

THE DIAPASON

OCTOBER, 1984



St. Andrew's Episcopal Church, Ojai, CA
Specification on page 12

The annual Institute for Organ and Church Music at the University of Kansas was held in mid-June in Lawrence, Kansas City, and Topeka. Master classes, lectures, and recitals focused on the works and performance practices of German composers—J. S. Bach as well as the German Romantics. Planned by James Moeser and James Higdon of the KU organ faculty, the Institute provided a week of valuable musical and intellectual enrichment.

Guest artists and lecturers included Michael Schneider, German organist and teacher; Robert Clark, Professor of Music at the University of Arizona; Quentin Faulkner, Associate Professor of Organ at the University of Nebraska; and Clark Kelly, Assistant Professor of Organ at the University of Oklahoma.

Michael Schneider is known in the United States by his recitals, guest professorships, and through the playing and teaching of his many American Fulbright students. His daily master classes focused on German composers of the nineteenth century, of which he is a recognized authority. Works discussed and performed included the Max Reger *Kyrie, Gloria, and Benedictus*, Op. 59; *Sonata II in D Minor*, Op. 60; and the *Fantasia on "Hallelujah, Gott zu Loben,"* Op. 52, No. 3; the Rheinberger *Sonata in A Minor*, Op. 98; the Schumann *Fugue No. 6 on BACH*; the Mendelssohn *Prelude and Fugue in D Minor*; and various Brahms chorale preludes. In a recital at the Plymouth Congregational Church in Lawrence, Dr. Schneider played some of the above mentioned works, as well as Bach's *Passacaglia and Fugue in C Minor* and the *F Major Toccata and Fugue*.

Robert Clark, Clark Kelly, and Quentin Faulkner each gave enlightening lectures on the results of intensive research that has culminated in three important commemorative publications from Concordia Publishing House, anticipating next year's 300th J. S. Bach anniversary.

Robert Clark, together with John David Peterson, has edited Bach's *Orgelbüchlein*, taking advantage of the availability of the autograph manuscript as well as recent research on the music of Bach. Each of the preludes was thoroughly discussed and then played. In his all-Bach recital on the Wolf organ at St. David's Episcopal Church in Topeka, Clark played the *Orgelbüchlein* Advent and Christmas Chorales, the *Prelude and Fugue in C Major*, BWV 547, the *G Major Trio Sonata*, and the *Fantasy and Fugue in G Minor*.

Quentin Faulkner lectured daily on his research, theories, evidence, and conclusions surrounding various aspects of J. S. Bach's keyboard techniques, with special emphasis on fingering. There ideas are presented in his monograph, *J. S. Bach's Keyboard Technique: A Historical Introduction*.

Clark Kelly's explanation of his research and detailed analysis of manuscripts leading to his new edition of Bach's *Leipzig Chorales* was fascinating. He played many of the chorales both in the lecture periods and the recital on the Reuter organ at Plymouth Congregational Church in Lawrence. The recital also included Georg Muffat's *Toccata Undecima*; Anton Heiller's *Ecce Lignum Crucis*, and *Jubilatio*; and Max Reger's *Choral Phantasie on "Wachet Auf."*

The first evening of the Institute began with Choral Evensong at Grace Episcopal Cathedral in Topeka. Miles Criss, Organist and Choirmaster, directed and accompanied the choir. Following the service, James Higdon played a recital on the Cathedral's Schantz organ. The program included the Clérambault *Suite du deuxième ton*; the Frank Martin *Passacaille*; *Communion* from Messiaen's *Messe de la Pentecôte*; the *Theme and Variations* from Langlais' *Hommage à Frescobaldi*; and Dupré's *Second Symphony*.

The next evening the Institute moved to the Grace and Holy Trinity Cathedral in Kansas City, where James Moeser played a recital on the Gabriel Kney organ. His program included J. S. Bach's *Concerto after Vivaldi in D Minor*; Pachelbel's *Chaconne in F Minor*; the *Concerto in C Major for Two Organs* by Soler, using a Casavant continuo organ played by Susan Dickerson; Mendelssohn's *Sonata I*; Duruflé's *Suite*, Op. 5; and an improvisation on a submitted theme.

On Thursday evening the officers and entire staff of the Reuter Organ Company in Lawrence entertained Institute participants at dinner, followed by a detailed tour of the factory.

Organists and church musicians from all over the country come annually to this fine Institute and are richly rewarded. This year was no exception, though the number enrolled was unusually low. It was announced that Marie-Claire Alain will be featured at the Institute in mid-June of 1985.

—Richard Carlson

Richard Carlson is the Organist and Choirmaster at Trinity English Lutheran Church, Fort Wayne, Indiana.

Here & There

A Symposium on the Organ Chorales of Bach will be held January 13-16 at Arizona State University, Tempe, AR. Presented in observance of the tricentennial of the birth of Johann Sebastian Bach and the centennial of Arizona State University, the symposium will feature a variety of sessions led by recognized Bach authorities: Peter Williams, Quentin Faulkner, Clark Kelly, James Moeser, John David Peterson, Robert Clark, Thomas Harmon, John Metz, and Edward Parmentier.

Topics include the *Clavierübung, III*; the *Orgelbüchlein*; the Leipzig chorales; the uncollected organ chorales; the manualiter chorales; articulation and rhetoric; J. S. Bach's keyboard technique; Figurenlehre and the art of articulation; and organ registration. Most of the events take place in Gammage Center for the Performing Arts at the university, with two evening concerts at Spirit of Joy Lutheran Church, in Mesa.

Participants are asked to bring copies of all the keyboard settings of chorales of Bach. For further information, con-

tact: Robert Clark, School of Music, Arizona State University, Tempe, AR 85287, (602) 965-3968 or 965-3371; or Edward E. Scannell, University Conference Services, Arizona State University, Tempe, AR 85287, (602) 965-5757.

Concours Suisse de l'Orgue has announced the dates of the Third Swiss Organ Competition: J. S. Bach. The events will take place September 9-12, 1985, at the Jesuit Church, Porrentruy, Switzerland. Twelve participants will be selected on the basis of a cassette tape recording. Cassettes and applications must be sent before March 31, 1985. Together with the competition, an interpretation course will be given September 6-8 by Gustav Leonhardt. Selected competitors will participate in this course and will give one or two public recitals under the auspices of the International Festival of Young Organists, September 3-5. Competitors must thus be prepared to spend September 3-12 in Switzerland. They will be given

THE DIAPASON

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

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

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

free room and board and an amount of Swiss Francs (500) in lieu of contribution to their expenses. Judges will be Gustav Leonhardt, Guy Bovet, and Lionel Rogg. For further information, contact: Concours Suisse de l'Orgue, CH 1349 Romainmôtier, Switzerland.

The Midwestern Historical Keyboard Society is planning its first annual meeting, February 21-24, 1985. This newly formed organization—open to makers, players, scholars, and admirers of early keyboard instruments—will meet at St. Mary's College, Notre Dame, IN. For further information, contact: Laura Bikle, Secretary MWHKS, 828 17th Street, West Des Moines, IA 50265.

Organa Europae 1985 is now available. The calendar, in its 18th year, features color reproductions of European organs: two from France—St-Etienne-du-Mont (Paris) and Bar-sur-Aube; one organ from the Low Countries, Dordrecht; two English organs—Tiverton, the best preserved of the Willis instruments, and Framlingham; three from Austria—the little organs of Stadl-Pau-

ra and St-Florian, and the monumental façade of the Abbey Waldhausen; two from Italy—the Annunziata in Florence, and in Schio; a modern organ in Donauwörth, Germany; a Swedish organ at Enköping; and a Danish organ at Hostrup. The calendar (U.S. \$12.50, Can. \$14.50) may be obtained from: Organa Europae, B.P. 16, 88101 Saint-Die, France.

Pierre Vallotton, publisher of the calendar, also announces the recent foundation of the Fédération Francophone des Amis de l'Orgue. The organization is dedicated to French organbuilding and literature. For the occasion of its first congress at the end of August, the F.F.A.O. has published a 64-page brochure, "Organs of Champagne," illustrated in black and white. For further information, contact the above address.

Toronto, Ontario, will be the site of BACH 300 in March, 1985. This 17-day music festival will celebrate the 300th anniversary of Bach's birth. Internationally known solo artists and ensembles will be featured.

For details write: BACH 300, Centrestage Music, 44 Wellington St. E., Suite 44, Toronto, Ontario, Canada M5E 1C8.

Here & There

The Rappahannock Chapter of the AGO was officially organized on June 11 in Fredericksburg, VA. This new chapter was encouraged by Virginia State Chairman, Dr. Ardyth J. Lohuis of Virginia Commonwealth University, and Marilla Haas. Officers include: Dean, Harold L. Abmeyer, Fredericksburg United Methodist Church; Sub Dean, Thomas Guthrie, St. George's Episcopal Church; Secretary, Sandra K. Anderson; and Treasurer, Marilla Haas, Spotswood Baptist Church.

Peter Fyfe was honored on June 10 for his 25 years of service as organist and choirmaster at Christ Episcopal Church in Nashville, TN. The parish commissioned Gerald Near to compose an anthem dedicated to him for the celebration. The anthem, *Spiritus Domini*, was sung for the first time on Whitsunday by the Christ Church choir.

Stephen G. Schaeffer, associate professor of music at Presbyterian College, Clinton, SC, presented several recitals in France during May, 1984. Sponsored by Les Amis Des Orgues of St. Chamond, Dr. Schaeffer performed on an 1834 Callinet organ (restored by the Lyon firm of Dunand in 1980) in Eglise St. Pierre. In Lyon, he performed on an 1880 Cavaillé-Coll organ at Eglise St. François de Sales as part of the city's festival Mai de Lyon. Schaeffer received the Premier Prix d'Orgue in 1981 from the Conservatoire national de région at Lyon as a student of Louis Robilliard. His previous degrees are from the University of Cincinnati



Stephen G. Schaeffer

(Ohio) and Davidson College (North Carolina). During the past year Schaeffer was appointed Chairman of the Department of Fine Arts at Presbyterian College where he continues as college organist.

English concert organist John Scott earlier this year became the first Western organist to win the prestigious International J. S. Bach Organ Competition in Leipzig, Germany. Last summer he returned to Leipzig to perform and also toured Bulgaria, Belgium, Holland, and Italy as well as appearing at the Greenwich and Lichfield Festivals in England. Scott is assistant organist at both St. Paul's and Southwark Cathedrals in London. He is represented by Phillip Truckenbrod Concert Artists.

Robert Burns King, organist-choirmaster of the First Presbyterian Church, Burlington, NC, and college organist of Elon College, performed a recital at Chartres Cathedral, France, during the Festival d'Orgue last August. A graduate of Furman University and Union Theological Seminary, he also holds the Prix de Virtuosité from the Schola Cantorum in Paris.

Jonathan Rennert, London, England, is touring North America this fall. His itinerary includes lectures and recitals in Texas; New York; Ann Arbor, MI; and Ottawa, Ontario, Canada. As director of music at the Church of St. Michael, Cornhill, he has presided at the celebrations marking the tercentenary of the church's organ (11 ranks of which date from Renatus Harris' instrument of 1684). Rennert was an organ scholar at St. John's College, Cambridge, under Dr. George Guest. Previous visits to North America include a 16-month position at St. Matthew's, Ottawa, and a sabbatical replacement for John Fenstermaker at Grace Cathedral, San Francisco. He recently has been elected a Councillor of the Royal College of Organists and is President of the Organ Club of Great Britain.

A new work by William Mathias, commissioned for Gillian Weir by the BBC, was premiered by the artist in Royal Albert Hall on September 12. Miss Weir performed the work again the following evening in the composer's home country of Wales, then played in Lincoln Center's Alice Tully Hall two



Jonathan Rennert

days later. She also performed in Vienna and again in London in a fund-raising event to aid the re-installation of the Willis organ in London's Alexandra Palace. In October, Weir began the first of two North American tours, where she is represented by Phillip Truckenbrod Concert Artists.

The University of Minnesota School of Music has taken steps to strengthen its organ and church music program. Named to the continuing position of assistant professor of organ is Dean Billmeyer. In addition, the school is in the final stage of selecting a builder for a new organ that will be housed in an 80-seat recital hall scheduled to open in the fall of 1985.

The Basically Bach Festival '85

Flint, Michigan

proudly announces

An Organ Playing Competition

May 7 & 8, 1985

The sponsors of the Basically Bach Festival '85 in Flint, Michigan are pleased to announce An Open Organ Competition to be held May 7 & 8, 1985 in Flint. Winner's Recital on Saturday, May 11, 1985.

FIRST PRIZE: \$1,500.00 plus a recital on May 11, 1985 at St. Paul's Episcopal Church, Flint.

SECOND PRIZE: \$500.00 plus an appearance in the Sinfoniae Sacrae Series at Court Street United Methodist Church, Flint in the 1985-1986 season.

There will be no age limit. Preliminary tapes to be audited by a panel of three distinguished regional judges. Semi-final and Final rounds to be judged by an international jury.

A preliminary tape, not to exceed thirty minutes should be submitted no later than March 1, 1985. There are required Trio Sonata movements and the Prelude and Fugue in A minor of J.S. Bach required on the tape. Full details of required music is available from the Registrar. Semi-final and Final rounds will be music of the contestant's choice from the major works of Bach and major Romantic and Contemporary literature. Eight semi-finalists will be invited to participate in the competition in Flint. Four will move to the final round. Competition rounds will be played on two outstanding organs ... 1960 Casavant III/60 and 1963 Schantz IV/75. Winner's Recital on the 1984 Aeolian-Skinner/Gerrol Adams IV/87.

Full details and application (due January 1, 1985) are available by writing: Registrar, Basically Bach Organ Competition, Music Secretary, First Presbyterian Church, 746 S. Saginaw St., Flint, Michigan 48502



1984-85 SEASON

European Organists

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

American Organists

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

Pianists

Thomas Brown · Thomas Richner

Harpsichordist

Robert Edward Smith
Apr. '85, Atlantic Coast tour

Classical Guitarists

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

Harp/Flute Duo

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

Future Seasons

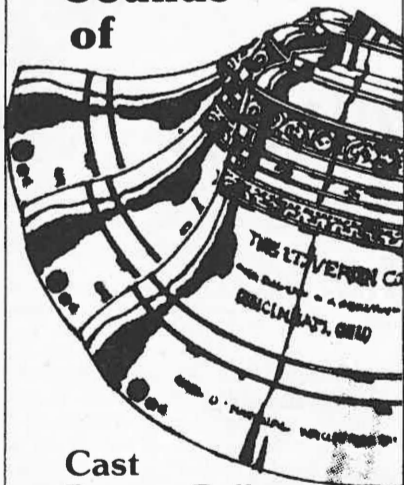
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Pipedreams

The listings for the program *Pipedreams*, produced by Minnesota Public Radio:

October 1. Going on Record. Sampling of recent organ recordings.

October 8. Americana Visited and Revisited. Recordings from the archives of the Organ Historical Society with commentary by William VanPelt.

October 15. Comes Autumn Time. Music of Leo Sowerby introduced by Robert Rayfield.

October 22. A Reformation Festival. Music based on the hymn tunes of Martin Luther, played by John Eggert, David Craighead, and John Ferguson.

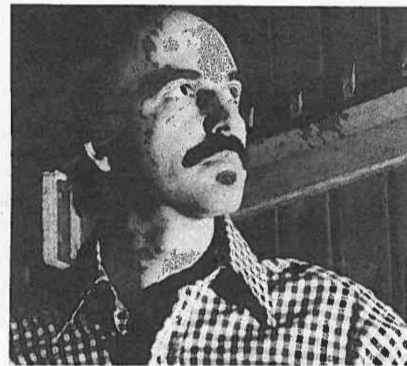
October 29. Gillian Weir in Concert. Dedicatory recital on the new J. W. Walker & Sons organ (2/30) at the Breck School Chapel, Minneapolis, MN.

November 5. Wolfgang Rübsam in Recital. A concert on the 1983 Karl Wilhelm organ (3/58) at Christ Presbyterian Church, Edina, MN.

November 12. Americana Revisited. Historic instruments recorded in western Massachusetts.

November 19. Guy Bovet in Concert. Conversation and performance by the Swiss artist on the C. B. Fisk organ at House of Hope Presbyterian Church, St. Paul, MN.

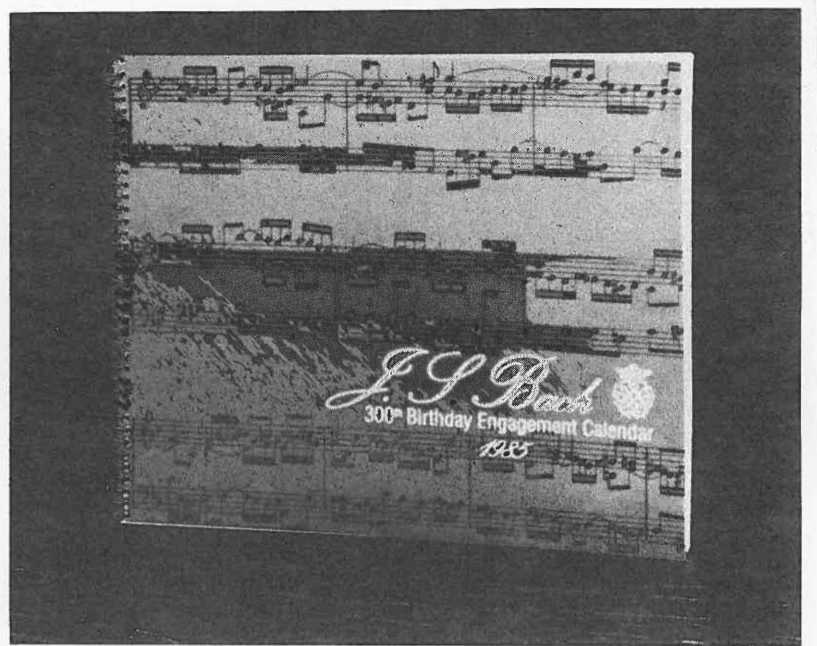
November 26. Cherry Rhodes in Recital. Performed on the 1980 Sipe organ at Hennepin Avenue United Methodist Church, Minneapolis, MN.



Calvin Hampton

Calvin Hampton, 45, died August 5 in Port Charlotte, FL, after a lengthy illness.

He had been organist and choirmas-



The Bach Society of Minnesota has published a 1985 engagement calendar to commemorate the 300th birthday of Johann Sebastian Bach. The *J. S. Bach 300th Birthday Engagement Calendar 1985* represents the largest color collection of Bach illustrations ever printed. The spiral-bound calendar features 54 reproductions including Bach portraits; photos of important places in Bach's life; drawings of churches, cities, and places where Bach lived and worked; examples of his musical manuscripts and letters; and a genealogy of the Bach family. Dates are marked with significant happenings in Bach's life. Pieces included in the calendar are compiled from libraries in the United States and Europe.

Funding for the calendar has been provided by Lutheran Brotherhood, a fraternal benefit society. The calendar will be sold internationally by wholesale and retail outlets including B. Dalton Bookseller and Fredrick Fell Publishers.

For more information on the calendar, contact: Bach Society of Minnesota, P.O. Box 15021, Minneapolis, MN 55415; (612) 333-7844.

Nunc Dimittis

ter at the Parish of Calvary, Holy Communion and St. George's, Manhattan, NY, for the past 20 years. He was known for the midnight organ recitals presented there each Friday. A prolific composer, he left many works for organ and various other media.

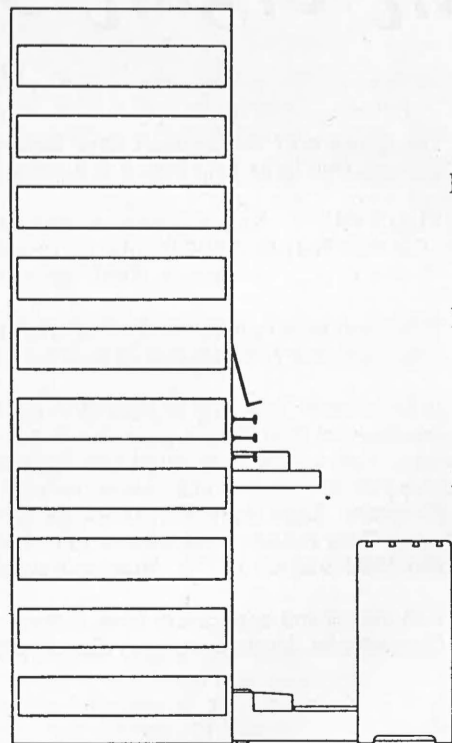
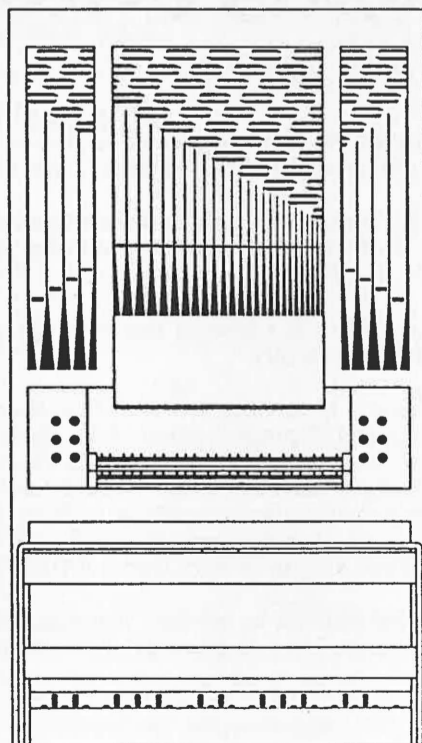
Born in Kittanning, PA, Hampton studied at Oberlin Conservatory and Syracuse University. A memorial service was held at Calvary Episcopal Church on September 16.

Jet Elton Turner was murdered in his apartment in San Diego, CA, on July 24. He was organist of San Rafael R.C. Church, Rancho Bernardo, CA.

Bruce Gordon Bennet, 49, died on July 30, following an extended illness.

Associate professor of organ and piano and keyboard chairman in the music department at Eastern Kentucky University, he had also taught at the New England Conservatory of Music, Boston, and the Friends School in Baltimore.

He had studied at Peabody Conservatory, John Hopkins University, Harvard University, Boston University, and New England Conservatory. Bennet was a member of the AGO and had won the Young Artists Competition of the Boston Chapter in 1965. He is survived by his wife Lois Dobson Bennet of Berea, KY, and his parents of Lima, OH.



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Appointments



Victoria Grenier

Victoria Grenier has been appointed Organist/Choir Director at St. David's Episcopal Church, Glenview, IL. She continues as chair of performance studies and professor of flute at DePaul University, Chicago. Grenier holds the B.Mus. in flute from Indiana University and a M.Mus. in church music from Northwestern University. As a flutist, she is on-call with the Chicago Symphony Orchestra and has written articles for *The Instrumentalist*. As a keyboard artist she has taught harpsichord at Northwestern University; performed with

Music of the Baroque, Fiori Musicali, Chicago Baroque Ensemble, and St. Luke's Bach Week series; and held church positions at St. Philips, Palatine, and St. Andrews, Evanston.

Larry B. Peterson has been appointed Director of Music at St. Paul's Evangelical Lutheran Church, Brenham, TX. His duties include directing the vocal and handbell choirs, administering the recital series, and teaching classes in liturgy and church history. He holds the B.Mus. from Augustana College, Rock Island, IL, where he studied with T. R. Harris and H. Joseph Butler, and received the M.Mus. from the Eastman School of Music, studying organ with Russell Saunders and harpsichord with Arthur Haas. Peterson is currently working on the D.M.A. at Eastman.

Edmund L. Ladoucuer has been appointed Director of Cadet Chapel Music Activities at the United States Air Force Academy in Colorado Springs, CO. In this capacity he will direct the Cadet Chorale and also be responsible for the music of the Catholic Cadet Chapel. A native of Detroit, MI, he was awarded a

Diploma in Church Music from the Palustrina Institute of Ecclesiastical Music, Detroit. Subsequently, he earned bachelor degrees in music education and organ, and a Master of Fine Arts degree in Organ from the Carnegie Institute of Technology, Pittsburgh.

Joseph M. Galema, Jr. has been appointed Associate Director of Cadet Chapel Music Activities at the United

States Air Force Academy in Colorado. In this capacity he will be the associate director of the Cadet Chorale and also will be responsible for the music of the Protestant Cadet Chapel. Born in West Lafayette, IN, he received a Bachelor of Arts degree from Calvin College and a Master of Music as well as Doctor of Musical Arts degrees from The University of Michigan, Ann Arbor, studying with Marilyn Mason.

Retirement



James Roger Boyd

James Roger Boyd has retired from his 27-year career as Director of Cadet Chapel Music Activities at the United States Air Force Academy in Colorado. A graduate of Columbia College, he earned a Master of Sacred Music degree from Union Theological Seminary. He began his work at the Academy after holding a position at Westminster Presbyterian Church in Akron, OH. At the Academy he created and developed the Cadet Chorale which now makes several yearly national trips, as well as being seen in live and televised programs with major performing groups. He was director of the Protestant Cadet Chapel Choir and organist for the Protestant Cadet Chapel.



Music Director Cathedral Choral Society

Applications are being accepted for the position of Music Director of the Cathedral Choral Society in Washington, D.C. The Society is a volunteer, symphonic-scale chorus performing with professional orchestra and soloists in a four-concert subscription series in Washington Cathedral September through May. Applicants must have had formal training and experience in choral and orchestral conducting and in developing programs based largely on the great sacred choral works. A business manager and Board of Trustees provide major administrative support. Applications and nominations should be sent before December 1, 1984 to: Mrs. Hans A. Klagsbrunn, 3420 Que Street, N.W., Washington, D.C. 20007.

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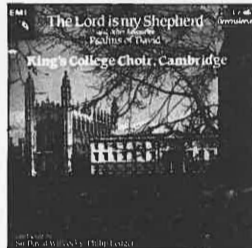
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AGO San Francisco—Some Perspectives

Bruce Gustafson

When two thousand organists converge on a city every two years for a national convention of the American Guild of Organists, they find a busy week of concerts, workshops, services, tours, meetings, and parties. The program is planned by the host chapter, and the style and emphases therefore vary greatly from one convention to the next. Any convention educates, inspires, encourages, and entertains, and a great convention does all of these in an exciting manner. The 1984 convention in San Francisco ranked very high in entertainment and gave a good showing in encouragement. Education and inspiration did not fare quite as well.

San Francisco is surely one of the most beautiful and charming cities in the country. The convention was planned and paced to take advantage of this fact, and there were no mishaps—in spite of the fact that the registrants had to be scattered in several hotels because the original site had not re-opened after

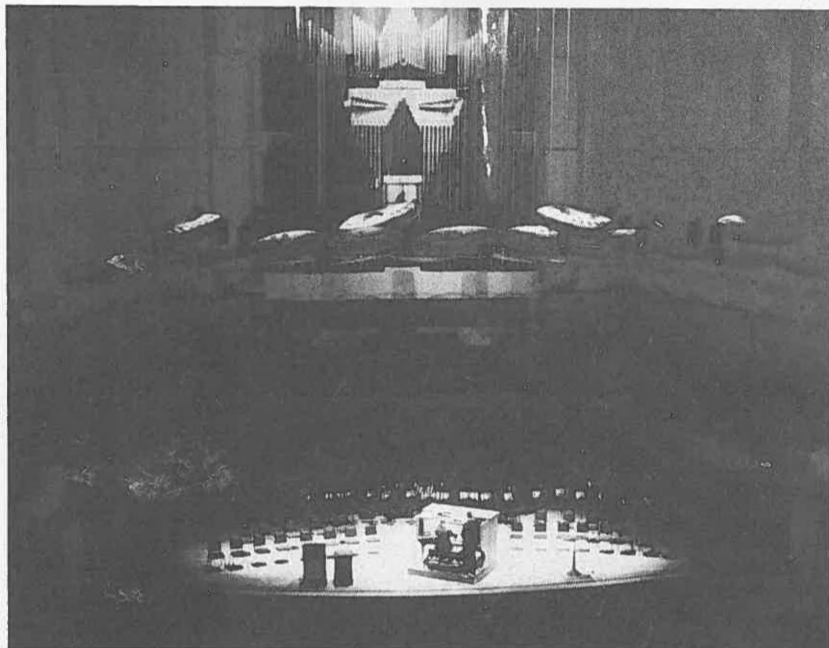
vention was that it commissioned eleven new works, as well as presenting a piece commissioned for the performance competition. Most of the composers are non-organists, and some are major figures in the twentieth century (see box). This constitutes considerable encouragement of composers to write for the

environment, the anthem projected an aura of mystery set off by strident pleading in the middle.

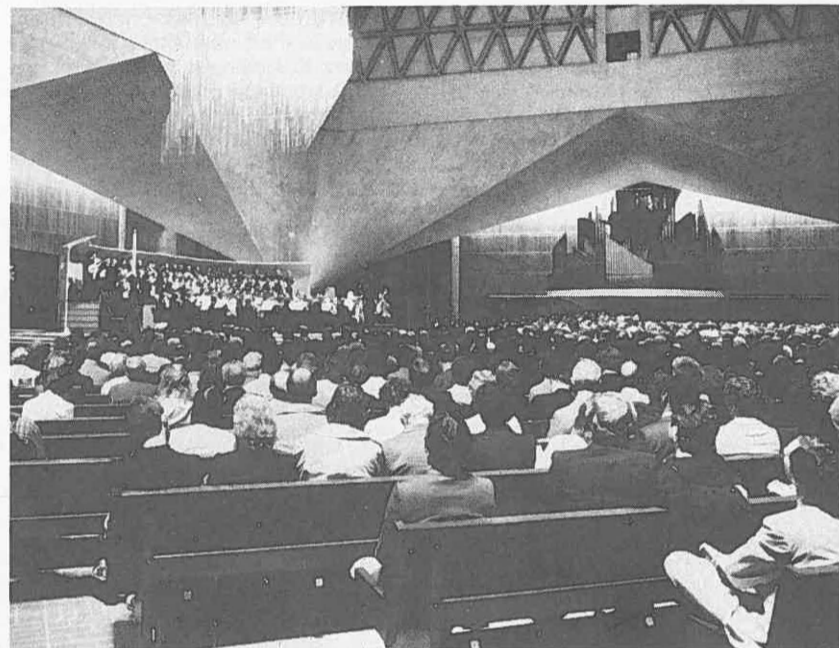
My third choice for compositional honors goes to a work that is relatively new, but was not commissioned for this convention. Many who attended the convention will be surprised, as the work received a very hostile reception there. This was, in fact, the only convention I can remember that ended with booing and angry conventioners stomping out of a church! It was Henry Brant's *Orbits: A Symphonic Spatial Symphony* that caused the uproar. The work called for clusters of trombones

Gian Carlo Menotti's *Ricercare* for solo organ, performed on a different concert by John Weaver, was much more successful in translating the composer's lyrical gift to organ without sounding trite. The work is held together by a recurring idea, and is unpretentiously pretty.

A program for organ and orchestra contained several new works on the first evening of the convention. After a brief *Fanfare* by David Raksin, Karel Paukert played and conducted a Concerto by the 18th-century Czech composer, Bixi. In spite of theatrical conducting, the work was merely pleasant. A com-



Ruffatti at Davies Symphony Hall



St. Mary's Cathedral

a fire. The logistical nightmare of squadrons of buses and allowing enough time between events for eating and sight-seeing were all handled perfectly. The convention was centered in downtown San Francisco, and there were official trips to Berkeley and Stanford, as well as organized unofficial jaunts elsewhere. Anyone who failed to have a wonderful time that week should not point the finger at the convention organizers. Many of the conventioners from other parts of the country, perhaps a majority, took advantage of the location to tack personal vacations onto the beginning or ending of the convention.

The convention program itself, however, suffered from being bland. There was a little something for everyone, but there was no discernible emphasis or focus to the choice of artists, repertory or instruments. Few risks were taken, and little was challenging. A few events were wonderful and a couple were terrible, but most were predictable. The dominant organ sound of the convention came from electro-pneumatic installations of little distinction—although a large mechanical organ was heard that ranks among the most exciting organs in the country.

New Music

American organists are, on the whole, unusually supportive of new music. In spite of the tradition-bound environment of their instrument, they show more interest in new sounds than, for example, one might expect from a cross section of pianists or violinists. One of the strengths of the San Francisco con-

vention was that it commissioned eleven new works, as well as presenting a piece commissioned for the performance competition. Most of the composers are non-organists, and some are major figures in the twentieth century (see box). This constitutes considerable encouragement of composers to write for the

organ. Oddly, composers do not always reciprocate the good-faith gesture. It is amazing how many—including those with established international reputations—do not think it their business to find out even the simplest things about the instrument, such as its range. More than one of the commissioned works had to be renoted by the performers in order to be playable.

The styles of the compositions varied from the austere strong (George Crumb's *Pastoral Drone*, which was anything but pastoral) to the unabashedly popular (David Raksin's *A Song After Sundown*, a sort of theater organ reverie with orchestra). Most of the composers tended to emphasize tried-and-true sensational effects at the expense of subtlety. The week provided a life-time supply of fanfares and song-like passages.

Two works struck me, on first hearing, as being of more than passing interest. The winner of the Holtkamp/AGO Award in composition was Ingrid Arauco, who is completing a doctorate in composition at the University of Pennsylvania. Her *What Seraphs are Afoot* for solo organ represents her first work in this medium. It is a serious, evocative work, with some big splashes of sound, as well as a collage of intricate detail. Inspired by a small instrument in dry acoustics, it proved very successful translated to the huge environment of Grace Cathedral. Thea Musgrave's setting of *The Lord's Prayer*, for chorus and organ, was the only reason to have gone to the opening service of the convention. In spite of a mediocre performing envi-

(84 in all) surrounding the audience, with the organ completing the circle. The antiphonal quality of the long work and the sensational (sometimes humorous) sounds, quarter-tones and slides from the eerie ensemble created the only music that had a telling effect in deadly St. Mary's Cathedral. Organist Leonard Raver shared the combination of cheers and jeers with the dismayed composer who conducted.

The occasion for the Brant performance was billed as a "Gala Closing Concert," consisting entirely of new music—a gamble in which the convention committee lost. The featured artists were the "Bay Bones," a trombone ensemble. The program therefore included a transcription for trombone choir of Alberto Ginastera's *The Lamentations of Jeremiah* (this saved us from the scheduled trombone transcription of the Vaughan Williams' *Mass in G Minor*). The angry audience reaction to Mr. Brant's piece, I think, can be blamed partly on the fact that it came at the end of a program that ranged from the innocuous (Heuwell Tircuit's *Homage to Varèse*) to the embarrassingly cheap (Miklós Rózsa's *Fantasia for Organ, Brass, Timpani and Percussion*, which lacked only an appearance by a costumed Charleton Heston). John Cage's *Souvenir* for solo organ used a few pitch materials contrasted with brief interjections; organists will hear some similarities to the style of Jehan Alain, and musicians at large will be surprised to find Mr. Cage writing straightforward "note" music. The title aptly suggests the spirit of the piece, which unfortunately borders on the simplistic. Ron Nelson's *Pebble Beach Sojourn* was one of the commissioned works that sought to be "accessible" by stringing together hackneyed effects, to the boredom of anyone who expects to see a movie when listening to a soundtrack.

missioned work by Henry Brant, *Lombard Street: Spatial Promenades for Organ Solo and Four Percussionists* was effective, in an idea-less sort of way. The composer's sense of the space as part of the performance medium—the touchstone of his style—was evident, with performers scattered in several locations in the auditorium, and he made the hall sound very good indeed. McNeil Robinson's *Concerto for Organ and Orchestra* proved to be a splendid vehicle for the dazzling virtuosity and sense of involvement of soloist Joyce Jones. The work is in one large movement that relied heavily on orchestral colors reminiscent of Ravel. The second half of the program began with the commissioned "Song" by David Raksin, already mentioned above. The program as a whole set up Alexandre Guilmant, whose *Symphony No. 1 for Organ and Orchestra* closed the program, as the towering genius of the past! James David Christie turned in an exciting, heroic performance, in spite of problems with the pedalboard that marred the opening allegro.

The Organs

Two new enormous organs provided focal points for the convention, and they could not have been more different. The Fisk in Stanford's Memorial Church was the subject of a separate article in these pages (June issue, pp. 12-13). Aside from the technical *tour-de-force* of having two different temperament systems available, the organ merits its publicity because of its strong and healthy personality. It is an instrument that one can listen to for long periods without tiring because it is always different, always personal, in spite of its potential to create quite a grand roar. Especially exciting is the great sense of crescendo that it creates on held chords

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Conventions serve a useful and educational function by providing the opportunity to hear both new music and traditional literature in interpretations that bring new insights to the music. Those who attend leave with fresh ideas and inspiration. The San Francisco convention offered a diverse program of recitalists on a variety of instruments. There could, however, have been more focus to the programming; there was too much repetition of standard literature, and several programs were played on inappropriate instruments. The quality of the performances themselves was for the most part high, although I did not come away from this convention with the same sense of excitement nor with as many new ideas in literature and performance practices as I have after some other conventions.

One of the purposes of the American Guild of Organists is to raise the standards of the organ profession. This convention brought out clearly that successful recitals must involve the following factors: a trained and well-prepared

draw undue attention to themselves. It was apparent in the recitals at the convention which performers understood this concept: the most successful had a sure sense of style and had something significant to say with the music, yet

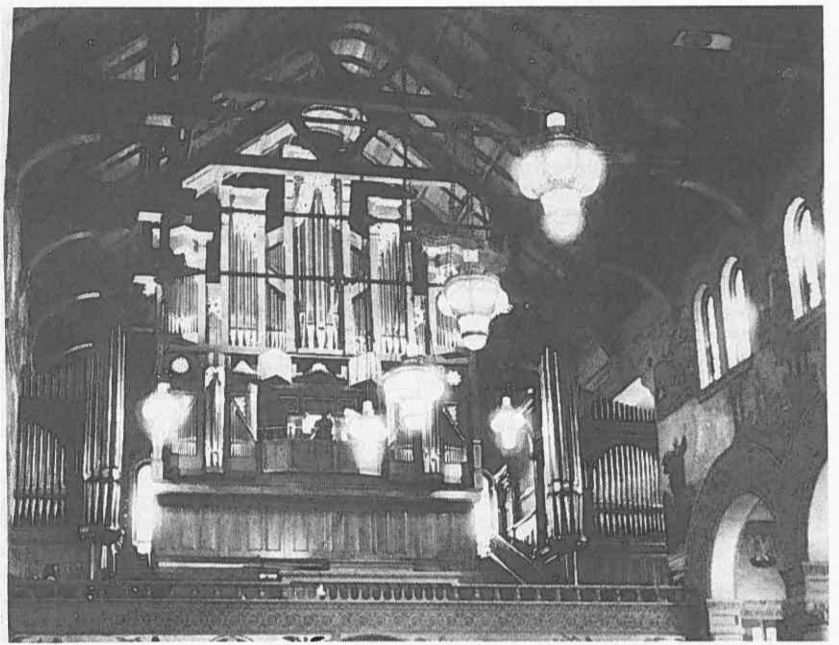
hailed by many for its high professional standards. His own *Passacaglia on a Theme of Dunstable* was a strong opener, featuring dynamic contrast, rhythm, and color that made the work accessible to all. Although Bach's music can survive performance in any medium, I question the wisdom of programming it at a Grace Cathedral recital. Weaver's performance of the *Prelude and Fugue in B Minor* was grand and sure, but he had to play it with a crisp, almost overly-staccato technique in order to project the counterpoint. There is much other organ literature better suited to this type of instrument.

ing, also showed the versatility of this same E. M. Skinner.

The most memorable items on Murray's program, however, were the transcriptions of Humperdinck's *Hansel and Gretel*, St.-Saens' *Danse Macabre*, and Lemare's *Carillon/Etude*. The amazing orchestral registrations, the technique, and the art of using the Romantic organ and all its devices astounded an audience made justifiably envious of this artist's skill. Audience members enjoyed the recital immensely, tapping their feet to the music and smiling as they left. The greatest factor in Murray's success was not that he had pulled off any



Harald Vogel at the Stanford Fisk



Stanford: Fisk center, Murray Harris at sides

artist; a fine instrument, preferably in an aesthetically pleasing environment; and a thoughtfully and cleverly programmed recital matched to the instrument. As the week progressed it was apparent that these factors did not always coincide.

For all the attention given in recent years to scholarly and authentic performance practices, particularly in early music, this had little to do with which recitals were best received. I submit that the winners were those given at Grace Cathedral and Stanford Memorial Church, and not just because these are larger instruments than most of us normally play. The aesthetic surroundings themselves, the visual impact of the organ and the church prepare the listener for a great musical experience. Obviously it is easier to create music in a grateful acoustical environment. But more important, the artists who performed in these locations also brought to the music a sense of imagination in orchestration, dynamics, and color.

Equally important to performance practices is solid but creative programming. If organists relied more on their own musical sense and less on imitating any number of current trends, they could present audiences with fresh, interesting literature and revitalize the organ world. One subject of the pre-convention pedagogy conference was that of performance practices. Among the more insightful comments made there was that the application of performance practices is a means, not an end, to successful performance; like cosmetics, they enhance when judiciously applied, but destroy the effect if they

they did not allow any single practice to dominate or distract. As organists we cannot always control the environment, and often we must play inferior instruments; however, we can, as shown at this convention, learn how to create the most musical, successful, and professional performance possible.

Richard Purvis

A capacity crowd heard Richard Purvis perform an all-Franck recital at Grace Cathedral in a pre-convention event. Purvis, of course, is a legend unto himself, and he knows the Grace organ intimately. He applied his theatrical interpretations to the music, much to the apparent delight of the audience. Many organists could have played the music according to the score, but Purvis brought unusual imagination to the works and played in the spirit of the music. Although Franck was specific in his registrations, many of his contemporaries who were more widely travelled left their scores less explicit, knowing that performers of other traditions would play the music according to the instruments at hand. Purvis gave a very convincing personal interpretation of the music, and the audience was amazed with the number of colors he drew from that instrument. Whether we go home and play Franck *à la Purvis* is not the issue: will we play it musically and with imagination of our own?

John Weaver

John Weaver's virtuoso performance—played from memory and also aided by the fabulous acoustics and environment of Grace Cathedral—was

The Reubke *Sonata* was another story, however. Unlike Franck, Reubke left almost no indications for performance. Weaver orchestrated the *Sonata* to the hilt, using all of the devices of the Romantic organ to advantage. Many schools today stress early performance practices; as a contrast we saw that Romantic performance techniques are still being practiced by performers such as Weaver. His recital was one of the few during the convention that brought nearly the whole house to its feet: organists still do appreciate virtuoso playing and personal interpretation.

Thomas Murray

The third of the most notable Romantic performances was that of Thomas Murray on the marvelous 1926 E. M. Skinner of Trinity Episcopal Church. Apparently this organ is in danger of being lost due to neglect; it has already been tampered with tonally. Perhaps the exposure given at the convention will awaken those responsible for the instrument's future.

Murray's programming and performance were remarkable, and many found themselves surprised with what they heard, having expected perhaps just a recital of light novelties. He opened with one of the strongest performances of the Mozart *Fantasia* K. 608 I have ever heard—full of power, majesty, and lyricism. Mozart did not specify registrations for this work, and Murray carried out his own admonition towards performance practice by using the present romantically-voiced instrument to greatest advantage. He could have tried to make the instrument sound like an 18th-century organ; or he could have simply refused to play it because it would not have been an "authentic" sound. Instead, he produced a convincing sound that no one could fault. A duet by Leighton, John Walker assist-

tricks; he had transmitted a thorough understanding of the music itself and given it an intensely musical interpretation. We were convinced that these works, though obviously not written for the organ, might actually have been intended for the instrument.

Harald Vogel

Harald Vogel was the appropriate interpreter for the opening recital on the new Fisk organ at Stanford's Memorial Church, for he was one of the great motivating forces behind the design of the organ with its dual temperaments, North German "color machine" specification, and flat pedalboard. His recital of works by Buxtehude, Böhm, Bruhns, and Bach was splendid, the music making all the sense in the world on this instrument. Each individual voice of the organ is a delight to hear and fills the entire room. The tutti is grand but not overpowering. The dual temperaments, meantone and the more well-tempered, would have been even more obvious in more chromatic literature, but the effect was still there.

Vogel's playing was secure and a pleasure to hear. I appreciated the skill exhibited in his technique, and the intricacy of registration on this four-manual instrument. Although Vogel's style has lately been described as very flamboyant, I found it not to be exaggerated but perfectly suited to the *stylus phantasticus*, as his program was headed. There was no evidence of mannered or affected articulations and phrasings that many organists today strive for with early fingerings and other techniques. Vogel's subtle use of early techniques, combined with the excellence of the instrument and the acoustics of the room, rendered the performance elegant and perfect.

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I was surprised that Vogel chose such familiar works for his program, particularly another Bach *Tocatta and Fugue in D Minor*, which was played straight off the page. Also, although we heard many interesting registrations, we still missed some of the unusual color stops the organ has to offer.

Fenner Douglass

Harald Vogel's recital may have been a hard act to follow, but Fenner Douglass—also playing the Stanford Fisk—presented a brilliant and accurate recital of French classical literature, a period of music even more demanding of a specific instrument than Germanic works from the same period. Douglass' recital included a Suite by Boyvin and excerpts from the Mass by deGrigny. We became well-acquainted with the capabilities of the instrument in the Boyvin work, leaving the deGrigny a bit superfluous. I would like to have heard more contrasting works from the French school as well.

Eileen Guenther

Eileen Guenther provided a contrasting recital at Stanford's Memorial Church, playing Romantic works on the venerable 1901 Murray Harris organ. Although the Fisk organ may have obscured the sound somewhat of the Murray Harris, Guenther still under-registered the organ for this literature and this size room. Matted foundations and couplers are often necessary here to create the desired effect, and most of the works did not have the richness or warmth they deserved. The music was well played technically (particularly the Duruflé *Prelude and Fugue on the Name of Alain*), but I found the Howells *Sine Nomine*, the Leighton *Et Resurrexit*, and the Walton *Crown Imperial* to be lack-luster.

David Craighead

For the remainder of the concerts in San Francisco and Berkeley, only in a few cases did the performer, literature, organ, and environment come together for a satisfying experience. David Craighead's recital was a case where they did. The program opened with the *Pastoral Drone* by George Crumb, contrasting pointillistic textures with pedal points that kept the interest throughout.

Craighead gave it a vigorous and convincing performance.

The remainder of the program consisted of Vierne's 6th Symphony, one of the his most dramatic and difficult. Although Craighead gave it an excellent performance and used the Noehren organ as effectively as possible, the result was still disappointing sonically.

Larry Smith

Larry Smith's recital at the Washington AGO Convention in 1982 was one of the most outstanding recitals I had ever heard. In spite of a somewhat unlikely program (Bach, Franck, Dupré, and a contemporary work on a Holtkamp tracker), the performance was so secure and the musicianship so convincing that I arrived at his San Francisco recital with great expectations. I had forgotten, however, that the Bosch which he was to play is precisely the kind of neo-Baroque sound that turns most people off from organ music. I was also somewhat disappointed in Smith's all-Bach programming. Why another *Tocatta and Fugue in D Minor*, and a very straight performance at that? "Schmücke dich" from the 18 Chorales is hardly the most interesting of Bach's coloratura preludes. The *Concerto in G Major* was very neatly played, although I would have preferred more ornamentation in the middle movement, and more interpretation generally. In the last two years Smith seems to have acquired a certain predictable style of non-legato articulation and lifts. Such techniques might have been perceived as subtle on the Stanford Fisk, but they were not as successful on the Bosch.

Gillian Weir

Gillian Weir makes no pretense of stuffy performance practice details: she just plays the music and plays it well. Even on an average instrument she makes the most of each situation. The Bach Partita on "Sei gegrüßet" may have been an unlikely choice for this program and instrument, but each of the lively variations was given an effective registration. I was prepared to be a little weary in Liszt's exaggerated *Ad Nos*, but I still had to give credit for the accuracy and solid technique in this work as well as the thrilling *Etude Symphonique* of Bossi.

It is interesting to note how much of

this virtuosic Romantic literature we were given during the convention: 3 Reubke Sonatas (including Thomas Murray's pre-convention recital in Oakland, one from John Weaver, and the student competition winner's recital), and both Liszt's *Ad Nos* and *B-A-C-H*. More interesting, in each case, is the apparent enthusiasm for this kind of music among the general public as well as among organists. The program committee might have prevented such duplications, however.

Frederick Swann

Of course I had heard all of the pre-trial publicity about the Ruffatti in Davies Hall, but I was ready to hear the instrument for myself and went with an open mind. I made a point to hear the organ from various locations in the hall, but unfortunately, I was not impressed with what I heard. Even trying to discount any comparison with Grace Cathedral or Stanford, it is the general consensus that the organ lacks foundations; the principal choruses are weak and inadequately voiced; there are few individually beautiful sounds on the organ; and the ensemble is not cohesive.

Frederick Swann did his best to make the organ sound good, but the recital did not want to come together. The Liszt *B-A-C-H* needed a more robust sonority, and the sampler of French classical pieces served mostly to demonstrate the inadequacy of the reeds and mixtures. I would like to have heard more characteristic interpretations of the Bach *G minor Fantasie and Fugue* and Mendelssohn *Sonata in F Minor*. The Sowerby *Passacaglia* is a fine piece, but I was sorry that it upstaged the Bach *Fantasie and Fugue*, the better of the two works. The recital was an example of an excellent organist working against a difficult situation.

Lawrence Moe

A day at Berkeley featured perhaps the widest range of literature, instruments, and interpretations. Lawrence Moe used in his recital two of the organs in the large University of California collection. The new Greg Harrold organ in the rear gallery was heard in solo works of Scheidt and Buxtehude and as continuo in a Bruhns Cantata, and in a Handel Concerto. The individual voices of this organ are very pleasing; the mixtures

and the unequal temperament are particularly successful, although the 8' pedal reed speaks slowly and marred some passages. The restored Iben organ was used in Pachelbel variations and also to accompany two tenors in a Monteverdi madrigal. The audience was delighted to hear these works performed on such ideal instruments.

Pamela Decker

I was prepared for some fine playing in Pamela Decker's recital on the Holtkamp in the same hall, but unfortunately it was one of the less memorable offerings of the convention. Bach's otherwise sprightly 9/8 *Prelude and Fugue* was lacking in spirit and personal interpretation. Decker's own *Passacaglia*, the most successful work on her program, still did not project very far past the organ loft. In the Dupré *Prelude and Fugue in B Major* (an unfortunate choice for this very Germanic instrument) she ignored the specific directions for dynamics and registrations and never used the swell box. I applaud imaginative interpretations if they make sense; this one did not.

John Walker

John Walker's performance of the Lou Harrison *Concerto for Organ and Percussion*, on the same program, was another matter. Walker's rhythmic precision, colorful registrations, and effective dynamics were breath-taking. The work was so unusual, so captivating, and so superbly presented that one could not help but be convinced of the work and the performer.

It was astounding how many people survived the week and stayed to attend Lyn Larsen's midnight theatre organ concert at the Castro Theatre. By the end of the convention, however, everyone needed desperately to be entertained again, and entertained we were. After enjoying the rhythm, colorful registrations, and familiar repertoire, not a few probably wished they had pursued theatre organ as a career. But alas, it takes a rare skill. Maybe the next convention can include a workshop in performance practices of the theatre organ? ■

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at the ends of compositions (presumably the effect of the wind returning to full force after the sudden depletion created by playing many simultaneous notes). The Fisk is perhaps most at home in German Baroque music, for which the principal choruses are voiced, but the French reeds and cornets make for all the pungency and fire that is needed to be convincing in the Gallic manner. It makes no attempt to relate to Romantic styles, sitting as it does in the midst of another organ from 1901.

The Ruffatti in Davies Symphony Hall will probably do more damage to the organ world in this country than any other instrument built in the last twenty years. Almost twice the size of the Stanford Fisk, it has no real impact in the hall. A local critic sneered at it as "expensive plumbing," and less cute criticisms come down to the same devastating evaluation. It is top-heavy and lacks personality. Integrity seems never to have been a concern in its design, and it plays nothing particularly well. It does look nice in the hall behind and above the plastic disks that serve as acoustic baffles for the stage. One can only hope that someone, somewhere will prove that it is possible to build a successful organ in the home of a major orchestra. There are rumors of hope in Dallas.

The Roman Catholic and Episcopal cathedrals were also sites of major convention events. Both buildings are cav-

ernous and house correspondingly large instruments, but the similarity ends there. Grace Cathedral (Episcopal) is a traditional Gothic-revival building with several seconds of reverberation—enough to make almost any music gloriously confused. Its organ is essentially a huge 1934 Aeolian-Skinner with countless ranks of shimmering slush contrasted with lethal reeds. Here, one plays the room as much as the organ, and both competition winner Mark Laubach and John Weaver showed how effectively it can be done. St. Mary's Cathedral (Roman Catholic) is a beautiful modern building which has enormous capacity, while its three-quarter round plan allows everyone to be seated relatively close to the altar. The building is as dismal acoustically as it is successful visually. The space is almost completely dead. In the opening service, not only were those who spoke amplified (through a system that sounded as if it were on loan from the New York subway system), but even the choir needed microphones. Later, a chorus of 150 with orchestra was unimpressive here. The organ, situated on one side of the building, is a large 1970 Ruffatti, sounding distressingly like its young sibling in Davies Symphony Hall.

There are a number of smaller instruments of note across the Bay in Berkeley. Two were heard in concert at the University of California: a charming

1783 German chamber organ that has just been restored, and a new two-manual organ in the style of ca.1700 instruments in Ostfriesland, Germany, built by Greg Harrold. Six other small University organs, antique and modern, were not heard. A 1972 Ahrend was available for inspection, however, and although it is too large for the tiny chapel in which it has found an earthquake-proof home, its brilliant musicality found much favor with visiting organists. A 1979 instrument by John Brombaugh sat silently at the side of the Pedagogy Conference in St. John's Presbyterian Church. What a pity we were not able to hear it except in "organ crawl" circumstances.

The other organs used for the convention were of less note. The 1926/27 E. M. Skinner in Trinity Episcopal Church sounded its very best under the skilled hands of Thomas Murray sympathetically playing orchestral transcriptions. The Stanford 1901 Murray Harris, of similar conception, sounded as tubby and wheezy as most American instruments of that period. At the other end of the scale, a 1971 Bosch in St. Mark's Lutheran Church was an example of the thin neo-Baroque German trackers that became a standard for many organ builders a decade or more ago, but the 1958 Walter Holtkamp at the University of California at Berkeley sounded fresh and musical to me—even though its style is certainly not in favor today.

Educational Events

The most important, successful, and well-run educational program of the AGO is its competition in organ playing. The three-level, two-year competition teaches directly as the young virtuosi play for their out-of-school elders. Once again, some of the most assured playing of a convention was done by the finalists in the competition, and the winner's recital was one of the best solo recitals of the week. Mark Laubach, from Palmerston, Pennsylvania, won with the required *Fantasie and Fugue in G Minor* by Bach, the Duruflé *Scherzo*, and the Reubke *Sonata*. For his recital, he added the commissioned *What Seraphs are Afoot* by Ingrid Arauco. The recital took place in Grace Cathedral, and Mr. Laubach showed no sign of discomfort in being transferred to such a huge and difficult acoustic—not to mention a monster organ. He took advantage of the circumstance to render the Reubke as a truly symphonic work. He received a spontaneous and well-deserved standing ovation.

The competition finals had been played on a 1960 Aeolian-Skinner, and were judged by Marilyn Mason, Leonard Raver, and Sandra Soderlund. I was struck by the similarity of the finalists' performances. This is the negative side of competitions—there is a priority on not taking a chance on offending the taste of any judge. It need not be so.

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however. At the Bruges harpsichord competition a few years ago, just the opposite phenomenon was in evidence: most competitors who "simply played the music well" were eliminated from the next round. Strong personality was a prerequisite for winning playing. The result was a group of finalists who were very different from one another. The choice of the instrument is related to the question of personality. How much longer will this sort of organ be considered the "norm," and therefore the fairest choice for a competition? Many of the competitors might have made a more direct statement on a mechanical instrument.

The most overt teaching at the convention came in the form of workshops—38 of them, from which registrants made a selection. There were far too many for any one person to visit a significant percentage; but a combination of session-hopping and trusted informants allows some generalizations. On the whole, the workshops were not of the highest quality. Apparently, the topics were generally assigned to the leaders, and this may often have been the problem. Caution seems to have dictated that topics be of the most general interest.

Larry Palmer, for example, was asked to talk on "Harpsichord and Organ Technique: What's the Difference?" With good humor, he began by stating that: a) there isn't any essential difference, and b) technique is not his particular field of study, so he had no topic! He went on to give some very good information, particularly about areas of harpsichord performance practice, but we were deprived of hearing him talk about one of the areas in which he is a specialist, such as Hugo Distler or the twentieth-century harpsichord revival. Sandra Soderlund tried to cover the waterfront in "What's New and What's Old in Organ Techniques," in a room where you couldn't really hear the demonstration instruments because of ventilation whoosh. Other first-rate specialists and performers, such as Simon Preston and David Fuller, gave less than their best. A panel discussion supposedly dealing with "Expressions and Intentions: Some Perspectives on Performance Practice" seemed mostly to be a forum for miscellaneous thoughts of Richard Webb, with little substance contributed by Fenner Douglass, Carol MacClintock or Karel Paukert; one had the feeling that they, too, were not quite sure why we had all been gathered together. There is a caveat for the future: do not assemble a long list of good speakers and very general titles, or give a topic to a speaker that was not his or her brainchild.

This is not to condemn all of the workshops—or the basic idea of having them. Far from it. One example of how to do it well was provided by William Gudger, speaking on "Performance Options in the Handel Organ Concertos, Opus 4." He spoke and illustrated a top-

ic about which he is indisputably expert, and he had a specific audience in mind: American organists who would want and need to make various adaptations to modern performance situations in playing these popular concertos. He was clear about what is and isn't known about "back then," and helpful in stating what is and isn't a tasteful modern approach to create a convincing rendition. Undoubtedly, there were other fine examples that would serve as models for the future.

The convention had been preceded by a two-day conference devoted specifically to education: The Second AGO National Conference on Organ Pedagogy. The format consisted of small discussion groups to which participants were assigned on a random basis; they were coordinated by a team of leaders, stimulated by one general address and brief responses. The conference attracted a smaller group than expected, about 80 participants that included, however, some of the most prominent and influential teachers of organ in the country. The first day was devoted to discussion of the question: "Performance Practice: Is There an Emerging Consensus?" Catharine Crozier gave the keynote address in which she answered that we find consensus in all wanting to play well and tastefully on good mechanical instruments. No one disagreed. The intentions were noble, but the content was minimal.

Many provocative statements, questions and issues surfaced in the conference, but there was no way to delve into any of them. For example, William Porter suggested that we have left an era in which we learned about performance practice mostly from documents, and now learn more from antique instruments. He declined to discuss how this might be translated into teaching the organ in America. Performance practice was defined, in the course of discussion, as "however anyone plays at any time," and the topic evaporated before our eyes. The second day's question was: "Worship Practice: Are There Emerging Patterns?" The relationship of any of this to organ pedagogy remained vague. What was definite was an undercurrent of uncertainty about what we should consider central or peripheral to the teaching of young organists in an era in which the number of students and professional opportunities seems to be dwindling everywhere.

We have just come through an expansionary era in which universities produced quantities of graduates in organ performance (and many other fields) who went on to assume positions on other faculties. This has come to an abrupt halt, and current wisdom is that things will get worse before they get better—as many a recent D.M.A. graduate will lament. Robert Anderson pointed out that university programs should prepare students for careers in church music, not higher education. At the same time, growth in church music seems to be strongest in sects that do not favor a role

Commissioned Works

Composer	Title	Instrumentation
Ingrid Arauco*	What Seraphs are Afoot	Organ
Fred Bock	Festival Te Deum	Organ, chorus, congregation, brass, harp, percussion
Henry Brant	Lombard Street	Organ, percussion
John Cage	Souvenir	Organ
George Crumb	Pastoral Drone	Organ
Gian Carlo Menotti	Ricercare	Organ
Thea Musgrave	The Lord's Prayer	Chorus, organ
Ron Nelson	Pebble Beach Sojourn	Organ, brass, percussion
David Raksin	A Song After Sundown	Organ, orchestra
McNeil Robinson	Concerto	Organ, orchestra
Miklós Rózsa	Fantasia	Organ, brass, timpani, percussion
Heuwel Tircaut	Homage to Varèse	Organ, double timpani, percussion

*Winner of 1983 Holtkamp/AGO Award in Organ Composition. All other composers in this list were commissioned by the San Francisco chapter of the AGO.

for the classical organ. We have more, better instruments in America, but we are less certain of who will hear them. Leading organ teachers are seriously concerned about this situation, attempting to sift alarmism from realism. James Moeser and the other leaders of the AGO pedagogy conference should be praised for fashioning a forum for bringing our finest minds—and talents—together. The biennial conference may well evolve into a strong education force, and there is a clear need for it. This year it erred on the side of being too general and timid, with too little to offer that dealt with teaching the organ or the survival of the profession.

Church Music

Almost all of the events at the convention, of course, were closely related to church music. Two, however, were actual services. There was a lovely, quiet "Order of Worship for the Evening" sung at Grace Cathedral near the conclusion of the week. John Fenstermaker's choir sang music by Thomas Tallis, Joubert, Robert Stone, Morley and Horatio Parker in the context of a liturgy that included the quiet unaccompanied singing of two congregational hymns. The organ was used only for a brief improvisation during the recession. The choral singing was excellent, and the mood of tranquility preserved throughout.

An opening "Festival Service" demonstrated how to use music to defeat a service. The hymn arrangements excluded the congregation from participation in several verses, and indulged in trite accompaniments. The nadir was reached when Ralph Hooper substituted


his own derangement of a Couperin piece, with mindless mega-coda, for the listed *Dieu parmi nous* of Messiaen.

While not actually church music, a competent performance of Handel's *Israel in Egypt* by the Masterworks Chorale of the College of San Mateo, with guest conductor Simon Preston, deserves mention. With only one rehearsal, Mr. Preston had little opportunity to shape the performance, but the choir of 150 and orchestra performed well in the tradition of a good community ensemble. The oratorio, presented in St. Mary's Cathedral, was preceded by Handel's familiar "Cuckoo and the Nightingale" concerto, with Mr. Preston's spirited playing on a borrowed positif by Martin Ott.

Entertainment

We began by cheering the convention planners for allowing guests time to enjoy the week in San Francisco, and that bears repetition. Having time to meet informally with professional colleagues and friends is an important part of a convention. In addition to social hours and time for private get-togethers, one official musical event was purely recreational: theater organist Lyn Larson played a midnight recital to a capacity crowd. More adventuresome night owls found delight in the impressive talent of jazz organist David Kelsey, who held forth nightly on electric organ, piano and synthesizer (simultaneously) at the New Bell Saloon—just around the corner from the convention headquarters. More than just a campy entertainer (which he certainly is), he impressed the crush of organists with his musical imagination and technique. ■

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The three collections by Robert Schumann for pedal piano¹ (*Studien*, Op. 56, *Skizzen*, Op. 58, and *Sechs Fugen über den Namen BACH*, Op. 60) can perhaps claim the unique distinction of being the only works in the organist's repertoire initially conceived for a now defunct concert instrument. Unknown to many organists, perhaps, is the fact that this little-known medium enjoyed a much longer life than popularly imagined, having been in existence for several decades before the Schumann works. Often overlooked or routinely dismissed in surveys of keyboard instruments, the pedal piano in fact proved to be a valuable aid for several generations of keyboard players, achieving a moderate, if fleeting, success.

Construction

The earliest pedal pianos no doubt represented keyboard makers' fledgling attempts to emulate the organ. The hybrid nature of the instrument, however, caused it to be useful in a wide variety of situations, adaptable for both pianist and organist alike. Not only did it aid in the acquirement of pedal technique, but also extended the range of the instrument, strengthened the thin sound of the manuals, and relieved the left hand of its occupation with bass notes, enabling both hands to be employed for rapid passage work. In the words of one early writer:

Many musical pieces, which normally can only be played on a fortepiano with the help of another instrument, can be so arranged that through the pedal, the complementary instrument becomes unnecessary. The beautiful four-voiced organ pieces and fugues with obligato pedal can then be portrayed and enjoyed by the fortepiano player.²

The standard range of the pedalboard seems to have been about an octave-and-a-half, although the extent to which the instrument's range was increased naturally varied with the pitch of the pedal. The standard pitch level seems to have been 16'.³

At least three different forms of pedal piano appear to have been in existence, although the terminology used to describe them is by no means consistent. Pianos with independent pedalboard seem to have been the earliest type of design, appearing ca. 1780. In this construction, an independent bass pianoforte was used in conjunction with a

conventional piano, housed in a box beneath the main instrument, containing the projecting pedalboard as well as an independent action and strings. Such pedals were, in effect, separate and independent instrumental entities.

A different type of pedal piano, no longer with independent pedal, had pedal keys connected to a set of levers (similar to the tracker mechanism of an organ) which activated hammers to strike the bass strings. Yet a third type of design had a simple pedalboard connected by pulldowns to the manual, an idea borrowed from the organ and earlier pedalled instruments (pedal clavi-chord and harpsichord). For this construction, no separate strings were needed, the pedals activating instead the lowest manual strings.

As a counterpart to the organ, the pedal piano retained many features of the former, closely paralleling its growth and development for several decades. Built by a number of makers throughout the nineteenth century, the instrument required a very exacting technique which no doubt discouraged would-be adherents. The slightest inequity of nuance or touch, particularly in the pulldown design, affected all components and registers, including those of the bass. Nevertheless, instruction books for the acquirement of pedal piano technique were not unheard of, and many collections of organ music with pedal obligato were also published, especially formulated for the application of the new attachment and accompanied by explanatory remarks for the beginner.⁴

Growth and Development

For the first four decades of its existence, the pedal piano seems to have remained rather the exclusive property of Viennese builders, who specialized in both independent and tracker-operated mechanisms. The actions of most of these instruments appear to have been light, quick, and responsive to the most delicate pressure, not unlike that of the contemporary piano. As with earlier pedalled instruments, many were quite possibly built to special order. Apparently most of these were grands, and the great expense involved no doubt discouraged popular demand.

Tracker-operated mechanisms are represented by the instruments of Johann Schmidt, whose pedal piano, dating from ca. 1778–90, is now in the Metropolitan Museum of Art, New York.⁵ This instrument is extremely important historically, as it is probably the oldest playable pedal piano to have survived in essentially original form. The manual has a range of five octaves (FF–f'''), and the pedal range extends from EE/CC–A, with all accidentals below B-flat omitted and the lowest octave arranged in short octave fashion. A rollerboard enables each pedal to activate two hammers so that notes are sounded in octaves.⁶ (Figure 1.)

A similar type of pedal grand was owned by Franz Xavier Gruber (the composer of "Silent Night") and is now in the possession of the Carolino Augusteum in Salzburg.⁷ This instrument has a manual range of F–f'''' and a pedal compass of EE–A. At the bass side of the piano are eighteen three-chord strings mounted for the pedal and two knee levers, *forte* and *piano*.

Independent pedal instruments, however, continued to be built in greater numbers, and had the advantage of being purchased either with or without the main unit. As early as 1789, Bellmann of Dresden built a piano with a two-octave pedalboard, the lowest pedal note sounding CC.⁸ In 1806, August Eberhard Mueller of Vienna advertised a pedal which could be placed beneath any large instrument, useful in improvisations. Mueller claimed that the pedal attachment produced impressive effects (especially for bass solos in works

of his own composition!).⁹

Several years later, Johann Christian Schleip, a Berlin instrument maker known for his building of pianos in "lyre" form, devised a pedal similar to Mueller's, which could be added to any large piano. Schleip described his invention as follows:

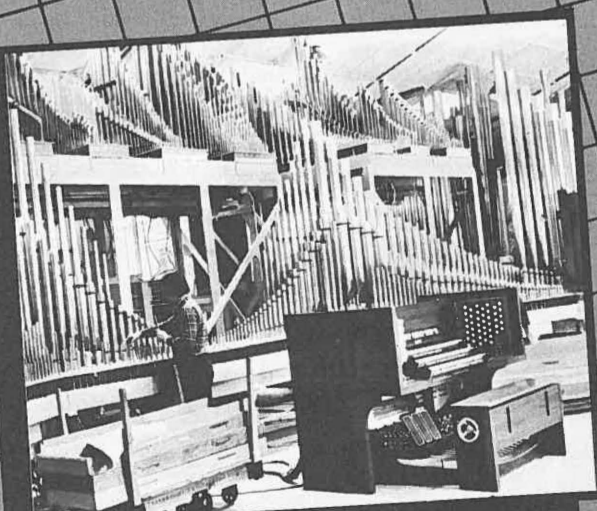
Since different music friends have asked me if it is possible to obtain pedals with the sound of fortepianos, I hereby announce that fortepiano pedals with an excellent sound, and up to now very unique, have been discovered by me, which can very easily be put behind a table form fortepiano or clavier, always available, and in relation to its quality and elegance, also very low in price. But I also have to remark, that those honorable music lovers who would like to have pedals, but are already in possession of a fortepiano, should send me the width of their instrument, so I can fit the pedal keyboard. Other music lovers who do not yet have fortepianos can obtain these instruments, either with the English or Viennese mechanism already attached with the pedal, through me.¹⁰

An example of a Schleip pedal piano, ca. 1820–44, may be found in the Metropolitan Museum of Art.¹¹ This instrument has a separate pedal soundboard and strings, although the actual pedalboard is missing. The manual compass is FF–f''''', and that of the pedal CC–d. The pedal action is mounted on the case floor, with soundboard and strings facing the rear of the case. (Figure 2.)

Another surviving fortepiano with independent pedalboard, made by the well-known Viennese maker Joseph Brodmann (ca. 1815), has been preserved at the Kunsthistorisches Museum in Vienna.¹² Formerly in the possession of Carl Maria von Weber, this elaborately decorated instrument has a manual range of C–f'''' and a pedal range of CC–A. It may be similar to the type of pedal piano which Mozart allegedly used for improvisations.

Yet another type of independent pedal design was the *pianoforte organistico* of Abbé Gregorio Trentino of Venice, who, in 1817 produced an instrument with independent two-octave pedalboard of 2 x 8' and 1 x 4' sets of strings.¹³ This instrument, which reportedly had a soft, clear tone, was used to accompany recitative, provide continuo, and ac-

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Figure 1. Pedal piano by Johann Schmidt, Salzburg, ca. 1778-90 (The Metropolitan Museum of Art, The Crosby Brown Collection, 1889, 89.4.3182).

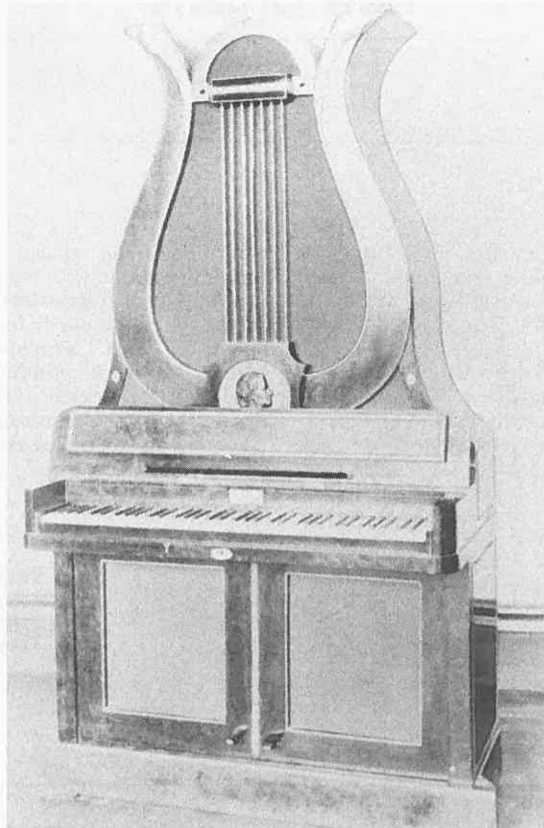


Figure 2. Upright ("lyre") piano, pedalboard missing, by Johann Christian Schleip, Berlin, ca. 1820-44 (The Metropolitan Museum of Art, The Crosby Brown Collection, 1889, 89.4.3347).



Figure 3. Inside of Schleip pedal piano, showing stringing and key action.

company local singing groups. Johann Kasper Ayblinger, who directed one such group, also wrote several sonatas for the instrument.¹⁴

In 1820, Johann Koetschau, director of music at Pforta, advertised a pedal mechanism for sale attached to an upright piano built by Schenk of Weimar, who named his invention a *Kornett-Klavier*. "It is a beautiful instrument which I can recommend in all conscience to seminary students and future organists," Koetschau writes, adding that the pedal had two 16' and one 8', and a range of 2½ octaves.¹⁵

In 1834, Georg Heinrich Hellmund of Berlin built an upright pedal pianoforte for his son so that he could practice organ playing at home. The instrument had the usual range of an organ pedal (C-d), but with two bridges, causing the pedals to sound in octaves. Hellmund's instrument was praised by Kühnau for its quiet action and majestic sound, Kühnau adding that this was to his

knowledge the first instance of a second set of bridges for the octave.¹⁶

The third type of pedal piano, that of a simple pedalboard connected by pull-downs to the manual keys, was built by G. Frederick Rutscher and Johann Rueff, among others, who obtained a patent for its design in 1825. They were followed shortly after by Joseph Böhm, who was granted an Austrian patent for an instrument with a pedalboard of twenty-two keys connected with the manuals by rods and trackers.¹⁷

Perhaps the most famous pull-down instruments were built by the Leipzig maker Louis Schoene, who, in 1843, constructed pedal mechanisms for both Robert Schumann and Felix Mendelssohn—Mendelssohn's to be used with a grand piano, Schumann's with an upright. In the case of the latter, the action was placed behind the piano, with a separate soundboard to carry twenty-nine courses of strings for an equal number of pedal keys.¹⁸ ■

NOTES

1. French *piano à pédalier*, *piano à clavier de pédales*; German *Pedalflügel*, *Pedalklavier*.
2. "Fortepianos mit Pedalen," *Allgemeine musikalische Zeitung* 8 (June 4, 1806):568.
3. Obviously, the pitch of the pedalboard was of primary importance in determining the mechanism's usefulness. If a 16' was available—and most evidence suggests that this was its routine pitch level—then the lower range would be extended accordingly; otherwise, its presence merely freed the left hand for other figurations, acting somewhat like a unison coupler on the organ.
4. "Fortepianos mit Pedalen," p. 570.
5. Catalogue No. 89.4.3182. The origins of a number of surviving Schmidt instruments, such as this one, are sometimes obscured by false labels of Johann Andreas Stein, the great Augsburg builder under whom Schmidt apprenticed. The Museum's instrument is attributed to Schmidt on stylistic grounds only, since his signature cannot be found on the instrument.
6. *Grove's Dictionary of Music and Musicians*, 6th ed., s.v. "Pedal Piano," by Edwin M. Ripin.
7. *Alte Musik-Instrumente im Museum Carolino Augusteum Salzburg* (Leipzig: Breitkopf und Härtel, 1932), p. 17.
8. Louis Adolphe Le Douclet Pontécoulant, *Organographie*, 2 vols. (Paris: Castel, Librairie-Edi-

teur, 1861; reprint ed., Amsterdam: Frits Knuf, 1971), 1:298.

9. *Allgemeine musikalische Zeitung* 8 (April 1806):437.

10. Johann Christian Schleip, "Pedale mit dem Fortepiano-Ton," *Allgemeine musikalische Zeitung* 15 (October 1813): Intelligenz-Blatt No. IX.

11. Catalogue No. 89.4.3347. The writer was unable to inspect this instrument at the Museum, since it was in storage.

12. *Katalog der Sammlung alter Musikinstrumente, Kunst-Historisches Museum, Wien*, 4 vols. (Vienna: Kunsthistorisches Museum, 1966), p. 39.

13. Sybil Marcuse, *Musical Instruments: A Comprehensive Dictionary* (Garden City, N.Y.: Doubleday, 1964), p. 407.

14. *Allgemeine musikalische Zeitung* 19 (December 1817):865.

15. Johann Koetschau, "Pedal Pianoforte in Flügelform," *Allgemeine musikalische Zeitung* 22 (January 1820): Intelligenz-Blatt No. I.

16. J. F. W. Kühnau, "Bericht über ein Pianoforte Pedal mit zwei Stegen," *Allgemeine musikalische Zeitung* 36 (July 1834):495.

17. Rosamond E. M. Harding, *The Piano-forte: Its History Traced To the Great Exhibition of 1851* (Cambridge: Cambridge University Press, 1933; reprint ed., New York: Da Capo Press, 1973), p. 276.

18. Marcuse, p. 355.

This article will be continued in the November issue.

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New Organs



Cover

Rosales Organ Builders, Inc., Los Angeles, CA, has completed a new organ for St. Andrew's Episcopal Church, Ojai, CA. The organ is voiced at 80 mm wind pressure produced by a 1/3 hp blower and regulated by a 3' x 6' wedge shaped bellows. Key and stop action are mechanical. Pipeshades of basswood are carved with acorn and oak leaf motifs symbolic of the city of Ojai, and with crossed fishes and the shield of St. Andrew. Natural keys are covered

with cow bone, sharps with ebony; pedals are maple with rosewood sharps. Casework is of quarter-sawn white oak, oiled. Temperament is based on Kirnberger III. The Choir division is located in the "Brustwerk" position. Design was by David J. Dickson and Manuel J. Rosales, Jr.; tonal finishing by David J. Dickson with John DeCamp and Kevin Gilchrist.

*Members A.I.O.

GREAT

8' Prestant
8' Chimney Flute
4' Octave
2' Super Octave (from Mixture)
IV Mixture
8' Trumpet

CHOIR

8' Gedeckt
8' Dulciana
4' Flute
2 2/3' Nasard
2' Recorder
1 1/8' Tierce

PEDAL

16' Subbass
8' Prestant
8' Trumpet (Great)



The Schlicker Organ Company, Inc., Buffalo, NY, has installed a new organ in the Gerald Wilmot Hall of Music, Nazareth College, Rochester, NY. Specification was prepared by John

Proffitt, consultant to Nazareth College; Dr. Barbara Harbach, Assistant Professor of Music, Nazareth College; and Robert Arnold, Schlicker Organ Company. Mechanical key and stop action.

HAUTPWERK

16' Bourdon (from Pedal)
8' Prestant
4' Rohrfloete
4' Oktav
2 2/3' Quint
2' Oktav
1 1/2' Mixture IV-V
8' Trompete

POSITIV

8' Holzgedeckt
4' Prinzipal
2' Blockfloete
1 3/5' Terz
1 1/2' Klein Nasat
1 1/3' Zimbel II
8' Holzdulzian

PEDAL

16' Bourdon
8' Prestant
4' Choralbass
2' Rauschpfeife III
16' Fagott
8' Trompete (from HW)



GREAT

16' Bourdon
8' Prestant
8' Chimney Flute
4' Principal
2' Mixture
III Cornet (from c¹)
8' Trumpet

SWELL

8' Violin Diapason
8' Stopped Diapason
4' Spire Flute
Sesquialtera
2' Principal
1 1/2' Larigot
8' Hautbois

PEDAL

16' Sub Bass
8' Principal
4' Octave
16' Posaune
8' Trumpet
4' Clairon

A. David Moore, North Pomfret, VT, has completed a new organ for Hand Memorial United Methodist Church, Pelham, GA. The upper portion of the black walnut case has been recycled from an organ made by Stevens and Jewett for the Congregational Church, Norwich, VT. Butternut, poplar, maple, ash, and birch are used inside the organ. A 130-year-old organ pipe provided the pine for the keyboards; the key surfaces are covered with cow bone and grenadil. A .45 h.p. blower supplies wind to a single reservoir which is weighted to maintain a wind pressure of 3 inches.

Visser-Rowland Associates, Houston, TX, has built a new organ for Christ the Victor Lutheran Church, Victoria, TX. This instrument was the master project of Charles Eames of VRA, and features a red oak case and mechanical key and stop action. Winding is through a single schwimmer regulator. Temperament is equal at A440.

MANUAL I

- 8' Rohrflöte
- 4' Prinzipal
- 2' Waldflöte
- 1 1/2' Mixture III

MANUAL II

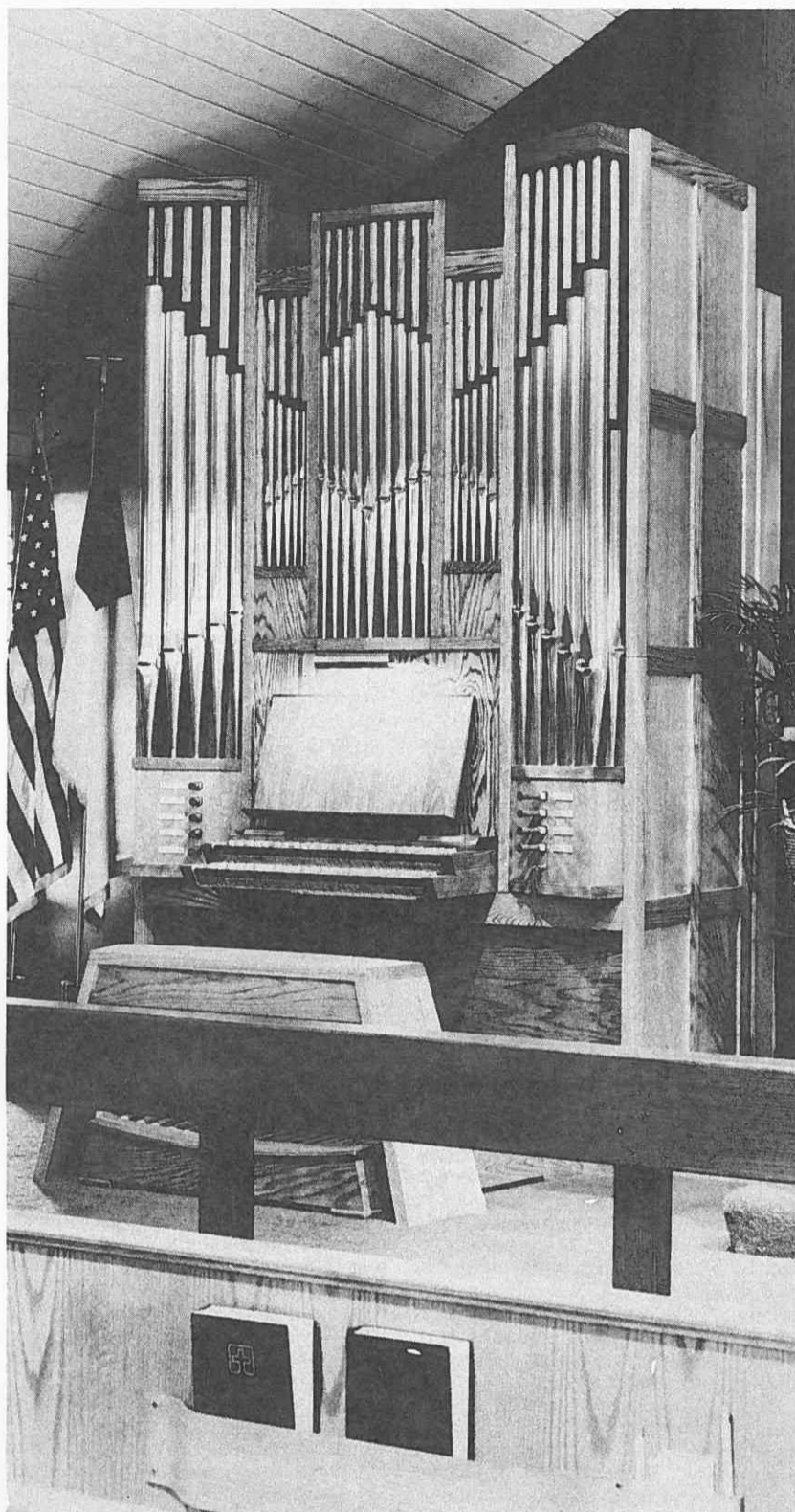
- 8' Rohrflöte (from Manual I)
- 4' Flöte
- 1 1/2' Larigot
- 2 2/4' Sesquialtera II

PEDAL

- 16' Subbass

COUPLERS

- Manual I/Manual II
- Manual I/Pedal
- Manual II/Pedal



The Noack Organ Company, Inc., Georgetown, MA, has announced the installation of a Positive organ for the San Francisco Symphony. Easily movable, the 7-stop organ utilizes mechanical key action and a shifting keyboard to allow for performance at either A440 or A415 pitch. The case is made of stained Honduras mahogany with carvings by James Lohmann of Newton Lower Falls, MA.

MANUAL

- 8' Gedackt
- 4' Principal
- 4' Flute
- 2 2/3' Twelfth
- 2' Fifteenth
- 1 3/5' Seventeenth
- 2/3' Cymbal

Arriving from the four corners of the United States, a majority of Canadian provinces and from as far as the United Kingdom, approximately 250 hymn enthusiasts gathered at Elmhurst College in suburban Chicago for a two-and-one-half day convocation sponsored by the Hymn Society of America. John Geisler, president of the Society, declared the convocation opened at 7:00 P.M. on July 22. After welcoming remarks by various officials of the Hymn Society and the College, participants launched into the first of several hymn festivals.

It is not often that one experiences hymn singing as vigorous as that of which we were to be a part during the next few days. With W. Thomas Smith, executive director of the Society, providing colorful and informative introductions and Sue Wallace's sensitive accompaniments, we sang the "Ten Best" hymns written since 1959. The fun and excitement generated by this event continued with lively discussions of our reactions to the selections (which we helped to choose) at the reception which followed. How many of the "Ten Best" do you know?

- Earth and all stars (*Earth and all stars*)
- God, who stretched the spangled heavens (*Holy Manna*)
- I come with joy to meet my Lord (*Dove of Peace*)
- There's a spirit in the air (*Lauds*)
- As the bridegroom to his chosen (*Bridegroom*)
- Gift of finest wheat (*Bicentennial*)
- Now the silence (*Now*)
- O God, O Lord of heaven and earth (*Wittenberg New*)
- All who love and serve your city (*Birabus*)
- When in our music God is glorified (*Engelberg*)

Monday's events began with worship in the college chapel, the site for most of our massed events. As one who plans and leads worship each week, I was pleased that the convocation included four opportunities to be part of a worshipping congregation and to experience liturgies of several denominations.

Hymn writer Timothy Dudley-Smith, Anglican Bishop of Thetford, England, was the central personality of this gathering. A person of tremendous charm, delightful wit, and quiet demeanor he shared many of his experiences with us in the several sessions he led. In the first, "The Contemporary Hymn Writer," he outlined several qualities one must acquire to become a hymn writer. Drawing on great writers of the past he described these attributes as: 1) an experience of God; 2) a sensitivity to words; 3) an understanding of meter; and 4) a faculty for self-criticism. By relating these qualities to his own life, he provided us with a fascinating glimpse at one of the outstanding hymn writers of our time.

During his second session, Bishop Dudley-Smith set forth four propositions for judging "What makes a Good Hymn Text." These are: it must be true to divine revelation; be true to contem-

porary Christian experience; spring from some inner vision (artistic impression); and possess technical merit. The question period that followed provided lively debate by touching on such areas as inclusive language and alteration of a poet's published texts. One could see how the Society might make this the topic of an entire convocation.

The one session with Dudley-Smith that I was not able to attend was "The Hymn Writer at Work." However, we were all able to experience many of his works on Monday evening. On our way to the "Festival of Timothy Dudley-Smith Hymns" at St. Clement's Church, we were treated to a mini-tour of downtown Chicago. The events of the evening from bus tour through to the reception on the stairs of the church turned out to be the highlight of the convocation. The evening was filled with many thrilling moments because of the combination of superb acoustics, vital singing, imaginative accompaniments by Richard Proulx, introductions by the author himself and, of course, the hymns.

Since so much of our time was spent in making and listening to music, I would like to make a few observations about the spaces used for such events. While it is understood that some of the

basic concerns of a gathering of the Hymn Society are the beauty, integrity, and technical merit of both word and tune, we are frequently oblivious to the environment in which we bring these creations to life. The acoustical properties of the Elmhurst chapel were an insult to both musician and speaker. Even our vigorous singing never united beyond the immediate moment of tone production. The visual pollution was equally insulting. The Georgian colonial-styled chapel—modeled on the simple, graceful buildings of Christopher Wren—is totally out of proportion in its height, width, and length. Its once clean plaster and wood interior is covered by cheap-looking acoustical tile. It is no wonder that the events taking place in it were far less beautiful than they might have been. On the other hand, St. Clement's, also based on an architectural style of the past, was in proper proportion. The result is a building in which making music becomes an exciting experience—a room that makes it possible for: a small 27-rank organ to support a large group of singers, a speaker's words to be easily understood, the songs of the congregation to soar, and a total artistic experience to happen. The possibilities for worship are limited only by the imagination. Even the new organ in St. Clement's is visually complementary to its environment, a rare occurrence among our contemporary organbuilders.

During his final session, Timothy Dudley-Smith highlighted more hymns found in the recently published volume of his collected works entitled *Lift Every Heart* (Hope Publishing Co.). Many of the Bishop's hymns set to music are found in another fine recent publication from Hope, *Hymnal Supplement*. We are indebted to Hope for making Bishop Dudley-Smith's visit possible.

Of the twelve workshops offered it was possible to attend only three. In addition to one given by Dudley-Smith, I selected "The Hymns of Carol Doran and Thomas Troeger" and "Managing Change in Worship and Hymnody." Carol Doran and Thomas Troeger, both faculty members at Colgate Rochester Theological Seminary, collaborated in producing a collection of 52 hymns entitled *New Hymns for the Ecumenical Lectionary*, soon to be published by Oxford University Press along with an organ accompaniment. Tom's vivid narrative texts coupled with Carol's imaginative music will be a welcomed resource for the worship planner. With

the assistance of Michael Hay, a very talented singer, they led us through a sampling of their new creation. What a joy this collection promises to be!

If one is going to introduce all the new hymns and psalms we became acquainted with during the convocation, what better workshop could one take than "Managing Change in Worship and Hymnody." Roger Revell, a commissioner in the Reorganized Church of Latter Day Saints, presented a "Madison Avenue" approach for getting one's church to do what's good for it rather than what it really wants to do. If Revell's enthusiasm for this approach is a measure of its feasibility, we should be able to move the church into 20th-century hymnody with little difficulty.

I chose to attend the Convocation in the hope of discovering hymn and psalm translations which are both contemporary and inclusive in language, a necessity at both my teaching and church positions. It was the description of the two sessions on "Psalms in the Church Today" that convinced me to come to Elmhurst. In these sessions six different people presented six different denominational traditions of psalm singing. Unfortunately, not enough time was provided, nor was sufficient preparation put into this important event.

Emily Brink, music editor on the Board of Publications of the Christian Reformed Church in America, led us through some examples of metrical psalmody past, present and future, set to Genevan psalm tunes, as they appear in the new Christian Reformed Church hymnal. Paul Westermeyer, Professor of Music at Elmhurst, showed us many creative ways of using the psalms found in the Lutheran Book of Worship. Psalms as used in many Roman Catholic churches were presented by Richard Wojcik, a professor at St. Mary of the Lake Seminary, Mundelein, IL. The quality of the works he demonstrated was various, ranging from a beautiful marriage of text and music by Christopher Willcock to a sickly sweet marriage of a maudlin text (unidentified) to an even more sentimental musical setting by James Moore.

The United Methodists then had their chance to showcase a new, partial psalter, *Psalms for Singing*, that the Upper Room has just released. Judy Leohr, Project Director for the Psalm publications of the Methodist Church, treated us to a very lively reading of several of the new works. It contains some fine examples of good contemporary, inclu-

Alan Barthel is St. Andrew's Professor of Church Music at Emmanuel Theological College, University of Toronto, and Director of Music at St. Andrew's United Church, Toronto.

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sive language. Even the music is inclusive, representing several ethnic traditions encompassed by the United Methodist Church. Unfortunately, neither the music nor the poetry is of consistently high quality.

Richard Proulx seemed less than enthusiastic in his presentation of the psalter work being done by the Episcopal church. If I had not worked with their new Gradual Psalter prior to this session, I doubt that I would give those beautiful plainsong settings a second look. Robert Batastini, General Editor of G.I.A. Publications, compared the original Grail Psalm translation with the new inclusive language version based on the Hebrew. Their inclusivity does not include language about God, however. I find the endless repetition of "His" monotonous compared with some of the versions that find many different descriptions for God.

The most glaring omission on the part of the organizers of "Psalms in the Church Today" was that of the work of the International Commission on English in the Liturgy, *Consultation on a Liturgical Psalter*. This publication contains new translations of 22 Psalms (adapted for use in the liturgy) along with several musical settings of each. The quality of scholarship is evidenced by a complete textual discussion appearing with each Psalm. The texts were set to music by many outstanding church music composers.

This Hymn Society Convocation was concluded by two musical extravaganzas. If we had been in a room more conducive to music making, the 12 hymn concertatos, under the direction of Paul Westermeyer with accompaniment by Naomi Rowley (organ) and a

brass quintet, might have soared. Instead, it felt more like a battle between choirs, congregation, and instruments. The decibel level was incredible! Even so, it was great fun. Twelve of these pieces in a row, however, began to sound the same. One wished for more variety. Nonetheless, they are very useful individual vehicles in worship.

Anyone who is not familiar with the music from Taize should make every effort to discover it. G.I.A. Publications has given us access to much of the music. The texts and music can be beautifully simple, gentle, rousing, complex, and always very satisfying—but never beyond the grasp of non-musicians. Because it is congregational music, it should never be subjected to that vulgar 20th-century practice of having a song leader's voice bellowing over a public address system, as happened that night. Nor should it be necessary for a conductor or instrumentalists to become visual distractions. This is spiritual music, not entertainment. This particular presentation of the music from Taize was a very disappointing and insensitive one given by very talented musicians.

One of the questions on the evaluation forms we were given asked whether or not we felt this convocation was worth our time and expense. My answer was and is a resounding "yes." The overall quality of organization, variety of materials presented, and especially the new publications distributed helped make this an outstanding, practical event for those involved in worship planning. The staff and officers of the Hymn Society and of Elmhurst College are to be congratulated and thanked for the care they put into this event. ■

New Organ Music

by Leon Nelson

A Mighty Fortress, Diane Bish. Beckenhorst Press, \$2.00 (M).

Here is a setting arranged for organ solo that has a certain march-like quality and some interesting and colorful solo parallelism which gives this piece a real festival tone. For those who observe Reformation Sunday, this is a gem which will give you those "variations on a theme."

Three Preludes and Fugues, Opus 36, Marcel Dupré. H. W. Gray Publications, GB 652, \$7.50 (D-).

Originally copyrighted in 1940, these three pieces have been reprinted this past year. The three preludes and fugues are written in the keys of E minor, A-flat major, and C major. The thick, fantasy-like texture of all three pieces is typical of the rich Dupré style of writing. The task of learning and playing this music is rewarded by knowing that these are among the great monuments of the French literature.

The Church Organist's Library. Compiled and edited by Wayne Leupold. Volume 1, Music for General Use. McAfee Music (Belwin-Mills), DM 239, \$9.95 (E-M-).

This is a fine collection of nearly 40 not-so-familiar pieces that are ideal for the shorter voluntary or offertory. Not only are the "earlier" composers such as Bach, Franck, Gigout, and Buxtehude included, but a good representation of more recent organists—Kerry J. Beaumont, James Coe, Arthur Foote, Calvin Hampton, Robert W. Jones, Donald R. M. Paterson, and Russell Schulz-Widmark—is found as well. Brief biographical sketches about each composer are given. Here is a wide variety of easier organ music from all historical periods for manuals only and for manuals and

pedal. Highly recommended.

Music for Weddings and Other Festive Occasions. Composed and arranged by Carlo Rossini. Belwin Mills, EL 2930, \$12.50 (E-M).

A total of 64 works representing material that could be used as multipurpose music for weddings and the like also serves as good service music. The table of contents is divided into two parts: the first with 24 processional and recessionals, and the second with 40 melodic pieces. This is quite a compilation of not-so-familiar music for the most part. Each piece, with the exception of 6 selections, unfortunately, is listed merely as a number, according to the order of the index; for example, Mendelssohn's "Allegro Maestoso" from *Sonata No. 2*, is simply listed as *No. 14*. If you're content to list a piece by a number, or invent a title of your own, this collection could be of some value.

5 Chorale Preludes. Jacobus Kloppers. Concordia Publishing House, #97-5733, \$5.85 (M+).

The five chorale preludes in this volume were written in South Africa, 1969-1972, for liturgical use in the Reformed Church. They are based on Lutheran hymn tunes as they appeared in the Afrikaans Hymnal of 1943 (revised, 1978). This explains not only the adherence to a more conventional style of writing but also the deviation in melody and textual association from the original Lutheran hymns. These preludes by Dr. Kloppers are extremely creative and vivid settings of the five tunes, which include: "Valet will ich dir geben," "Wachet auf," "Jesus, meines Lebens Leben," "Jesus, meine Zuversicht," and "Ach Gott und Herr." The pieces are highly recommended.

New Handbell Music

by Leon Nelson

Jesu, Joy of Man's Desiring, J. S. Bach/arranged by Douglas E. Wagner. Organ and Handbells, Handbell part, HB45-A, \$1.00, Organ score, HB45, \$2.25, Beckenhorst Press, Inc. (E)

Here is a straight-forward arrangement of the familiar chorale with the organ taking the triplet patterns and the handbells assuming the chorale melody with harmony suitable for a two-octave handbell choir. Highly recommended for the small or beginning choir.

The Bell Chorus, Gustav Mahler/transcribed by Douglas E. Wagner. Beckenhorst Press, Inc., HB47, \$1.50. (E)

This arrangement for three octaves of bells makes use of the lovely, lilting melodies excerpted from Mahler's *Symphony No. 3*, based on the Austrian folk tune "Es sungen drei Engel." A nice rendition of a not-so-familiar classic.

Ring and Rejoice, Hymns for Handbells, Keyboard and Congregation, arrangements by Edwin M. Willington. Good Life Publications (A Division of Belwin-Mills Publishing Corp.); Handbell Players Book, L3039P, and Accompaniment Book with Cued Handbell Parts, L3039, come in a package of three bell parts with accompaniment book for \$10.95. (E)

This is a unique collection of creatively written hymn arrangements scored high enough to be heard over congregational singing. Each piece can be performed with three octaves of bells, with an optional fourth octave. This type of bell music in the worship service can add an exciting flare to the hymn singing. *Ring and Rejoice* also provides selected titles for Christmas, Easter and communion. Many of the arrangements can be used without congregational singing for instrumental preludes and/or offertories. This will be a nice addition to your repertoire in a very practical sense. There are twelve good, procession-like hymns.

Proud Procession, Helen Henshaw. Beckenhorst Press, Inc., HB42, \$1.50. (M-)

The composer has created a catchy tune in ABA form for three or four octaves of bells. There is some table dampening, plucking and shaking that

make for a lively, exciting piece. One might hesitate, however, to use the given title in a worship bulletin.

Let Not Your Heart Be Troubled, Bob Burroughs. Triune Music (Lorenz Corp. Distributor), TUS 114, \$1.25. (E)

A beautiful, flowing theme is topped by an obligato-like solo with a C-instrument. Bells with solo instruments is an unusual and very effective way of presenting music in service or concert. This selection is for three octaves of bells.

Service Music for Handbells, compiled and arranged by Douglas E. Wagner. Beckenhorst Press, Inc., HB41, \$1.95. (E-M)

This collection includes a dozen pages of traditional introits, prayer responses, benedictions and amens, and can offer a nice change in worship when the bells assume the responses. Included are Whelpton's *Hear Our Prayer, O Lord*; Lutkin's *The Lord Bless You and Keep You*; and the twofold, threefold and sevenfold amens. Straight-forward, yet very creative.

The Snow Lay on the Ground, Douglas E. Wagner. The Sacred Music Press, NO S-HB24, \$1.25. (M-)

Written for three octaves of bells, the traditional Anglo-Irish Carol comes to life in a lively, uncomplicated setting. This piece should certainly be included in your holiday music. If you're looking for a tune that is familiar but not over-used, this is it.

A Joyful Gathering, Philip M. Young. Harold Flammer, Inc., HP-5156, \$95. (E)

The title alone describes this piece for church or concert; it is written well for two octaves, is short and sweet, but provides a great festive, procession-like opening or closing selection.

Introduction and Flourishes, Philip M. Young. Harold Flammer, Inc., HP-5157, \$1.10. (M)

In this new and dramatic original setting, Mr. Young opens with a firm, chordal introduction and begins a delightfully effective set of flourishes in a quarter note and eighth note pattern. Well-written material for two to three octaves of bells.

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New Recordings

Ewald Kooiman, organ. J. S. Bach Organ Works, Played on Important Historical Organs. Three 2-disc sets, KMK Records, in an ongoing series. Vol. 9. On the Schonat Organ in the Nieuwe Kerk, Amsterdam. Side 1. *Prelude and Fugue in e, BWV 548; Wo soll ich fliehen hin, BWV 646.* Side 2. *Toccata in C, BWV 566; Vater unser im Himmelreich, BWV 636; Durch Adam's Fall ist ganz verderbt, BWV 637; Es ist das Heil uns kommen her, BWV 638; 3 short Kyries, BWV 672-4.* Side 3. *Prelude and Fugue in b, BWV 544; Wer nur den lieben Gott lässt walten, BWV 691; Gott, durch deine Güte, BWV 600; Fugue in G, BWV 581; Helft mir Gottes Güte preisen, BWV 613.* Side 4. *Passacaglia in c, BWV 582; In dich hab' ich gehoffet, Herr, BWV 712; Fantasia on Jesu meine Freude, BWV 713.* KMK 2017, 2018. U.S. \$25.00. Canada \$28.00. Available from Church and Music Records, Box 154, Neerlandia, Alberta, Canada, T0G 1R0.

Vol. 10. On the Müller Organ in Schloss Liebenburg. Side 1. *Sonata No. 2 in c, BWV 526; Vater unser im Himmelreich, BWV 682.* Side 2. *Trio on Herr Jesus Christ, dich zu uns wend', BWV 655; Aus tiefer Not schrei' ich zu dir, BWV 686; Erstanden ist der heil'ge Christ, BWV 628; Wir danken dir, Herr Jesu Christ, BWV 623; Dies sind die heil'gen zehn Gebot', BWV 635, 679; Allabreve, BWV 589.* Side 3. *Prelude and Fugue in Eb, BWV 552; Christ ist erstanden, BWV 627.* Side 4. *O Mensch, bewein' dein' Sünde gross, BWV 622; Hilf Gott, dass mir's gelinge, BWV 624; Komm, Gott, Schöpfer, heiliger Geist, BWV 667; Prelude and Fugue in g, BWV 558; Valet will ich dir geben, BWV 736; Prelude and Fugue in d, BWV 554; Vom Himmel hoch da komm' ich her, BWV 700.* KMK 2019, 2020. U.S. \$25.00. Canada \$28.00. Available from Church and Music Records, Box 154, Neerlandia, Alberta, Canada T0G 1R0.

Vol. II. On the Silbermann Organ in St. Thomas Church, Straatsburg. Side 1. *Prelude and Fugue in a, BWV 543; Trio in G, BWV 1027a; Kommst du nun, Jesu, vom Himmel herunter, BWV 650.* Side 2. *Allein Gott in der Höh' sei Ehr', BWV 676; In dulci Jubilo, BWV 729; Several Partitas on Christ, der du bist der helle Tag, BWV 766.* Side 3. *Prelude and Fugue in G, BWV 550; Sonata No. 3 in d, BWV 537.* Side 4. *Christ, unser Herr, zum Jordan kam, BWV 684; Christ, unser Herr, zum Jordan kam, BWV 685; Fantasia on Komm, heiliger Geist, Herre Gott, BWV 651; Trio on Nun komm' der Heiden Heiland, BWV 660; Fughetta on Allein Gott in der Höh' sei Ehr', BWV 677; Allein Gott in der Höh' sei Ehr', BWV 711.* KMK 2021, 2022. U.S. \$28.00. Canada \$32.00. Available from Church and Music Records, Box 154, Neerlandia, Alberta, Canada T0G 1R0.

Dutch organist Ewald Kooiman is all but unknown here, and aside from photos on Vols. 10 and 11, we are given no information about him. However, he reveals himself as not only a consummate performer, but fully conversant with the historical practices associated both with music of Bach's day and with the use of historical instruments.

The 3-manual Schonat organ used in Vol. 9 is rich, lively and transparent-sounding, and full of character. The Gemshorn stop, in particular, has a succulent krumhorn sound, used to great effect in "Wo soll," while Kooiman's performance of the *Toccata in C* on Side 2, shows the distinctive majesty-without-blare of this organ. Its brightness may stem in part from its pitch—approximately one half-tone above a=440—and from its unequal temperament. Originally built in 1655, it was

enlarged later in the century, "modernized" in the 19th, and historically restored with scholarly care by the Marcussen firm between 1978 and 1981. There is a photo of the Rugwerk chest on the back cover.

The little 2-manual Müller organ used in Vol. 10 is even brighter than the Schonat—rich and buttery-sounding without being brassy. Pitched at a=460, and tuned to an unequal temperament, the organ acts as a true partner in facilitating the illumination of Bach's music. Side 3 is particularly joyful. On Side 4, the performance of "Hilf Gott" shows noticeably how each note has its own shape, definition and space. This organ also was modified during the 19th century, but in 1980, when it was reconstructed "with great reverence," it still contained about two-thirds of the original pipes. The unusual pedalboard is shown in a photo on the jacket.

Possibly the most interesting of all three organs is the 3-manual one on Vol. 11, built in 1741 by Johann Andreas Silbermann. Adapted in 1836, modernized after 1925, it was restored in 1977-79 to Silbermann's plans, with about half the original pipes and three original chests. Now in equal temperament, but pitched one whole tone below a=440, it has a clean, serene, silky-trumpet sound, grander and with a smoother attack than the Müller and Schonat organs. There is still good definition of registers. The bass, especially, is highly individual, with round, clear sound to each note, prominent in the Trio on Side 4. Silbermann was one of the first to use the Voix Humaine; on Side 2, it sounds sandy, nasal and distinctive in "Allein Gott."

Setting the organs aside, these are extremely fine, moving performances of Bach, both musically and from a scholarly standpoint. For the performance practice aficionado, they are exemplary. The history of each organ, its disposition and other technical details are on the inside of the double cover in Dutch and English. Each volume also contains an essay by Kooiman: Vol. 9 discusses what types of organ are best for playing Bach; Vol. 10 covers clarity and articulation in organ performance of Baroque music; and Vol. 11 talks about Bach's choices regarding registration. All of these are in Dutch only, but inside each pair of recordings is a stiff sheet with the essays translated into English on one side, and the registrations for every work performed on the other. The essays are models of current scholarship on Baroque performance, and clear and easy to understand, though the translated paragraph on "good" and "bad" notes in Vol. 10 is unclear.

On each cover is a color photo of the organ case. Recording quality is very good indeed. These records are expensive, but worth it. It would be hard to recommend them too highly.

Ewald Kooiman. The François-Henri Cliquot Organ in Poitiers Cathedral, France. Side 1. *Noël X, Louis-Claude D' Aquin; Grand Dialogue (3e Livre), Louis Marchand; Noël: Or nous dites Marie, Pierre Dandrieu.* Side 2. *Offertoire sur les grands jeux (Messe pour les Couvents), François Couperin; Hymne: Veni Creator Spiritus, Nicolas de Grigny.* KMK Records, KMK 8301. U.S. \$12.50. Canada \$14.00. Available from Church and Music Records, Box 154, Neerlandia, Alberta, Canada T0G 1R0.

The five French composers presented here were writing at the end of the 17th and early in the 18th centuries, and the superb instrument Dr. Kooiman plays was completed in 1790. This is the best-preserved organ built by the famous organ builder, François-Henri Cliquot, at the peak of French Classical organ building. Much of it is still original (there was no money in the 19th century to "update" it radically), and in 1953,

organ builder Robert Boisseau returned minor revisions, made in 1813, back to their original state. The sound illustrates the French values of clarity and balance, and possesses a Gallic suavity in obvious juxtaposition with the sound of contemporaneous German Organs.

Kooiman's well-articulated, lightly-registered performance allows these prepossessing, graceful compositions clarity of line at all times. His choice of registrations (listed on the cover, as is the organ's disposition) colors the deceptively simple textures of the works' harmonies. At the same time, even the lay listener is able to pinpoint every stop on the organ. However, there is one error: the registrations for Variations 2 and 3 of the de Grigny *Hymne* are reversed.

There are photos of the keyboard and stops, and a front view of the organ. Brief notes on the composers and the organ are in Dutch. Recording quality is first class.

Improvisations on Taragot et Orgue. Dumitru Farcaș, taragot, and Marcel Cellier, organ. Doinas and other folk music indigenous to the Transylvanian area of Hungary, arranged by Farcaș and Cellier.

Flute de Pan et Orgue. Gheorghe Zamfir, panpipes, and Marcel Cellier, organ. Doinas and other folk music indigenous to the Transylvanian area of Romania. Disques Cellier, Nos. 014 and 015. \$12.00 each, from the Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184. \$1.50 postage & handling per order.

On these two folk music records, the organ merely provides unobtrusive accompaniment, usually a drone, to the fine, idiomatic performances on their respective instruments by Dumitru Farcaș and Gheorghe Zamfir.

The modern Hungarian taragot (French spelling) or *tárogató* is a single-reed, transposing instrument, developed in the 1890s from the ferocious-sounding double-reed instrument of the same name which was brought to Europe by Janissaries in the 13th century. The modern taragot sounds like a soprano saxophone with oboe abilities. Farcaș plays it here with great versatility in improvisations on Transylvanian dance melodies and doinas—long, lyrical, richly ornamented melodies with variations; a specific musical form which has flourished from Asia to Europe, though the doinas of Transylvania are fast disappearing from their native habitat.

Zamfir's panflutes, or *nai*, is a group of 25 or so stopped pipes in raft form, now becoming rare (and only played in Romania by professional or semi-professional musicians). He, too, plays doinas, ones collected by Cellier from local performances on violin with string accompaniment, and arranged by Cellier and Zamfir for *nai*. The instrument's sound is sometimes like a recorder, sometimes like that produced by blowing across the top of a bottle. Zamfir, like Farcaș, is a virtuosic performer.

The notes on both albums, in French, English and German, are sketchy. A minimal biographical sketch of Farcaș is included, but nothing on Zamfir or Cellier himself. The taragot is described, and there is a detailed photo of it; the *nai* is shown on the cover, but not discussed. Description of the doina is mostly confined to Cellier's feelings on hearing it (Zamfir record).

Nevertheless, for anyone interested in folk instruments, these are fascinating. Since 1969, Cellier has made at least 15 recordings, usually in the field, of Transylvanian folk music. However, the notes omit any comment on Cellier's background, collecting philosophy, or fidelity to the original; all the works here have been arranged by him with Farcaș or Zamfir.

—William and Philippa Kiraly

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 OCTOBER

Gerre Hancock; First Presbyterian, Lancaster, PA 8 pm

James Kibble; Univ of Michigan, Ann Arbor, MI 8:30 pm

Rudy Zuiderveld, with soprano & pianist; Calvin Christian Reformed, Grand Rapids, MI 8 pm

16 OCTOBER

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

J. Warren Hutton; Mercer Univ, Macon, GA 8 pm

Gillian Weir; Univ of Michigan, Ann Arbor, MI 8 pm

17 OCTOBER

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

19 OCTOBER

CJ Sambach; Trinity Memorial Church, Binghamton, NY 7:30 pm

Gerre Hancock, workshop; St Brendan's, Brooklyn, NY 8:30 pm

Martin Neary, choral workshops & recital; St John's Church, Tampa, FL (through 21 October)

20 OCTOBER

Peter Marshall; Busch-Reisinger Museum, Cambridge, MA 4 pm

Roberta Gary; Wellesley College, Wellesley, MA 8 pm

CJ Sambach; First Presbyterian, Wolcott, NY 7 pm

Todd Wilson; Tinkling Spring Presbyterian, Fishersville, VA 7:30 pm (also 21 October, 4 pm)

21 OCTOBER

Music of Stanford, Wm. Smith; St Thomas, New York, NY 4 pm

Nevin McNulty; St Thomas, New York, NY 5:15 pm

CJ Sambach; The Federated Church, Ovid, NY 4 pm

+ **Thomas Richner**; Congregational Church, Peace Dale, RI 4 pm

Hector Olivera; Chevy Chase Presbyterian, Washington, DC 3 pm

Jeffrey L. Brillhart; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm

James Moeser; First United Presbyterian, Erie, PA 4 pm

David Craighead; Calvary Episcopal Church, Shadyside, PA 8 pm

Johannes Kraner; Cleveland Museum, Cleveland, OH 2 pm

Robert Clark, workshop; First Congregational, Columbus, OH 4 pm

+ **Huw Lewis**; Lake Shore Presbyterian, St Clair Shores, MI 7 pm

+ **Marianne Webb**; Our Lady of Mt Carmel, Herrin, IL 4 pm

Kathryn Schenk, harpsichord; Concordia College, St Paul, MN 3:30 pm

22 OCTOBER

Martin Neary, masterclass; First Congregational, Watertown, CT 7:30 pm

Daniel Roth; St Paul's, Princeton, NJ 8 pm

Robert Clark; Ohio Wesleyan Univ, Delaware, OH 8:15 pm

23 OCTOBER

Martin Neary; First Congregational, Watertown, CT 7:30 pm

Music of Wood, Wm. Smith; St Thomas, New York, NY 5:30 pm

24 OCTOBER

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

Charles H. Heaton; DePauw University, Greencastle, IN 7:30 pm

26 OCTOBER

Coventry Cathedral Choir; Christ Church, Cincinnati, OH 12:10 pm

Gillian Weir; St Paul's Episcopal, Flint, MI 8:30 pm (also 27 October, 8:30 pm)

Leon Nelson, with brass; First Presbyterian, Deerfield, IL 8 pm

27 OCTOBER

George Bozeman, with flute; Busch-Reisinger Museum, Cambridge, MA 4 pm

RSCM Workshop; St Catherine of Siena, Riverside, CT 10 am

Coventry Cathedral Choir; Christ Church, Alexandria, VA 5 pm

RSCM Workshop; St James Cathedral, Chicago, IL 9:30 am

28 OCTOBER

Roberta Gary; First Congregational, Westfield, MA 4 pm

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

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

Music of Purcell, Ayleward, Bach; St Thomas, New York, NY 4 pm

Kenneth Grinnell; Bethany Covenant Church, Bedford, NH

+ **CJ Sambach**; Grace United Methodist, Aberdeen, MD 9:30 am, 4:30 pm

Carlene Nelhart; Temple Sinai, Pittsburgh, PA 3:30 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Bach, *St John Passion*; First Presbyterian, Nashville, TN 7:30 pm

Martin Neary; Central Reformed Church, Grand Rapids, MI

29 OCTOBER

Huw Lewis, workshop on children's choirs; St John's Episcopal, Detroit, MI 7 pm

30 OCTOBER

Anne Wilson; Cathedral of the Incarnation, Garden City, NY 8 pm

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Church of the Mediator
Chicago, Ill.Music of Bach & Handel; St Thomas, New York, NY 7:30 pm
Clyde Holloway; Christ Church, Savannah, GA

31 OCTOBER

Plainsong; St Thomas, New York, NY 12:10 pm

1 NOVEMBER

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

2 NOVEMBER

Huw Lewis; Trinity College, Hartford, CT 8:15 pm

Plainsong; St Thomas, New York, NY 12:10 pm
RSCM Workshop; St Thaddeus Episcopal, Aiken, SC 9 am

Clyde Holloway; Mercer Univ, Macon, GA 8 pm

Wim van der Panne; First Baptist, Auburn, AL 8 pm

3 NOVEMBER

Michael Kristahn; Busch-Reisinger Museum, Cambridge, MA 4 pm

Todd Wilson, choral workshop; Christ Church Cathedral, New Orleans, LA 2-4 pm

4 NOVEMBER

Thomas Bohlert; Grace Episcopal, Elmira, NY 4 pm

Music of Bairstow, Tomkins, Howells; St Thomas, New York, NY 4 pm

Herbert Burtis; St Thomas, New York, NY 5:15 pm

Charles Krigbaum; St Stephen's, Millburn, NJ 4 pm

David Higgs; First Presbyterian, Red Bank, NJ 7:30 pm

Cj Sambach; Church of the Good Shepherd, Burke, VA 5 pm, 7:30 pm

Donald Sutherland; Christ Lutheran, Fairfax, VA 3 pm

Carlene Neihart; Temple Sinai, Pittsburgh, PA 3:30 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Mozart, *Requiem*; Fairmount Presbyterian, Cleveland Heights, OH 7 pm

Ann Labounsky; First Congregational, Columbus, OH 8 pm

Hymn Festival; Christ Church, Cincinnati, OH 4 pm

Wim van der Panne; Independent Presbyterian, Birmingham, AL 4 pm

Todd Wilson; Christ Church Cathedral, New Orleans, LA 4 pm

5 NOVEMBER

Clyde Holloway; First United Methodist, Oak Ridge, TN

6 NOVEMBER

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

7 NOVEMBER

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

Beth Zucchini; St John's Church, Washington, DC 12:10 pm

Frederick Swann; Kennedy Center, Washington, DC 8:30 pm

9 NOVEMBER

Benjamin Van Wye; Bethesda Episcopal, Saratoga Springs, NY 8:15 pm

Anne Wilson; Davidson College, Davidson, NC 8 pm

Martin Haselböck; Scarritt College, Nashville, TN 8 pm

10 NOVEMBER

RSCM Workshop; St Luke's Cathedral, Portland, ME 9 am

William Porter; Busch-Reisinger Museum, Cambridge, MA 4 pm

Anne Wilson, workshop; Davidson College, Davidson, NC 10 am

RSCM Workshop; Cathedral of St Luke, Orlando, FL 9 am

11 NOVEMBER

Robert Anderson; South Congregational-First Baptist, New Britain, CT 7:30 pm

John & Marianne Weaver, organ & flute; First United Methodist, Schenectady, NY 4 pm

Tunder, *Wachet auf*; Christ & St Stephen's, New York, NY 10:40 am

Music of Blair, Leighton, Boyle; St Thomas, New York, NY 4 pm

Beth Zucchini; St Thomas, New York, NY 5:15 pm

Cj Sambach; First & Franklin St Presbyterian, Baltimore, MD 4 pm

Margaret Evans; Calvary Episcopal, Shady-side, PA 8 pm

Atlanta Bach Choir; Button Weinnett United Church of Christ, Lilburn, GA 7:30 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Guy Bovet; Independent Presbyterian, Birmingham, AL 4 pm

Jerome Butera; Park Ridge Community Church, Park Ridge, IL 3:30 pm

David Herman; Court Street Methodist, Rockford, IL 3 pm

12 NOVEMBER

John Stowe; Emory Univ, Atlanta, GA 8:15 pm

13 NOVEMBER

Music of Sowerby, Leighton; St Thomas, New York, NY 5:30 pm

14 NOVEMBER

Beth Zucchini; St Bartholomew's, New York, NY 12:10 pm

Music of Stanford, S. S. Wesley; St Thomas, New York, NY 12:10 pm

16 NOVEMBER

Henry Lowe; Christ Church, Cincinnati, OH 8 pm

David Gehrenbeck; Illinois Wesleyan University, Bloomington, IL 8 pm

17 NOVEMBER

James Johnson; Busch-Reisinger Museum, Cambridge, MA 4 pm

RSCM Workshop; Zion Lutheran, Spring City, PA 9 am

David Gehrenbeck; Illinois Wesleyan University, Bloomington, IL 8 pm

18 NOVEMBER

John Weaver; First Baptist Church, Rome, NY

Music of Schütz and Bach; St James the Less, Scarsdale, NY 4 pm

Music of Weelkes, Wm. Smith; St Thomas, New York, NY 4 pm

Pierce Getz; St Thomas, New York, NY 5:15 pm

Cj Sambach; Cathedral of St Francis, Metuchen, NJ 4 pm

Howells Tribute; United Methodist, Red Bank, NJ 4 pm

Beth Zucchini; National Cathedral, Washington, DC 5 pm

Stephen Schaeffer; Covenant Presbyterian, Charlotte, NC 7:30 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Robert Anderson; Independent Presbyterian, Birmingham, AL 4 pm

Marianne Webb, hymn festival; St Paul UCC, Belleville, IL 9 am, 11 am

Nancy Bock Brzezinski; Christ Church Cathedral, New Orleans, LA 4 pm

19 NOVEMBER

Festal Evensong; Cathedral of the Incarnation, Garden City, NY 8 pm

20 NOVEMBER

Music of Bruckner, Wm. Smith, Sumsion; St Thomas, New York, NY 5:30 pm

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

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21 NOVEMBER

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

25 NOVEMBER

Music of Tomkins, Tye; St Thomas, New York, NY 4 pm

Sharon Rose Dryer; St Thomas, New York, NY 5:15 pm

CJ Sambach; Lutheran Church of the Atonement, Asbury Park, NJ 4 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Stephen Hamilton; Independent Presbyterian, Birmingham, AL 4 pm

26 NOVEMBER

David Higgs; West Liberty State College, West Liberty, WV 7:30 pm

27 NOVEMBER

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

28 NOVEMBER

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

30 NOVEMBER

Todd Wilson; Holy Rosary, Lawrence, MA 8 pm

Handel, *Messiah*, with orchestra; Coral Ridge Presbyterian, Ft Lauderdale, FL (also 1 Dec.)

UNITED STATES

West of the Mississippi

15 OCTOBER

Larry Smith; Village Presbyterian, Prairie Village, KS 8 pm

William Charles Beck; Crystal Cathedral, Garden Grove, CA 7:30 pm

20 OCTOBER

Pacific Chorale; Santa Ana H.S., Santa Ana, CA 8:30 pm

Marilyn Mason, workshop; La Jolla Presbyterian, La Jolla, CA 9 am

21 OCTOBER

Choir and brass; St Paul Cathedral, Minneapolis, MN 8 pm

Rudy Zuiderveld, with soprano & pianist; Second Reformed, Pella, IA 8 pm

Music of Hassler, Albright; First Presbyterian, Lincoln, NE 7 pm

Antone Godding; First Presbyterian, Bartlesville, OK 3 pm

Marilyn Mason; La Jolla Presbyterian, La Jolla, CA 4 pm

23 OCTOBER

Rudy Zuiderveld, with soprano & pianist; Univ of Iowa, Iowa City, IA 8 pm

25 OCTOBER

Robert Parris; Southwestern Baptist Theological Seminary, Ft Worth, TX 8 pm

26 OCTOBER

Diane Bish; First Congregational, Los Angeles, CA 8 pm

27 OCTOBER

Fauré, Walton; Dorothy Chandler Pavilion, Los Angeles, CA 8:30 pm

28 OCTOBER

David Craighead; Zion Lutheran, Imperial, NE 8 pm

David Higgs; Tyler Street United Methodist, Dallas, TX 4 pm

Frederick Swann; First United Methodist, Lubbock, TX 7:30 pm

30 OCTOBER

Charles Tompkins; Univ of Minnesota, Minneapolis, MN 8 pm

Marilyn Keiser; Trinity Episcopal, Tulsa, OK 8 pm

2 NOVEMBER

Martin Haselböck; Augustana College, Sioux Falls, SD 3 pm, 8 pm

Martin Neary; St John's Cathedral, Denver, CO

3 NOVEMBER

RSCM Workshop; First United Methodist, Henderson, TX 9 am

Martin Haselböck, masterclass; First Presbyterian, San Diego, CA 9 am

4 NOVEMBER

Lawrence P. Schreiber; First Christian, Bartlesville, OK 7 pm

Charles Benbow; St Agnes, Phoenix, AZ 4 pm

Martin Haselböck; First Presbyterian, San Diego, CA 7 pm

5 NOVEMBER

William Albright, workshop; First Congregational, Fresno, CA

6 NOVEMBER

William Albright; First Congregational, Fresno, CA 8 pm

9 NOVEMBER

William Albright; Westminster Presbyterian, Sacramento, CA 8 pm

10 NOVEMBER

Catharine Crozier; RLDS Auditorium, Independence, MO

Russell Saunders, Mendelssohn workshop; Oklahoma City Univ, Oklahoma City, OK 9:30 am-5 pm

William Albright, workshop, masterclass; St John's Lutheran, Sacramento, CA 9:30 am, 1 pm

11 NOVEMBER

David Higgs; Plymouth Congregational, Minneapolis, MN 4 pm

Peter Hurford; Davies Symphony Hall, San Francisco, CA 3 pm

12 NOVEMBER

Martin Haselböck; St Thomas Aquinas, Dallas, TX 8:15 pm

13 NOVEMBER

Catharine Crozier, St Paul's Methodist, Houston, TX 8 pm

Frederick Swann; First Presbyterian, Yakima, WA

16 NOVEMBER

Guy Bovet; Lake City Union Church, Lake City, IA 8 pm

John Rose; First United Methodist, Palo Alto, CA 8:15 pm

Anne & Todd Wilson; duo recital; The Crystal Cathedral, Garden Grove, CA 8 pm

18 NOVEMBER

Peter Hurford; Webster Groves Presbyterian, Webster Groves, MO

David Spicer; First Presbyterian, Lincoln, NE 7 pm

Antone Godding; Grace United Methodist, Winfield, KS 3 pm

Eileen Cogglin; St Frances Cathedral, Oakland, CA 4 pm

19 NOVEMBER

John Rose, masterclass; Northern Arizona Univ, Flagstaff, AZ 1 pm

20 NOVEMBER

John Rose; Northern Arizona Univ, Flagstaff, AZ 8 pm

25 NOVEMBER

Frederick Swann, with orchestra; Sun-Dome, Sun City, AZ

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INTERNATIONAL

18 OCTOBER
Robin Davis; St Paul's, Toronto, Ontario 12:10 pm

19 OCTOBER
Gillian Weir; Altrincham Parish Church, England 8 pm

22 OCTOBER
Gillian Weir; St Sernin, Toulouse, France 9 pm

25 OCTOBER
William Maddox; St Paul's, Toronto, Ontario 12:10 pm

26 OCTOBER
David Craighead; Christ Church, Calgary, Alberta 8 pm

29 OCTOBER
Gillian Weir, with orchestra; Royal Festival Hall, London, England 7:30 pm

31 OCTOBER
Gillian Weir; Birmingham Town Hall, England 1 pm

1 NOVEMBER
Daniel Kelly; St Paul's, Toronto, Ontario 12:10 pm
Gillian Weir; Bradfield College, Berkshire, England 7:30 pm

4 NOVEMBER
Gillian Weir; Balliol College, Oxford, England 9 pm

8 NOVEMBER
John Tuttle, with cello; St Paul's, Toronto, Ontario 12:10 pm

11 NOVEMBER
Patricia Synder; St Joseph's Cathedral, Edmonton, Alberta 3 pm
McNeil Robinson; Shintu Temple, Tokyo, Japan 8 pm

12 NOVEMBER
Gillian Weir; Holy Trinity Cathedral, Auckland, New Zealand 8 pm

14 NOVEMBER
Gillian Weir; Wellington Cathedral, Wellington, New Zealand 8 pm

15 NOVEMBER
Elaine Pudwell; St Paul's, Toronto, Ontario 12:10 pm

16 NOVEMBER
Gillian Weir; Christchurch Cathedral, Christchurch, New Zealand 8 pm

18 NOVEMBER
Gillian Weir; Dunedin Cathedral, Dunedin, New Zealand 3 pm

23 NOVEMBER
Gillian Weir, with orchestra; Napier Cathedral, Napier, New Zealand 8 pm

28 NOVEMBER
Gillian Weir; St James's Church, Lower Hutt, New Zealand 8 pm

29 NOVEMBER
Barry Peters; St Paul's, Toronto, Ontario 12:10 pm

Organ Recitals

MICHAEL BARONE, Christ United Methodist Church, Rochester, MN, July 31: *Fantasy and Fugue in C Minor*, S. 537, Bach; *Fantasy on the Chorale "Komm, Heiliger Geist, Herre Gott"*, Tunder; *Weihnachten*, Op. 145, No. 3, Reger; *A Trumpet Minuet*, Hollins; *Prelude on "Brother James' Air"*, Wright; *Sortie in A*, Dubois.

THEODORE FELDMANN, Christ Church, Alexandria, VA, August 11: *Fanfare*, Cook; *Passacaglia and Fugue in C Minor*, Bach; *Sonata VI in D Minor*, Mendelssohn; *Resurrection*, King; *Aria*, Callahan; *Carillon Sortie*, Mulet.

EILEEN MORRIS GUENTHER, Christ Church, Alexandria, VA, July 7: *Choral in B Minor*, Franck; *Preludio "Sine Nomine"*, Howells; *Et Resurrexit*, Op. 46, Leighton; *Crown Imperial*, Walton; *Prelude et Fugue sur le nom d'Alain*, Op. 7, Duruflé.

CALVERT JOHNSON, Ripon College, Greenlake, WI, July 15: *Diferencias sobre el Canto del Cavallero*; *Tiento III, Primer Tono*, Cabezón; *Tiento de Registro alto de 1° Tono*, Peraza; *Batalla de 6° Tono*, Jimenez; *Canción para la Corneta con el Eco*, Anonymous; *Tiento de Falsas 1° Tono*; *Pasacalles de Primero Tono*, Cabanilles; *Sonata de Clarines*, Soler; *Prelude and Fugue in C Major*, S. 545, *Wachet auf ruft uns die Stimme*, S. 645, *Wo soll ich fliehen hin*, S. 646, Bach; *Sonata No. 4 in B-flat*, Op. 65, Mendelssohn.

JAMES JOHNSON, First United Methodist Church, Wenatchee, WA, May 20: *Toccata in D Minor*, Buxtehude; *Trio Sonata VI in G Major*, S. 530, Bach; *Andante ma grazioso*

(*Sonata in B Minor*), Seixas; *Andantino (Sonata in B Major)*, Soler; *Allegro (Iberian Rondo in F-sharp Major)*, Johnson; *Canon in B Minor*, Op. 56, No. 5, Schumann; *Allegro (Symphony II)*, Vierne; *Canzona in D Minor*, S. 588, Bach; *Aria detto Balletto*, Frescobaldi; *Sonata in D Major*, Carvalho; *Prelude and Fugue in A Minor*, S. 543, Bach.

JAMES KIBBIE, St. Stephen's Episcopal Church, Richmond, VA, July 18: *Toccata and Fugue in D Minor*, S. 565, *Sonata VI in G Major*, S. 530, Bach; *Organ Fantasy for Two Players*, Op. 12, Labor (assisted by Dudley Oakes); *Fantaisie I*, Op. 51, *Fantaisie II*, Op. 73, Alain; *Fantaisie-Improvisation on "Ave maris stella"*; *Choral-Improvisation on "Victimae paschali"*, Tournemire.

JAMES WELCH, St. Francis of Assisi Church, San Francisco, CA, June 24: *Prelude and Fugue in C Minor*, Op. 37, Mendelssohn; *Sursum Corda*, Op. 155, No. 2, Karg-Elert; *Scherzo in E Major*, Gigout; *Les Angelus*, Op. 57, Vierne (with Nancy Wait, Soprano); *Trois Pièces pour Orgue*, Op. 29: *Prélude*, *Cantilène*, *Scherzando de Concert*, Pierné; *Psalm-Prelude*, Op. 32, No. 1, Howells; *Sinfonia to Cantata 29 (Wir danken dir, Gott)*, Bach, arr. Grace.

PRENTICE WHITLOCK, New York University, New York, NY, May 14: *Concerto del Sigr. Meck*, Walthers; *Basse de Trompette*; *Magnificat*; *Dialogue*, *Offertoire*, Dandrieu; *Prelude and Fugue in B Minor*, S. 544, Bach; *Sonata II*, Hindemith; *Clair de lune*, Vierne; Church Sonatas Nos. 1, 4, 10, 15 (with strings), Mozart.

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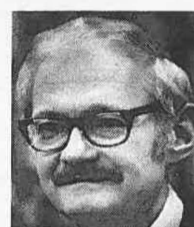
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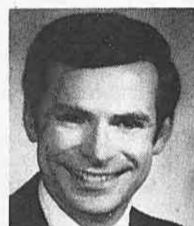
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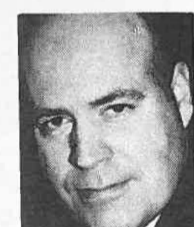
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