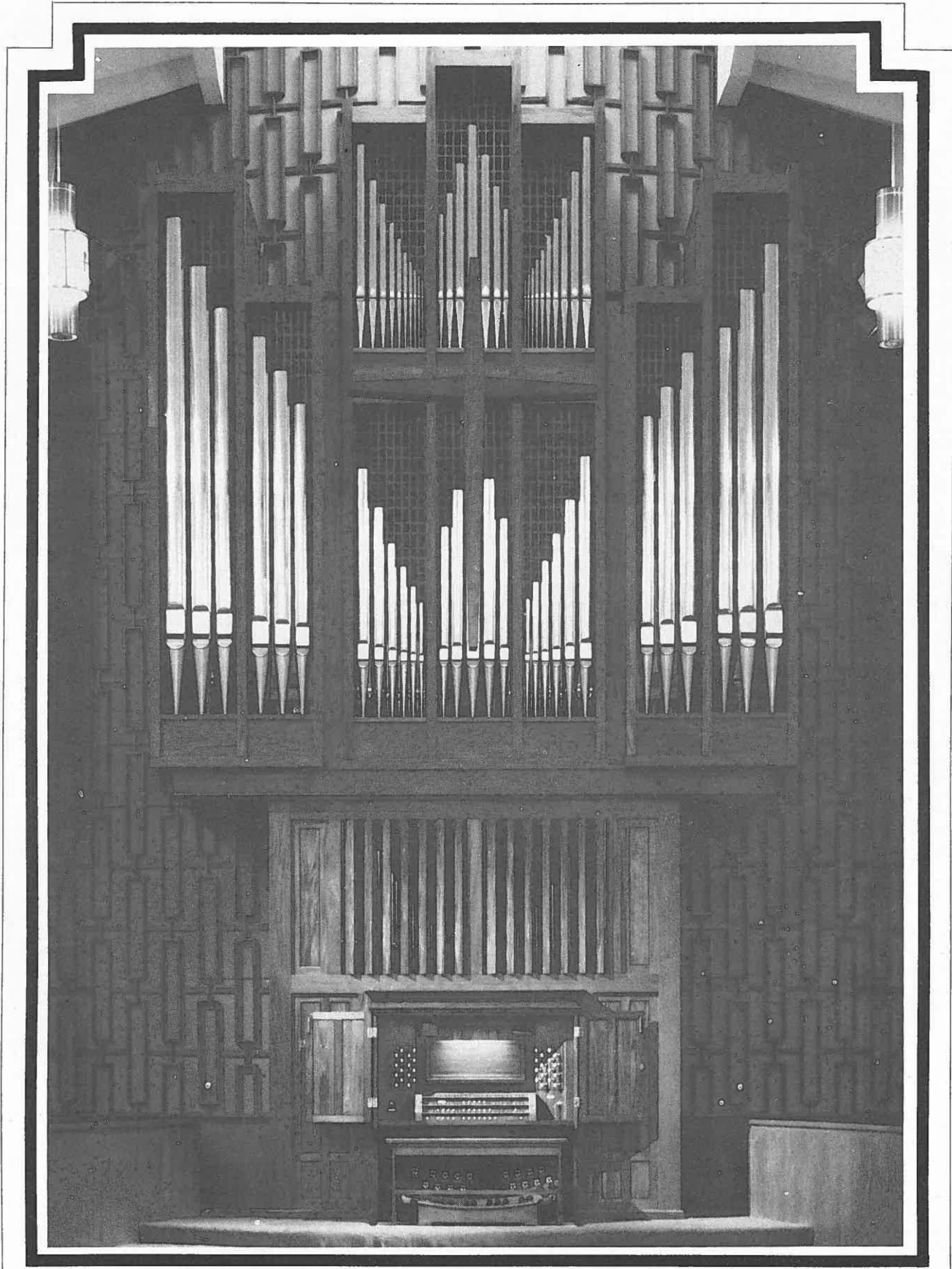


# THE DIAPASON

MAY, 1984



Walnut Hill United Methodist Church, Dallas, TX  
Specification on page 11

## Phenomenology

Given the scant attention paid to phenomenology by both theologians and musicologists in this country, Randall Steere's essay, "Towards a Phenomenological Approach to Music in Worship" (February, 1984), was a welcome foray into the field. If it encourages readers themselves to undertake exploration of phenomenology, it will have performed a great service. Certainly, studies in phenomenological method would give church musicians a perspective radically different from that afforded either by most theology or by traditional musicology. Above all, the phenomenological *epoché*, or abstention from ontological questions, would discourage hasty judgments about the ultimate worth of either certain types of worship or certain types of music. And a study of the structure of religious experience would encourage a much-needed attention to the role of the numinous in music as a whole.

Despite Mr. Steere's admission of simplification and omissions, however, it would have been helpful if his particular version of phenomenology had shown a closer connection with that set forth by most phenomenologists. True, the great diversity of opinion among phenomenologists themselves (traced so well by Herbert Spiegelberg in his two-volume study, *The Phenomenological Movement: A Historical Introduction* [The Hague, 1978]) makes it nearly impossible to construct a universally acceptable definition of phenomenology. Nevertheless, there are certain generally recognized theoretical and methodological principles of the discipline which seem to be ignored or at times contradicted in Mr. Steere's article.

In the strict sense, phenomenology is a philosophical discipline rooted in Kantianism but first propounded by Edmund Husserl in the early years of the 20th century and later revised, reformed and transformed by a host of thinkers including such notables as Martin Heidegger, Max Scheler, Jean-Paul Sartre, Maurice Merleau-Ponty and Paul Ricoeur. The word "phenomenology" literally means the "study of appearances," which is opposed to the study of "things-in-themselves." Striking a middle path between idealism (which subordinates the experienced object to the experiencing subject) and realism (which subordinates the experiencing subject to the experienced object), phenomenology focuses on the *coordination* between subject and object—a coordination, or correlation, which is in principle as complete as that between observer and observed in modern microphysics.

It is in order to let this coordination manifest itself on its own terms that most phenomenologists begin their analyses with the *epoché*, or abstention from speculation about the ontological status of the phenomenon before them. Thus, in investigating an instance of religious experience, the phenomenologist refrains from judgments about the reality or non-reality of the object of that experience. Rather, he seeks to grasp the characteristic structure of the experience, to let it appear on its own terms, and not to force it into metaphysical, psychological or sociological frameworks of understanding.

In some respects, the *epoché* is analogous to the abstention from ontological questions presumed in aesthetic experience. An aesthetic attitude toward the events in a performance of Wagner's *Parsifal*, for example, is neither to question their reality (and thereby risk dismissing the whole drama as pointless) nor to question their unreality (and thereby risk demanding medical attention for Amfortas), but rather to suspend ontological questions, to let the drama unfold and appear on its own terms, and to ask about the meaning, rather than the reality, of the events.

Given, then, that phenomenology is a rigorous philosophical method, it is incorrect to say, as Mr. Steere does, that "the strongest feelings in worship for many people are not theologically oriented but phenomenologically oriented," for the statement implies that the feelings in question are oriented toward the intellectual discipline of phenomenology. What Mr. Steere apparently means is that the feelings are oriented toward the phenomenon of the numinous—in which case, it would be more accurate to say they are "phenomenally" or "experientially" oriented. The same confusion between "phenomenological" and "experiential" is evident in the statement that "To 'be' at worship is a phenomenological, experiential and immediate approach." Nothing could be farther from a phenomenological approach, which is precisely the attempt to step back from unreflective immersion in experience (which assumes the reality of the experienced object, in this case, the deity) and to reflect unmetaphysically on the structure of that experience.

It is revealing that Mr. Steere here appeals to Rudolf Otto's view that the "ultimate numinous Object (God) is real and exists outside of the human mind," for it was just this tendency to lapse into theological judgments that put Otto (and several other phenomenologists of religion, including Gerardus van der Leeuw, who is also quoted by Mr. Steere) outside the mainstream of phenomenology. On the other hand, Ninian Smart's work, to which Mr. Steere refers, is considerably more scrupulous in its avoidance of theologizing.

Similarly, it is a misunderstanding of phenomenology to assign it (as Mr. Steere seems to do) a normative function in church music. First, contrary to Mr. Steere's assertion, phenomenology does not "validate" the experience of the numinous; it simply describes and analyzes it. Second, there cannot be a phenomenological "use" of music in worship; there can only be a phenomenological *investigation* of music in worship. Phenomenology is a tool for understanding experience, not a means of generating it.

Finally, though Mr. Steere's specific suggestions for ways of approaching music phenomenologically contain much that is wise and helpful in terms of learning to empathize with a congregation, they contain little that is strictly phenomenological. His admonition to listen before analyzing is good (and even phenomenologically sound at first glance) but misleading. For, as Leonard B. Meyer, Eugene Narmour and various phenomenologists of music have pointed out, not only musicians but non-musicians engage in a great deal of unconscious analyzing of music without which the music would be a "blooming, buzzing confusion" (as, indeed, it would have to be for Mr. Steere's "musically illiterate" listeners—a group whose very existence seems questionable, given the almost incessant musical bombardment of modern ears). As Meyer (whose work, with its link to Gestalt psychology, its emphasis on the interdependency of music and listener, and its interest in archetypes, has been compared to phenomenology) observes, "Whenever it goes beyond the mere sensing of incoming stimuli, listening is necessarily analytical—abstracting, classifying, and organizing musical stimuli into patterns, processes, and relationships. As soon as one perceives the tone of, say, an oboe, is aware of octave identity, or groups tones into motives and motives into phrases, one has abstracted—has ignored a myriad of attributes present in the series of stimuli. Awareness virtually compels conceptualization. Our perception of a sunset or of the subtle nuances of a lovely theme are inseparable from our knowledge of the event as being a

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sunset or a theme." (Meyer, *Explaining Music* [Chicago: 1973], pp. 4-5.) In this sense, it is impossible for a musician to listen without analyzing.

To meet the need for phenomenological study of interrelations between music and religion, it is necessary to draw upon mainstream phenomenology, both classical and current. Particularly relevant are the following: in hermeneutics, Paul Ricoeur and Don Ihde; in religious studies, Mircea Eliade, Paul Ricoeur and Ninian Smart; in aesthetics, Mikel Dufrenne; in music, Roman Ingarden, Walter Wiora, Alfred Pike and Thomas Clifton. This is by no means to suggest that non-phenomenological studies should be ignored. In many respects, for example, the non-phenomenological works of Meyer and Narmour are more "phenomenological" than some explicitly phenomenological treatises. Meyer's essay, "Some Remarks on Value and Greatness in Music" (in his *Music, the Arts, and Ideas* [Chicago: 1967]), is especially germane to a consideration of ways in which music is able to evoke the numinous (see pp. 38-9.) Above all, it is necessary to keep in mind that phenomenology is an analytical method (the basic steps of which are lucidly explicated in Ihde's *Experiential Phenomenology* [New York: 1977]), and not an immersion in unreflective experience.

Gene Paul Strayer  
York, PA

Randall Steere replies:

I appreciate Mr. Strayer's response to my article. In a strict, academic approach to phenomenology, he is quite correct to place my article in the perspective of the development of phenomenology and also quite correct to rectify my use of the term "phenomenological." However, my purpose in writing the article was to apply phenomenology in a practical way to our work as church musicians, and to simplify it enough, perhaps, to interest others. Thus, some of my conclusions are not strictly speaking "phenomenological," but deal with how this knowledge has influenced my work.

Mr. Strayer seems to have been able to discern and agree with my intent quite readily. Basically, I feel that a phenomenological approach, in many instances, would help us understand our work much better than a theological or musicological approach.

While other phenomenologists may fault Otto for his theologizing (to which I alluded in the sentence, "While there are several points of view towards phenomenological study, the congregations I have in mind would accept Rudolph Otto's view that . . ."), I simply made the observation that many people would agree with him. I do not believe in forcing my observations into someone else's categories.

## Fort Wayne Winner Announced



Leo D. Abbott

Leo D. Abbott was named winner of the 25th annual National Organ Playing Competition of the First Presbyterian Church, Fort Wayne, IN. Abbott competed against 5 others in the finals, which had been reduced from an original field of 25 contestants. He was awarded a cash prize of \$600 and gave a recital at First Presbyterian Church on May 1 as one of the artists in the church's Music Series.

Abbott is a graduate of the Boston

Archdiocesan Choir School and the Chaloff School of Music, Boston. His teachers have included Theodore Marier, George Faxon and Clarence Waters. He holds the Associate and Choirmaster AGO certificates, and is music director at St. Mary's Catholic Church in Holliston, MA. In the fall of 1983, he was named winner of the International Organ Competition held at the University of Michigan, Ann Arbor, and in January of this year he won the Diane Bish International Competition in Fort Lauderdale.

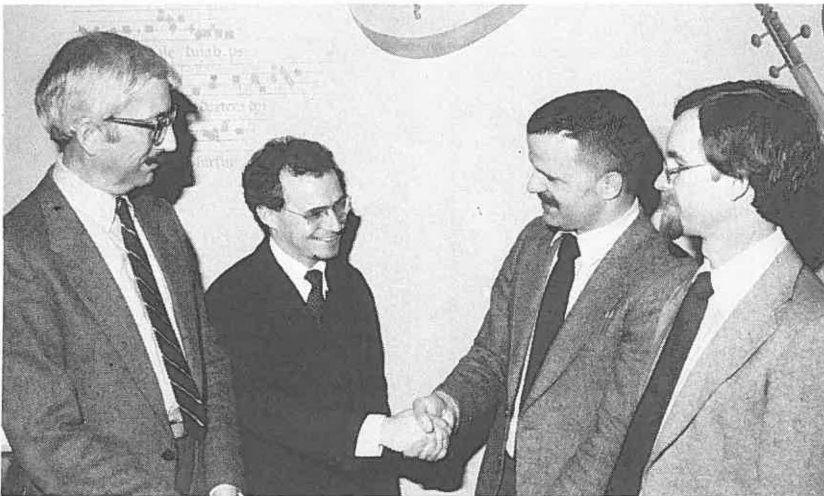
First runnerup in the competition was Anne Wilson of Garden City, NY. She received a \$400 cash prize. Other finalists included Bryan Ashley of Wichita, KS, a student of Robert Town; John Gouwens of Culver, IN; Ja Kyung Oh of Seoul, Korea, presently a student of Wojciech Wojtasiewicz at the Catholic University of America; and Richard Ramirez of Rochester, NY, where he studies at the Eastman School of Music with David Craighead.

Judging the contest finals were Philip Gehring of Valparaiso University, Valparaiso, IN; Wolfgang Rubsam of Northwestern University, Evanston, IL; and Bruce Gustafson of Franklin and Marshall College, Lancaster, PA.

The internationally known competition has been a part of the Music Series of First Presbyterian Church for the past 25 years, and is partially underwritten by a grant from the First Presbyterian Church Foundation. Members of the music staff include Lloyd Pinkerton, minister of music, and Jack Ruhl, organist and theatre manager.



Finalists in the 1984 Fort Wayne Competition: (l to r) Richard Ramirez, Leo D. Abbott (winner), Bryan Ashley, Anne C. Wilson (first runnerup), John Gouwens, Ja Kyung Oh.



Philip Gehring, Leo Abbott (winner), Wolfgang Rubsam, Bruce Gustafson.

The Incorporated Association of Organists, Nicolas Kynaston, president, has announced August 6-10 as the dates of its 60th Annual Congress. The Cardiff Congress will feature lectures, recitals, masterclasses, and visits to a number of interesting attractions. Artists include Malcolm Archer, Gerard Brooks, Hermann Busch, Stephen Cleobury, Johannes Geffert, Robert Sherlaw Johnson, Odile Pierre, Marc Rochester, Nicholas Thistlewaite and Michael Woodward. For information, write: Congress Organiser, 18 Duffins Close, Shawclough, Rochdale, Lancashire OL12 6XA.

Eastman School of Music has announced a Choral Workshop scheduled for June 25-July 6. The sessions will include choral techniques and methods as well as choral conducting, led by Donald Neuen, professor of conducting at Eastman. For applications and information contact: Summer Choral Workshop, Dept. Z, Eastman School of Music, 26 Gibbs St., Rochester, NY 14604.

The University of Michigan has announced the dates of the Eighth and Ninth Historic Organ Tours. Tour VIII will travel to Southern France June 4-

16, and Tour IX will include Germany, Alsace, and Switzerland August 5-18. Dr. Marilyn Mason will conduct the tours on which participants will have the opportunity to study, play and record on notable organs. For information, write: Historic Organ Tours, P.O. Box 1207, Ann Arbor, MI 48106.

The Hymn Society of America has announced a special Hymn Heritage Tour to Great Britain, August 7-24. The tour includes attendance at three prestigious festivals: Royal National Eisteddfod, Wales; Three Choirs Festival, England; and International Festival, Scotland. In addition to hymn festivals, concerts and sightseeing, tour participants will trace the varied history and drama of great hymns, hymn writers and composers. For further information, contact: Hymn Society of America—Chairman of Promotion, Sue Mitchell Wallace, 2516 Altadena Forest Circle, Birmingham, AL 35243.

Diane Bish, organist/artist-in-residence of the Coral Ridge Presbyterian Church, Ft. Lauderdale, FL, has just begun a new season of 26 half-hour television programs called "The Joy of Music" which is featured nationwide on the

Trinity Broadcasting Network (UHF and cable).

New programs for the 1984 season include performances with Jamie Buswell, violinist; Sylvia McNair, recent winner of the Met auditions; James King, Heldentenor of the Munich Opera; and many others. Individual programs will also focus on the music and life of Mozart, Handel, Bach, Mendelssohn, Luther and the Wesleys.

Information on the Joy of Music and videotapes are available from: Church Music Explosion Foundation, P.O. Box 11772, Ft. Lauderdale, FL 33339.

Montserrat Torrent, Professor of Organ at the Conservatory of Barcelona, Spain, played a recital on the famous Beckerath organ in St. Paul's Cathedral, Pittsburgh, PA, on March 13. Miss Torrent's visit to the U.S. is the result of negotiations with Paul Koch, organist of the cathedral. Her tour included only the four cities of Pittsburgh, Washington, Boston, and Cleveland.

Torrent teaches at the University of Salamanca and the University of Santiago de Compostela. She has served on the juries of international competitions, holds the Grand Prix du Disque for her recording of the music of Juan Cabanilles, and is considered an authority on classical and modern Catalan music.

Her program at St. Paul's included music of Bach, Cabezon, Arauxo, Bruna, Cabanilles, Mompou and Guridi.

The May and June schedule for the program *Pipedreams*, broadcast on the National Public Radio system, includes:

5/7: recitals by Larry Smith and Donald S. Sutherland with soprano Phyllis Bryn-Julson at the Bradley Hills Presbyterian Church, Bethesda, MD.

5/14: recitals by Robert Noehren at St. John's Church, Lafayette Square, Washington, DC; and Judith Hancock at the National Cathedral.

5/21: recitals by Catharine Crozier and Charles Callahan at the Church of the Epiphany, Washington, DC.

5/28: St. Thomas Choir (NYC) at St. Matthew's Cathedral, Washington, DC.

6/4: finalists in the AGO national open competition.

6/11: recitals by Brett Wolgast, winner of the AGO national competition, and Jonathan E. Biggers, finalist, at the National Presbyterian Church, Washington, DC.

6/18: festival Evensong Service at Washington's National Cathedral.

6/25: Pipe Organ Potpourri—recordings by David Craighead, William Porter, William Kuhlman and Laraine Olson Waters.

Phenomenology does indeed "validate" the experience of the numinous in the context of my article. Once aware of phenomenology and its terminology, people can call upon this academic field to "give credence to" or "make valid" experiences which theologians and musicologists have often refused to accept. This may not prove anything beyond a doubt, but it lends strong support to the argument—which was my point.

As for the classic argument of the

psychologists that everyone analyzes music, even if only unconsciously, I do not disagree. Certainly, I did not mean to imply that one could literally stop all analysing at will. However, Mr. Strayer is comparing apples with oranges. The level of analyzing which our theologians, musicologists, and church musicians expect of our congregations goes way beyond the unconscious level to which Mr. Strayer alludes. No matter about what level we are talking, there will probably be some composition beyond one's immediate ability to com-

pletely analyze mentally. Many musicians expect our congregations, from one hearing of an anthem for instance, to retrace their exegesis of the lectionary, and detailed analysis of how the text complements the lectionary, all of which is to be remembered and sifted into the sermon! On the other hand, many a parishioner will comment about how uplifting, or boring, or moving an anthem was, without ever giving thought to the text or the sermon! Neither is right or wrong, but both exist. I am merely trying to point out

that there will always be the phenomenon of the musical experience itself which includes other things besides a mental analysis of sound.

I appreciate the added information which Mr. Strayer gives us. Phenomenology is indeed an analytical method, which I believe is well worth our time, as church musicians, to investigate. After all the analysis is done, however, one must not be afraid to return to the experience, which we as musicians are expected to create.

Randall Steere



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## Here & There

### Appointments



Kyler Brown has been appointed Director of Music of the Church of St. Barnabas, Bronx, NY. He will direct the parish choirs and act as a consultant for a new organ. Brown received the B.F.A. degree from the State University of New York (Purchase), and the M.M. degree from New England Conservatory, Boston. His teachers have been Delbert Disselhorst, Carl Staplin, Richard Heschke, and Yuko Hayashi. He is a member of the Commission on Church Music, Archdiocese of New York.

Timothy Robson has been appointed Director of Music at Euclid Avenue Congregational Church, Cleveland, OH. In his new position, Robson will be responsible for the various musical activities of the church, including playing the church's tracker organ built by Karl Wilhelm.

Robson is also employed as music librarian at Case Western Reserve University, Cleveland, where he teaches in the music department. His former teachers include Larry Smith, Carl Staplin, and Arthur Poister (organ); Kenneth Drake (piano); and C. David Harris (harpichord). As an undergraduate student at Drake University, Robson won the local AGO scholarship competition, and in 1973 was named a Drake University "Young Artist."

### Nunc Dimittis



Dr. Herbert M. Gotsch, chairman of the music department at Concordia College, River Forest, IL, and a member of

Vicki and Steve Fey have been appointed Co-Directors of Music of the First Presbyterian Church, Vero Beach, FL. Mrs. Fey leaves positions as organist—handbell director at Ridgela Presbyterian Church and staff accompanist at Southwestern Baptist Theological Seminary, both in Ft. Worth, TX. She is a graduate of Stetson University and received the M.Mus. from North Texas State University, having studied organ with Charles Brown and Paul Jenkins.

Mr. Fey was formerly organist-choir director at St. Matthew's Lutheran Church in Ft. Worth, and technician for Loper Pipe Organ Service Company of Dallas. He is a graduate of Washington University in St. Louis, where he studied organ with Carl Smith and David Hunsberger, and holds the M.Mus. from North Texas State, having studied with Dale Peters. The Feys share responsibilities in their new position with five choirs and two handbell choirs.



Irene Feddern has been appointed organist-choirmaster of Christ Church, Savannah, GA. She leaves a similar position at St. Francis Episcopal Church, Macon, GA. A graduate of Beaver College and of Indiana University, she is a doctoral candidate at Indiana, where she studied with Clyde Holloway. Feddern has been on the faculty of Stuart Hall School, Staunton, VA, and of Wesleyan College, Macon, GA.

Raymond Albright has become a partner with the title "Associate" in the management firm of Phillip Truckenbrod Concert Artists. He has gained summer internship experience with the agency for the past several years, and in that capacity helped staff the agency's booth at the AGO regional convention in Wilmington, DE, in 1981, and the national convention in Washington, DC, in 1982. His first major assignment will be to staff the Truckenbrod booth at the 1984 AGO convention in San Francisco. Albright is a graduate of the New Jersey Institute of Technology.



the college faculty since 1958, died on March 8. He was 57.

Dr. Gotsch had undergone brain cancer surgery in December and had been convalescing at his home in Forest Park, IL, until returning to the hospital a few days before his death. He graduated from Concordia in 1948, attended Chicago Musical College in 1949, received the M.Mus. degree from Northwestern University, Evanston, IL, in 1953, and completed the D.M.A. at Northwestern in 1965. Before joining the college faculty, he had served congregations in San Francisco and Pasadena, CA; and Detroit and Saginaw, MI.

Besides teaching and recital work, Gotsch authored numerous articles for church music publications, and had been a contributing editor to *Church Music*, a periodical formerly published by the college. At the time of his death, he was the editor of a 42-volume series of chorale preludes for organ which is being issued by Concordia Publishing

House. He also served as organist and choir director of Immanuel Lutheran Church, Hillside.

Dr. Gotsch is survived by his wife, the former Marilyn Masch, and three daughters. Funeral services were held on March 12 at St. John Lutheran Church, Forest Park, IL.

Aaron G. "Buzz" Olmsted of Tehachapi, CA, died in Mercy Hospital, Bakersfield, CA, on January 29, 1984. He had been a sales representative for Austin Organs, Inc., since 1970. Shortly before his death, Olmsted had finalized a contract for a new organ for the First Presbyterian Church of Bakersfield. Upon completion of this organ, Dr. Philip Dodson will play a recital in memory of Mr. Olmsted. He is survived by his wife, Barbara, four children, and several grandchildren.

# Music for Voices and Organ

by James McCray

## The Easter Season

As children, most of us probably felt that the pinnacle of the Christian year was Christmas. That was a time of gifts, great rejoicing, and other happy emotions associated with the season. As we grew older, however, we discovered that, for Christians, Easter was the peak of the church year. We learned that our faith is centralized around that galvanizing week leading to the crucifixion and then climaxed on Easter with the resurrection.

For us as musicians, we somehow never outgrow the fascination with Christmas, and we tend to place more emphasis on it than Easter in terms of our choral programs. This observation is made in an attempt to point out the necessity for choral directors to be as careful with their planning for Easter as they seem to be for Christmas. Ask yourself whether you spend as much time, money and effort in creating the music for Easter as you do for Christmas. If your answer is no, as is expected in most cases, then perhaps it is appropriate to do some serious internal questioning about the Christian year as it pertains to the congregation and the choir.

I believe that there should be some adjustments made in most church choirs so that the music for Easter is, at least, equal to the music for Christmastide. That often means the performance of an extended work, music with brass and other special involvements such as the children's or youth choir. Lent is a time of preparation for the congregation; it should also be a time that musically enhances the recalling of the events leading to Good Friday and ultimately to Easter Sunday.

The music reviewed this month is suitable for Lent and Easter. There is certain to be something of use for all church choir situations. With another Holy Week and Easter just behind us in 1984, now is a good time to evaluate and plan for next year.

**Lift High the Cross.** Richard Hillert, SATB, congregation, 3 trumpets, 3 trombones, timpani and organ, G.I.A. Publications, G-2630, .60 (M-).

This is a wonderful concertato on the hymn familiar to most congregations. It has a majestic character with each verse and refrain having a separate orchestration and harmonic setting. The congregation is used with the choir on the refrains, while the verses are sung by the choir in various voice combinations. The brass is used primarily as filler linking the areas so that the organ has most of the instrumental responsibility. An effective and attractive setting that could be used in any situation by small or large choral ensembles. Highly recommended.

**The Lamb, an Easter Processional.** Carl Schalk, SATB, 2 trumpets, 2 trombones, timpani and organ, Concordia Publishing House, No. 97-5785, .75 (E).

The choral writing is almost entirely in unison or two parts which assists the choir to maintain a solid sound during the procession. The instrumental parts are separate, and if used, the organist-conductor will need a full score because the organ part is different. There is a stately instrumental introduction which reappears in fragments throughout the setting. The 10 verses are brief, the entire anthem numbering only 5 pages. There are hints at modality in this simple writing. This should be a useful processional for all choirs and will begin the Easter service with a festive atmosphere.

**Litany for Easter.** Gordon Young, SATB unaccompanied, Hope Publishing Company, APM 354, .55 (M).

Originally published in 1964 with Abingdon Press, this has been reissued

by Hope. Most of the piece is in a block-chord rhythmic pattern that changes harmony with each new measure. The chord changes are often such that only one note shifts producing a subtle evolution of the harmony. The basic pulse moves quickly, but the only text used is "Alleluia, Christ is risen today." The ending builds into broad divisi chords with a brilliant close. This would work well with most choirs and could be used as an Introit.

**And Then He Died.** B. Wayne Bisbee, SATB with organ and optional timpani, Art Masters Studios Inc., #449, .70 (M-).

The text of this sensitive and mournful anthem for Good Friday tells of the last moments of Christ on the cross. The timpani part, which may be omitted and played on organ pedals, gives the feeling of a procession. There is a brief passage in Hebrew which is then sung in English. Much of the choral writing is in unison with a short four-part unaccompanied area. The music is sad yet easy, and will evoke a feeling of lamentation from the congregation. Very useful for Good Friday services.

**Now at the Peak of Wonder.** Richard W. Gieseke, SAB, congregation, 3 trumpets, 2 trombones, timpani and organ, G.I.A. Publications, G-2675, .90 (M).

Finding effective, extensive settings for SAB choir is often difficult. In this piece of 13 pages duration, there are six verses which receive concertato treatment. The back cover has the words and melody for duplication purposes which may be distributed to the congregation. The brass parts are of moderate difficulty and they are used throughout the setting as both accompaniment and interlude. The music is festive with a bravura quality; the choral writing is in several combinations of unison, two- and three-part versions. It is useful music for a small church choir wanting to have festive yet not overly taxing music for a special occasion.

**Alleluia.** Robert Leaf, SATB unaccompanied, Art Masters Studios Inc., #450, .55 (M+).

Leaf's setting will require a good choir; while not difficult, it will challenge a group. There is a brief soprano descant solo with a high tessitura. The music is on two staves, moderately fast

and rhythmic with a few mild dissonances. It needs a solid bass section because of some of the low notes. After building to a climactic area in the middle, the piece ends quietly. The only text used is "Alleluia". Lovely music.

**Quem Vidisti Me, Thoma (Because You Have Seen Me Thomas).** Luca Marenzio (1553-1599), SATB unaccompanied, Concordia 98-2617, .90 (M).

The editor Kenneth Lenz has provided an English and Latin performance version. He uses dotted bar lines to emphasize the need for a linear conception of the music and deemphasize the metric pulse. The piece is typical of a late Renaissance motet with imitative, contrapuntal lines. It ends with an Alleluia that moves into a triple feeling, and this material is a development of the opening theme. The music is very singable with moderate ranges and would be useful for both church and school choirs.

**Worthy Is the Lamb.** Rodger Strader, arr. by Bob Krogstad, SAB, narrator and keyboard with optional cassette accompaniment, Good Life Publications of Belwin Mills Corporation, LOC 6079, .75.

A narrator is used before the music begins speaking a paraphrase of Revelation 5:9-11; he returns in the middle of the piece for another brief statement from Revelation. The music is in a pop/folk style with chord changes above the score for additional instruments such as guitar. The music is sentimental and very tuneful. After the middle narrator lines, there is a key change. The keyboard part is quite easy and could be played on piano. This is the type of anthem that would probably work best for the youth choir in a church, although the ranges at the end are moderately high and will require a good soprano section.

**O Vos Omnes (O Ye People).** Pablo Casals (1876-1973), SATB unaccompanied, Alexander Broude Inc., AB 128, .65 (M+).

This setting will need a large, full-sounding choir. There are wide ranges, especially for the bass and soprano. The music is quietly dramatic, with chromatic harmonies and extensive divisi, particularly for the men. Often there are sudden shifts of tessitura to give the widest possible timbre colors. Wonder-

ful music that is extremely effective and for use with sophisticated choirs.

**Crucifixus.** Wolfgang Mozart (1756-91), SATB and piano, National Music Pub. WHC 141, no price given (M).

Robert Carl has edited this setting from one of Mozart's Masses. There is no English performing edition. The music is slow with contrapuntal lines and average voice ranges. The accompaniment is busy but not difficult and could be played by most high school accompanists.

**Agnus Dei (Lamb of God).** Norman Dello Joio, SATB, Brass choir, organ with baritone and alto solos, Marks Music of Belwin Mills Publishing Corp., .75 (M+).

Taken from his *Mass*, this setting works very well on organ or piano alone. The brass parts are not indicated on the score, but are available separately on a rental basis. There are some brief divisi passages for the voices. The tempo is generally slow and the text is English. It is a beautiful setting which uses mild dissonances typical of the composer's style.

**Angels in Shining Order Stand.** Sam Batt Owens, SATB and organ, Augsburg Publishing House, 11-2148, .75 (E).

Based on an old melody from *Southern Harmony* (1835), this setting has four verses with the first two in a two-part canon. The third verse is unaccompanied in four parts. The music is easy and has a folk-like character although the accompaniment does little more than double the voices. It would be suitable for any church choir and could be learned easily.

**I am the Resurrection and the Life.** Heinrich Schütz (1585-1672), double choir unaccompanied, C. F. Peters Corporation, No. 6591, no price given (M+).

Schütz represents the best in German choral music at the beginning of the 17th century. This motet has been edited by Denis Stevens with English text. The choral parts are designed for two choirs with an optional keyboard part that doubles the voices. There are some low alto parts, but generally the ranges lie well for the singers. This is quality music that will require a large choir of strong singers. Highly recommended for advanced groups. ■

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2' Gemshorn	
II Mixture	
Chimes	
Swell	
8' Rohrpommer	
4' Gemshorn	
2' Fugara	
1 1/2' Klein Nasat	
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# Messiaen's *Saint François d'Assise*

David Palmer

On November 28, 1983, the grand and elegant Paris Opéra was the scene of another gala premiere in its century-long history: *Saint François d'Assise* by Olivier Messiaen. Several circumstances set this one apart, however. An opera about a man given to poverty and humility, *Saint François* takes some six hours to present (with intermissions) and requires some 250 performers, marking it as one of the most grandiose concepts in all of opera. Moreover, it is the composer's first attempt in this medium, its opening coinciding almost exactly with his 75th birthday. It may also be the last premiere to take place in the old Opera, an architects' competition for a new house in the Bastille district having been held about the same time.

*Saint François* is the result of a commission in 1975 by Rolf Liebermann, then Director of the Paris Opéra. Voicing doubts about his gifts for drama, Messiaen at first turned down the offer, even though he has had a life-long interest in theatre, analysing for students various operas from Monteverdi through Berg. Eventually he settled on the saint of Assisi as his subject, admiring two qualities in him: Francis' resemblance to Christ, and his affinity for birds.

In three acts and eight tableaux, *Saint François* is Messiaen's first work dealing with a historical human subject. Various contemporary writings provided him with material for his libretto: the *First and Second Lives* by Thomas of Celano,

These events provide the bare outline for a work of unprecedented scale, even for Messiaen. After Francis, the principal characters are the Angel, the Leper and four friars. A chorus of 150 voices functions as the voice of Christ. The orchestra of over 120 required space on stage left and right and in six loges, as well as in the pit. Included are a multitude of percussion instruments, a wind machine, a sand machine, and three Ondes Martenots.

As specified by Messiaen, sets and costumes were inspired by frescoes of Giotto at Assisi and of Fra Angelico. The friars' dress all followed these paintings in detail, from brown robes to shaved heads to occasional beards. The Angel, in mauve and salmon-pink robes and

rich as he grew in grace and in appreciation of the beauties and colours of nature. As well as this love of nature, Francis' contemplation of the divine and his closeness to birds are familiar and central themes of Messiaen himself, stirring his imagination to a new breadth and luxuriance of ideas. In his program notes, Messiaen writes: "J'ai toujours préféré choisir ce qui pouvait contenir du merveilleux, de la couleur, et des chants d'oiseaux" (I have always preferred to choose that which has to do with the marvellous, with colour, and with songs of birds).

Many scenes and themes from *Saint François* remain vivid in the memory. The Theme of Joy accompanying Francis features a rhythmic pattern with added values (reminiscent of "Regard de l'Esprit de joie" from *Vingt Regards sur l'Enfant-Jésus*). As Brother Bernard sings in Tableau 4, brass clusters suddenly dissipate into the clear light of dominant and tonic chords in E major. Indeed, simple triads create a ravishing effect around several events in the opera: the Angel plays her vielle over a faraway C-major chord, the first vision

intense portrayal of Francis was majestic. Well-defined in human emotions was Kenneth Riegel as the Leper. Soprano Christiane Eda-Pierre sang the part of the Angel with effortless lyricism. Under Seiji Ozawa, the orchestra dazzled, to excited ovations from the audience. Sandro Sequi's staging achieved a fine balance of movement and repose. Costumes, sets and lighting by Giuseppe Crisolini-Malatesta provided the right massive simplicity; however, the LASER light effects did not belong: the vision of the cross projected onto a thin curtain on stage jiggled as it grew larger, and the specks of coloured light, popping out at moments of joy, seemed unnecessary and contrived.

*Saint François* is a grand summation of Messiaen's musical language, intensified and fused for the first time with his own parallel visual elements. Many of the melodic phrases, harmonic complexes, rhythmic patterns and bird songs will remind organists of similar ideas in all of his major organ cycles. On first impression, though, the opera appears more in the style of *Méditations sur le mystère de la Sainte Trinité* (written in



Francis, about to receive the stigmata.



Francis, about to receive the stigmata.



The Angel with Brother Elias.

the *Life of Saint Francis* by Saint Bonaventure, and the Franciscan contemplations known as *The Little Flowers of Saint Francis* and *Considerations on the Stigmata*. In Tableaux 2, 5 and 8, we hear Francis' own "Canticle of Brother Sun."

Rather than the usual opera with love situations and crimes of passion, Messiaen develops an inner, sacred drama, concentrating on those events of Francis' life which show aspects of divine grace in his soul. Omitted then, are mention of Francis' early spendthrift years, of his failed personal crusade to the Middle East and of the wolf of Gubbio. Instead, Francis accepts the way of the cross (Tableau 1), he embraces a leper who is then cured (Tableau 3), he meets an angel and experiences a foretaste of eternal joy (Tableau 5), he preaches to the birds (Tableau 6), receives the stigmata (Tableau 7), and dies and goes on to new life (Tableau 8).

multi-coloured wings, hovered on a luminous, stepped pyramid. When she moved, it was in slow steps, like a character from a No drama. Another Japanese element was the replacement of the traditional curtain with sliding translucent panels. Also dressed in monk-like robes, the chorus was ranged on a huge staircase, framing the action when seen, and illuminating it with sound when hidden behind scenery.

Lighting gave the audience a rare opportunity to match colours with those that Messiaen depicts in his harmonies; in Tableau 6, as Francis describes the colours of the birds he sees in his dream, Messiaen shows us each one—red, green, white, blue, and so on—in orchestral harmony and coloured light.

The visual aspect of the opera, while magnificent, remained simple in effect, real complexity and variety centering in the music. Messiaen thus shows that, as Francis pursued poverty and humility in his outer life, so his inner life became

of the Angel shimmers in A major, and the voice of Christ (the chorus) calls Francis in E major as he receives the stigmata. Earlier in Tableau 7, we hear some of Messiaen's most terrifying and anguished music: string glissandi and pizzicati, tremolos at top and bottom of the Ondes Martenot, muffled beats on the trombones, and gratings and hissings from the wind and sand machines.

The birds are Messiaen's greatest single source of inspiration. The strident squawk of the kestrel, set for woodwinds and high brass, announces the arrival of the Angel in Tableau 5. As well as bird-songs from Assisi, others from Europe, Africa, Australia and Japan fill the drama, including several new ones, notated on or near the southwest Pacific Island of New Caledonia: the friarbird, the fantail warbler, and the yellow-bellied robin. The song of the latter is a signal leitmotif for the Angel, played staccato by piccolos or glockenspiel. A textural riot in the concert by the birds climaxes Tableau 6: several birds' songs, all in different tempi, represent a staggering feat of both notation and performance.

The December 1, 3 and 6 performances were all of a quality commensurate with the occasion. José Van Dam's

1969) than the other organ works, in its use of triadic harmonies, extensive use of birdsong (in exact, rather than stylized imitation) and particularly in its device of the leitmotif.

*Saint François* dwarfs anything else Messiaen has written, and emphasizes his unique place in music history. A sacred, meditative drama rather than an opera, it embodies his philosophy in its fullest means of expression. To expound the truths of the Catholic faith, favouring the marvellous and the mysterious, and being attracted to the wonders of nature, Messiaen has given us an aural and visual experience of unparalleled opulence. In it, he reconciles the two contradictions: although Francis' life was one of poverty and humility (represented by relatively simple visual components on stage), his inner life (seen through the music) grew richer in his experience of God and his oneness with creation. In the last tableau, Francis sings, "Lord, . . . music and poetry have drawn me toward Thee. . . ." Throughout his own life, and especially in *Saint François*, Messiaen can claim these words as well. ■

David John Palmer, a native of Canada, holds bachelor and master of music degrees from the University of Michigan, where he studied with Robert Glasgou. In the spring of 1981, he did sabbatical study with Yvonne Loriod on Messiaen's piano music. Palmer has performed recitals throughout Canada, the U.S., England and France, and has held positions of associate professor at the University of Windsor, Ontario, and organist and choirmaster. All Saint's Anglican Church, Windsor, Ontario.

Jacques Moatti, photography.

## New Organ Music

By Leon Nelson

**The Concordia Hymn Prelude Series**, edited by Herbert Gotsch, Volumes 14 through 24, Concordia Publishing House, \$7.50 each. (E-M)

This series is planned as a resource which will provide music appropriate to the church organist's primary role of leading and accompanying congregational hymn singing. The publication of new worship books by the Lutheran churches in North America, *Lutheran Worship* and *Lutheran Book of Worship*, was the impetus for this resource. Volumes 1 through 13 of the series contain hymn preludes for the festival half of the church year, from Advent through Pentecost Sunday. Volumes 14 through 18 cover hymns for the lesser festivals and the sacraments. The remaining volumes (organized alphabetically by tune name) cover all the hymns in LW and LBW for the non-festival half of the church year.

The selection of music for this series was made with particular attention to the needs of that large number of organists who are faithfully and adequately serving their congregations with a minimum of formal training on the instrument. Consequently, the use of the pedal has been limited primarily to occasional cadence notes or pedal points.

More than half of the music in these volumes has been commissioned from composers currently active in various church and college positions, while the remainder is from existing literature from the 17th through the 20th centuries. Each hymn is provided with two settings, a cantus firmus version and a short intonation.

While some organists may find occasion to use selections from this series for various functions, the music will most widely serve as hymn preludes or organ versets. The pieces are representative of the ideal music an organist should choose for these items of the service—music in which the cantus firmus will direct the thoughts of the worshippers to the texts of the hymns while the accompanying counterpoint or harmony reflects the spirit of those texts.

The publisher, along with the editor, has gone to a great deal of effort to provide those in church music with a wealth of organ music that can serve an entire church year. This is highly recommended not only to those in the Lutheran tradition, but to any musician who seeks quality music for the liturgical year.

**Retrospection, Six Pieces for Organ**, Novello (Theodore Presser, sole selling agent), No. 01 0182 06, \$7.50. (M-D)

The pieces contained in this collection were all written during the 1950s. The titles by Harold Darke, William H. Harris and Gordon Jacob are now published for the first time.

Harold Darke's *Retrospection* (dedicated to the memory of Healey Willan) was given its first performance by the 1983 Harold Darke Prize winner at St. Michael's, Cornhill, in October, 1983. William H. Harris' *Fantasy Prelude* is appropriately issued during the year commemorating the centenary of his birth. York Bowen's *Fantasia* was originally issued by Novello in 1952. Recently there has been much interest shown in this piece and it has since been recorded. Ernest Tomlinson's "Quiet Prelude" and "Paeon" were two of *Three Lyrical Pieces* first published in 1958. Gordon Jacob's contribution is entitled *Sarabande*.

This collection provides a representative sampling of British organ music written during this particular period.

**Epithalamium**, by Healey Willan, edited by John McIntosh, Oxford University Press, No. 93.117, \$5.00. (M+)

Healey Willan's "Rise up, my love, my fair one," the fifth in a set of *Liturgical Motets*, is a choral setting of a text from the Song of Solomon. Published in 1929, and now one of Willan's best-known pieces, the motet was a familiar work at the Church of St. Mary Magdalene, Toronto, where Dr. Willan was organist and Mrs. Roland Michener (whose husband later became Canada's Governor General) was a member of the choir.

At the request of Mr. and Mrs. Michener, both friends of the composer, Dr. Willan wrote the *Epithalamium: A Nuptial Song*, based on the motet, for the wedding of their daughter on September 14, 1948.

The style of the organ work—with its thick-textured chords, chromatic bass lines, and Wagnerian harmony—is consistent with the composer's improvisations both for voluntaries at his church and for academic processions at the University of Toronto, where he was University Organist.

Intended only to be played by Dr. Willan as a gift to the Micheners, *Epithalamium* was not prepared for publication at the time of its composition. The holograph—in ink, with a few pencilled corrections—remains with the composer's scores and papers at the National Library of Canada in Ottawa. The original contains no indications of tempo, dynamics, phrasing, or organ registration; all such indications in the present publication have been added by the editor. A collector's item.

**Funeral Music for Organ**, edited by Richard Slater, National Music Publishers, NMP-129, \$11.00. (E-M)

It is hard to say what actually characterizes a musical selection as funeral music, but here is a collection of appropriate pieces, all transcriptions, that could provide additional repertoire. In my own experience, I have found again and again the request for familiar music, especially hymn melodies. Nevertheless, there is always the need for the classics in these experiences and this volume could be very helpful.

**48 Organ Descants on Well-Known Hymn Tunes**, Robert J. Powell, G.I.A. Publications, G-2504, \$8.00. (E-M-)

This varied assortment of 48 reharmonizations of hymn tunes is a helpful aid for that final verse. These "descants" are really arrangements of hymns that usually soar above the melody line; they are solid but not elaborate settings. Some hymn tunes included are "Agincourt," "Dundee," "Ein' Feste Burg," "Let Us Break Bread," "St. Catherine," "There is A Balm," "Vater Unser" and others.

**Contemporary Masterworks for Organ**, H. W. Gray Publications, GB 653, \$9.95. (M-D)

Contained in this 100-page volume is a variety of fine works all under one cover. Included in this attractive edition are *Processional*, Henry Cowell; *Episode*, Aaron Copland; *Pastorale*, Seth Bingham; *Sonata*, Ernst Krenek; *Quiet Piece*, Gail Kubik; *Pastorale*, Darius Milhaud; *Chromatic Study on the Name of Bach*, Walter Piston; *Whimsical Variations*, Leo Sowerby; *Dirge*, (*Passacaglia*), Douglas Moore; *Canon and Fugue*, Quincy Porter; *Pastorale on a Christmas Plainsong*, Virgil Thomson; *Chorale*, Roger Sessions; *Pantomime*, Philip James; *Nova*, Myron J. Roberts.

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# The Organ Works of Johann Michael Haydn Kathleen I. Stout

Johann Michael Haydn (1737–1806), Austrian composer and organist, was born five years after his famous brother, Joseph, in Rohrau, a small village near the Hungarian and Czechoslovakian borders. He received his early education in the rudiments of music from the local schoolmaster in Rohrau and at the age of eight entered the choir school of St. Stephen's Cathedral in Vienna. Michael was reputed to possess a voice of a remarkably wide range and of such fine quality that when his brother Joseph's voice began to change, he took over all the principal solos. Michael served as deputy organist of the Cathedral and also played the violin and the clavier. Like his brother, he had no systematic instruction in theory, but taught himself the fundamentals of composition from Fux's *Gradus ad Parnassum*.

Relatively little is known of Haydn's life prior to his appointment as Kapellmeister in 1757 to the Bishop Count Firmian at Grosswardein (Oradea Mare), Hungary. He wrote his first known Mass at Temesvár in 1754, and other early works at Warasdin and Belenyes. Haydn did not have a permanent residence during the next several years, as sources place him in Rohrau, Poseny, and finally Salzburg.

In 1762<sup>1</sup> (Pauly states 1763) while in Salzburg, Michael was appointed director and concert master to the Archbishop Sigismund von Schrattenbach. In 1777, he became organist of the Dreifaltigkeitskirche and of St. Peter's Abbey. Four years later he succeeded W.A. Mozart as organist of the cathedral. Despite two attempts by Prince Nicholas Esterházy II to obtain Michael's services as Vice-Kapellmeister, and urgings from his friends to settle in Vienna, Michael remained in Salzburg for the rest of his life. He was survived by his wife Maria, a soprano in the Archbishop's court, who died in 1827. Michael Haydn's tomb is in a side chapel of St. Peter's Church. His monument was erected in 1821, above which is an urn containing his skull.

Haydn's influence as a teacher was widespread. Among his more distinguished pupils were Carl Maria von Weber, Sigismund Neukomm, Antonin Reicha, Ignaz Assmayer, Joseph Woelfl, and Anton Diabelli.

Michael Haydn composed in every genre required by the musical practices of his day, but the "core" of his works was sacred music. In this genre, he was highly regarded by his contemporaries, among whom were Leopold and W.A. Mozart. It was Joseph Haydn who declared Michael's church music to be "superior to his own in earnestness, severity of style, and sustained power."<sup>2</sup>

Various influences contributed to the development of Haydn's liturgical style: (1) the artistic life in the cities of Vienna and Salzburg; (2) his study of Fux's *Gradus ad Parnassum*; and (3) the church music reforms which stressed simplicity and dignity in liturgical settings and limited the use of instruments in the church.

Michael's sacred compositions, which number over 300, include Masses, graduals, oratorios, vespers, offertories, Requiems, cantatas, litanies, and responses. In his settings of the liturgical texts, he took particular care in creating the perfect settings in both mood and meaning for the words. Other features of his church music include the use of counterpoint, the choral declamatory style, Gregorian chant, the integration of the chorus and the orchestra in thematic material, and the formal principles of the sonata and the symphony. Michael Haydn's church music, in particular his graduals, "paved the way for a greater return to liturgical propriety than had been customary in the eighteenth century."<sup>3</sup>

Elements of both the Rococo and of the Classic eras are found in Haydn's instrumental works, the majority of which were written after his appointment at Salzburg. Characteristics found in these works are: clear formal structure; sensitive control of dynamics; experimentation in the number, order, and form of movements (symphonies, divertimenti); imagination in harmonic color; the use of programmatic titles (symphonies); and a knowledge of the performing instruments.

## Organs

Throughout his life, Michael had known many types of organs, and his training at St. Stephen's Cathedral had acquainted him with the instrument at an early age. By the end of the second decade of the eighteenth century, St. Stephen's contained four organs. The earliest was a one-manual without pedal built in 1344. An additional organ was built in 1400, and a third organ, which was constructed by Jakob Kunigscherdt from Zwettl, was completed in 1544. This third organ was situated near the great sacristy and was repaired in 1681 by Ferdinand and Johann Römer. In 1720, a 32-stop organ was built in the west gallery by Ferdinand Römer. St. Peter's Church in Salzburg had an organ built by M. Daniel Hall in 1618, the specifications of which are:<sup>4</sup>

HAUPTWERK	POSITIV	PEDAL
8' Prinzipal	8' Koppel	16' Grossbass
8' Gamba	4' Prinzipal	16' Gambenbass
8' Koppel	4' Flöte	16' Subbass
4' Oktave	2' Superoktave	8' Prinzipal
4' Flöte	1½' Quint	4' Oktave
2½' Quint	1½' Zimbel IV	2' Oktave
2' Oktave		4' Mixtur
4' Kornett V		8' Posaune
2' Mixtur VIII		
1' Zimbel IV		

Two other organs in Salzburg with which Michael was associated were those of the Cathedral and of the Theatinerkirche, both of which were built by the Egedacher family. Often referred to as the "Michael Haydn Organ," the stoplist for the instrument in the Theatinerkirche includes:<sup>5</sup>

16' Subbass
2' Superoktav
2½' Quinte
8' Copel
8' Prinzipal
4' Flöte
1½' Mixtur IV
Oktav

The main organ in the Salzburg Cathedral was begun in 1703 by Joseph and Johann Christoph Egedacher and completed in 1706. When the father died, Johann was in the process of enlarging the instrument, the disposition of which follows:<sup>6</sup>

MANUAL I	MANUAL III
8' Prästant	8' Principal
8' Holzprinzipal	4' Flauten
8' Coppel	4' Piffaro
8' Quintaton	4' Flet duss
4' Oktave	2' Flageolett
4' Nachthorn	2' Swegl
4' Flöte	II Cornetti
2' Superoktave	8' Fagott (Disk)
1½' Quinte	8' Trombone (Disk)
IV Sesquialtera	4' Scarpa
VI Mixtur	4' Schalmei-Obona
Cymbel	
MANUAL II	PEDAL
8' Viola	32' Infrabass
8' Salicional	16' Principal
4' Oktave	16' Subbass
4' Rohrflöte	8' Principal
2½' Quinte	4' Oktave
2' Waldflöte	4' Holz-oktave
16' Harpa	VIII Mixtur
XIII Rauschwerk	X Rauschwerk
	16' Bombarden
	8' Sordunen

## Organ Works

The majority of Haydn's organ compositions were written for liturgical and pedagogical use. These works comprise pieces for the harmonium or the organ, ecclesiastical preludes, fragments of preludes on the eight church tones (in St. Peter's Abbey), the "Antiphonarium Romanum," the 50 *Kleine Orgelstücke*, and for both sacred and secular use the *Concerto in C Major for Organ, Viola and Orchestra*.

Examples of both the liturgical and the "secular" keyboard style of Michael Haydn can be found in the 50 *Kleine Orgelstücke* and the *Concerto in C Major*. The 50 *Kleine Orgelstücke* were originally intended as practical pieces in keyboard playing and as guides in composing preludes, versets, and cadenzas on the eight church tones. Miniature in concept, they display the following traits: the interchanging of 3/4 and 4/4 meter; the use of imitation (canzona-like in the 4/4 settings); syncopation; florid melodic lines; homophonic textures; chromaticism; string articulations; ornaments; and passages beginning on the upbeat. Examples from this collection follow.

Adagio.

Präludium.

Vers: 1.

Vers: 2.

Vers: 3.

Vers: 4.

Kathleen I. Stout has taught music in Denmark, the U.S., and in England. She holds a B.Mus. from Westminster College (PA), and an M.S.M. from the University of Cincinnati (OH). Ms. Stout has done doctoral study at Indiana University, and postgraduate work at the Lemmens Instituut, Belgium, and the Royal Danish Academy of Music, Copenhagen.



### Organ Concerto

The *Concerto in C Major for Organ, Viola, and Strings* is typical of Haydn's concerti in general, with its emphasis upon a tight formal structure and thematic development. The use of the viola as a concertizing instrument is an unusual choice. Georg Phillip Telemann (1681-1767) and others had written works for the viola, but had not succeeded in raising it to the concertizing level as achieved in Michael Haydn's concerto. The exact date of composition during his years at Grosswardein is not known. The manuscript, now in the Berlin Staatsbibliothek, reads "Waradini die 19 x bris." (Waradini is the Latin form of the name Grosswardein.)

Both solo instruments are treated equally in the concerto. The formal structures of all three movements are clear-cut, making for a balanced sense of architecture. The opening movement, Allegro Moderato, in ritornello structure, has the following main theme:



Throughout this movement, the theme is altered both rhythmically and melodically, supported by harmonic and rhythmic ostinati.

The second movement, binary in form and marked Adagio, is in the key of G Major. The theme displays a melodic grace:



Again, as in the first movement, the phrases are clearly defined by the use of varying rhythmic and melodic ideas, syncopations, and strong contrasts in dynamics. Phrases of fast harmonic rhythms are balanced by passages of slower activity. Emphasis is placed upon the single measure or a small group of measures.

A ritornello structure is also found in the third movement, Prestissimo (2/4).



This movement is much like the first, being comprised of various motives which divide it into sections. A sense of drive is achieved by the repetition of melodic and rhythmic motives and the fast harmonic changes. The tonality of C Major is emphasized through broken chords and scale passages. Dynamic markings are carefully placed for contrast, color, and structural functions. The entire concerto is enjoyable to play and to listen to, and provides a combination of Baroque and Rococo stylistic ideas.

It is hoped that this article will shed a little light upon "the other Haydn," and will arouse an interest in both his instrumental and sacred music which, barring a few pieces, is overlooked or forgotten. Michael Haydn's *Concerto for Organ, Viola, and Orchestra* is a rewarding piece for both the organist and the violist. It has a distinctive "flavor" not associated with the more familiar works of Joseph Haydn or W.A. Mozart, both of whom thought so very highly of this man. It is only fitting that in 1804, the Academy of Stockholm elected him a member in recognition of his great works as a musician.<sup>7</sup> Perhaps we should turn more of our attention to this music, and discover more about the man who was referred to by the *Allgemeine musikalische Zeitung* as "an artist who, particularly as a church composer, is of the first rank."<sup>8</sup>

#### NOTES

1. Eric Blom, ed., *Grove's Dictionary of Music and Musicians*, Vol. IV (New York: St. Martin's Press, Inc., 1954), p. 206.

2. *Ibid.*, p. 207.

3. Reinhard G. Pauly, *Music in the Classic Era* (Englewood Cliffs, NJ: Prentice Hall, Inc., 1973), p. 184.

4. Alois Forer, *Orgeln in Oesterreich* (Wien: Anton Schroll & Co., 1973), p. 168.

5. Hans Dennerlein, "Zur Problematik vom Mozarts Kirchengesamten," *Mozart Jahrbuch*, Der Inter-

national Stiftung, Mozarteum, Salzburg (1953), p. 95.

6. Poul-Gerhard Andersen, *Organ Building and Design* (London: George Allen and Unwin Ltd., 1969), p. 187.

7. Sherman, *The Masses of Johann Michael Haydn*, citing the Royal Swedish Academy of Music, Stockholm, *Protokoll* (1796-1813), entries of July 14, 1803; Feb. 11, 1804; and Nov. 10, 1804.

8. *Allgemeine musikalische Zeitung*, VI (April 14, 1804), p. 450.

## 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

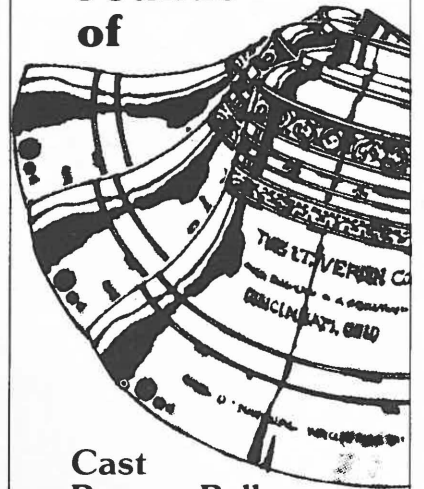
Nicholas Danby · Lynne Davis  
Jean Guillou · John Scott

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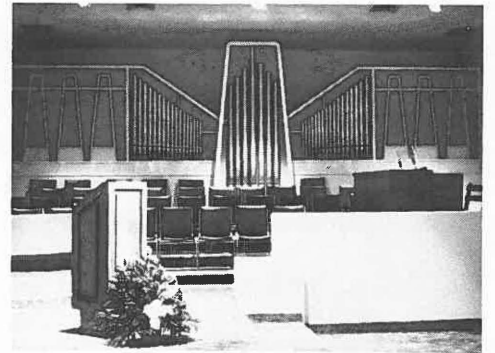
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# Acoustics in the Worship Space II

Scott R. Riedel

Acoustics in the Worship Space I appeared in the May, 1983, issue of THE DIAPASON.

A recent perusal of a popular church management magazine revealed 22 prominent listings, articles, and advertisements, each purporting to deliver or contribute to the aural and acoustical success of the worship space. These listings included pipe organs and electronic instruments, handbells, campaniform and electronic carillons, sound reinforcement systems, hearing aid devices, and cassette tape machines. While each writer or manufacturer can claim his or her product or concept to have influence upon the acoustical environment, not all can claim significant effect upon acoustical goals and success. Therefore, concepts and materials essential for a successful acoustical, musical, and worship environment must be identified.

This point is especially pertinent in light of the fact that so many unnoticed elements often have the greatest acoustical effect. Here, from the same publication, is a list drawn from 35 other articles or advertisements which have significant acoustical effect, yet are often forgotten in that regard: pew, pew pad, and kneeler manufacturers; stained glass window craftsmen; and lamp, furniture, vestment, and carpet suppliers.

A successful worship and musical environment as related to acoustics must be defined. Of primary consideration in a space functioning for worship, with music provided mostly by the organ and singers, is a desirable reverberation period. This period in most worship environments should be a minimum of two seconds at mid-range frequencies. (The reverberation period is the number of seconds required for sound to drop a level of 60 decibels after the source ceases production of tone.) Coupled with the reverberation period are necessary acoustical qualities of a space which will provide clear, intelligible speech and music to all listening locations, and which will promote musical reinforcement, unity and ensemble for all musical participants including organ, cantor, instruments, choir, and the singing congregation. Acoustical faults such as echo, hot spots, dead spots, and standing waves must be avoided.

Which factors, then, are some of the genuine contributors to the acoustical, musical and ultimate theological success of a space?

1. Early planning and consideration of acoustical goals are essential in the design of any worship space. If the basic geometry of the space, and the materials of structural and finish construction are not sympathetic to acoustical goals, re-

pair or correction later in the design and building process will be expensive or even impossible. Geometric shapes and volumes such as concave surfaces which focus tone onto "hot spots" must be eliminated from the design. The selection of basic materials and construction assemblies can either promote or prevent acoustical success. Even the selection of face brick, or the number of coats and type of wood sealer has extraordinary effect upon musical production.

Spatial needs for organ and choir must be considered. The relationships among musicians, instruments, and listeners must be carefully planned early in the process.

In every situation where a contemplated worship building will house a congregation using music as part of its service, liturgy, or rite, qualified consultation must be sought by the congregation. A sensitive architect, an organ builder with awareness, knowledgeable clergy and musicians, and independent acoustical advice must be identified and then incorporated into the earliest planning stages for the ultimate success of worship by the people.

2. Planning for the future—not wishful thinking, but keen preparation—must be a feature of the design of a worship room. Adequate space for the future pipe organ that cannot be afforded now, allowance for additional musical groups (more choirs, bell ringers, orchestra players) must all be considered in the present design. Of course, any and all future circumstances cannot be foreseen, but spatial limitations prohibiting those aforementioned eventualities are all too common to many congregations. In buildings which are constructed without foresight, the end re-

sult is greater expense to the congregation, along with inferior musical instruments. Note also this statement by a representative of a highly respected American organ manufacturer:

I have watched in my lifetime the advent of the suburban parish, and have seen repeatedly these parishes start out on a small scale, and, though I begged for proper space for a pipe organ, they reasoned that they could never afford one, so no space was left. Lo and behold, ten years down the road the church has mushroomed and is all paid for. They decide they want a pipe organ. We have two right here that are at that stage, and there is simply no way to get an organ in without major alterations.

3. A sensitivity to real worship needs of the congregation on the part of the designer is essential. Sentimental notions of quiet houses of private devotion, or the mystical delivery of liturgical "muzak" are not appropriate to the needs of most worshipping congregations. Given that the worship space is for many where heaven meets earth, and where all join together in praise and mutual support, only architecture of unity can meet the criteria. Togetherness and unity can be highly promoted through the acoustical attitude of the worship room. In most worship formats people combine their efforts to the greatest degree through the aural sense. Aside from standing and sitting, speech, response and song are often the only common overt actions worshipers enjoy together. The acoustical setting must never suppress the vigorous energy of co-participants in praise. The sound of all worshipers must be reinforced and must reverberate throughout the space. With the congregation as the primary criterion, the favorable circumstance of all sound properly set can result, for the spoken word will gain authority; organ, instruments, and choir will benefit if the room is designed to promote the acoustical unity and vitality of all worshipers. Here is where the pipe organ is the essential link to many congregations. The unique tone of the real organ, only in a fine acoustical setting, can draw and lead the people to unified and vigorous response in musical form.

4. Short term fads and fashion must be avoided. The negative effects of

dated materials and styles, both in architecture and organ design are obvious in many situations. Often the fads of a brief time, and not the integrity of meritorious principles are followed. New ideas based on scientific data and artistic talent are always appropriate. Short term experimentation with institutions of eternity is inappropriate. The modern counterparts to buried pipe chambers, leathery diapasons, and "Gustavino" tile will likewise not aid worship in the present or future.

Time honored classical principles of acoustical design are essential tools in providing a successful worship space. These classic ideas are proper room shape, generous cubic volume, appropriate surface materials, and correct placement of instruments, musicians, listeners, and worshipers. Note that these concepts are discussed in "Acoustics in the Worship Space I," THE DIAPASON, May, 1983.

## The Organ and Acoustics

There is no doubt that the quality of an organ is greatly influenced by the acoustical setting. The finest manufacturers will spend many hours, days, and weeks voicing an instrument in the environment of its use. Builders may even demand acoustical improvement before installing an instrument in a space. The influence of acoustics on every detail of organbuilding has led to many common building practices and theories of design and construction. A brief overview of some discussions held at the recent American Institute of Organbuilder's convention can bring some of this influence to light.

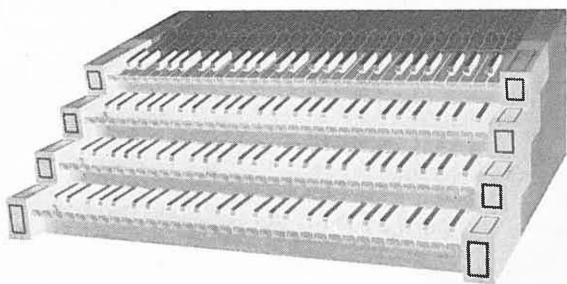
The topic was especially prominent in the opening panel meeting. Here builders, designers, and musicians alike spoke of organ design after Dr. Noehren's fine presentation on Bach and the instrument. Robert Noehren and Paul Manz both agreed on the underlying determinants of organ design: needs of literature, liturgy, and the qualities of the room of their hearing. James Moeser also stated his inclination to accept a somewhat inferior instrument giving preference to superior acoustics in selecting a concert location.

A subsequent, and revealing statement regarding acoustics was made by Herr Furtwangler of the Giesecke Pipe Company in his lecture on reed pipe making. He discussed the scaling and design of reed pipes, stating the prerequisite data for the task: the 8' Principal scale of the organ, and the reverberation period, frequency response, and interior finish material specifications of the room. Certainly, the design of pipes of such vibrant and varied tonal palette as reeds must take into account how the room will react to every aspect and color of the tone.

Even in his discourse on mechanical chest design, Gerhard Brunzema spoke of the spatial relationship of chest, case, and pipes, maintaining that as much as 10 decibels difference in intensity can be achieved from a single pipe when elements are skillfully placed. He also noted the effect of the acoustical environment on the tremulant, stating his preference for a 15 percent pressure change in a live acoustic, and a 10 percent change in a more absorbent space.

Surely no one can deny the overwhelming influence of the acoustical setting upon musical production. The musical vitality of every organ, singer, or player is directly attributable to the character of the room of their hearing. Given that inspiration and vitality in worship are largely a result of the energy and response of the participants, then a fine acoustical setting is required for every musical and liturgical space. ■

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# New Organs

Martin Ott Pipe Organ Company, Inc., St. Louis, MO, has installed a new three-manual tracker organ in the concert hall at Northern Illinois University, DeKalb, IL. The Ruckpositiv division and the 16' Trompette of the Hauptwerk

are prepared for, and the organ when completed will contain 30 stops, 49 ranks, and 2,364 pipes. Both the key action (suspended) and the stop action are mechanical. Manual compass is 58 notes, and pedal 30 notes.

## HAUPTWERK

- 16' Prinzipal
- 8' Prinzipal
- 8' Rohrflöte
- 4' Oktave
- 4' Nachthorn
- 2' Superoktave
- Kornett IV TG
- Gross Mixtur III-IV half hitch 2 1/2'
- Mixtur V-VI
- 16' Trompette\*
- 8' Trompette

## SCHWELLWERK

- 16' Bordun
- 8' Geigenprinzipal
- 8' Gemshorn TC
- 8' Holzgedackt
- 4' Prinzipal
- 4' Traversflöte
- 2' Waldflöte
- Sesquialtera II
- Scharf IV-V
- 16' Dulzian
- 8' Trompette
- 8' Oboe
- Tremulant

## RUECKPOSITIV

- 8' Prestant
- 8' Quintade
- 4' Oktave
- 4' Rohrflöte
- 2' Oktave
- Terzian II half hitch 1 1/2'
- Zimbel III-IV
- 8' Krummhorn
- 8' Vox Humana
- Tremulant

## PEDAL

- 16' Prestant
- 16' Subbass
- 8' Oktavbass
- 8' Pommer
- 4' Choralbass
- Mixtur IV
- 16' Posaune
- 8' Trompette

\* prepared



## Cover:

The Schudi Organ Company, Dallas, TX, has completed a new organ for the Walnut Hill United Methodist Church, Dallas. The organ is comprised of 24 stops over three manuals and pedal, and utilizes mechanical key action with electric stop action. The casework is of solid Honduras mahogany; the façade pipes are of 80 percent tin. Wind pressure for the manuals is 70 mm (2 3/4 in.) and for the pedal 85 mm (3 3/8 in.). The Trompette is duplexed from the Grand-Orgue to the Pédale. The organ was dedicated on September 25, 1983.

## GRAND-ORGUE

- 16' Bourdon
- 8' Montre
- 8' Flûte à cheminée
- 4' Prestant
- 2' Fourniture V
- 8' Trompette

## KRON-POSITIF

- 8' Bourdon
- 4' Prestant
- 2 1/2' Nazard
- 2' Quarte de nazard
- 1 1/2' Tierce
- 1' Cymbale IV
- Tremblant

## RÉCIT EXPRESSIF

- 8' Flûte à cheminée
- 8' Salicional
- 8' Voix céleste
- 4' Flûte ouverte
- 2' Gemshorn
- 8' Cromorne
- 8' Hautbois
- Tremblant

## PÉDALE

- 16' Soubasse
- 8' Flûte
- 4' Prestant
- 16' Bombarde
- 8' Trompette

## COUPLERS

- Tirasse Grand-Orgue
- Tirasse Kron-Positif
- Tirasse Récit
- Kron-Positif sur Grand-Orgue
- Récit sur Grand-Orgue
- Récit sur Kron-Positif



Gress-Miles Organ Co., Inc., Princeton, NJ, has installed a new two-manual organ in The First Christian Church, Chickasha, OK. An independent classic ensemble forms the basis of the design,

with appropriate voicing and scaling. The 8' Principal is used in the façade. Compasses are 61/32 and wind pressures are 2 1/2 inches, 2 1/2 inches, and 3 inches.

## GREAT

- 16' Rohrgedeckt 61 notes
- 8' Principal
- 8' Rohrflöte
- 8' Gemshorn (Swell)
- 8' Gemshorn Celeste TC (Swell)
- 4' Oktave
- 2' Rohrpfiffe
- Mixture III-V
- 8' Trompette (Swell)

## PEDAL

- 32' Acoustic Bass II 32 notes
- 16' Subbass
- 8' Principal
- 8' Rohrgedeckt (Great)
- 5 1/2' Quintflöte 32 notes
- 4' Oktave 32 notes
- 2' Superoktave 32 notes
- 32' Basse de Cornet III 32 notes
- 16' Bombarde
- 8' Trompette (Swell)
- 4' Clairon (Swell)

## SWELL

- 8' Gedeckt
- 8' Gemshorn
- 8' Gemshorn Celeste TC
- 4' Spitzflöte
- 4' Oktave Celeste 49 notes
- 2 1/2' Nasat TC
- 2' Oktave
- 1 1/2' Terz TC
- 1 1/2' Quintflöte
- 1' Superoktave 61 notes
- Kunztimbel I 61 notes
- 8' Trompette
- 4' Clairon
- Tremulant
- Octaves Graves

## New Handbell Music

By Leon Nelson

**March in C**, by Nancy Jane Blair, Broadman Press, 4578-08, \$5.95. (E)

This march would make a fine processional, as the chordal structure is simple with quarter notes and half notes throughout. With the right dynamics and tempo, this piece could be quite effective, short as it is. For four octaves of handbells.

**Mostly Mozart**, by Douglas E. Wagner, Broadman Press, 4574-97, \$5.95. (M-D)

This collection from the classical period includes gems by Mozart (mostly), *Ave verum Corpus*, *Bell Song*, "Finale" from Act I of *The Magic Flute*, and *Theme and Variations on "Twinkle, Twinkle, Little Star."* There are some selections by Haydn, and Beethoven's *Für Elise* (not complete) is also included. For three octaves of bells. The sixteenth note passages in "Twinkle, Twinkle" require some proficiency by the ringers to be effective.

**He Leadeth Me**, by Barry Braman, Broadman Press, 4574-96, \$5.95. (E)

The 18 gospel song and hymn arrangements written for two octaves of bells include a lot of variety in the pieces selected and in the style of each arrangement. Selections include "Holy, Holy, Holy"; "I Surrender All"; "I Need Thee Every Hour"; "Jesus Christ is Risen Today"; and "Nothing But the Blood," among the many titles. This is a nice collection for worship for the small bell choir.

**Cross And Crown**, by Judy Hunnicutt, Broadman Press, 4574-81, \$4.95. (M-D)

This is a great collection for Lent and Easter, but these pieces can also be used for the general church year. Tunes include "Easter Hymn," "Diademata," "St. Theodulph," "Bread of Life," "Passion Chorale," "Victory," "Hamburg," "St. Christopher," "Rathbun," and "Were You There." Very creatively written with some nice original material to expand the hymn tune melodies. For four to five octaves of bells.

**Incalzando**, by Donald E. Allured, Malcolm Music, Ltd. (Shawnee Press sole selling agent), HP-5160, \$1.65. (D+)

Another gem from one of the country's leading experts on handbells, this

spirited composition requires some special techniques, some gifted ringers, and a good director to accomplish all that is contained here. There are some nice flowing passages in the middle section that create a sharp contrast to the large chordal and rhythmic structure of the opening and closing statements. Not recommended for the average beginning choir. But, for the choir that enjoys members with a good background in rhythm, this could bring down the rafters. For five octaves of bells. This showy piece has been accepted for the 1984 American Guild of English Handbell Ringers XI Festival.

**Shamrock**, by Karen L. Buckwalter, Harold Flammer, Inc. (Shawnee Press, sole selling agent), HP-5159, \$1.20. (M)

The title of the piece suggests the character of this spirited composition written for three to five octaves of handbells. The grace note to the fifth creates shades of bagpipes and Irish giges. There is optional flute in an *adagio* movement that imitates the "Kerry Dance." All in all this is a fresh approach which makes excellent program material.

**A Canticle of Praise**, by C. William Goff, Harold Flammer, Inc. (sole selling agent, Shawnee Press, Inc.), HP-5158, \$1.10. (M)

The delightful melodic line of this piece of praise will have everyone humming! It is a sure winner; it is not overly complicated with notes and rhythms. It is one of those pieces that "plays itself"; it is well written and flows beautifully from one section to the next. Highly recommended! Written for three to five octaves of bells.

**A Spiritual Medley**, by M. Lester McCullough, Broadman Press, 4578-07, \$1.25. (E+)

The four traditional Negro Spirituals incorporated in this lovely arrangement include: "Swing Low, Sweet Chariot"; "Ezekiel Saw the Wheel"; "We Are Climbing Jacob's Ladder"; and "New Born Again." This is a nice change of pace from the hymn tune and original theme concept.

## Organ Recitals

JOHANNES GEFFERT, Trinity Memorial Episcopal Church, Warren, PA, Oct 4: *Prelude in E-flat*, Leyding; *Passacaglia in C Minor*, Bach; *Allamada*, Scheidt; *Hommage à Frescobaldi*: Epilogue, Langlais; *Symphony No. 8: Adagio*, Widor; *Fantasy I*, Saint-Saëns; *Carillon Orleanaise*, Nibelle.

GERRE HANCOCK, Virginia Intermont College, Bristol VA, Oct. 6: *Prelude and Fugue in E-flat*, S. 552, Three settings of *Nun komm, der Heiden Heiland*, S. 659-661, Bach; *Fantasy and Fugue on BACH*, OP. 46, Reger; Improvisation on a submitted theme.

SISTER THEOPHANE HYTREK, OSF, Mary of the Angels Chapel, St. Rose Convent, La Crosse, WI, Nov. 20: *Prelude and Tocatta*, Nelhybel; *Solemn Overture* (Brass and organ), Goemanne; *Kyrie! Gott Vater in Ewigkeit*, Bach; *Blessing #4*, Pinkham; *Christe, aller Welt Trost*, Bach; *Joie et Clarte des Corps Glorieux*, Messiaen; *Kyrie! Gott Heiliger Geist*, Bach; *Choral Varie sur Veni Creator*, Durullé; *Fugue in E-flat*, Bach; *Rapsody of Praise*, Hytrek.

THE REV. BRUCE E. LeBARRON, St. John the Evangelist Church, Elkhart, IN, Nov. 20: *Concerto No. 2 in G Minor*, Cambridge; *Wer nun den lieben Gott lässt walten, Von Gott will ich nicht lassen, Valet will ich dir geben*, Bach; *Ludus Organi Contemporarii: Nos. 30,21,36*, Tachezi; *The Musical Clocks*, Haydn; *Schmücke dich, o liebe Seele*, Bach; *Prelude and Fanfare for Organ*, Hartley.

REGINALD LUNT, First Presbyterian Church, Lancaster, PA, Nov. 13 (Recital in memory of Alexander McCurdy): *Fantasy on "Wareham,"* Wright; *Echo Voluntary*, Purcell; *O Mensch, bewein' dein' Sünde gross; Herr Christ, der ein'ge Gottes-Sohn; Vater unser im Himmelreich; Fugue in F*, S. 540, Bach; *Fantasia on "Wachet auf, ruft uns die Stimme,"* Reger; *L'Ascension: Alléluias seriens d'une âme qui désire le ciel*, Messiaen; *Symphony No. 5: Adagio*, Widor; *Prelude and Fugue in G Minor*, Dupré.

C. RALPH MILLS, Bland Street United Methodist Church, Bluefield, WV, Sept. 11: *Prelude and Fugue in B Minor*, S. 544, Bach; *Eleven Choral Preludes*, Op. 122, Brahms; *Sonata No. 3*, Mendelssohn.

ROBERT NOEHREN, Gesu Jesuit Church, Toledo, OH, Nov. 20: *Diferencias sobre el Canto del Caballero*, Cabezon; *Prelude and Fugue in E*, Lübeck; *Trio Sonata No. 5: Allegro; Partita diverse sopra "O Gott du Frommer Gott,"* Bach; *Prelude in E-flat*, Saint-Saëns; *Fugue in C-sharp Minor*, Honnegger; *Choral in A Minor*, Franck; *Etude*, Noehren; *Scherzo*, Litaize; *Paraphrase-Carillon (from L'Orgue Mystique, Suite 35)*, Tour-nemire.

JACK RUHL, First Presbyterian Church, Fort Wayne, IN, Nov. 15: *Offertoire sur les Grands Jeux*, Couperin; *Passacaglia*, Buxtehude; *My heart exalts with rapture*, Brahms; *Sonatina*, Sowerby; *Triptyque*, Trio, Langlais; *Hymn to the Stars*, Karg-Elert; *Postlude pour l'Office de Complies*, Alain; *Fete*, Langlais.

ALLAN SLOVENKAY, Trinity Memorial Episcopal Church, Warren, PA, Nov. 20: *Concerto in A Minor*, *Pastorale in F*, *Passacaglia in C Minor*, Bach; *Fantasia in A*, Franck; *Tous les Bourgeois de Châtres*, Balbastre; *Noël sur les Flûtes*, Daquin; *Joseph est bien Marié*, Dandrieu; *Symphonie gothique: Andante sostenuto*, Widor; *Tu es petra*, Mulet.

LADD THOMAS, La Jolla Presbyterian Church, La Jolla, CA, Oct. 30: *Fanfare-Prelude for Organ*, Mader; *Sonata No. 1 in E-flat*, S. 525, Bach; *Sonata in F Minor*, Op. 65, No. 1, Mendelssohn; *Symphonie-Passion*, Op. 23, Dupré.

ANITA EGGERT WERLING, Concordia College, Ann Arbor, MI, Oct. 25: *Auden Variations*, Op. 136, Persichetti; *Fantasy and Fugue in G Minor*, S. 542, *Trio Sonata No. 5 in C*, S. 529, Bach; *Fugue et Continuo* (Progression), Langlais; *Hommage à Josquin des Pres*, Grunewald; *Te Deum*, Op. 11, Demessieux.

PATRICIA MONFORT WHIKEHART, St. Matthew's Episcopal Church, Bloomington, IL, Nov. 15: *Voluntary in D*, Boyce; *Schmücke dich, o liebe Seele*, S. 654, *Fantasia and Fugue in G Minor*, S. 542, Bach; *Choral No. 2 in B Minor*, Franck; *Third Symphony*, Op. 28: *Final*, Vienne; *The King of Instruments*, Albricht.

PETER WILLIAMS, Ashland Avenue Baptist Church, Toledo, OH (University of Michigan Institute), July 11: *Concerto in G*, S. 592, *Fugue on a Theme of Corelli*, S. 579, *Fugue on a Theme of Albinoni*, S. 950, *Canzona in D Minor*, S. 588, *Fugue on a Theme of Legrenzi*, S. 574, *Fugue on a Theme of Albinoni*, S. 951, *Prelude and Fugue in D Minor*, S. 539, Bach.

DONALD WILLING, Alamo Heights Presbyterian Church, San Antonio, TX, Dec. 2: *Symphony V*, Widor; *Canon in B Major*, *Canon in B Minor*, Schumann; *Dances of Celebration*, Willing; *Scherzo Fantasia*, McKinley; *Fast and Sinister (Symphony in G)*, Sowerby.

MARY IDA YOST, Eastern Michigan University, Ypsilanti, MI (University of Michigan Institute), July 21: *Noël Etranger*, *Noël sur les Flûtes*, Noël Suisse, Daquin; *Partita on "O Gott, du frommer Gott,"* S. 767, Bach; *Prelude and Fugue in F*, Lübeck; *Cantabile*, Franck; *Suite pour Orgue*, Op. 5, Durullé.

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## Here & There

Jennifer Guba was the winner of the 10th Annual Organ Competition of the Bowling Green (OH) University College of Musical Arts. The contest took place February 25 in the Moore Center organ studio. Guba, a student of William Zurkey, will receive a \$1200 scholarship to the college.

Winners of an anthem competition to mark the American Methodist Bicentennial have been announced by the Florida Chapter of the Fellowship of United Methodists in Worship Music and Other Arts. The text, "Hymn of Celebration," was written by Marietta Jacobs of Venice, FL, a choir member in the Grace United Methodist Church.

The music for "Hymn of Celebration" remarkably came from the same church. The composer is Theodore W. Ripper, then Minister of Music of the church. The competition carried cash awards for both author and composer and a performance at the Florida Conference celebration of the Bicentennial on May 20 in Lakeland by a choir of 1,200 voices.

The Tulsa AGO chapter has published an organ census which lists approximately 150 organs in northeastern Oklahoma by city and builder. Dr. Calvert Johnson is the compiler, assisted by

other chapter members. Copies of the census are available postpaid for \$2.75 from Karen Rich, 5434 S. Boston, Tulsa, OK 74105.

Theodore Presser Company has issued three new octavos to commemorate the 400th anniversary in 1985 of the birth of Heinrich Schütz. Edited by George Lynn, the publications feature a special illustrated cover commemorating the event. The new editions are: *Be swift to do His will, Cantate Domino*, and *How pleasant are Thy dwellings*. A complete list of all Schütz choral works published by Presser is available from the publisher at Presser Place, Bryn Mawr, PA 19010.

The Rodgers Organ Company, Hillsboro, OR, has introduced seven new state-of-the-art microprocessor-controlled instruments in 1983: the Salzburg 825, a large two-manual drawknob instrument; the Oxford 925, a large three-manual drawknob instrument; and the York 650, Kent 705, Glasgow 740 and Exeter 770, new two-manual LED stoptablet instruments. Also introduced was the Asilomar 780 Home/Theatre model. Unique to these instruments is their ability to interface with sets of real wind-blown pipes, also available from Rodgers.

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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 MAY

**John Rose**; Cathedral of St Joseph, Hartford, CT 8 pm

Music of Radcliffe, Howells, Stanford; St Thomas Church, New York, NY 5:30 pm

#### 16 MAY

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

**Ben van Oosten**; St John's Church, Washington, DC 12:10 pm

**John Weaver**, with orchestra; Harrisburg Symphony, Harrisburg, PA

**Karel Paukert**; Cleveland Museum, Cleveland, OH 12 noon

**Marilyn Mason**; Cleveland Museum, Cleveland, OH 8:30 pm

#### 18 MAY

**Susan Armstrong**; Trinity Church, Boston, MA 12:15 pm

Haydn, *The Creation*; St Bartholomew's, New York, NY 4 pm

**Lee Tepley**; St Paul's Cathedral, Buffalo, NY 12:30 pm

Handel, *Messiah* (complete); Lebanon Valley College, Annville, PA 7 pm

**Karen Reger**, harpsichord; Wisconsin Conservatory, Milwaukee, WI 3 pm

Ferris Chorale, with brass; St James' Cathedral, Chicago, IL 8 pm

#### 19 MAY

Handel, *Messiah* (complete); Victoria Theatre, Mahanoy City, PA 7:30 pm

#### 20 MAY

**William Jenner**; St Rose of Lima, Chelsea, MA 3 pm

**Cj Sambach**; Cathedral of St Patrick, Norwich, CT 4 pm

Choral concert; South Congregational-First Baptist, New Britain, CT 7:30 pm

Telemann, Bach, St Andrew Chorale; Madison Ave Presbyterian, New York, NY 4 pm

Liszt, Verdi; St John the Divine Cathedral, New York, NY 4 pm

Music of Byrd, Bach; St Thomas Church, New York, NY 4 pm

**John Ayer**; St Thomas Church, New York, NY 5:15 pm

**Alastair Cassels-Brown**; Grace Church, Utica, NY 5 pm

**Michael Corzine**; First Presbyterian, Buffalo, NY 4 pm

Britten choral concert; St Paul's Cathedral, Buffalo, NY 7:30 pm

Mendelssohn, *Elijah*; Christ Church, Alexandria, VA 5 pm

Handel Choir of Baltimore; First English Lutheran, Baltimore, MD 7 pm

**Reginald Lunt**, with piano; First Presbyterian, Lancaster, PA 4 pm

Handel, *Messiah* (complete); St Patrick Cathedral, Harrisburg, PA 8 pm

Mendelssohn, *Elijah*; Mulberry St United Methodist, Macon, GA 3 pm

**Brian Aranowski**; Second Presbyterian, Indianapolis, IN 8 pm

**Karen Reger**, harpsichord; Immanuel Reformed Church, Milwaukee, WI 2 pm

**Elizabeth Smith**; St John Ev. Lutheran, Northbrook, IL 4 pm

Bach, *Singet dem Herrn, Cantata 40*; Grace Episcopal, Oak Park, IL 8 pm

**David Craighead**; House of Hope Presbyterian, St Paul, MN 4 pm

#### 22 MAY

Music of Byrd, Mathias, Howells; St Thomas Church, New York, NY 5:30 pm

**Henry Lowe**; Christ Church, Cincinnati, OH 12:10 pm

Bach, *Singet dem Herrn, Cantata 40*; Church of the Ascension, Chicago, IL 8 pm

#### 23 MAY

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

**Michael Parrish**; St John's Church, Washington, DC 12:10 pm

**Karel Paukert**; Cleveland Museum, Cleveland, OH 12 noon

#### 24 MAY

**John & Marianne Weaver**, duo recital; Grace Episcopal, Charleston, SC

#### 25 MAY

**Joseph Policelli**; Trinity Church, Boston, MA 12:15 pm

**David Fuller**; St Paul's Cathedral, Buffalo, NY 12:30 pm

#### 27 MAY

Music of Rose, Wood, Wesley; St Thomas Church; New York, NY 4 pm

**David Palmer**; St Thomas Church, New York, NY 5:15 pm

Poulenc, *Gloria*; St John's Church, Washington, DC 11 am

**Samuel Porter**; Cathedral of St Philip, Atlanta, GA 5 pm

Music in the New World, His Majesty's Clerkes; Church of the Ascension, Chicago, IL 3 pm

#### 30 MAY

**Gerald Frank**; St John's Church, Washington, DC 12:10 pm

**Karel Paukert**; Cleveland Museum, Cleveland, OH 12 noon

#### 31 MAY

Music of Byrd; St Thomas Church, New York, NY 5:30 pm

Evensong; Christ Church, Cincinnati, OH 5:15 pm

#### 1 JUNE

**Burton Weaver**; Trinity Church, Boston, MA 12:15 pm

**Ron Martin**; St Paul's Cathedral, Buffalo, NY 12:30 pm

#### 2 JUNE

Bach Society of Baltimore; St Bartholomew's, Ten Hills, MD 8 pm

#### 3 JUNE

**Cj Sambach**; First Presbyterian Church, Port Jervis, NY 7 pm

**Mark Adams**; St Thomas Church, New York, NY 5:15 pm

Bach Society of Baltimore; Christ Lutheran, Inner Harbor, MD 8 pm

Haydn; *Paukenmesse*; Christ Church, Cincinnati, OH 4 pm

**Wayne Earnest**; Hofner St United Church of Christ, Cincinnati, OH 6 pm

**Kirstie Felland**; St John Ev Lutheran, Northbrook, IL 4 pm

#### 6 JUNE

Boston Archdiocesan Choir concert; Methuen Music Hall, Methuen, MA 8:30 pm

**David Campbell**; St John's Church, Washington, DC 12:10 pm

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8 JUNE  
**Gordon Dean**; Trinity Church, Boston, MA 12:15 pm

**Thomas Murray**; Metropolitan United Methodist, Detroit, MI 8 pm

10 JUNE  
**Bruce Neswick**, with choir; St Paul's Cathedral, Buffalo, NY 5 pm

Mozart, *Missa Brevis*, K. 192; St James the Less, Scarsdale, NY 10 am

**Robert Burns King**; St Thomas Church, New York, NY 5:15 pm

Hymn festival; Fairmount Presbyterian, Cleveland Heights, OH 7 pm

Community Renewal Chorus Benefit Concert; Orchestra Hall, Chicago, IL 4 pm

13 JUNE  
**Joseph Policelli**; Methuen Music Hall, Methuen, MA 8:30 pm

**Rodney Hansen**; St John's Church, Washington, DC 12:10 pm

Mendelssohn, *Hear My Prayer*, Bland St United Methodist, Bluefield, WV 9:30, 11 am

15 JUNE  
**Hermann Engel**; Trinity Church, Boston, MA 12:15 pm

**Joanne Jasinski**, with violin; St Paul's Cathedral, Buffalo, NY 12:30 pm

17 JUNE  
**Bruce Neswick**; St Paul's Cathedral, Buffalo, NY 4:30 pm

**Mark Adams**; St Patrick's Cathedral, New York, NY 4:45 pm

Choir Festival; United Methodist Church, Red Bank, NJ 10 am

Cathedral Choir; St James Cathedral, Chicago, IL 11 am

18 JUNE  
**Marc Adamczewski**; St Paul's Chapel, New York, NY 12:10 pm

20 JUNE  
**David Gallagher**; Methuen Music Hall, Methuen, MA 8:30 pm

Bach Aria Group; SUNY, Stony Brook, NY 8:30 pm

21 JUNE  
**Marc Adamczewski**; Grace Church, New York, NY 12 noon

22 JUNE  
**Michael Burke**; St Paul's Cathedral, Buffalo, NY 12:30 pm

23 JUNE  
Bach Aria Group; Nassau County Center, Roslyn Harbor, NY 11:30 am-8:30 pm

24 JUNE  
**Marc Adamczewski**; St Patrick's Cathedral, New York, NY 4:45 pm

**Wayne Earnest**; St Thomas Church, New York, NY 5:15 pm

**Cj Sambach**; St Mary's Church, Rahway, NJ 7 pm

27 JUNE  
**Lawrence Berry**; Methuen Music Hall, Methuen, MA 8:30 pm

+ **Joan Lippincott**; SUNY, Stony Brook, NY 8:30 pm

30 JUNE  
Bach Aria Group; SUNY, Stony Brook, NY 8:30 pm

**UNITED STATES  
West of the Mississippi**

18 MAY  
Gala Choral Concert; St John's Cathedral, Denver, CO 8 pm

**James Johnson**; St Mark's Cathedral, Seattle, WA 8 pm

**McNeil Robinson**; St Brigid's, San Francisco, CA 8 pm

20 MAY  
Bruckner, *Te Deum*; First Presbyterian Church, Lincoln, NE 4 pm

**Douglas L. Butler**, with soprano; St John the Evangelist, San Francisco, CA 4 pm

+ Organ gala; Davies Hall, San Francisco, CA 8:30 pm

Honegger, *King David*; La Jolla Presbyterian, La Jolla, CA 7:30 pm

25 MAY  
**McNeil Robinson**; First Congregational, Los Angeles, CA 8 pm

27 MAY  
**Richard Unfreid**; St Joseph's Basilica, Alameda, CA 2:30 pm

3 JUNE  
**Jesse Eschbach**; Church of St John the Baptist, Capitola, CA 3 pm

10 JUNE  
**Michael Schneider**; Plymouth Congregational, Minneapolis, MN 7 pm

Evensong; First Presbyterian, Lincoln, NE 4 pm

Byrd, Britten, choral concert; Ascension Episcopal, Sierra Madre, CA 7:30 pm

Elgar, *The Dream of Gerontius*; Immanuel Presbyterian, Los Angeles, CA 4 pm

17 JUNE  
**David Herman**; St Bede's Episcopal, Menlo Park, CA 8 pm

19 JUNE  
**Cherry Rhodes**; All Saints Episcopal, Pasadena, CA 8 pm

22 JUNE  
**Thomas Murray**; Cathedral of St Francis de Sales, Oakland, CA 7:30 pm

24 JUNE  
**Douglas L. Butler**, with choir; St Boniface Church, San Francisco, CA 3 pm

**James Welch**; St Francis of Assisi, San Francisco, CA 5:30 pm

27 JUNE  
+ Organ gala; Davies Hall, San Francisco, CA 7 pm

30 JUNE  
**David Britton**; Trinity Episcopal, San Francisco, CA 2:30 pm

**INTERNATIONAL**

17 MAY  
**David MacDonald**; St Paul's Church, Toronto, Ontario, Canada 12:10 pm

18 MAY  
**Stephen G. Schaeffer**; Eglise Saint-Pierre, Saint-Chamond, France 8:30 pm

20 MAY  
**Paul J. Sifler**; Ljubljana, Yugoslavia

21 MAY  
**Stephen G. Schaeffer**; Cathedrale, Aix-en-Provence, France 8:30 pm

24 MAY  
**Gerald Webster**; St Paul's Church, Toronto, Ontario, Canada 12:10 pm

**Stephen G. Schaeffer**; Saint Francois de-Sales, Lyon, France 8:30 pm

31 MAY  
**Heather Spry**; St Paul's Church, Toronto, Ontario, Canada 12:10 pm

7 JUNE  
**John Tuttle**; St Paul's Church, Toronto, Ontario, Canada 12:10 pm

14 JUNE  
**Michael Bloss**; St Paul's Church, Toronto, Ontario, Canada 12:10 pm

21 JUNE  
**David Low**; St Paul's Church, Toronto, Ontario, Canada 12:10 pm

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THE ORGAN HISTORICAL SOCIETY IS OFFERING a 16-page catalog of publications, recordings, and other items, many of which are produced by the OHS. The catalog also includes many hard-to-find popular books, recordings and tapes from other sources. Send 20¢ stamp to: OHS, Box 26811, Richmond, VA 23261.

THE STOPT DIAPASON, A BI-MONTHLY PUBLICATION features illustrated articles regarding vintage organs in the midwest. Special articles deal with little-known, but extant instruments and their builders, as well as similar articles regarding organs that no longer exist. Published information is well-researched. Subscription only \$8 per year. Checks made payable to Chicago-Midwest OHS. Address orders with remittance to: Susan Friesen, Editor, The Stopt Diapason, 2139 Hassell Rd., Hoffman Estates, IL 60195.

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REPRINT OF HISTORIC ORGAN BROCHURE OF one-manual organs built by Marshall & Odenbrett of Ripon, Wisconsin, 19th Century. Send SASE and 25¢ in stamps or coin to: Susan Friesen, Editor, The Stopt Diapason, 2139 Hassell Rd., Hoffman Estates, IL 60195.

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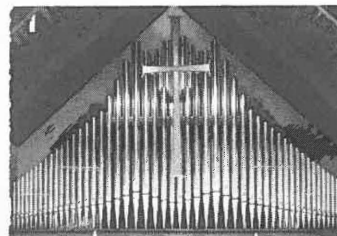
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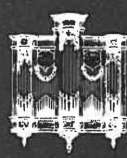
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Classified Advertising Rates  
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## MISCELLANEOUS FOR SALE

ORGAN PARTS FOR SALE: BOTH THEATRE & classical, consoles, pipework, chests, blowers, small parts, etc. also available. This month's specials include: 3-manual Wurlitzer french console, 3-manual Casavant 50's vintage, Skinner chests, Skinner french horn, Wurlitzer sleigh bells. Write for 4-page list. Send SASE to Parts Liquidation, P. O. Box 19371, Indianapolis, IN 46219.

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KLANN WIND CHESTS: EXCELLENT CONDITION, 3 stop, 2 3/4', 1 1/2', III rk. Mix. \$850; very compact, IV rk. Mix. \$425; 56-note 16" pedal, 35 scale \$425. SASE for further details: Rive, Inc. 811 Focus St., Metairie, LA 70005.

50 ALLEN, BALDWIN, WURLITZER CHURCH ORGANS. 400 grand pianos. \$990 up. Victor, 300 N.W. 54th St., Miami, FL 33127. 305/751-7502.

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3-MANUAL, 6-RANK WURLITZER RELAY, RELAY capable of 91 manual stops, 14 pedal stops, switch-stack has only 57 switches, good condition, cables cut. Paul Parker, Box 6267, Portsmouth, VA 23703.

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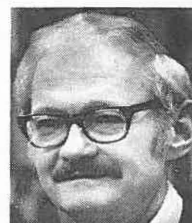
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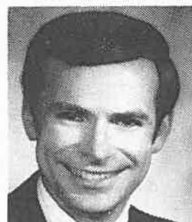
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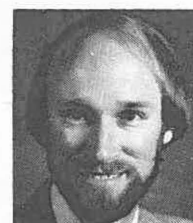
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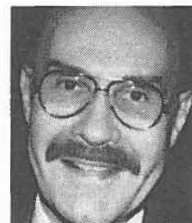
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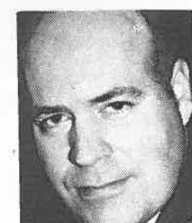
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