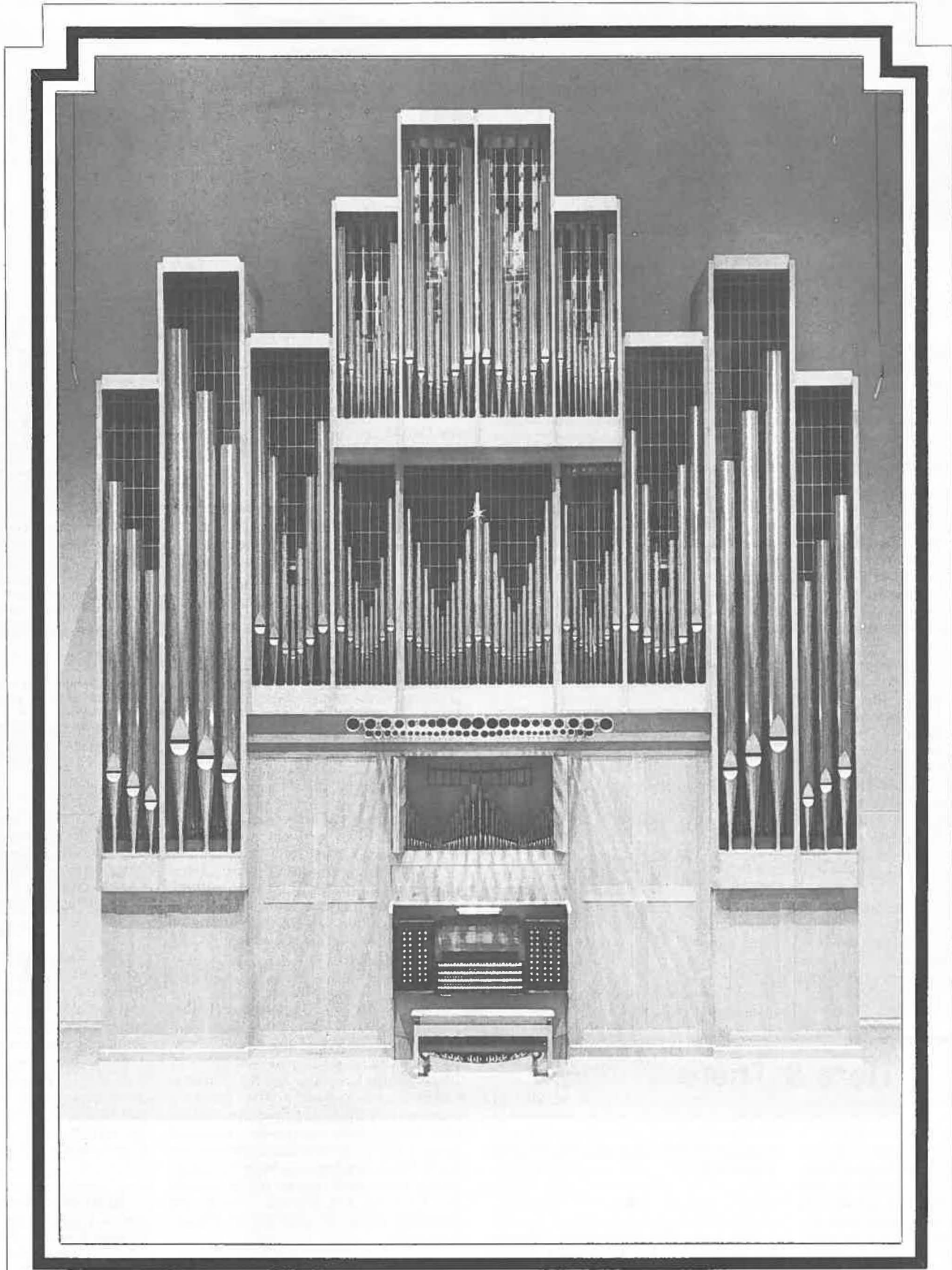


# THE DIAPASON

OCTOBER, 1986



Wichita State University, Wichita, KS  
Specification on page 18

# Letters to the Editor

## MHKS

I would like to comment on the review of the Midwestern Historical Keyboard Society conference in the August, 1986 issue of THE DIAPASON. Near the end of the article, on p. 12, Mr. Kuronen writes:

It seems a shame that the clavichord is continually slighted in performance, exhibits, and general coverage. It would seem that this important instrument should be paid more attention by a historical keyboard group. If not, then by whom?

I guess it is not widely known that the University of Oregon has offered performance studies at the graduate and undergraduate levels in clavichord for the past ten years. The school's instruments are a small single strung unfretted Sperrhake instrument from about 1960 and a large unfretted double strung instrument by Andrew Schlick, 1975. One can, for example, elect to study clavichord as a secondary area for the M.M. degree in Early Keyboard Performance at U of O (I did).

Julia Harlow  
Eugene, OR  
(MHKS member)

## Digital or Continuous?

Joseph Chapline has presented a thought-provoking way of looking at organs in his article "Digital or Continuous?" (July issue). Unfortunately, it doesn't seem to have stimulated his own thinking enough.

While he lists the violin, human voice and trombone as "continuous scale instruments" that can play glissandi, he neglects to observe that these instruments are normally used in digital fashion, performing distinct notes. Pitch bending is used only occasionally; used constantly it would become an unlistenable affectation. Hence, some digitalness is necessary in the artistic use of continuous instruments.

By the same token, organs through all historic periods have had continuous elements as well as digital. Nicking was certainly practiced by ancient builders—Antegnati considered it the tool of a fine voicer—so it can't be dismissed as a romantic aberration. Flexible wind certainly upset the organ's digitalness until the Schwimmer was invented in this century. Varieties and quantities of foundation stops—including qualities "halfway between flute and principal"—were well known in Bach's day and earlier, and surviving registration instructions from these times called for massed foundations and other groupings that would violate modern standards of objective clarity. The human voice was the ideal for music in general, and

organs were not exceptions to the rule; organists sought to bring the voice's subtle, flexible nuances to their instrument by the use of ornamentation—not to mention the *Voce Umana* and tremulant, both dating back centuries. And, as much as I prefer the sound of pipes mounted on chests in major thirds, I should note that chromatic chests were quite common in old organs, no doubt primarily to simplify the mechanism—still, their pulling between pipes may have had beneficial effects in certain music, e.g., in aiding the continuity of a melodic line in a French *Récit*. A chest that totally eliminates pulling—Frobenius' chest arranged in tritones—is again a product of our present century.

So while the organ may be essentially digital, the desire to completely digitalize it—sterilize it!—is a mid-twentieth-century phenomenon. Attempts to impute the digital esthetic onto the Baroque are mere projections.

Rather than limit ourselves to a digital outlook, modern organbuilding and playing can seek a *balance*, a *synthesis* of digital and continuous elements—as in historic organs, as with other instruments and indeed, as in all other music! Thus organists can enjoy sudden manual changes or subtle ones, terraced dynamics or gradual crescendi and diminuendi, all nuances of tone color, legato, staccato, and endless varieties of articulations, and even steady or fluctuating pitch—each as is *musically* and *expressively appropriate* for a given piece, in its own style.

"Thinking digitally" in our playing is a recent aberration divorced from the mainstream of musical experience. Music of the Renaissance, Baroque and Romantic eras held the *human voice* to be the ideal instrument, even for the organist to emulate. Rather than thinking digitally, I would ask players and builders to make their instruments *sing*! In effect, artistic singing represents this synthesis of digital and continuous: clarity of pitch, yet continuity of phrase; clarity of shape, yet expressive intensity; etc.

The time has come for organists to renounce such outdated thinking as Mr. Chapline's, the absurd black-and-white oversimplifications that label Baroque "good" and Romantic "bad." Of course romantic organs were strikingly different from their ancestors: so was all of music, all of art, all of world culture! The organ had to change, or die. Personally, I'm glad it survived and feel that our culture is all the richer for it. The whole of music history, of human experience, is ours: let us be glad and rejoice in it!

Timothy J. Tikker  
Eugene, OR

## Here & There

Colorado State University has announced the dates of its Organ Study Tour of Europe. Conducted by Robert Cavarra, professor of organ at Colorado State, the tour will take place June 18–July 9, 1987, and travel to Denmark, Sweden, Germany, The Netherlands, Belgium and France. Featured organs will include those by Poul-Gerhard Anderson, Frobenius, Marcussen, Compenius, Neihoff, Schnitger, Fuhrer, Ahrend & Brunzema, Van Vulpen, Hinsz, Müller, Clicquot and Cavallé-Coll. Professor Cavarra will demonstrate each organ with appropriate repertoire.

Marie-Claire Alain will join the tour in France for three days to study Classic, Romantic and modern literature on organs of the period. For further information, contact: Robert Cavarra, Department of Music, Theatre, and Dance,

Colorado State University, Fort Collins, CO 80523.

The forty-fifth anniversary subscription series of the Cathedral Choral Society at Washington Cathedral will open on November 16 at 4 pm with "A Concert of Classics" featuring the music of Charpentier, Schubert and Mozart. A string orchestra will join singers and instrumentalists on December 13 and 14 for the annual Joy of Christmas concerts for the Choral Society's first performance of Bach's Cantata 140. "A Festival of Twentieth-Century English Choral Music" will feature the music of Walton, Howells, Finzi and Vaughan Williams on March 8. The season will end May 10 with Berlioz' *Te Deum* sung for

# THE DIAPASON

A Scranton Gillette Publication

Seventy-seventh Year, No. 10, Whole No. 923  
Established in 1909

OCTOBER, 1986  
ISSN 0012-2378

An International Monthly Devoted to the Organ, the Harpsichord and Church Music  
Official Journal of the American Institute of Organbuilders  
Official Journal of the International Society for Organ History and Preservation

## CONTENTS

### FEATURES

- AGO '86 Detroit June 30–July 4  
Reviewed by G. Nicholas Bullat,  
Jerome Butera, Timothy Wissler,  
and Rudolf Zuiderveld 11
- Première of Olivier Messiaen's  
*Livre du Saint Sacrement*  
by G. Nicholas Bullat 15
- AGO Pedagogy Conference  
by Timothy Wissler 16
- AGO Improvisation Academy  
by Rudolf Zuiderveld 16

### NEWS

- Here & There 2, 3, 4
- Appointments 3
- Nunc Dimittis 4

### REVIEWS

- Music for Voices and Organ  
by James McCray 6
- New Organ Music 7
- Book Reviews 9
- Association of Anglican Musicians  
Conference 10

### LETTERS TO THE EDITOR

- NEW ORGANS 18
- ORGAN RECITALS 20
- CALENDAR 20
- CLASSIFIED ADVERTISEMENTS 24

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

Subscriptions: 1 yr. \$12; 2 yr. \$20; 3 yr. \$28 (United States and U.S. possessions). Foreign subscriptions: 1 yr. \$18; 2 yr. \$32; 3 yr. \$46. Single copies: \$2 (U.S.A.); \$5 (foreign).

Back issues over one year old are available only from The Organ Historical Society, Inc., P.O. Box 26811, Richmond, VA 23261, which can supply information on availabilities and prices.

Second-class postage paid at Des Plaines, IL, and additional mailing offices. POSTMASTER: Send address changes to THE DIAPASON, 380 Northwest Highway, Des Plaines, IL 60016.

Routine items for publication must be received not later than the 1st of the month to assure insertion in the issue for the next month. For advertising copy, the closing date is the 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 *FILM Abstracts*.  
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the first time by the Choral Society since 1973. The performance, "Music for a Great Cathedral," will include double chorus, children's choir, tenor soloist and orchestra. Information about season tickets may be obtained from the Cathedral Choral Society, Washington Cathedral, Mount Saint Alban, Washington, DC 20016.

The Los Angeles Bach Festival takes place October 17–26 at the First Congregational Church of Los Angeles, CA. Events include a recital and masterclass by Peter Hurford; recitals by the Southern California Junior Bach Festival featuring winners from the Music Teachers' Association competitions; a noon-day keyboard series of half-hour recitals; a concert by the Early Music Academy on historical instruments; and a performance of the *Mass in B Minor* by the Festival Chorus and Orchestra under the direction of Thomas Somerville.

The International Gaudeamus Interpreters Competition 1987 will take place April 10–17. Musicians (all instruments and voices) up to 35 years old are invited to participate. Competitors should propose a program of at least 60 minutes, consisting of only contemporary music, written after 1940. At least two works should have been written after 1970, and two works should have been written by a Dutch composer.

An international jury will judge the per-

formances. The competition will take place at the Rotterdam Conservatory and the Concertthall De Doelen in Rotterdam. For further information, contact: Gaudeamus Foundation, Swammerdamstraat 38, 1091 RV Amsterdam.

The International Organ Week, sponsored by the Cercle d'Orgue de Bruxelles, will take place in Brussels October 26–November 2. It will feature prominent foreign and Belgian organists who will play some of Brussels' finest organs. Two concerts will commemorate the 100th anniversary of the birth of Marcel Dupré, one of which will be devoted to chamber works accompanied by organ. The centenary of Franz Liszt's death will also be observed.

R. R. McMahon, organist and director of instrumental music at St. Paul's United Church of Christ, Wausau, WI, played the dedicatory service for the three-rank Wicks organ of Christ Lutheran Church, Wausau, on June 5. Voluntarys for the dedication included works of Gieschen, Guilmant, Hindemith, Bach, Mendelssohn, and Haan. The organ for Christ Lutheran Church was donated by St. Luke's Lutheran Church of Wisconsin Rapids. Mr. David Piehler of Christ Church headed the task force for installing the organ with many members of Christ Lutheran Church donating time and help in moving, refinishing and installing the instrument in its new home.

## Here & There



Kerry Beaumont, Xaver Varnus, Timothy Tikker



Piet Kee, Susan Summerfield, William Albright

The San Anselmo Organ Festival has announced the winners in its National Improvisation Competition, the final round of which took place during the festival on July 28, 1986. First place winner is Kerry J. Beaumont of West Chester, PA. He received \$1000, donated by the Schoenstein & Co. organ firm of San Francisco. Mr. Beaumont has studied organ with Peter Daly and John Weaver, and improvisation with Antoine Reboulot and Pierre Cocherneau. He serves as organist and music director at the Church of the Good Samaritan (Episcopal), Paoli, PA.

Second place winner is Timothy J. Tikker of Eugene, OR, receiving the \$500 donated by Music by Design of Sausalito, CA. Third place winner is Xaver Varnus of Toronto, Ontario, who received \$250 donated by Balcom and Vaughan of Seattle, WA. Judges for the

finals were Piet Kee of the Amsterdam Conservatory, William Albright of the University of Michigan and Susan Summerfield of Mills College. On hand to present the prizes were Jack Bethards of Schoenstein & Co., Peter Litwack of Music by Design and Paul Sehlin of Balcom and Vaughan.

The Scholarship Committee of the San Diego AGO Chapter made a number of tuition grants based on performance and interviews from the \$30,000 Wanda T. Edmiston fund given to the chapter several years ago. Interest from the fund is awarded each year to students of organ from junior high school through college. Pictured in the photo are a number of the students surrounded by members of the Scholarship Committee of the San Diego Chapter.

Members of the committee include L.



Robert Slusser, AAGO, Chairman; Dr. Donald Shanks, Ch.M., Co-Chairman; Janice Stewart, Brett Hauser, Jerry Witt, George Butterfield, and Will Rudd. The three students pictured are John Bodinger and Brice Gerlach, both from Eastman School of Music, and Christopher Putnam, from Redlands University, Redlands, CA.



The 1986 Institute for Organ and Church Music at the University of Kansas took place June 9-13. The institute opened with a recital by James Moeser, former Althaus Distinguished Professor and Dean of the School of Fine Arts. Organ classes featured works of Mendelssohn, Bach, Widor, Hindemith, Messiaen, Alain, and Dupré. Repertoire was performed by students of James Moeser and James Higdon, associate professor of organ. Russell Saunders and John Weaver were featured guest clinicians. Monday afternoon the activities moved to Topeka for workshops with Eileen Guenther and Jane Anderson, concluding with dinner and a recital by James Higdon at Grace Cathedral.

James Ralston of the university music faculty opened the choral sessions on Tuesday with examination of anthems keyed to the Lectionary. Dr. Lloyd Pfautsch, Southern Methodist University, combined anthem reading and lectures. The day's events concluded with a recital played by Eileen Guenther at Plymouth Congregational Church. Recitals were also presented by John Weaver, Village Presbyterian in Kansas City, and Albert Gerken, university carillonneur.

## Appointments



Melva Treffinger Graham

Melva Treffinger Graham, the newly-appointed Music Director at Grace Church on-the-Hill, Toronto, has the distinction of being the only female director of an all-male choir in Canada. Men and boys choirs have played an important role in the Anglican tradition and there are currently 12 such choirs in Anglican churches across Canada, four of them in Toronto.

Mrs. Graham will also direct the Grace Church Girls's Choir, which sings at a different service but joins the Choir of Gentlemen and Boys on festival days. As well, she hopes to re-establish a Women's Choir at the church. Graham, a Canadian citizen, was born in Baltimore, MD. She was a church music student at Wittenberg University in Springfield, OH, and a graduate of the Berlin School of Sacred Music in West Germany. She also holds a Master's degree in choral conducting from the Peabody Conservatory, Baltimore. She comes to Grace Church on-the-Hill from Halifax, NS, where she was choir director and organist at Bethany United Church and on the staff of Dalhousie University.

Calvert Johnson has been named Associate Professor of Music and college

organist at Agnes Scott College, Decatur, GA. A graduate of Kalamazoo College, MI, Dr. Johnson received both the Master's and Ph.D. degrees in organ performance at Northwestern University, Evanston, IL, where he studied organ with Karel Paukert and harpsichord with Dorothy Lane. He taught music at Northeastern State University, Tahlequah, OK, before coming to Agnes Scott, where he will teach organ, harpsichord, church music and music theory. He did post-doctoral study at the University of Southern California, and studied contemporary music and improvisation with Xavier Darasse at the Toulouse Conservatoire, France.

A specialist in Spanish organ music of the Renaissance and Baroque periods, Dr. Johnson has also researched the keyboard repertoire and performance practices of Italy, England and Holland, 1500-1800. He has studied in Madrid, Spain, and at the Summer Organ Academy in Haarlem, The Netherlands. Dr. Johnson has performed at the Eighth International Organ Festival, Morelia, Mexico; at the Kalamazoo Bach Festival; at the Green Lake, WI Summer Festival of Music; and at the Kennedy Center for the Performing Arts. He also has recorded programs for Radio-France and the U.S. Air Force Academy, and is listed in the latest edition of the International Who's Who in Music. In addition to his position at Agnes Scott College, Dr. Johnson is organist at Briarcliff United Methodist Church, Atlanta.

Murtagh/McFarlane Artists has announced the addition to the roster of Thomas Murray, a member of the faculty of the Institute of Sacred Music and



Thomas Murray

the School of Music at Yale University. A native of California, Mr. Murray is an alumnus of Occidental College where he studied organ with Clarence Mader. A former winner of the Organ Playing Competition of the AGO, Mr. Murray has performed at four national conventions of the AGO; the New York City chapter named him International Performer of the Year for 1986. Prior to his appointment at Yale, Murray was organist and choirmaster of St. Paul's Episcopal Cathedral, Boston. Thomas Murray is well-known for his interpretation of Romantic music and has recorded the organ sonatas of Mendelssohn and major works of Franck and Saint-Saëns on 19th-century organs for Nonesuch, Sheffield and AFKA.

Lindenwood Christian Church, Memphis, TN, has announced the appointment of Chris Nemeec as Associate Organist-Assistant to the Director. His responsibilities will include administration of the children's choir and handbell program, as well as assisting with the church's annual concert series, music workshop and studio of music. The church is the largest Disciples of Christ

congregation in the state and maintains one of the area's largest music programs. Mr. Nemeec is a graduate of Memphis State University (Bachelor of



Chris Nemeec

Music, Voice) and is a student of Dr. Gary Beard, Organist-Director of Music at Lindenwood Church.

Grady Wilson has been appointed to teach the Seminar in Music Theory and Pedagogy at the Manhattan School of Music, New York City. Additionally, Dr. Wilson is professor of music theory and history, Jersey City State College, Jersey City, NJ, and a member of the faculty since 1971 at Teachers College, Columbia University, NYC. He continues as organist-choir director of Manhattan's West-Park Presbyterian Church, and as a staff pianist, American Institute of Musical Studies, The Summer Vocal Institute, Graz, Austria. Recently, Grady Wilson presented a duo-organ, harpsichord, and organ and piano concert with his twin, Dr. Gordon Wilson, in the Crystal Cathedral, Garden Grove, CA. Gordon is professor of organ and theory, Ohio State University, and organist for the First Church of Christ, Scientist, Columbus, OH.

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## Here & There



Douglas Reed

Douglas Reed will give the world premiere of *Symphony for Organ* by William Albright on November 4 at 8 p.m. in Wheeler Concert Hall at the University of Evansville. The new work was commissioned by the University of Evansville and the UE Friends of Music, with the support of the Indiana Arts Commission and the National Endowment for the Arts.

William Albright will be in residence on the University of Evansville campus November 2-4. He will perform a piano concert, "Ragtime and all that Jazz" on November 2 at 4 p.m. in Wheeler Concert Hall. Albright's residency is made possible in part through Meet the Composer/Midwest, a program of Arts Midwest. Funding is provided by Meet The Composer with support from: National Endowment for the Arts, American Express Foundation, ASCAP, BMI, Bristol-Myers Company, CBS Inc., Dayton Hudson Corporation, Equitable Life Assurance Society of the U.S., Exxon, Fromm Music Foundation, Grace Foundation, Jerome Foundation, L.A.W. Fund, Inc., Metropolitan Life Foundation, NBC Co. Inc., Paul Foundation, Inc., and the Helena Rubinstein Foundation.

Douglas Reed will perform an organ recital on the Taylor and Boody organ at First Christian Church, Vincennes, IN on November 16 at 3 p.m. The program will include works by Walther, Scheidt, and Albright. The University of Evansville Choral-Ayres, a select sixteen-voice choir, under the direction of Dennis Sheppard, will also perform.

Marek Kudlicki, Polish concert organist, will complete his fourth American tour in the fall. Born in Tomaszow Lubelski (Poland) in 1948, he completed the diploma with distinction in 1972, studying under Professor Joachim Grubich at the Academy of Music in Cracow. He won First Prize and the Special Prize of the Polish Ministry of Culture and Art in the Organ Competition held in Poland, 1973. Kudlicki has given recitals in the United States, Australia, New Zealand, South Africa, Colombia, Argentina, Mexico, China, Japan, and Korea, has appeared on Polish, Italian, Swiss, and Austrian television, and on Polish, Swedish, Austrian, Norwegian, Icelandic, and Radio Hilver-

sum-Holland as well as National Public Radio in the United States. He records for both Polish and German phonograph companies.

Since 1976, Mr. Kudlicki has performed as organist and harpsichord soloist with the Austrian Radio Symphony Orchestra. His fourth US tour includes recitals in Lancaster, PA; New York; Salt Lake City, UT; Schenectady, NY; and Flint, MI. An AGO masterclass on romantic organ music will be presented on Saturday, November 8, and a recital on Sunday, November 9 at Saint Paul's Episcopal Church, Flint, MI.



Marek Kudlicki

The finals of the Stamford AGO Young Artist Competition were held on Saturday, April 26, at St. Paul's Church, Riverside, CT. Competing on the Hradetzky instrument located at St. Paul's were finalists Mark Miller of New Haven, CT and Henry DeVries of Wampanoag, NY. Judges for the finals were Dr. Richard Bouchett, Dr. Eileen Hunt, and Dr. Edward Thompson. Henry DeVries was named winner, performing the *Prelude and Fugue in A Minor*, BWV 543, of Bach, Sweelinck's Variations on "Mein junges Leben hat ein end" and the "Final" from the *Sixth Symphony* of Louis Vierne.

Mr. DeVries received the degree Bachelor of Music from Westminster Choir College. His organ studies have been with Joel Kuznik, Ronald Berreford, Eugene Roan and Donald McDonald, and harpsichord with James Jones and Mark Brombaugh. He is presently minister of music at Our Redeemer Lutheran Church in Seaforth, NY. In addition to receiving a cash prize from the Stamford Chapter, DeVries was presented in recital by the chapter on September 28 at the First Presbyterian Church in New Canaan, CT.

Ludwig Altman has retired from San Francisco's Temple Emanu-El after 50 years as organist-choir director. On June 21, the Shabbat morning service honored Altman for his years of service, the entire musical portion of the worship

being composed by Altman and published by Transcontinental and Lawson-Gould. Representatives of the San Francisco AGO, the San Francisco Symphony, the California Palace of the Legion of Honor, music critics and a congregation of over 900 attended the service. In recognition of his contributions, Temple Emanu-El commissioned Dr. Altman to compose a new setting of the Shabbat liturgy, granted him a one-year sabbatical leave, and named him Organist-Choir Director Emeritus. Michael Seacour has been named successor.

On July 27th, a "Reunion Concert and Celebration" was held at the Fredericksburg United Methodist Church in Fredericksburg, VA, honoring its Director of Music and Organist, **Harold L. Abmyer** upon his retirement after a 37-year era of service to the church and community. Several of his former and present pupils performed and past ministers of the church joined in special messages. At the concert Abmyer was named "Director of Music Emeritus" by the Administrative Board. The members of the church honored him with a "love-gift" check and several presents.

Abmyer, a native of Zanesville, OH, is a music graduate of Ohio University and the School of Sacred Music, Union Theological Seminary, NY, where he received a master's degree in sacred music as a pupil of the late Clarence Dickinson. Abmyer was the Charter Dean of the Rappahannock Chapter of the AGO and the Charter Supervisor of the Fredericksburg Guild Student Group.

## Nunc Dimittis

Ruth Jackson died May 10 in Houston, TX, after a long illness. She attended Bob Jones University and Northwestern University and received the Bachelor of Arts degree from Stetson University and Master of Music degree from the University of Houston. A member of Houston Chapter AGO, she had been Assistant Professor of Piano at Houston Baptist University and organist at Second Baptist Church, Houston. Memorial gifts may be made to the organ fund of Buckner Baptist Haven, 12601 Memorial Drive, Houston, TX 77024.

Dr. Adolph Steuterman, FAGO, died July 31 in Memphis, TN, at the age of 92. He was organist emeritus at Calvary Episcopal Church, having served as organist-choirmaster from 1919 to 1975, longer than any other musician in the church's 154-year history. Born in St. Louis, Steuterman graduated from Christian Brothers College, studied in New York with T. Tertius Noble, and received an honorary doctorate from the University of the South at Sewanee. He was one of the founders and several times dean of the Memphis Chapter (formerly the Tennessee Chapter) of the AGO, and had served as vice president of the Guild. The funeral was held at Calvary Church on August 2.

## Retirement

Ludwig Altman has retired from San Francisco's Temple Emanu-El after 50 years as organist-choir director. On June 21, the Shabbat morning service honored Altman for his years of service, the entire musical portion of the worship

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# Music for Voices and Organ

by James McCray

## Extended works

Too often church choir directors fail to give their singers the opportunity to do a larger, more extensive setting. If larger works are a part of the music for the year, it is most often a cantata for Christmas or Easter. This is not to suggest that performing those kinds of works is inappropriate, but only to encourage conductors to find and perform extended works at other times of the year, too.

Standard works such as Handel's *Messiah*, Schubert's *Mass in G* and Vivaldi's *Gloria* merit performance; however, the inventive choir director will bring to the singers and the congregation newer "less popular" works that will give them a challenge and a fresh perspective on those familiar texts and/or seasonal music.

Extended works make it possible for the choir to become immersed in a style for longer than three to five minutes and to present a more complete approach to the text or event. It is recommended that the typical church choir should set a goal of performing at least two extended works each year, and that one of those works be performed on an occasion other than during the seasons of Christmas or Easter. The stronger choirs with good readers may, in fact, perform at least three of these works each year. Sometimes church choirs of similar or even different denominations in a community join forces on an extended work. This has many advantages and creates a positive, festive posture surrounding the project. With two or more church choirs singing the same work, the choir members move from a

typically small ensemble into a chorus capable of performing works that might be too taxing for fewer voices. This is certain to help with their reading, singing and attitude.

There are many works which use a small instrumental ensemble in addition to the voices and the organ. These works have particular charm because in almost every community, it is possible to find enough good players to put together a modest "orchestra." The added instrumentalists always seem to renew enthusiasm for the singers.

The works this month are extended settings by a variety of composers from the Baroque through the 20th century. Some have very limited instrumentalists; others require more formidable numbers for performance. It is often much easier to find recordings of ex-

tended works which may aid the conductor in the choice and preparation of the music.

**Magnificat, Leonardo Leo (1694-1744).** SATB, two violins and keyboard (organ), Walton Music Corporation, WM 159, no price given (23 pages).

Edited by Virginia Stroh Red, this setting does not have separate movements although there are tempo changes among the sections. There is a closing Gloria Patri with Amen. The two violin parts are given above the vocal parts and also are available separately from the publisher. Both English and Latin texts are provided for performance. The keyboard is on two staves as a figured bass realization. There is a mixture of contrapuntal and homophonic areas and most ranges are comfortable for the singers. Typical mid-Baroque harmony—useful for most church or school choirs.

**Missa Brevis in D Minor, K. 65, Wolfgang Mozart (1756-1791).** SATB with keyboard (and additional strings), Arista Music Company, AE 550, no price given (20 pages) (M-).

This little mass has a solo quartet used in most of the movements. Their music is easy and will require average singers from within the choir. The Benedictus is chromatic and particularly interesting; it is set for soprano and alto soloists with the full choir joining in the Hosanna at the end. In Mozart's "familiar" style, there is almost no counterpoint and the choir moves in a predominantly homophonic texture making it easy to sing. Only a Latin text is provided. This is the type of multi-movement work that could be sung by a small group of singers and would be appropriate for most younger high school voices. The accompaniment is not difficult and will require only a small orchestra. Charming music.

**When Saul Was King, Giovanni Bononcini (1670-1747).** SATB, small orchestra of strings with optional oboes, Novello & Company of Theodore Presser Company, \$4.75 (M).

This is a 15-minute funeral anthem composed for the Duke of Marlborough. There are five movements with the outer two for chorus. They frame a duet for soprano and tenor, and a recitative and aria for an alto soloist. The solo movements are marked by melismatic, jagged rhythms with ornamentation, and while not overly difficult, good singers are recommended. The choral writing has some exposed areas for each section, but in general, is only of moderate difficulty. The editor Anthony Ford has provided extensive background and performance notes. A solid edition that will be of interest to good choirs seeking sophisticated literature.

**Te Deum and Benedictus, Edward Elgar (1857-1934).** SATB, orchestra and organ, Novello of Theodore Presser and Company, \$3.75 (M).

These two movements are designed to be performed together and constitute Elgar's Opus 34. They are in English and represent the height of 19th century Victorian harmony and musical style. These works may be performed with organ only from this score, but if full orchestra is employed there is a separate less-busy organ part. The choir has some divisi and uses full ranges so that adult singers will be needed. Elgar moves through various tempo changes and has some brief areas of unison singing. The music is dramatic with wide dynamic ranges.

**David's Songs, William Albright.** SATB with optional soloists and organ, C. F. Peters, No. 66969, \$3.50 (D).



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There are four movements that have about a 10 minute duration. The organ writing is distinctive, soloistic and will require a good performer; that music is on three staves with careful articulations and registration suggestions. The choral music is dissonant at times, with the dissonance carefully approached so as to sound more complicated than it is. Often the chorus moves in two parts. This is sensitive music that has an emotionally charged character that will drive its message into a memorable performance. Recommended for advanced choirs.

**Psalm 100, Johann Vierdanck (1605-1646).** SATB, two violins and continuo, Concordia Publishing House, 97-5726, \$5.50 (M).

This 45-page setting has both German and English texts for performance. The work is not difficult or long because this score contains all of the parts and the actual length is only 175 measures. The music is contrapuntal with the emphasis clearly on the choir. The instrumental parts add color to the texture but play an accompanimental role throughout. The tessitura for the alto tends to be low. There are several sections which change meter/tempo, and simple harmonies dominate the setting.

**Te Deum, Alun Hoddinott.** SATB and organ, Oxford University Press, \$3.75 (D-).

This has a haunting, chant-like character. There are moments when the choir has some difficult divisi spots, but generally much of the singing is in unison and two parts. Only a Latin text is used and there is one brief section of spoken choral unison above some organ chordal tremolos. At one point the choir divides into SSAATB, but because of the vocal doublings, it is more for color than as a gigantic chordal development. This is effective, creative music that is not as difficult as it first seems. The music is appropriate for college choirs and good church choirs wanting a reasonable challenge. Highly recommended.

**Quare Fremuerunt Gentes, Michel-Richard de LaLande (1657-1726).** SATB and orchestra with organ, Mark Foster Music Company, MF 174V \$4.00 (M+).

There are 65 pages in this cantata edited by Marcel Couraud. Only three of the seven movements are for choir (SATBB and double choir); the others are for baritone solo, soprano solo and soprano duet. Only a Latin text is pro-

vided, and no translation is given anywhere in the score. The organ music is on three staves and the work may be performed from the choral score with organ only. The work is harmonically interesting with considerable ornamentation, especially for the soloists. This is a fine representative of the mid-Baroque French style; Couraud has added a number of useful editorial suggestions for performance.

**The Beatitudes, Michael Hennagin.** SATB, organ and percussion, Walton Music Corporation, WM 158, no price given (M+).

There is a large percussion involvement of timpani, vibes, tam tam, marimba, bells, cymbal, chimes and bell tree; four players are needed. The style is based on a static harmonic character in which there is little flow. The music continues to be magnetized around a note and as it struggles to be free, it is constantly galvanized back to that tone. There is an opening narrator commentary above instrumental music. The choir has some divisi, usually organized to avoid widely spaced intervals so that from the standpoint of the singer, the chords are easily developed. At times there are brief interjections of chant-like rhythms to accommodate the text. This is a work that will give the listeners an impression; while individual areas are not so striking as with certain movements in extended settings, taken as a whole this composition will leave a lasting and moving imprint. There are many timbral colors created by the percussionists who remain active throughout the entire piece. This is attractive music for those wanting something different but not overly difficult.

**Behold What Manner of Love, Eugene Butler.** SATB and organ with optional flute and handbells, The Sacred Music Press, CE 62, \$3.50 (M-).

There are 18 movements in this Lenten cantata with a duration of approximately 30 minutes. Soloists needed include soprano, tenor, baritone, singing medium voice narrator and speaker. The movements are all brief with the chorus used in seven of them. There is a mixture of unison singing and some divisi areas for the chorus. This is the type of cantata that would be of interest to most church choirs, and it could be performed with a relatively small group. The solo movements are not difficult and are intended for average, non-professional singers.



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Richard Heschke

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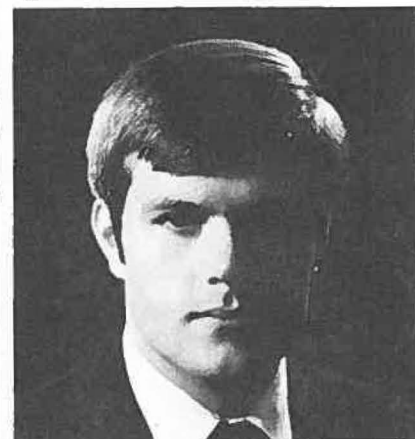
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## New Organ Music

A new edition of *12 Voluntaries and Fugues for the Organ or Harpsichord* which are attributed to Händel has been prepared by Richard Peek for Concordia (#97-5840, \$12.00). As noted by the editor, little has been altered from the source except some rests to clarify voice-leading and the normal modernization of accidental-writing practice. Even so, a few accidentals, quickly caught by most performers, fell by the wayside, e.g., p. 20, m. 77, a<sup>b</sup> in r.h.; p. 44, m. 21, c-natural, r.h. A more expanded preface including background on both the manuscript source and suitable registration and ornamentation practice would have been helpful. The attribution of these works to Händel also needs some further ex-

ploration, particularly in light of some most unusual—and even clumsy—writing, e.g., p. 44, mm. 24-25. (We should note the availability of an alternate edition of ten of these works in the Tallis to Wesley series, Hinrichsen #1685a-b, with substantial supplementary information.)

A most unusual collection of pieces has been assembled by Traugott Fedtke for the volume *B-A-C-H, Fugender Familie Bach* (Peters, #8526, \$7.50). The first two works, ostensibly by Joh. Sebastian, are, to say the least, suspect. Schmieder listed them as doubtful (Anh. 45, Anh. 109), and even a cursory reading of the score leads one to an almost immediate corroboration of

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that doubt! The first of these exhibits any number of unusual stylistic features including octave (even triple octave!) doublings, harmonic infelicities (to put it mildly), and myriad other traits which make it indeed improbable that "Father" Bach had any hand in the piece. The second likewise presents harmonic improbabilities (diminished thirds, augmented sixths resolving with blatant parallel fifths, and other most un-Bachian voice-leading) that incline this reader to attribute the work to a significantly later style of composition. The remaining three pieces (attributed to C. P. E. Bach, J. Chr. Friedrich Bach, and J. Christian Bach) are more easily authenticated, with the last of these being the most interesting in (a) its relative obscurity—though once a very popular work, and (b) its highly pianistic figurations. One can easily imagine this work as a virtuoso display piece for the forte-piano. In all, an interesting assemblage of pieces, although those looking for music by members of the family other than Sebastian would find far more of interest and value in Geiringer's *Music of the Bach Family* (Harvard University Press).

—G. Nicholas Bullat

**Conrad Letendre, *L'oeuvre d'orgue*, in three volumes, ed. Lucien Poirier. Les editions Jacques Ostiguy (no number or price).**

The organ works of Conrad Letendre (1904–1977), blind Canadian organist and teacher, consist mostly of short liturgical pieces in late French Romantic style. The first volume contains two suites of three pieces each based on plainsong themes, the second volume has short versets on the *Veni Creator* and *Stabat Mater* melodies plus three Noel settings (which are most original and interesting), and the third volume consists of a fugue on "O Canada," a fugue "sur les trompettes" and a "Ber-

ceuse Modale." The pieces vary in difficulty from easy to challenging; some are little more than written out improvisations while others have the character of antiseptic composition class examples. For organists capable of improvising chant preludes, Letendre's music will be of little value; for others, especially those in Catholic churches, these pieces may be useful.

**Raymond Daveluy, Lucien Poirier, ed., *Prélude et Fugue, Trois Préludes de Chorals, Andante en Mi Mineur, Deuxième Sonate, and Troisième Sonate*. Les editions Jacques Ostiguy, 12790, rue Yamaska, Saint-Hyacinthe, Que. J2T 1B3 Canada (no numbers or prices).**

Daveluy, one of Canada's foremost organists, has written fine music for his own instrument in a style which frequently reminds one of Hindemith. These pieces are medium to difficult and should interest any organist looking for accessible modern organ music.

The six-minute Prelude and Fugue makes no use of pedals since it was composed for a small positive, although the composer indicates it may be played on a large organ or even on a harpsichord. The Prelude consists mainly of a flowing melody with considerable melodic and rhythmic interest, and a middle section of a more agitated character. The more lively 6/8 Fugue, on a subject reminiscent of Durufé's "Alain" fugue, unfolds with increasing rhythmic tension for a thrilling effect.

The first of the three chorale preludes is a setting of two stanzas of "Herzlich tut mich erfreuen," the first a trio with the C.F. in the soprano, and the second in five voices with the tune in canon between the soprano and tenor (in the pedals). The second prelude, "Herzlich tut mich verlangen," effectively captures the mood of the passion chorale using an ornamented C.F. in the tenor voice. The third piece of the set, "Valet will ich dir geben," is a wonderful find for Palm/Passion Sunday use. It com-

bines the splendor of "All Glory, Laud, and Honor" with a dissonant foreshadowing of the crucifixion to come. Organists seeking new settings of these tunes will find these to be an excellent addition to the repertoire for church or recital use.

The Andante in E minor is an effective and extended (10½ minutes) movement, with cohesion of thought and a variety of texture and rhythm. The work is also available transcribed by the composer for organ and strings.

Daveluy's Second Sonata, in three movements, bears a striking similarity to the Hindemith sonatas in thematic character and in tonal materials. This 18-minute work is well written and deserves a place on recital programs. The Third Sonata is longer and somewhat more difficult than the Second, with writing of a more colorful and virtuosic nature. The middle movement of the three is a chaconne on a two-measure motive in C-sharp major, and the third movement is a double fugue. This is music well worth investigating.

**Alain Gagnon, *Pastourelle*. Les editions Jacques Ostiguy (no number or price).**

Gagnon displays his craft well in this his first work for organ. An 8½-minute piece constructed on two motivic ideas, the beginning is a gentle dialogue, giving way to a crescendo and accelerating into a fortississimo climax midway through the work. The closing section is again quiet. Moderate dissonance and fairly difficult writing.

**Alain Gagnon, *Ode à L'Aurore*, Op. 31. Les editions Jacques Ostiguy (no number or price).**

This evocative work, composed for the RCCO in 1983, is in four connected movements. It opens with a slow, mysterious chordal section on a pedal point, possibly inspired by Messiaen's "Apparition de l'Eglise éternelle." The second movement, a scherzo, contrasts two active solo lines (one in the pedal) against

a cluster background, and leads into the next section, another chordal movement, this time at a higher pitch level (large hands are needed for a good legato). A more contrapuntal and agitated movement ends the work, culminating in a dissonant fortissimo chord. The accomplished organist will find this to be effective recital repertoire.

**Roger Matton, Lucien Poirier, ed., *Suite de Pâques*. Les editions Jacques Ostiguy (no number or price).**

Canadian Matton's three-movement "Easter Suite" contains exciting and evocative writing which begs for a large organ in a large space. This difficult 12-minute work is in a style similar to the modern French organ composers and would be suitable for special church occasions or recitals. Although the plain E-major ending seems a bit "pat" following many measures of dissonant writing, the music is basically well written and would be stunning in a cathedral setting.

**Elisabeth Gallat-Morin and Kenneth Gilbert, ed., *Livre d'Orgue de Montreal*, Vol. I. Les editions Jacques Ostiguy (no number or price).**

The importance of the Montreal Organbook was first brought to the attention of THE DIAPASON readership by Bruce Gustafson in his August 1981 article "Old Music in New France." The Organbook was brought to Montreal from France in 1724 and rediscovered in 1979 and contains in its 540 pages of manuscript more late 17th-century French organ music than exists in any other single volume—a major addition to the genre. While sixteen of the pieces are attributable to Nicolas Lebeque, the authorship of the others is unknown. In this the first of three volumes of the new performing edition, is contained Magnificats, a Te Deum, and various miscellaneous pieces, plus historical background and registration and ornamentation charts. For all those interested in French classical organ litera-

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## Book Reviews

**Harmony**, Walter Piston. 4th Edition enlarged and edited by Mark DeVoto. New York: W. W. Norton & Company Inc., 1978. \$13.95.

Many of us grew up with one of the editions of Walter Piston's *Harmony*, memorizing and trying to follow rules such as "VI is followed by II or V, sometimes III or IV, less often I." With its unflinching emphasis on four-part "chorale" harmonization in the "common practice" style, this book, for better or worse, was the harmony primer to be found on many musicians' bookshelves for decades, since its original publication in 1941. Mark DeVoto, composer and Alban Berg specialist, and at one time an undergraduate student of Mr. Piston, has, in an effort to bring this classic textbook up to date with current pedagogical methods, collaborated with Mr. Piston on an enlarged fourth edition of the book. Although the improvements and additions to the third edition are substantial, the book still exemplifies an out-dated approach to teaching and studying harmony, one which has almost completely disappeared from the best of the new textbooks.

The additions to the book include four chapters covering harmony of the late 19th and early 20th centuries, a new chapter on melody, a fuller discussion of the minor mode, a new chapter on harmonic analysis, and a substantial enlargement of the chapter on non-harmonic tones. There are 300 freshly engraved musical examples, with a useful system of cross-referencing among these examples that aids in the location of other instances of the harmonic phenomena under consideration.

Mr. DeVoto, in collaboration with the principal author, has also helped to clear up several areas of potential confusion. The chapter on augmented sixth chords has been improved. In the third edition, Mr. Piston insisted that these chords are raised subdominant chords. The revision

is in line with the current explanation of these chords as secondary dominants with additional tendency tones. This new analysis reflects the true contrapuntal origin of the chords and is, in addition, much easier for most students to understand.

Mr. Piston's table of "usual" root progressions ("VI is followed by II or V," etc.) is now more adequately explained, but not to the point it should be. If it were fully understood by the student, it would be superfluous, and here is where the method and order of this book breaks down. Without any serious attention to the horizontal aspect of line, such a mechanical table of rules is necessary. Many of the most recent theory texts now include a substantial dose of Schenkerian analysis, which helps the student understand *why* a VI chord is followed "less often" by I, what kind of effect that produces on the line, and in what sort of a situation that progression—or any other—would be desirable. With this understanding, tables of rules about progressions are no longer needed.

The exercises in *Harmony* never lead the student away from the four-part harmonization (fill in the blanks) syn-

drome. There are no exercises for the twentieth century chapters (how could a four-part "chorale" or "figured-bass" suffice?). As for teaching how to compose good four-part harmonizations, the book does an adequate job, but the sequence of introductory material is confusing. It was bad enough when the third edition put the discussion of harmonization of a given part in Chapter 7, after the student had already been asked to compose numerous 4-part harmonic exercises. The fourth edition saves this discussion until Chapter 10, after the discussion of non-harmonic tones, which contains many four-part exercises. Even though voice-leading rules are introduced as early as Chapter 3, the student will be thinking mostly vertically (or following the Table of Usual Root Progressions) until Chapter 7, when melody is finally addressed. This means that the harmony exercises until then will be composed chord by chord, not with strong, horizontal, goal-oriented melodies or bass lines, because the student hasn't been taught how to add a line to a given part. The approach isn't contrapuntal enough. In the chapter on part harmonization, when faced

with the problem of "which chord next," the student is advised to refer back to the table of "usual" root progressions! If the student understood what the implications of the melodic line were, the choices and their ramifications would be obvious.

Because of the chord-by-chord approach, and the lack of any complete musical examples (most average 5-6 measures), the student will analyze as well as compose in a chord-by-chord fashion, which will lead to incorrect analyses (harmony happens in motion, not frozen time) and exercises with poor harmonic rhythm. Because the exercises are all formulaic (either figured basses or harmonizations of short melodies), the student is never faced with the problem of constructing a viable progression, or practicing the techniques of melodic variation learned in Chapter 7.

Students do not really understand harmony until they discover how to use a progression, how to modulate, and how to vary material, within the framework of a standard form such as binary, sonata, rondo or variation (none of which is adequately explained or represented in this book) that they compose

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**Thomas Daniel Schlee, *Sept Pièces Blanches pour Orgue suivies du "Seefeldler Präludium."*** Editions Henry Lemoine (Theodore Presser) #24704.

The composer indicates that his seven "White Pieces" are intended to function individually in a liturgical context or as recital pieces. The Suite makes no use of the black keys (hence the title), a restriction which naturally leads to a pandiatonic style. Each of the short movements is intended to pay homage to a different composer—including Milhaud, Heiller, Vierne, and Stravinsky—and characteristics of those composers are utilized, causing a variety of styles and textures.

While not many congregations would respond well to the dissonance in Schlee's music, recital audiences might find the variety in these pieces and the idiomatic use of a large instrument interesting.

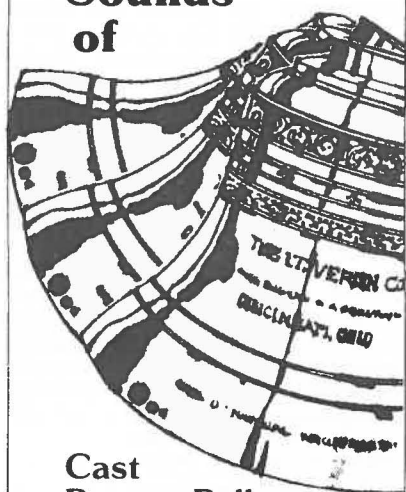
**Thomas Daniel Schlee, *Suite en éven-tail*, Op. 16.** Alphonse Leduc 26.228.

This eleven-minute suite differs from the "White Pieces" in that it was originally intended for a small one-manual organ with divided stops and a pedal coupler, although the composer himself encourages performance on larger instruments. The music is in complex modern style, carefully notated, with varying rhythmic groups in opposition to one another, using a seven-note row as a unifying tonal factor. There are five short movements with a quiet Introduction and Coda. This is music which definitely requires an organist committed to modern works and willing to overcome its difficulties.

—James R. Biery



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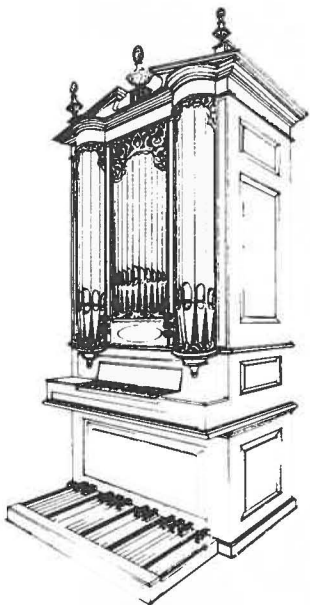
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themselves from scratch. These compositions do not have to be in four-part "chorale" style for two semesters. Some orchestration and composition can be taught to enliven an otherwise sterile course without sacrificing the details of good harmonic practice. In other words, to capture the interest and deepen the understanding of theory students, a good teacher should have them compose music using the vocabulary of various historical periods, and study and listen to entire pieces of music, not just short musical fragments.

—John Carbon  
Franklin and Marshall College

Gangwere, Blanche. *Music History from the Late Roman through the Gothic Periods, 313-1425: A Documented Chronology*. Greenwood Press, 1986. xiii, 247 pp., \$35.00.

This intriguing volume on medieval music introduces a new concept: musical history in *comprehensive* outline form. The book is the first of a projected series. What sets it apart from previously published outlines is not only the detail, but the documentation that accompanies each line and the sizeable bibliography and list of supplementary

sources. Neatly laid out for the reader are sections on general background (religious, political, social), philosophical views, theorists and treatises, notation, musical style and genres, instruments, and terms for each of four subdivisions of the medieval period. The first half of the book provides the historical chronology. Its documentation relies for the most part upon general references, but also includes specialized books and articles, as well as primary and musical sources as appropriate (1979 is essentially the cut-off date for the references). The second half contains the appendices, primarily ones dealing with notational systems. There are also maps, a short discography, a glossary, and a section on the translation of titles as well as on definitions and pronunciations.

Almost everyone will find some limitations to the book. Since the thrust is towards the general and the concise, definitions and descriptions are abbreviated to the point that they could in some cases be misunderstood. Some readers will be disturbed by omissions; others will find entries they view as unnecessary or too elementary. A difference of opinion as to what should be included and what omitted is unavoidable in a book of this type, however—

generally speaking the reader is well served. Errors such as the omission of all the primes (') in a reference to Kyrie forms (p. 13) are troublesome as are some occasional typographical errors, but neither is excessive.

The book is a worthwhile one—simply thumbing through the outline one uncovers a variety of fascinating information, such as (for me) the fact that the term *isorhythm* and its description only came into existence with Friedrich Ludwig (after 1900). The real question is for whom and for what purpose is the book best suited. Faculty members preparing a course in an area in which they lack expertise will find it extremely useful. Graduate and undergraduate students preparing for course exams, investigating paper topics, and seeking a general background should give it a quick run-through. Doctoral candidates studying for preliminary exams will probably view it as the answer to their most fervent prayer. It will not reward the lay reader who wants a thumbnail sketch of early musical history, nor the specialist who will know all this already; but libraries should definitely make a place for this book on their shelves.

—Courtney Adams  
Franklin and Marshall College

## Association of Anglican Musicians Conference

The 20th Anniversary Conference of the Association of Anglican Musicians was held in Atlanta, 23-27 June. Special tribute was paid to the founders, Raymond Glover, Gerre Hancock, and James Litton. A pamphlet prepared by Mildred Buttrey and Edgar Billups gave a summary of the history of the organization. A.A.M. now has a membership of 475 professional musicians.

In keeping with the purposes of A.A.M., each day of the conference included a service of worship at one of the Atlanta churches. The conference opened with a festive Eucharist at St. Luke's Church with music directed by Melinda Clark and with the Association President, Canon Geoffrey Butcher, as the preacher. The Eucharist at the Cathedral of St. Philip featured the premiere of the anthem "Adoration of the Heavenly Light" by Charles Beaudrot, with the choir under the direction of Robert Simpson. An Evensong at Holy Innocents' Church was led by Allen Wolbrink, and the closing Eucharist at All Saints Church featured music led by Raymond and Elizabeth Chenault. At this service David Lowry played the premiere of "Palmer Church: Reflection on a Tune" by David Ashley White, commissioned by Dr. Lowry for this occasion.

The theme of the conference was "The Well-Tempered Church Musician: Pastor, Politician, Performer, Planner, and Publicist." The roles of pastor and politician were discussed in two lively sessions by the Reverend

Gene Ruyle, of the staff at St. Luke's Church. He emphasized the church musician's care for individual souls in pastoral and political ways.

The musician's task as planner was addressed by the Reverend Don E. Saliers of Emory University, who also preached at the closing Eucharist on Friday morning. Freelance publicist Ann Hume gave a witty presentation on promoting church music events, concentrating on the most effective use of limited budget resources. Fred Scott of the Atlanta Symphony described how to work most effectively with orchestral players in rehearsal and in the performance of major choral works.

A pre-conference concert by the Colson Choral presented the "African Sanctus" of David Fanshawe with liturgical dance, tapes, and projected slides. Raymond and Elizabeth Chenault gave a performance at St. Luke's Church of music for two players at one organ. The premiere of Douglas Major's *Advent Dances* was played twice, the second time augmented with a sensitively danced interpretation; the other works on the program, by John Rutter and Arthur Wills, had also been commissioned by the Chenaults. Douglas Major played works of Bach, Liszt, and Elgar on his recital at the Glenn Memorial United Methodist Church. Joyce Schemanske performed music of Goemanne, Martin, and Bach at St. Anne's Church.

A highlight of the week was an "informance" by soprano Laura English-Robinson on "The Negro Spiritual: Ser-

vice Music & Concert Repertoire." She began with an engaging talk giving some background on the spiritual. She then sang a program of six selections, with Raymond Chenault at the piano, and finally rehearsed the audience in three examples, discussing performance style in spirituals.

A more informal performance was given on the mighty Wurlitzer at the Excelsior Mill Pizzeria by Searle Wright; after a series of light selections, he provided virtuosic accompaniment for the films "Teddy at the Throttle" (1917) and "The Hunchback of Notre Dame" (1923).

Business meetings and discussions centered on professional concerns: employment, contracts, working relationships, and fair termination procedures. Workshops considered experiences of members with *The Hymnal 1982*. Carol Doran reported on the Association's continuing education project; the first course will be "A History of Music in the Episcopal Church," which Dr. Doran has written in collaboration with William H. Petersen.

At the conclusion of the conference David Lowry assumed the position of president; Betty Jean Bartholomew was elected vice-president and will follow Dr. Lowry in 1987. The 1987 Conference of the Association will be based in London; in 1988 the meeting will be held in New Haven.

—Victor Hill

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# AGO '86 Detroit June 30–July 4

Reviewed by G. Nicholas Bullat, Jerome Butera, Timothy Wissler, and Rudolf Zuiderveld

## Report by Timothy Wissler

### Opening Convocation

The 1986 AGO National Convention officially began with fanfares, preludes and an opening convocation in Ford Auditorium, home of the Detroit Symphony Orchestra. More than 1500 registrants gathered for this festive occasion which featured Detroit's own as performers and leaders. Organist Huw Lewis played voluntaries, hymns and anthem accompaniments, the Brazeal Dennard Chorale sang six anthems, Dr. Peter Schoenbach, chairman of the Department of Music at Wayne State University, presented the address, the Detroit Symphony Brass Ensemble performed commissioned fanfares and composer Gordon Young supplied a new anthem. All this along with prayers, readings from the writings of Martin Luther, the customary greetings and a procession with banners made for a kaleidoscopic experience.



Opening Convocation

Among the many offerings, a number deserve comment. Huw Lewis' concluding voluntary, Widor's *Allegro (Sixth Symphony)*, was nothing short of electrifying and his opening voluntary, Franck's *Grande pièce symphonique*, and processional, Gigout's *Grand Choeur dialogué*, were performed with equal amounts of aplomb and musical integrity. Of the six anthems sung by the Brazeal Dennard Chorale the most moving was the spiritual, *Mary was the Queen of Galilee*, by Wendell Whalum. The *Detroit Fanfares* commissioned for the convention are a useful collection of twenty-four, eight each by composers James Hartway, Anthony Iannoccone and Robert Sadin, for three trumpets, three trombones and some with organ. These short pieces are varied enough to meet many requirements and would spice up any occasion. The convocation concluded with Gordon Young's commissioned anthem, *The Sure Foundation*, for choir, congregation, instruments and organ. Based on the hymn tune, *Regent Square*, this is yet another accessible anthem by the well-known composer and it received an enthusiastic premiere.

Hymn singing at opening ceremonies of AGO conventions is often a spine-tingling experience and Detroit's was no exception in spite of some awkward interludes. Two hymns were sung in arrangements for organ and brass: Charles Wesley's "Praise the Lord who Reigns Above" to the tune *Amsterdam* and Erik Routley's "New Songs of Cele-

bration Render" to *Rendez à Dieu*. The uncertainty in the interludes was a combination of mixed messages between conductor and instrumentalists and a confusion in the phrase structure resulting in some hesitant beginnings by the audience.

### The Elmer Iseler Singers

Monday afternoon the Elmer Iseler Singers demonstrated again the many reasons for their enviable reputation in choral music. Conducted by Elmer Iseler, the Canadian professional ensemble of 20 voices sang in refurbished Orchestra Hall, a 1919 structure with an intimate personality once housing a 1924 Casavant of 86 ranks. Performing three choruses from J. S. Bach's cantatas, a world premiere by Canadian composer Sid Robinovitch and *A Psalm of David* by Norman Dello Joio, the ensemble communicated with an elegance of blend and balance.

The Bach choruses "A Mighty Fortress" (Cantata 80), "O Sacred Head" (Cantata 135) and "Doxology" (Cantata 130) were accompanied by arrangements for two pianos and sung in German with energetic legato lines. It was surprising to hear this respected ensemble singing Bach in an unabashed, albeit convincing, romantic manner.

The high point of the program was the new composition, *Talmud Suite*, by Sid Robinovitch. Using poems from the *Talmud*, the twenty-minute work consists of six movements set for unaccompanied voices in Hebrew. The madrigal-like movements were dramatically performed displaying the group's depth of expression and sturdy intonation. Although the writing and performance communicated often intense and sensitive moments, text translations would have further heightened the first hearing. This piece deserves a place in the repertoire—it was a delight to hear the final movement "Prayer Before Sleep" repeated as an encore.

The program closed with a Latin setting of Psalm 51 by Norman Dello Joio in an arrangement for two pianos by proficient accompanists Lydia Adams and Stuart Calvert. Based on a phrase by Josquin des Prez, *A Psalm of David* uses compelling rhythm and close harmonies around des Prez's recurring "Miserere mei, Deus" in capturing the drama of the penitential psalm.

### Independent Presbyterian Choir

Singing in the reverberant Blessed Sacrament Cathedral, the Choir of Independent Presbyterian Church under the direction of Joseph Schreiber presented a concert of seven unaccompanied sacred works and Louis Vierne's *Messe solennelle for two organs and choir*, Op. 16. Arranged in quartets, the 40-member choir from Birmingham, Alabama, sang from risers at the crossing. The choir is a paragon of controlled, disciplined singing which is exercised most effectively in quiet cadences. The conclusions of Bruckner's "Christus factus est," Willan's "Rise up, My Love" and McK. Williams' "Now Are We Come to Eventide" were memorable. As the *Magnificat* and *Nunc dimittis* (Short Service) by Gibbons was sung it seemed unfortunate that a ser-

vice of evensong led by the Independent choir had not been arranged. The inclusion of scripture, hymns and meditations with this beautifully sung repertoire would have created a reflective atmosphere not possible in a concert setting.



Joseph Schreiber and Gordon Young

The extended work of concert proportions well chosen for Blessed Sacrament Cathedral was Vierne's *Messe solennelle*. Playing the west gallery 1925 Casavant III/56 EP was Susan Ferré and playing the crossing transept 1968 Casavant II/18 EP was Huw Lewis. Ferré and Lewis enhanced the grandeur of the music with their mastery of accompanying and coordination of spirit in this large, reverberant space. The gallery organ produced an amazing breadth of sound considering it was housed in chambers not directed down the nave axis. At times the refined singing of the choir was lost in the mass of sound. However, the "Hosanna in excelsis" following the Benedictus was a particularly exciting moment.

The program concluded with a sparkling reading of Edward White's "Glory in the Highest, Glory" and an encore performance of Gordon Young's popular "Alleluia! Christ is Risen." The concert was sponsored by a grant from the Archdiocese of Detroit.

### James Kibbie Recital

James Kibbie's recital of works by Jehan Alain was a brilliant tour de force and a highlight of the convention week. Playing on the 1985 Wilhelm (III/57 M) in Ann Arbor's First Congregational Church, Kibbie took command of the organ and Alain's music with compelling energy and technical virtuosity. Initial reservations about the suitability of the Wilhelm instrument for Alain's music were soon forgotten with Dr. Kibbie's satisfying and imaginative registrations. The organ had a rich, full-bodied ensemble, a beautiful great principal and fiery swell reeds. Only in sections which called for loud and fast chords, such as in the conclusion of *Litanies*, was the drama of this music impeded by the organ's unsteady wind not allowing enough time for the sound to settle.

Dr. Kibbie understands the intimacy and passion of Alain's music. From the complicated *Trois Danses* to the more simply stated *Deux Préludes profanes*, Kibbie communicated with intensity and clarity. His breathtaking performance of *Litanies* was unforgettable as were moments in the *Première Fantaisie* and *Trois Danses*. This was impressive, accurate playing filled with emotion and excitement.

Those considering the installation of an organ should visit First Congregational Church. This remodeled church has a simplicity of design which allows the flexibility for an effective worship

space as well as concert area. Rarely are such successful spaces achieved which are visually attractive, multi-functional and sympathetic to the organ.

### Morris & Bolcom

A performance by Joan Morris and William Bolcom provided a refreshing respite from the wealth of organ music in Ann Arbor. Singing from the stage of the Power Center for the Performing Arts, Joan Morris captured an innocent and seductive style in the songs of Irving Berlin and his contemporaries. Her appealing stage presence and simple gestures made songs like "I'm just wild about Harry," "Bill," "All Alone," and "Always" alive with warmth and charm. Accompanied on the piano by her composer husband, William Bolcom, the duo had a relaxed manner which made for wonderful and spontaneous nuances of rhythm and color. Rarely is accompanying so enormously satisfying as Bolcom's. Playing without scores, he had an improvisatory flair sensitive to every moment. Bolcom also performed some solo tangos by Brazilian composer, Ernesto Nazareth. This program was fun! How many conventions can boast of hearing "Black denim trousers and motorcycle boots," or "Wait 'til the sun shines Nellie?"

### Shelly-Egler Duo

Frances Shelly, flutist, and Steven Egler, organist, performed chamber music of J. S. Bach, John Weaver, Orpha Ochse, Jehan Alain and a premiere by Central Michigan University composer, Moonyeen Albrecht, in the live acoustics of SS Peter and Paul Jesuit Church. Intensity and elegance characterized their well-chosen program. Of particular interest was the impressive premiere of *Three Psalms for Flute and Organ* by Moonyeen Albrecht. Choosing one verse each from Psalms 95, 102 and 103, Albrecht has created descriptive statements of charm, drama and passion. These compelling Psalm settings are valuable contributions to the repertoire and would be individually effective in services of worship.

The organ was a 1979–80 Pilzecker (II/17 E) speaking from behind and around the marble reredos of the high altar. The curious installation was saved only by the acoustics and Egler's sensitive registrations which did much to mask the difficult arrangement, quite evident in the Brahms *Prelude and Fugue in G Minor*.

From the virtuosic passages of Bach's *Sonata in A Major* to the sensuous impressionism of Weaver's *Rhapsody* to the neo-classicism of Ochse's *Prelude and Fugue* and Alain's *Trois Mouvements*, the duo played with maturity and ease. Miss Shelly's warm, supple sound in the reverberant room created a harmonic mysticism not unlike that of intimate, refined chant singing.

### Jesse Eschbach Recital

A recital by Jesse Eschbach on the 1966 Casavant-Pilzecker (III/43 EP) in Mariners' Church consisted of three compositions by organists of Saint-Sulpice, Paris. In all three pieces Eschbach showed his understanding and affinity for this repertoire. Widor's five-movement *Sixième Symphonie* is a compendium of French symphonic expression and Eschbach captured the lyricism of the Adagio, the aggressive intent of the Allegro and Final, and the gentleness of the Cantabile. The full organ sound of the Mariners' instrument easily overwhelms the building and becomes tiring for the listener. A greater expanse of

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space and breadth of phrase could have only enhanced this already inspired performance.

The 1979 *Evocation de la Pentecôte* by Daniel Roth was of an improvisatory nature using incipits of the plainsong, "Veni creator spiritus." The composition utilized an interesting variety of color and texture but concluded abruptly without completely satisfying the final idea. The program ended with a stirring performance of Dupré's *Variations sur un Noël*.

#### Jones-Gordon Duo

Brian Jones, organist, and Andrew Gordon, pianist, teamed up for a recital of original music for organ and piano duet. The organ of Fort Street Presbyterian Church was well suited to the compositions by Clifford Demarest, Marcel Dupré and Joseph Clokey. The instrument has a lengthy pedigree which began in 1855 with George Stevens, 1876 Odell and the majority of the 60 ranks from the 1914 Wangerin-Weickhardt. Mr. Jones' understanding of instruments of this period was reflected in his colorful registrations.

*Fantasia* (1917) by Clifford Demarest is a tuneful piece given to descriptive figurations typical of music from the early 20th century. Jones and Gordon captured the essence with an engaging dialogue. Dupré's *Variations on Two Themes*, a rather pedantic work, showed off Mr. Gordon's command of the piano both technically and musically. The program ended with Joseph Clokey's five-movement *Symphonic Piece*. Again the use of color and polished ensemble playing made the most of this "salon" music, especially in the Scherzo and Intermezzo. The enthusiastic audience heard for an encore an arrangement by Gordon of Mendelssohn's *Spinning Song*.

The combination of the piano and organ has always raised questions regarding an inherent incompatibility of the instruments. With this team gaining justifiable recognition, it would be interesting to explore and rethink music for this ensemble. Organists often suffer from a lack of instrumental ensemble experience and with most churches having pianos within easy access of the organ, it would seem natural for these gentlemen to influence and commission composers to write for the genre.

For this recital Fort Street Church was temporarily equipped with an Electronic Reflected Energy System, a relatively new technique in electronic architecture. This is not an amplification system and was not intrusive nor obvious. Spaces in need of acoustic changes may find a help here.

#### Clyde Holloway Recital

Clyde Holloway performed works by de Grigny, Messiaen and Reubke on the 1985 Pilzecker (III/70 M) in St. Jude Church. The attractive organ, installed in the rear gallery, includes a main case and a positif case on the gallery rail. The sounds of the organ are integrated into a rich ensemble by the live acoustics. Dr. Holloway played throughout with command and taste. The *Hymn: Veni Creator* by de Grigny was a successful vehicle for exploring the organ. Holloway substituted Messiaen's "Joie et clarté" (*Les Corps Glorieux*) for Timothy Kramer's *Perceptions of Antiquity*, the winning composition in the Holtkamp competition, because of demands the organ could not accommodate. The organ did respond to the Messiaen which Holloway played with clarity and just enough bravura. Reubke's *Sonata on the Ninety-Fourth Psalm* has potential for being rather gangly but Holloway's concept and sure feel for timing, expansion and color communicated most persuasively.

#### David Hurd Recital

The final organ recital of the convention was a performance by David Hurd in Ford Auditorium on the 1960 Aeolian-Skinner (III/51 EP) and 25-rank stage portative. Mr. Hurd's 20th-century American program consisted of works by Calvin Hampton, Mr. Hurd,

Leo Sowerby and the premiere of a convention commissioned work by Virgil Thompson.

The recital opened with an enthusiastic reading of *Trumpet Tunes* (Suite No. 2) by Calvin Hampton, in the composer's immediately likeable style. Hurd's *Partita on "Detroit"* is an attractive set of nine variations in French Baroque style on the familiar Southern hymn tune. Sustaining interest in a hall like Ford Auditorium with the organ on a shelf high above the performer and at the end of a week filled with music is a challenging spot. Hurd possessed the special gifts necessary for this task. His sensitive playing of Sowerby's *Arioso* was truly moving.

The program closed with *Three Organ Voluntaries* by Virgil Thompson. These short portraits join the more than 140 the distinguished composer has written since 1929. Hurd was well matched to the technical and musical requirements which ranged from quiet trios to huge, noisy chords. For a more detailed description of these portraits, the reader is referred to Leonard Raver's article, "Virgil Thompson: AGO Composer of the Year 1986," on page 119 of the April 1986 issue of *The American Organist*. ■

### Report by Rudolf Zuiderveld

#### Judges' Improvisation Concert

The innovative Improvisation Academy, a first at a national AGO convention, was launched by a Faculty Concert in Ford Auditorium on Monday afternoon. This "final frontier" and "most neglected area of the organist's art" was humorously introduced by David Palmer of the University of Windsor—the four faculty almost departing prematurely at his reference to the famous non-contest between Bach and Marchand in 1717! Two themes by David Palmer, unknown to the improvisers, as well as six popular hymn and folk tunes were the basis for four unique improvisations reflecting each artist's musical personality.

Daniel Roth, improvising in the traditional French style, created an evocative *tombeau* in memory of Maurice Duruflé (d. June 16, 1986), crafting a first theme from the vowels of his name, which he employed with Palmer's theme 2 and "Now Thank We All Our God" as a third theme. The three-part form and the musical details of the improvisation recalled Duruflé's *Prelude and Fugue on Alain*.

William Porter and Harald Vogel combined their improvisations in a "bicycle built for two," employing a pedal harpsichord (built by Keith Hill), a small tracker organ, and Ford Auditorium's Aeolian-Skinner. Following a skittery scherzo that introduced "Now Thank We All Our God" in the pedal, Porter improvised a magnificent line-by-line chorale fantasy on the tune, played on the big organ.

A delightfully humorous duet, with Porter playing harpsichord and Vogel at the small, delicately voiced organ, was improvised on the theme of National Public Radio's "All Things Considered." The duo took turns suggesting varied motives to each other, including the typical 17th-century repertoire of scalar motives, chromaticisms, arpeggio figures, expressive sighs, etc.—all leading to a fanciful exploration of melody and harmony by Porter on harpsichord solo. Meanwhile, Vogel wandered over to the big organ, taking Porter's fugue subject based on the "All Things Considered" theme, and proceeded to give it the North German fantasy treatment. Ornamented melodic variation technique a la Scheidemann was followed by a final

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fantasy on "Now Thank We all Our God," replete with pedal cadenzas and other appropriate virtuosic display. All great fun!

Dr. Gerre Hancock, picking up the leftovers, then improvised a three-movement suite on Palmer's Theme 1, "Old MacDonald," and "Old Hundredth." In the finale, the ornamented treatment of "Old Hundredth" led to a crescendo of dexterous melodic and alternating chordal virtuosity, preparing the way for the return of the tune in the full pedal. Hancock's brilliant toccata ended in a blaze of "carillon" figures in the French cathedral manner. Bravo!

#### Distler Concert

An organ and choral concert of music by Hugo Distler was presented in the Byzantine beauty of St. Aloysius Church, featuring organist Larry Palmer and the Detroit Symphony Chorale conducted by Eric Freudigman.

Playing with rhythmic security and convincing musicality, Larry Palmer performed the "Wachet auf" partita, two miniatures, and Distler's formidable trio sonata on the bright, transparent sounds of a 1974 Gabriel Kney tracker organ—a perfect match of new-Baroque music and instrument. The beautiful individual flutes in the middle movement of the Sonata created an expressive effect of poignant intimacy, although the high-pitched, sparkling mutations and relative lack of fundamental sound in the fast movements obscured the voices in this highly decorated, somewhat frenetic "modern" musical style.

The colorful mosaic and marble chancel formed a perfect stage for Distler's *Totentanz (Dance of Death)*—a powerfully dramatic work with expressive choral interpolations. The excellent actors from the Attic Theatre were placed in the audience, individually called up by Death, and confronted with the meaning of their lives—mirroring Medieval German society, but also drawing in the contemporary "everyman" to a consideration of individual sin and social conscience. The superbly trained Detroit Symphony Chorale sang in understandable English (it took a moment to realize this—a printed synopsis might have helped).

May one hazard the opinion that Distler's choral music surpasses in musical profundity the somewhat lightweight surface quality of his organ music? His stirring *Totentanz* was a musical highpoint of the convention.

#### Holtkamp/Fisk Seminar

A paper on the "Visual Design in Pipe Organs" was read by Walter Holtkamp, Jr., followed by a paper on "Organs in Academic Settings" by Virginia Lee Fisk, in a seminar introduced by Jack Bethards, representing APOBA (at the informative APOBA display, patient conventioners had the opportunity to see a pipe being made—rewarded by receiving the pipe!)

Working from an unabashedly contemporary aesthetic, Holtkamp described the initial design concept that produces his firm's continuously evolving style—building historic copies does not interest him, rather Holtkamp organs should obviously reflect our time, our world! Experience of *place* (through developing three-dimensional drawings) and *people* (interacting with musicians especially) produces a successful design. Holtkamp favors a detached console—allowing the organist to direct a choir and better hear choir, congregation and organ in good relationship—and produces a sound that emphasizes a blend with the human voice, considering the organ as a concerted not just a solo instrument.

Excellent slides illustrated the unique visual character of many of Holtkamp's recent instruments, now mostly encased. Commenting that the better architects are easier and more creative to work with (and pleading for better church architecture generally), Holtkamp emphasized that the visual appearance of an organ accounts as much as the sound for a good effect.

Giving the "inside story" of four trend-setting organs in academic settings built by the Fisk Company, Virginia Lee Fisk prefaced her remarks by marvelling that the time, professional effort, and money spent to build organs reflected so high a value placed on music by leading educators. President Shapiro of the University of Michigan, showing its new Fisk-Silbermann to the presidents of Yale, Harvard, and Stanford, places the highest importance on the organ and the musical-cultural ideals it represents.

Although eight of Fisk's "academic" organs were eclectic instruments, the organs at Wellesley, Stanford, Mt. Holyoke and Michigan copied historic organs and styles, and were built for music of a certain past time and place. Each instrument involved considerable research into its historic concept (paid for in the organ contract), and also presumed the presence of an eclectic organ (for the comprehensive literature). Wellesley's meantone organ, originally a Sweelinck/Renaissance organ project, ended up copying 17th-century North German precepts. The organ coexists with an Aeolian-Skinner already in the chapel. The Stanford organ, flanked by a comprehensive Murray Harris, was designed for early French and German music through Bach, with its co-existing meantone and well-tempered tuning systems. Again, the North-German masters of the 17th century formed a major influence. The Mt. Holyoke Fisk, complementing a 1922 E. M. Skinner in front, became a rear gallery organ with a North German Rückpositiv and an Italian Great—the latter reflecting the taste of Margaret Irwin Brandon. As at Stanford, a hardened ceiling greatly improved its acoustical setting. The Michigan Fisk, an historic "copy" with modern adaptations (e.g., 56-note keyboards and well-tempered rather than meantone tuning) attempted to reproduce the sound and responsiveness of primarily the Gottfried Silbermann at Rötha, although in a quite different, Saarinen module acoustical setting.

In summarizing what the Fisk company has learned, Virginia Lee Fisk pointed out that other anachronistic music does work well on these specialized instruments, and that the research into temperaments, winding, key action, etc., has proven to be a good influence for new organs. Plans are to build large eclectic organs; even a Cavallé-Coll as an historic-style organ would be welcomed.

It is interesting to compare the a-historical ("our time") attitude of an important, historically-rooted American organbuilder such as Holtkamp, with the profound historical awareness of Fisk in attempting to recreate the unexcelled organ masterpieces of 17th- and 18th-century Europe. Perhaps this reflects the "modernist" and "post-modernist" intellectual currents in present-day architecture, art and literature.

#### Marilyn Mason Recital

Crowning a 40-year teaching career at the University of Michigan, Dr. Marilyn Mason performed three world premieres, inaugurating the convention's busy Ann Arbor day, at the restored Frieze Memorial Organ in Hill Auditorium.

A well-crafted *Introduction, Variations and Fughetta on Breslau* by Sir David Willcocks, commissioned by the Detroit AGO Chapter, revealed the more open sound of the organ, now better able to project around and through its facade—restored to the color and decor of 1892. Big, strong, round tubas, beautiful celestes, and a plenum with more presence were revealed in the cleanly played fanfare, four variations and fughetta—leaving an altogether excellent impression.

William Albright's *Chasm*, commissioned by the Ann Arbor AGO Chapter, was an evocative spatial piece forming a sonic arch (soft-loud-soft) in Marilyn Mason's finely shaped performance. A hint of a tune appeared in the soft repetitive motive and harmonic texture; per-



Marilyn Mason and David Willcocks

cession off stage (sounds of "distant thunder") foreshadowed a grand crescendo with a bizarre tune, dissolving into an hypnotic concluding section, with subtle textural changes a la Steve Reich, and tune fragments percolating to the surface. A pleasantly conservative, even beautiful Albright piece!

A fourth (and final) book of *Gospel Preludes* by William Bolcom (1984), commissioned by the Marilyn Mason Commissioning Fund, provided some uninhibited fun in the jazzy settings of "Sometimes I Feel Like A Motherless Child" and "O Zion Haste/How Firm a Foundation." The bold, march-like treatment of "Sometimes I feel" (a memorial to murdered Motown musician Marvin Gaye) recreated Black gospel sounds in a "saints come marchin' in" atmosphere. The quiet evening hymn "Sweet Hour of Prayer," recalled its saccharine harmonies, but given the Ivesian added-note polytonal treatment, transcended its cloying sentimentality to affirm even the worst in our hymn tradition (out of fashion, but loved by many who remember it). A free introduction and fantasy on "O Zion haste," employed a variety of registrational combinations, leading to the finale with the American folk tune "Foundation" marching along in the pedals. Again, American popular jazz idioms produced a joyous celebrative ending to the set—performed with serious, straightforward (not campy) musicianship by Dr. Mason. Might it be possible to play them in church?—one is reminded of H. W. Zimmermann's view that "jazz is the only kind of contemporary music that can still express joy."

With the return of numerous Marilyn Mason students from across the U.S., this fine recital reminded one again of the encouragement she has given to composers for the organ, enriching the organ world with music and musicians in an atmosphere of creative productivity.

#### Larry Smith Recital

A superb performance of Vierne's *Third Symphony* was given by Larry Smith at the Aeolian-Skinner organ of

Pease Auditorium at Eastern Michigan University. Polished phrasing, sensitivity to harmony, total virtuosic ease—both in musical technique and handling of the organ, and a strong concept of musical form and direction, produced an excellent controlled (and memorized) performance—classic American organ playing at its best! A larger instrument and room might have encouraged a bit more lingering over Vierne's perfumed harmonies in the Adagio, or a grander Final—after all, this music was composed for the cathedral space of Notre Dame in Paris (it was a bit like performing it on a large practice organ rather than a monumental Cavaillé-Coll.)

#### Janice Beck Recital

An overflow crowd at Janice Beck's all-Bach program on the Fisk-Silbermann organ at the University of Michigan prevented many from hearing this significant new instrument. Janice Beck, recognized for her fine performances and recordings, and obviously well-prepared, seemed however not to be in sympathy with the character of the organ. Her sure "Dupré" touch and articulation (too legato or too detached) produced clipped fast notes and chords, causing excessive wind instability (perhaps due to sharp releases). In the opinion of this writer, the organ wasn't heard to best advantage, reinforced by inspecting it first hand the following week. The loud intensity of the sound, perhaps matching the original in Röttha—although there its room is considerably larger and the organ is relatively high above the listener—might have been helped by sparser registrations. Indeed, the beautiful, colorful and warm individual flutes in the slow movement of Bach's *Trio Sonata III* were sublime in their effect. Too big combinations, and tempos that did not empathize with the sound and winding, marred the effect of some *Orgelbüchlein* chorales; the big "Dorian" Toccata was more successful in allowing us to hear the richly colorful "antique"-sounding Hauptwerk plenum, the narrower Oberwerk plenum, and the full, solid pedal (with its three wooden ranks). Just as the Hill Auditorium organ has strongly influenced the style of "Michigan organ playing," the new Fisk-Silbermann will no doubt cause a reconsideration of technique and musicianship in the next generation of students.

N.B. The Silbermann organ, both the Röttha original and its Fisk recreation, is thoroughly described in *Michigan's Klingendes Wunder* by Marilyn Mason and Erven Thoma (published by the University of Michigan School of Music, Ann Arbor, MI), including many technical details of pipework, chest and case construction, photographs, and historical information. The genesis of the Fisk-Silbermann organ, heard in Röttha by Robert Clark on a 1978 University of Michigan research grant, and developed in continuing discussion with Robert Glasgow, Marilyn Mason, Peter Wil-

liams and Charles Fisk, culminated in an instrument of a type that Bach knew. Thus, its importance for a teaching/research institution that attempts to find a more "authentic," trustworthy guide in performing the music of the organ's greatest master.

#### Edward Soehnlein Seminar

A thorough, well-informed presentation on the Italian organ was given by Edward Soehnlein, editor and translator (with Murray Bradshaw) of Diruta's *Il Transilvano*; a small Italian portative from the University of Michigan's Stearns Collection, rebuilt by Dana Hull, served to illustrate some excellent examples of Italian music, delightfully performed by Dr. Soehnlein.

Historic references (Landini, Dante, Antegnati, to Tagliavini) described the 'smooth, sweet, singing sonority' of Italian principals—stylizations of the spoken Italian word, rich in vowels. The light, transparent ripieno—produced by narrow pipe scales, low cut-ups, delicate voicing and low wind pressure, and organized in individual ranks breaking at the octave (preserving their octave or fifth identity)—are characteristic of Italian organs from Medieval times to the present. Flutes (*registri da concerta*) developed during the Baroque era: fifteenths and twelfths (and tierces by the end of the 17th century) were combinable with principals in playing canzonas. Reeds, not appreciated by organists who didn't like to tune them, first appeared as regals (Italian "bagpipes"—none are preserved), and were further developed in the 18th and 19th centuries; examples of Serassi solo and chorus reeds (*Violoncello* and *Corno Inglese*) were heard in recording. The treble *Voce umana* or *Pifarro*, tuned sharp (flat in Venice) and played with the main principal, drew doubtful remarks from foreigners (as early as 1622) that such a sound could come from the organ! Built within spatial limits, the single chest/manual, divided-stop construction, draws maximum variety, pitch and color from the historic Italian organ.

Dr. Soehnlein described the Italian organ as an art object, with slides illustrating organ designs and decor by, e.g., Palladio and Bernini. In addition to church organs, the long history of the secular use of the organ was illustrated: from Landini's portable *organetto*, and the chamber "opera" *organi di legni* (wood) of Monteverdi's *Orfeo* (1607), to more recent portatives (employing light-weight wood in facade pipes) and Bolognese house organs.

Dana Hull described her work restoring the Italian Positiv, including scraping off six coats of paint and replacing mixed up pipes. Dr. Soehnlein provided fine lively playing on the hand-pumped organ, producing a light, liquid sound from its three (4', 2', and 1 1/3') stops.

#### Hymn Festival

"A Celebration of Praises" completed the Ann Arbor day with organist Gerre Hancock, the Galliard Brass Ensemble,

Sir David Willcocks conducting, and the Reverend Harold Haugh narrating a Hymn Festival service in the unlikely setting of Hill Auditorium.

An opening voluntary, "Honors for His Name: A Celebration of Praises" by Edith Borroff set the festive contemporary tone in a fine performance by Mary Ida Yost. The ca. 3,000-member audience quite drowned out the organ



Hymn Festival at Hill Auditorium

(the opposite problem was experienced at Ford Auditorium Monday morning) and almost the brass in their enthusiastic singing of predominantly hymns of praise.

The "Peace" hymn "Ann Arbor," composed by Vincent Persichetti for this occasion to words by Henry Baker, was followed by the premiere of Persichetti's Chorale Prelude (!) on "Ann Arbor;" it proved to be quite a dramatic, freely virtuosic piece (with a stormy pedal cadenza) concluding in a mysterious calm—brilliantly performed by Donald Williams! The Helms/MacMillan "Let heav'n rejoice before the Lord" ("Rock Harbor") was a truly inspired new hymn.

Conducting the audience as an unwieldy choir, David Willcocks attempted almost madrigalesque tempos in "Ein feste Burg" and in the quietly flowing "Veni Creator." The Galliard Brass played two voluntaries arranged by Richard Price. Gerre Hancock provided appropriately modest introductions to hymns, then brought down the house improvising a stunning postlude on "Westminster Abbey" and "Foundation."

#### Students' Improvisation Concerts

Two student improvisation concerts Friday afternoon brought the Improvisation Academy to an auspicious close: students from the classes of Daniel Roth and Gerre Hancock performed at Christ Episcopal Church at 2:30, followed by the students of William Porter and Harald Vogel at St. Mary's Church in Detroit's charming Greektown.

Showing an obvious high level of accomplishment, members of Daniel Roth's class, Roy Wilson (Lubbock, TX), James Cook (Birmingham, AL), and Timothy Tikker (Eugene, OR) impro-

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vised in a "French cathedral style," working with expanded "impressionistic" harmonies and large formal frameworks. Students from Gerre Hancock's class each improvised a "Plainsong Sonata" and had to employ a second theme given at that moment by Gerre Hancock. Mark Schaffer (Cincinnati, OH) chose "Veni Creator," Calvert Shenk (Milwaukee, WI) improvised on "Pange Lingua," and Bruce Neswick (Buffalo, NY) displayed brilliant technique in his improvisation on "Urbs Beata."

This enjoyable program of sophisticated "cathedral" improvisation revealed the marvelous talent that is available in the U.S. These six gifted "students" showed that a trip to Europe is not always necessary to study improvisation—each of them is certainly musically qualified to *teach* this art at the highest level. Perhaps the AGO should consider developing a national improvisation competition on par with its organ playing competition.

The students of William Porter and



Harald Vogel with Helen Reed improvising

Harald Vogel joined forces, performing their improvisations on a small Walker tracker organ and an opulently decorated Keith Hill pedal harpsichord—at home in gloriously ornate St. Mary's Church.

Two duo harpsichord and organ improvisations echoed the Porter/Vogel duet of Monday afternoon; given a bass pattern, Helen Reed (Evansville, IN) and Douglas Schalin (Edmonton, AB) had prepared nine ground-bass variations in the Wednesday class, and improvised nine more on an hour and a half notice. Also in the manner of Pachelbel's famous "Canon," Douglas Schalin and Dorothy Williams (Minneapolis, MN) improvised on a popular 16th-century harmonic bass pattern: an incipit for each variation figure was provided (by William Porter), but then they were on their own. The result in both cases was delightful and spontaneous, revealing a good deal of accomplishment in a short time by musical students who were not extensively trained in improvisation.

Four of the participants improvised capable partitas on German chorale tunes, from three to five variations in length. William Haller (Morgantown, WV) improvised on "Herr Jesu Christ, dich zu uns wend," Joy Schroeder (Monroe, MI) played three settings of "Nun danket alle Gott," Gretchen Nugent (Olmstead Falls, OH) played her partita on "Lobe den Herren," and Peter Marshall (Washington, DC) improvised a charming "Frenchified" partita on "Freu dich sehr," including Plein Jeu, duo, and trio movements.

In a concluding Toccata, Chris Toth (Cleveland, OH) used Vogel's three-figure "units" over pedal points, figured scales (imitated in thirds), ascending arpeggios, and codetta—forming a charming 18th-century style improvised postlude to the concert and the Improvisation Academy. Supportive, enthusiastic audiences contributed to its success, and congratulations to Ronald Kressman of the Detroit AGO who did

much of the work to bring this visionary concept to life.

#### Gala Closing Concert

The Detroit Symphony Orchestra conducted by David Zinman, with organ soloists Marilyn Keiser, Stephen Hamilton, and Ray Ferguson performed an appropriately festive gala concert on July 4.



Marilyn Keiser with Detroit Symphony

An exuberant, exhilarating performance of Richard Strauss' *Don Juan* opened the program, followed by the Rheinberger *Concerto No. 2 in G Minor*. Orchestra and organist were in total musical rapport, with a well-balanced sound (sitting about fifteen rows from the stage). Playing with regal poise, organist Marilyn Keiser produced a grand roar in the climaxes with full orchestra during the tuneful last movement—the orchestra seemed to enjoy it too!

The *Concerto for Organ and Orchestra in A Minor*, Op. 100 by Marco Enrico Bossi proved to be problematic: the organ often covered the strings—a compositional fault in the "organ with orchestra" first movement. The most beautiful music making was heard from the first chair strings, especially the exquisite cello duo, in the sentimentally Romantic second movement. However, the mortal combat between the "Pope and King" of instruments (Berlioz' designation for organ and orchestra) reached a furious climax in the finale—ending in an asynchronous draw!

The festive fireworks of Richard Strauss concluded the convention in the thrilling *Festival Prelude*, Op. 61; the orchestra played with fervor, when necessary rising above the full organ (what brass!) played with solid professional aplomb by Ray Ferguson—a stunning coda! ■

### Report by Jerome Butera

#### Organ Performance Competition

The National Young Artists Competition in Organ Performance took place in two sessions: the nine regional winners competed on Saturday, June 29, at the Mariners' Church, and from that field three finalists vied for the first prize the following Tuesday at St. Jude Church. Reports from the Saturday session indicated the generally high level of achievement and preparation on the part of the players. With the long schedule (9 am to 7 pm with a two-hour lunch), the same repertoire for each contestant (Bach, "Wedge" *Prelude and Fugue*; de Grigny, *Récit de tierce en taille*; Persichetti, *Sonata*, last movement; and Duruflé, *Prelude and Fugue on ALAIN*), that day presented an endurance challenge for the serious auditors (about 100) as well as the judges. The rather hard sound of the Casavant III/43 EP made for tiring conditions also.

The three finalists, Deborah Clark, Michael Farris, and Edward Murray, played before a capacity crowd on the new Pilzecker III/68 M at St. Jude Church. In a truly thrilling performance, Michael Farris was named winner of the competition. Of his selections, the Böhm *C Major Prelude and Fugue* received a convincing blend of "fantastic" style interpretation and command

of the organ. His concluding *Final* from Vierne's *Sixth Symphony* brought the audience to its feet—virtuoso tempo, complete control and an unabashed love of the music were apparent.

#### Robert Glasgow Recital

Few performers can approach Vierne's music with the insight and sheer musicality that Robert Glasgow possesses. It was with high expectations, then, that conventioners entered St. John's Episcopal Church for a complete performance of the *Cinquième Symphonie*. Glasgow faced a real challenge in terms of the instrument. The IV/57 EP Casavant dates from 1937 with a major rebuild in 1965. Placed in chambers in a divided chancel, with rather dry acoustics to boot, the organ was simply neither large nor brilliant enough for the repertoire. One might have reservations about the rebuild as well, since much of the new pipework was clearly incompatible with the old.



Robert Glasgow at St. John's

Glasgow, however, transcended these considerable limitations, and treated the capacity audience to a deeply moving, musically satisfying reading of Vierne's longest and most complex symphony for organ—and this with a mere four general pistons, operable by toe studs only! Dr. Glasgow was able to hold together the long and at times rambling structure of the Vierne—he projected the long line while at the same time attending to every detail. The recital was a good lesson in how to overcome unsympathetic factors (organ, placement and acoustic), and give the impression of much larger resources. An unerring sense of color was apparent, both in selecting the most appropriate sounds for the music as well as knowing just what stops to leave out of the ensemble. From the dark foreboding of the Grave, through the agitation of the Allegro molto marcato, the demonic scherzo, the suspended beauty and calm of the Larghetto, and finally the brilliant affirmation of the Final, Glasgow's playing was marked by virtuosity, taste and a deep commitment to the music. Thoughtfully written program notes by the performer were an added bonus.

One wishes that the convention committee had been able to schedule this recital in a more appropriate location; Hill Auditorium at the University of Michigan would have been the ideal setting, in place of the Hymn Festival Thursday night (which was clearly out of place at Hill).

#### John Stansell Recital

John Stansell played a solid recital at the Mariners' Church (Casavant III/43 EP), again a case of the performer having to deal with a less-than-ideal instrument. The Bach *g major Prelude and Fugue* received overall good playing, if somewhat reserved in terms of articulation and performance practice awareness. Agogics at times disturbed the flow, and the brittle sounding Positiv

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organ produced a top-heavy ensemble. The Fifth *Trio Sonata* was presented in a straightforward, rather too-legato but nevertheless competent performance. Mendelssohn's *Fourth Sonata* was well played in an objective interpretation, but suffered from the general unpleasant character of the ensemble sound. The reeds never really blended with the fluework, particularly the annoying rattle of the pedal Bombarde. Stansell gave a good account of the Guillou *Toccata*, here aided by the brittle tutti of the organ.

#### Joyce Jones Recital

Joyce Jones presented an "early bird" recital Thursday morning on the II/24 M Petty-Madden at St. Colette's Church in Livonia. With remarkable good humor (especially after the banquet, fireworks and extended partying of Wednesday night), Miss Jones welcomed the arriving conventioners with an impromptu rendition of "Stars and Stripes Forever" complete with piccolo descant played on the mixtures! The church is a modern hexagonal building with the organ in a small gallery of sorts in the rear. Unfortunately, the room is overly dry, with carpeting and a sloping wooden ceiling, and the organ is voiced in a very gentle manner, making for some lovely solo stops, but virtually soaked up by the room. Joyce Jones entertained the audience with verbal program notes stating that because of strict time requirements, she played her encore (the *Sousa*) before the program!

The Bach *A Minor Concerto* was played with great verve; the adagio was treated with lovely phrasing on the beautiful flute stops of the organ. Jones' fine playing of the Roberts *Pastorale and Aviary* wonderfully brought out the whimsy of the piece. The concluding Ives *America* displayed a genuine good humor as well as the versatility of the small instrument.

#### Michele Johns Recital

One of the finest instruments of the entire convention was that of the First Congregational Church of Ann Arbor, a III/57 M Wilhelm from 1985. Placed in the visually and sonically commanding center of the chancel, the organ possesses a firm ensemble and beautiful solo registers. Michele Johns performed a variety of music which showed the range of the organ: Bach, Marchand, Dupré and Liszt. The best playing occurred in the Marchand *Troisième Suite*—stylishly registered and ornamented, and while not entirely suited to the more Germanic style of the organ, quite successful and musically convincing. The Bach *F major* suffered from an overly detached style, producing some

clipped chords and a nervous-sounding staccato. The opening fugue registration highlighted the lovely singing quality of the principal plenum 8' 4' 2'. Although the organ was not totally suited to the Dupré *Fileuse*, Johns selected appropriate colors and brought out the intimate quality of the music. Least successful was the Liszt *BACH Prelude and Fugue*. Some ill-planned manual changes, problems with registration despite an assistant, and unfortunate technical slips flawed the performance. One might also question the use of the Peters edition in light of more reliable recent editions of Liszt's music.

#### Gale Kramer Recital

Gale Kramer presented a fine performance on the Silbermann-Fisk organ at the University of Michigan, the repertoire consisting of French classic and modern pieces, ideally suited to displaying the bold, vivid colors of the organ. A verse from the *Magnificat* by Titelouze showed off the rich *plein jeu* registration, and the de Grigny *Kyrie* was authoritatively played with stylish ornamentation, grace and a keen sense of color. Kramer registered the music with a clear understanding of the instrument and the repertoire; in spite of the non-French-sounding reeds, the large bold mutations served the music well. Pieces by Corrette and Balbastre were played with grace and wit, perfectly suiting the light airy writing. The organ was hand pumped for the recital by Steve Dieck of the Fisk Company.

#### Conclusion

Among the many offerings of the Detroit Convention, highlights certainly include the Messiaen premiere and the Ann Arbor Day events. The lovely, if expensive convention center at the Westin Hotel provided sufficient comfort and facilities for a smooth-running conclave. The convention committee is to be commended for its attention to detail in maintaining schedules and generally efficient transportation by chartered buses. One could not help but wish for better instruments, however. With several exceptions, the organs were largely unremarkable, and not always well-suited for the performers and/or repertoire. The week was well-filled with music, good fellowship and a pleasant setting in downtown Detroit's Renaissance Center. The 2,000-some organists attending the convention seemed to enjoy both the programming and the opportunity to make and renew friendships. In addition, the student competition, the Pedagogy Conference, the Improvisation Academy, and the wealth of seminar offerings provided ample opportunities for professional growth. ■

## Première of Olivier Messiaen's *Livre du Saint Sacrement*

Report by  
G. Nicholas Bullat

Any premier performance of a musical composition provokes a certain amount of interest and anticipation. Any premier performance of a work by a well-known composer creates an aura of expectancy and at least a modicum of excitement. The premier performance, however, of a large-scale cycle for organ by Olivier Messiaen, commissioned by and performed at the Detroit AGO convention, is an event unique unto itself, engendering a sense of epiphany, a musical revelation only rarely encountered. To say that the assembled organists and other audience members received the work enthusiastically and warmly (the last in at least two senses—for the evening was an uncomfortably hot and humid one) would be among the greatest of understatements. Both M. Messiaen and the work's performer, Almut Rössler, were given a hearty welcome before the performance, together with much deserved and extended ap-

plause in gratitude afterward.

Without a score (the work is currently still in manuscript) one can only assume that Almut Rössler's performance accurately rendered the composer's intentions. Certainly past experience would make it difficult to imagine otherwise. Her confident, assured playing, despite both the heat and an occasional recalcitrant reed, is truly admirable for its facility and comfort with Messiaen's technical demands; in addition, she deserves recognition both for sheer musicality and for the ability to maintain the vital attention of her audience for ninety minutes' worth of intense music. The organ, a very large (121 ranks) Möller/Burger and Shafer, was a satisfactory choice for this program, although a more generous acoustical environment (something so frequently and ardently prayed for!) would have added significantly to many effects in the work.

Composed in 1984-85, this is Mes-



Oliver Messiaen and Almut Rössler

siaen's first work for organ in more than fifteen years, the most recent composition before this being *Méditations sur la Mystère de la Sainte Trinité*, given its premiere by the composer in Washington, DC, 20 March 1972. *Livre du Saint Sacrement* is an eighteen-movement cycle, based (as is the majority of Messiaen's work for organ) upon aspects of the Christian faith, with appropriate epigrammatic headings for each movement. Not all of these text-headings are biblical in origin, but continue the composer's references to other literary and spiritual sources. In the present work the writings of Aquinas, Bonaventure, Thomas à Kempis, and Marmion, as well as scriptural citations, give the reader-listener some sense of the programmatic and meditative content of the individual movements.

The musical content of the work is somewhat similarly eclectic, drawing upon a number of Messiaen's previous musical discoveries and techniques in a large-scale synthesis of various musical vocabularies utilized over the years. (When the score is published, a more

detailed analytical survey will appear in this journal.) There are thus few real surprises for those acquainted with Messiaen's *oeuvre*, with many movements (e.g., nos. 1, 2, 6, 7, 9) sounding truly comfortable and familiar to those who have grown up with the modes of limited transposition, bird-songs, chords of resonance, rhythmic alterations, etc., discussed in *Technique de mon langage musical* and used in the early organ works. There are likewise appearances of the rhythmic intricacies and experiments of the middle works, exotic rhythmic sources and motives, and effects reminiscent of the *Études de rythme* (most notably in "La transsubstantiation," where the treatment of various elements recalls *Mode de valeurs et d'intensités*). In addition to the frequent use of chant themes, some of the elements first used in *Méditations sur la Mystère de la Sainte Trinité* also appear in the present work (e.g., nos. 11, 17, 18): themes representing the Father and the Son, materials utilizing "communicable language" (cf. the preface to *Méditations* for further information), the extensive use of birdsong motives (here usually birds of the Middle East!).

Structurally, the pieces composing *Livre du Saint Sacrement* are divided into three large groups: movements 1-4 serve as an introduction, meditations by the believer on faith and the hidden or obscure; movements 5-11 are based upon events drawn from the life of Christ, with particular references to events relating to the eucharist; movements 12-18 are again meditations and prayers on communion themes.

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\*and many more: Paul Ditzel WESTWAYS, Mark Swed LOS ANGELES HERALD EXAMINER, NEUE ZÜRCHER ZEITUNG, David Hendricks SAN ANTONIO EXPRESS-NEWS, Karl Geiringer LOS ANGELES TIMES, for example.

'Adoro te' is a slow movement, using thick-textured chords (added sixths and ninths) on a *plein-jeu* registration. 'La source de vie' "expresses the thirst after grace" (quotations are from notes provided by Olivier Messiaen) and is the shortest movement of the cycle; two chant-style melodies on flutes with mutations reply to each other over a string accompaniment. 'Le Dieu caché' combines the chordal materials of the first movement with both bird-song and chant-derived elements. 'Acte de foi' is a study in textures on a *plenum* registration, with a great deal of rhythmic interplay, arpeggios and clusters, chords over a pedal theme, and an effective simple octave ending.

'Puer natus' begins the second and largest section of the cycle with fragments of the Christmas chant of that title appearing first on the cornet, then on flutes 16', 8', 2', and later in parallel chordal style. Interspersed with these chant statements (each somewhat extended and varied) are episodic materials on mutations, flutes, or a combination with *voix humaine*. One of the longer movements, 'La manne et le pain de vie' is a highly evocative "mood" piece in which the desert, the dry wind, and two birdsongs from the Judean desert recall the Old Testament story referred to in the title. (The use of the cymbale here to evoke the aridity of the desert journey is reminiscent of the repetitive high-pitched chords of 'Les Mages' from *La Nativité du Seigneur*.) 'Les ressuscités et la lumière de vie' begins with a jagged *fff* theme, succeeded by trills, trilled chords, and a surprising major triad in the manuals over a powerful pedal cadence. These materials are repeated and developed; the initial *fff* theme closes the movement. A three-note rhythm (first as single pitches, then as chords) is the foundation for the highly atmospheric and ethereal 'Institution de l'Eucharistie.' (Messiaen specifically refers to visual-aural color relationships here and in the thirteenth movement.) A solo flute, then the oboe, and strings are heard in successive repetitions of materials drawn from this simple motive. The next two movements, 'Les ténèbres' and 'La résurrection du Christ,' are a startling interruption of the peaceful mood of meditation and serenity produced thus far. 'Les ténèbres' refers to the triple darknesses of evil, of pain (the Crucifixion), of the physical lack of light (Matthew 27:45), and is a harsh, somewhat derivative piece utilizing large numbers of sound-blocks or cluster-type chords. Despite its title, 'La résurrection' does not at first alter this mood significantly, although there is an eventual shift from very thick, low-pitched chords to a more transparent texture. 'L'apparition du Christ ressuscité à Marie-Madeleine' is by far the longest movement of the set, serving both as the centerpoint of the work as a whole and as the conclusion of part two. Many elements are juxtaposed here, including a three-note reed motive, successions of chords recalling the conclusion of 'Les Enfants de Dieu,' bird song elements, the themes of the Father and the Son, and the spelling-out of "Apocalypse" (communicable language) at the climax of the piece. The very complexity of the resources, together with the development and combinations of material, make this one of the most difficult parts of the cycle for the performer to sustain and the listener to apprehend.

Part three begins with 'La transsubstantiation,' a work exhibiting marked relationships to *Études de rythme* and the complexities of *Livre d'Orgue* and *Messe de la Pentecôte*. What at first appears to be the theme of 'Puer natus' (the fifth movement) is in fact another chant, the communion chant of the feast of Corpus Christi, but treated rhythmically and texturally as the Christmas chant had been earlier. In 'Les deux murailles d'eau,' Messiaen "has made a comparison between the presence of God in the two . . . walls of water at the parting of the Red Sea, and the actual presence of Christ in . . . the broken host." Probably the most technically

difficult of the pieces, this is a toccata, alternating chordal passages over a pedal theme with sections of elaborated birdsong arpeggios. Both the fourteenth and sixteenth movements are entitled 'Prière,' the first 'avant la Communion' and the second, after. Both utilize string and céleste backgrounds with flute and mutation melodies. The 'Prière après la Communion' is one of the richest and most "romantic" works in Messiaen's output. Between these two "prayers" is a movement for mixtures (without 8' support), 'La joie de la grâce,' in which bird music "symbolizes the joy of Divine Love." In the seventeenth section, 'La présence multipliée,' exclamatory *fortissimo* chords are used with a disjunct theme (that of the Son from *Méditations?*) to portray Christ present "for all times and all places," in what appears to be a reference to the theological commentaries of Teilhard de Chardin. The 'Offrande et Alléluia final' begins with a theme for the cornet (markedly similar to the previous movement's "theme of Christ") after which a second toccata—another brilliant and technically demanding work—brings the cycle to its exuberant conclusion.

It is often said by his critics that Messiaen's works, although well-wrought and of significant musical substance, suffer from an "excess of religiosity," and this work is certainly an overtly and deeply religious one. It must be noted, however, that Messiaen, in *Technique de mon langage musical*, speaks of himself as "un musicien catholique," of the "truths of faith" as a constant source for his work, and of "a music that touches all things without ceasing to touch God." It is likewise worth recalling that, at least today, the organ is primarily—and, for most listeners, virtually solely—an ecclesiastical and, hence, a religious instrument. Thus the frequent references and, in fact, the utter unavoidability of theological referents and underpinnings in much of his music may be problematic for some, a matter of indifference for others, and a source of satisfaction for yet another group of auditors. Some may even attempt to approach and understand such works as "absolute" music, with no content or impulse of "faith," despite Messiaen's insistence to the contrary. Ultimately, however, this music—as indeed all art—must be met on its own terms: programmatic to some extent, carefully and systematically ordered, synthetic in some of its elements, a declaration of theological beliefs, and, above all, a musical testament, summarizing over seventy years of study, composition, teaching, and performance. Approached and reflected upon in this light, *Livre du Saint Sacrement*, Olivier Messiaen, and Almut Rössler unquestionably are deserving of the acclamation given on 1 July 1986, and Detroit AGO is indeed to be applauded for providing the setting for this première. ■

## AGO Pedagogy Conference

Report by  
Timothy Wissler

The third AGO National Conference on Organ Pedagogy convened on the campus of the University of Michigan June 26-27, 1986. Within 24 hours the 200 participants attended a potpourri of events: an opening banquet with keynote address; a concert of Baroque chamber music; three "Windows on Lessons"; a choice of four workshops out of the six presented; and a recital by University of Michigan students. Sponsored by the AGO Committee on Professional Education, this conference proved the need and commitment of colleagues for dialogue concerning the profession.

The opening keynote address was given by Albert Fuller, a distinguished

scholar in the area of communicating musical styles who began his training as a Washington Cathedral choir boy under Paul Callaway. Fuller developed his provocative title, "The Organ: A Tool of the Imagination," in two areas: the musician as an individual, unique creative artist and steps for transferring the musical and imaginative message to students. His plea for cultivating personal performing styles within the context of the music's rhetoric challenged his fear of today's homogenized view of classical music making. If organ music is to stay before the public, imagination must be encouraged, yea demanded, as part of the learning process. Fuller's sincerity, humor and feelings for music as an integral part of humanity provided not only a welcome but a timely and prophetic perspective to the conference. The AGO would do well in adding Fuller's address to its store of official publications and materials.

Friday morning, conference participants were divided into three groups to observe the teaching of one-hour lessons with Robert Anderson of Southern Methodist University, David Craighead of the Eastman School of Music and Robert Glasgow of the University of Michigan. Each teacher worked with the same repertoire: J. S. Bach: *Nun komm der Heiden Heiland* and *Wer nur den lieben Gott (Orgelbüchlein)*; Brahms: *Herzlich tut mich erfreuen*; Dupré: *Ave Maris Stella No. 4 (15 Antiphons)*. Two University of Michigan students were assigned to each group so that it was possible to observe each master teacher's approach to the same student and repertoire but on different instruments. Anderson was assigned the 1985 Wilhelm III/57 M in First Congregational Church; Craighead the 1966 Casavant II/29 EP in Bethlehem UCC; Glasgow the Aeolian-Skinner IV/121 EP in Hill Auditorium.

The parameters for these "Windows on Lessons" created an interesting direction for each teacher. Profs. Glasgow and Craighead worked entirely with the students while Prof. Anderson carried on instructive conversation with the observers and students. All three teachers spent most of the lesson on the chorale preludes of Bach and Brahms, touching but briefly on the Dupré. In all lessons the student played the composition before comments were made. Since these were not polished performances, each teacher addressed basic technical and stylistic matters along with suggestions for registration. It may be noteworthy to some that all three teachers preferred a quiet registration for the Bach *Nun komm*. David Craighead spent most of the lesson time on details of fingering and training the ear to listen for subtle degrees of space between notes. By working carefully on one measure, Craighead was able to communicate the importance of developing aural and technical skills in a systematic manner. While both Anderson and Glasgow included elements of technique, their approach was more inclusive, discussing elements of music history, registration, phrasing and style.

The "Windows on Lessons" concept was an interesting one in that procedure and process seemed more important than results. Although personal styles might raise questions for discussion, all three distinguished pedagogues projected admirable integrity and a love of teaching. For those pedagogues looking through the window, learning came from an inner dialogue, "What would I do with the student?" and comparing the personal answer with what took place.

The afternoon session consisted of six, fifty-minute workshops of which each participant could attend four. John Ferguson of St. Olaf College lectured and demonstrated "An Approach to Teaching Hymn Playing." Using the Fisk organ at the University of Michigan, Prof. Ferguson's energetic style and practical method communicated his dedication and creativity in hymn playing. If most organists play hymns throughout their career, why not include them on recitals and juries? Ferguson's outline cov-

ered essentials for hymn playing: technique, style (spirit), registration, improvisation and introductions.

Ann Labounsky presented the undergraduate and graduate program for church music majors at Duquesne University. Of interest was the distribution of the Sacred Music Handbook used by Duquesne students. Prof. Labounsky has developed an impressive curriculum and the detailed handbook will be useful as model and comparison for those in church music departments.

Warren Hutton of the University of Alabama energized his workshop by involving participants in exercises demonstrating "An Approach to Teaching Keyboard Technique." Away with boring keyboard studies and on to isometric exercises for finger strength and independence! According to Hutton the results are quicker than traditional methods and the exercises can be practiced anywhere. Prof. Hutton's systematic method deserves serious investigation and practice in a time frame longer than fifty minutes. Hutton emphasized building musicianship by playing the keyboard "with the ear" and developing control for electric and mechanical actions through a "pulled touch" technique. A handout outlining the exercises and the "pulled touch" technique was distributed.

Thomas Murray of Yale University provided an overview of Romantic music. Beginning with Mendelssohn, Prof. Murray traced the 19th-century styles of Saint-Saëns, Franck and Liszt. He advocated building organs in 19th-century styles, preserving examples of Romantic organs and making organ transcriptions which are idiomatic to the instrument available for serious learning by interested students. Is Murray's message of not letting other centuries preempt the Romantic a harbinger of the next wave in organ building?

The workshops "An Approach to Teaching Early Fingering" by Quentin Faulkner and "The Baroque Instrument and its Implications for Performance Practice" by the violinist Daniel Foster were not attended by this reporter.

The conference closed with a recital on the Fisk II/35 M organ at the University of Michigan by five University students performing works by Bruhns, Bach, Zipoli and Brahms. The 1985 organ, modeled after the Gottfried Silbermann instrument in Rötha, East Germany, is a visual delight with a robust ensemble and ingratiating single registers. It is regrettable that a workshop was not scheduled to explore the musical and technical personality of this unique instrument. The student performances showed that there is much to master in adjusting to the sound and touch of this organ.

When the question was raised as to the organ pedagogy conference being held at a time separate from the AGO National Convention, the participants voted no. This decision might be a bit hasty. Were the conference to meet biennially or even annually, separate from the convention, places and instruments could be selected for specific topics of study and professional issues. James Moeser and the AGO Committee on Professional Education have generated a significant possibility for the profession. ■

## AGO Improvisation Academy

Report by  
Rudolf Zuiderveld

Four classes led by outstanding improvisers formed the first Improvisation Academy at a national AGO convention. Students and auditors could choose between Gerre Hancock, William Porter, Daniel Roth, and Harald Vogel. This reviewer chose to report on Harald Vogel's method for teaching im-



provision to beginners. The contents of each of four two-hour sessions are described.

### Monday (June 30)

Considering improvisation as a craft, Harald Vogel introduced his method for teaching improvisation based on limited stylistic elements of the late 17th century. He has developed his method out of the necessity of training young church organists to fulfill simple liturgical requirements of accompanying congregational singing and providing organ music for Reformed churches in Ostfriesland (Northwest Germany).

The basic material for harmonization consists of fifteen chords: six root-position triads (for each scale degree except the leading tone), seven first-inversion triads, plus the supertonic six-five and the dominant seventh chords. Emphasizing *contrary motion* as the fundamental "trick" in harmonizing ascending and descending melodic scales—tonal and modal (to be practiced in all keys)—Vogel suggested that consistent right-hand block-chord fingerings (5-2-1 and 5-3-1) be connected as closely as possible, played in close-position continuous manner with the left hand providing a bass line. Simple coordination (and no use of substitution) allows attention to be focused on voice leading and *feeling* good chord progressions in the fingers. Considerable attention to these basic matters, placing great importance on *consistent practicing*, lays the foundation for improvisation, when given melodies can often be considered as scale fragments.

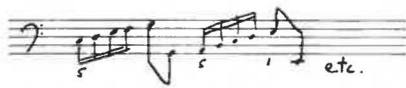
Turning to the task of teaching a routine improvised toccata, in the style of Padre Martini's "mediocre" *Toccata I* (provided in partial example), Vogel showed how a toccata "unit" could be made up of three ideas over a single C pedalpoint: (1) descending scales played on, e.g., C, E, G, and C—rising on successive notes of the C major triad; (2) arpeggios (fingered 5-2-1-2-5) played down on successive scale notes; and (3) scales (fingered 4-3-2-1-1-2-3-4) played down on successive scale notes. This basic sample unit could be repeated over other pedalpoints, e.g., A and F, but allowing changes in the order of starting notes to avoid excessive repetition. Applying principles of Baroque expression—i.e., starting slowly, becoming quicker, then ritarding—gives a convincing shape to these simple routines (when practiced regularly), routines that can be expanded by changing chords (but not figuration) and thus freeing the mind to receive new ideas for improvisation. Again, Vogel emphasized consistent fingering and articulation, the finger tips remaining in touch with the keys, and playing from a quiet wrist—elements of classic organ technique already described by Diruta in 1597. Standard cadential formulas may conclude a three-unit toccata, with perhaps an ornament providing that "wonderful one percent of creativity" in the routine.

Vogel sees such improvisation as a key to gaining insight into historic performance practice; furthermore, he feels it is the routines of a style rather than the compositional genres that "grab" the naive listener. Much of the early music that is published nowadays represents the mediocre style of the time (hardly worth publishing) that could as well be improvised; in fact, published old music tends to be either models for improvisation or collections that present a composer's claim to greatness. Improvisation was certainly the normal expectation of church organists until the present century, and it is also the ideal way to explore and test a pipe organ—all good practical reasons for learning this craft.

### Tuesday (July 1)

Building on Monday's scale harmonization technique, Vogel showed how melodic figures could be "plugged into" bass lines, by filling in fifths and jumping down an octave (Example 1), or employing broken chord figures (Example 2). These could be varied further by

#### Example 1



#### Example 2



applying dotted rhythms or triplets, or introducing off-the-beat dissonance—giving an impression of complexity by "throwing in some dirt." Chains of suspensions can be created by delaying the upper voice; Vogel pointed out that Couperin first introduced substitution when discussing suspensions in his *L'art de toucher le Clavecin* (1717). The identity of fingering and musical expression in early music has, according to Vogel, been lost in modern technique. In another aside, Vogel pointed out the imbalance in our employment of memory—we should memorize improvisation routines and "our own good ideas" rather than repertoire.

A basic four-step technique was described in learning to harmonize hymn tunes; for an example, "Praise to the Lord, the Almighty" was given in melody-with-figured-bass format: (1) fill in chords with close-position harmonies in the right hand; (2) play the bass in the pedal and chords in the right hand; (3) involve the left hand by playing the lowest voice of the right hand harmonies (practice this with two and one voice(s) also); (4) play the right hand tune on a strong sound, the middle voices on a subsidiary sound with the left hand, and the bass in the pedal.

Fourteen models for figuring intervals (repeated notes, ascending and descending seconds through sixths, see Example 3) were provided as improvisa-

#### Example 3



tion models to be "plugged into" ornamented-melody chorale settings. Approaching the final note in each figure diatonically (in the same direction as the interval) guarantees good melodic contrary motion when coupled with a good bass line in contrary motion (avoiding parallel fifths and octaves)—producing strong chord progressions. Avoidance of voice leading problems remains the essential prerequisite of good improvisation models. These figures should be memorized and applied to a tune like a jigsaw puzzle, then immediately transposed using the same fingerings. Vogel affirmed the pedagogical value of transposition, in early music employing the same fingerings in different keys; he considers Bach's *Orgelbüchlein* chorales as pedagogical examples written in transposed keys not normally employed for singing, e.g., "In dulci jubilo" in bright A rather than F, and "O Mensch bewein" in expressive E-flat rather than D. *Slow practice* was again emphasized so that the player always knows what he is doing—"never guess in improvisation."

In the next step of treating "Praise to the Lord," the melody is placed in the bass accompanied by the right hand playing close-position harmonies on the plenum. This technique (best used with tonal, not modal "tenor tunes") can be expanded by embellishing the upper part of the harmony with passing tones, etc.; the plenum registration minimizes voice leading problems.

Finally, the application of broken chords to the given two-part setting produces simple duos. Three possible textures are: (1) tune in the right hand accompanied by the left hand arpeggiating the bass harmony; (2) tune in the upper note of an arpeggiated right hand harmony with the left hand playing the bass; (3) arpeggiation of both hands, i.e., (1) plus (2). This can be done simply with triplets; quadruplets are also possible—with "spectacular" results when both hands are arpeggiated in contrary motion. These chorale variation techniques pointed to an emerging partita,

and illustrated simple prelude for congregational singing.

### Wednesday (July 2)

On Wednesday, William Porter and Harald Vogel combined their classes, beginning with a review of previous work and making it possible to teach duet improvisation by combining students from each class.

Porter described three processes for creating a partita on "Freu dich sehr" (Genevan Psalm 42). Process 1 began by playing the stepwise tune in common time with the right foot in the tenor range of the pedal, playing the bass with the left hand. The texture is then completed by adding the right hand harmony. Porter described the great effect this texture makes with a 16' plenum and pedal 8' trumpet (unfortunately this couldn't be heard on the small Walker organ). For variety, the uppermost part may be ornamented and/or the bass line may be varied with passing tones. When a cantus firmus is played in whole notes, with four quarters in the bass plus an ornamented melody, the resulting texture approximates that of deGrigny's *Veni Creator* (Verse 1) for example.

In process 2, a duo is created, accompanying the right hand cantus firmus in thirds and sixths—safe intervals—and possibly introducing a figured pattern in the bass. Process 3 consists of three-part harmonization with a lively bass pattern below (Example 4). Similarity to

#### Example 4

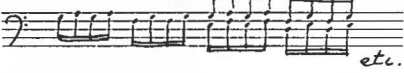


Harald Vogel's approach, although with new pedagogical insight, characterized Porter's method.

Agreement between two players on a ground bass line and harmonic progression is fundamental to duet improvisation. (In this situation the players also had to play in different keys to accommodate the pitch discrepancy between the Hill harpsichord and the Walker organ.) Harmonizing the descending major-key bass pattern with root-position and first-inversion triads, avoiding doubled thirds (OK in modal style), and following the contrary motion rule, produced agreement that allowed attention to focus on creating motives for figured variations. Examples included alternating broken chords in the harpsichord right hand with organ bass (and vice versa), left hand broken chord triplets—again alternating between harpsichord and organ, and triplet arpeggiation in both hands of organ and harpsichord. By adding a note to the arpeggios to form quadruplet units, the process can be repeated to improvise additional variations. It is important for the two players to develop a scheme, indicating to each other approximately what they would do for about nine to twelve variations. Listening to and echoing each other's ideas (the possibilities are numerous) develops instant memorization and stimulates the imagination, producing excellent etudes with entertaining results!

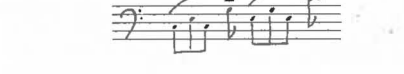
Harald Vogel concluded the Wednesday session with additional ideas for toccata development. Parallel thirds, sixths, and tenths (always harmonically safe) in two voices can be used to create circular canons (Example 5), repeatable begin-

#### Example 5



ning on G, A, and B-flat. Broken chord routines with the last note taking the tonality (Example 6) is a second trick

#### Example 6



that delights the naive audience. He then showed how the technique of chorale harmonization can be reduced to an ultimate "kindergarten harmonization" in three parts, illustrated with "Now Thank We All Our God" played over F and C pedalpoints, and harmonized

with parallel thirds and sixths. Relative beginners can then proceed to apply the fourteen figures to create simple ornamented chorales.

### Friday (July 4)

On the morning of the final day, with the recital scheduled that afternoon, Vogel took a masterclass approach, repeating and summarizing his pedagogical thinking behind teaching improvisation. Students played chorale settings of "Now Thank We All Our God," the "routine toccata," and variations on "Praise to the Lord."

Hearing "Now Thank We" played with double pedal, the tune in the right foot (ideally registered with trumpet 8'), Vogel re-emphasized the importance of consistent, "as connected as possible" legato playing, based on *bodily feeling* as the result of slow, controlled practice. He also pointed out that this technique is the easiest entrance to five-part playing, as the mixture plenum covers voice leading problems. A lightly registered duo (8' and 2') with the tune in the right hand accompanied by decorated counterpoint in the left hand, created a freer improvisational character, but was based on the feeling of the double pedal harmonization. Such a delightful duo, not a great work, is sufficient to stimulate congregational singing.

Vogel discussed three fundamental psychological mind sets in students when teaching improvisation: (1) the gifted "by ear" players—the relatively few improvisation talents who immediately apply the fingers without having to really learn improvisation; (2) the *analytical*, thinking players who follow the slow path to improvisation; (3) the *feeling* "through-the-fingers" approach that Vogel finds works well with beginning players. As a corollary to this psychological insight, ear players need to work on analysis in order to avoid the danger of sounding "unfocused." For others with a combination of gifts, learning memorized skills over a longer period may achieve good results. It is important that teachers find out how the student's mind works.

Continuing with the routine toccata, Vogel emphasized the goal of a "focused effect"—controlled music making after much practice, with the ultimate goal of a spontaneous performance that goes slightly beyond what the listener's mind is able to grasp. In an improvisation, 85% may be practiced routine and formula that give a focused effect, acting as a foil to possible *new ideas* that may occur to the player. In the 17th century, musicians implicitly followed the guidelines of their contemporary style; in relearning "historic improvisation" nowadays, it has to be done on a more analytical basis within the limits of a well-defined style.

The final partita on "Praise to the Lord" included seven movements: (1) chorale: played and harmonized from melody and figured bass notation; (2) duo: the tune in the right hand accompanied by triplet arpeggios and scales in the left hand; (3) duo: with right hand triplets (tune as the top note) accompanied by the left hand bass; (4) duo: exchanging the tune between right and left hands with figured accompaniment; (5) slow ornamented chorale: right hand solo figures with left hand harmony and pedal bass; (6) pedal tenor melody: left hand bass and right hand close-position harmony; (7) pedal melody in the low octave of the bass: accompanied by the hands playing plenum chords (remembering the contrary motion trick—upper part goes up when the tune goes down, and vice versa).

The afternoon recital showed the results of what had been practiced and learned during one week by students with a variety of talent and accomplishment, confirming the goal of teaching improvisation as a craft learnable by the majority of organists, however humble or accomplished. The unplanned, spontaneous musical happenings in the recital added further charm and enjoyment to this excellently planned and successfully carried out Improvisation Academy. ■

# New Organs

## Cover

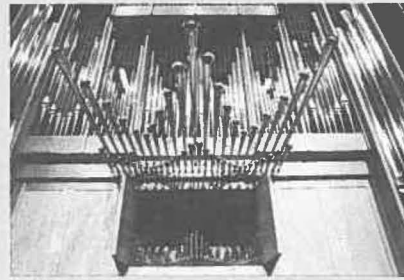
Marcussen and Son, Aabenraa, Denmark, has completed a new organ for Wichita State University, Wichita, KS, installed in a new organ recital hall. The building, of neoclassic design, contains a main auditorium (100' long, 40' high, seating 425), four faculty offices, an organ studio with a II/5 Phelps tracker, lobby, and rooms for television and recording. There are three seconds of reverberation in the auditorium. The organ stoplist was drawn up by Robert Town and S. J. Zachariassen (great, great, great grandson of the founder of the Marcussen firm), with suggestions from Lawrence Phelps and Gillian Weir. This marks the first installation in North America by the 180-year-old firm.

The case which is 34' high, 25' wide and 7' deep, is of European white oak and the interior of the console is of palisander. Console measurements are a modified AGO standard and tuning is equal temperament. Manual keys are ivory covered naturals with ebony sharps; pedal keys are oak with ebony capped sharps. Stop knobs are of rosewood with brass stems and the pedal combinations are brass tongues. There is a crescendo pedal, a mechanical swell pedal which operates vertical shutters

across the entire front and top of the Swell case, and a third pedal which mechanically opens and closes the Brustwerk doors.

The front pipes are 75% tin and the mouths are gold leafed as are the interiors of the flared resonators of the Spanish Trumpet. The remaining metal pipes are alloys of tin and lead except for the bass pipes of the 8', 16', and 32' ranks which are copper. Wood pipes are spruce except for the Brustwerk 8' Holzgedackt which is of oak. The low twelve pipes of the very large scale 32' Untersatz are behind the case on the back wall. The Principals are warm and of generous scales. The Great Reeds are of German character while those of the Swell are French as is the Positiv Cromorne. Manual/pedal compass: 61/32. Mechanical key action and electric stop action.

A year-long Inaugural Recital Series begins in October with Gillian Weir, followed by Dennis Bergin on November 18, Francois-Henri Houbart on February 17, Catharine Crozier on March 24, and Robert Town on April 28. Robert Town is Associate Professor of Organ at The Wichita State University where he has taught since 1965.



### GREAT (Manual II)

- 16' Gedacktpommer
- 8' Prinzipal (in prospect)
- 8' Hohlfloete (in prospect)
- 8' Rohrgedackt
- 4' Oktave
- 4' Spitzfloete
- 2 2/3' Quinte
- 2' Oktave
- 8' Cornet V (from f)
- 2' Mixtur V-VI
- 3/8' Cymbel III
- 16' Dulzian
- 8' Trompete
- 4' Trompete
- Chimes (25 notes)

### POSITIV (Manual I)

- 8' Praestant (in prospect)
- 8' Gedackt
- 4' Prinzipal
- 4' Blockfloete
- 2 2/3' Nasat
- 2' Oktave
- 2' Waldfloete
- 1 3/5' Terz
- 1 1/3' Quinte
- 1 1/3' Scharf IV
- 8' Cromorne
- 8' Spanische Trompete
- Zimbelstern (6 bells)
- Tremulant

### BRUSTWERK (Manual III)

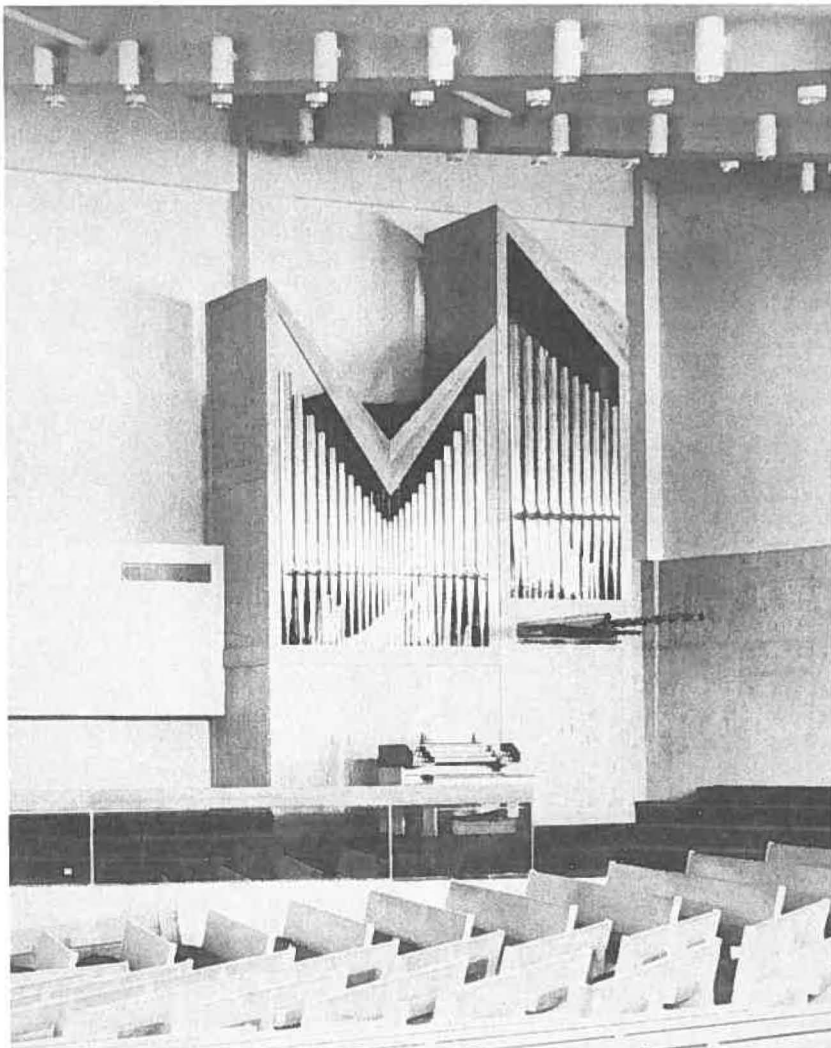
- 8' Holzgedackt
- 8' Quintadena
- 4' Koppelfloete
- 2' Prinzipal
- 2' Gedacktfloete
- 1' Siffloete
- 1/2' Zimbel II
- 8' Regal
- Tremulant

### SWELL (Manual IV)

- 16' Bourdon
- 8' Salicional
- 8' Voix Celeste
- 8' Flute Harmonique
- 8' Flute a cheminee
- 4' Prestant
- 4' Flute Octaviane
- 2 2/3' Nasard
- 2' Octavin
- 1 3/5' Tierce
- 2' Plein Jeu V
- 16' Basson
- 8' Trompete
- 8' Hautbois
- 4' Clairon
- Tremulant

### PEDAL

- 32' Untersatz
- 16' Prinzipal (in prospect)
- 16' Subbass
- 8' Oktave
- 8' Gedackt
- 4' Choralbass
- 4' Rohrpfeife
- 2' Nachthorn
- 2 2/3' Mixtur V
- 32' Kontra Fagott
- 16' Posaune
- 16' Fagott
- 8' Trompete
- 4' Schalmel



The Andover Organ Company, Methuen, MA, has rebuilt an 86-year-old tracker organ for St. Martin's Roman Catholic Church, Plano, TX. Originally built by Emmons Howard, Westfield, MA, in 1900, for St. Monica's Church, Methuen, the organ was discarded in 1950. It was then removed by Andover and, in 1963, rebuilt for the Thompson Academy. In 1975 the school's main building burned and the organ was vandalized. Andover again removed the organ to its shop in Methuen. In 1980, St. Mark's bought the instrument and commissioned Andover to completely rebuild it with a new case, new detached console and new pipework. The organ now consists of 20 stops and includes a third manual for its new Trompette en Chamade.

### GREAT

- 8' Open Diapason
- 8' Bourdon
- 4' Octave
- 4' Chimney Flute
- 2 2/3' Twelfth
- 2' Fifteenth
- 1 1/2' Tierce\*
- Mixture III

### SWELL

- 8' Stopped Diapason\*
- 4' Spire Flute\*
- 2' Principal†
- 1 1/2' Quint†
- Sesquialtera II†
- Cymbel II
- 8' Trumpet

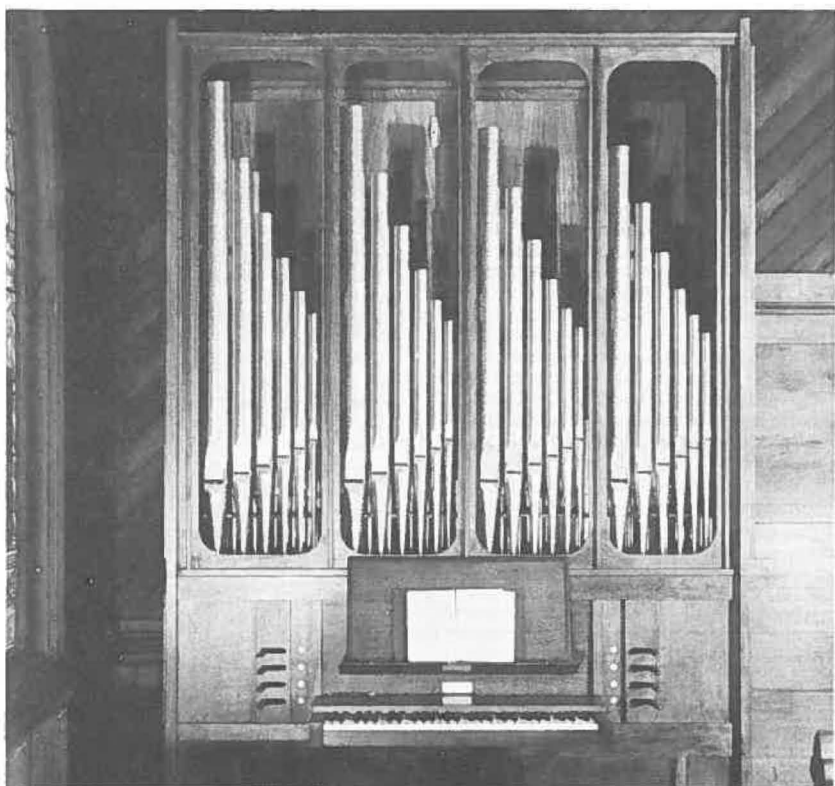
### BOMBARDE

- 8' Trompette en Chamade

### PEDAL

- 16' Sub Bass\*
- 8' Principal
- 4' Choralbass\*
- 16' Posaune

\*Revoiced  
†New 1963



**Harrison & Harrison Ltd.**, Durham, England, has installed an organ in St. Paul's Episcopal Church, Walnut Creek, CA. This one-manual mechanical-action organ was originally built by Harrison & Harrison as a demonstration instrument for display at the factory in Durham. It was loaned to St. George's Chapel, Windsor Chapel and Westminster Cathedral while Harrison & Harrison was carrying out considerable restoration on these two organs. Upon purchase by St. Paul's Church for installation in the chapel, all casework was

restained to match the wood in this nearly hundred-year-old building. All stops are divided at Middle C; the pedal is permanently coupled to the manual. Stephen McWhorter is the rector of St. Paul's Church; Kim Armbruster is the Director of Liturgy and Music.

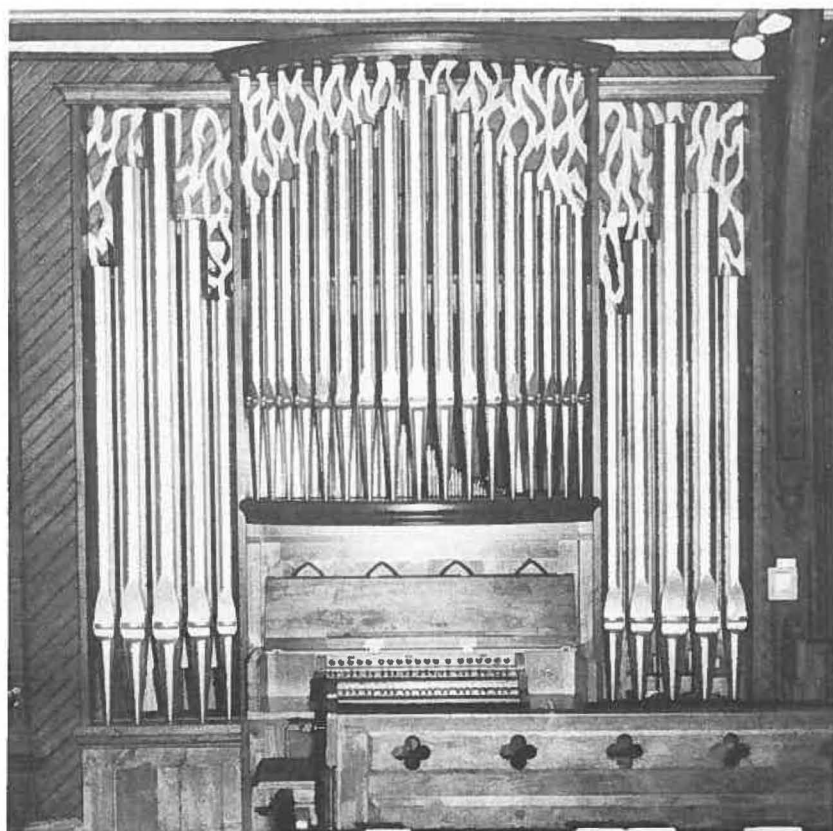
**MANUAL (56 notes)**  
 8' Stopped Diapason  
 4' Principal  
 2' Gemshorn  
 1 1/3' Mixture II



**Orgues Létourneau**, Saint-Hyacinthe, Québec, has recently installed its Opus 8 in Madame Monique Gendron's studio, Outremont, Québec, after inaugural concert by the owner for the opening of the 1985 R.C.C.O. convention in Montreal. With 14 stops on two manuals and pedal, the organ features suspended mechanical action, and a Voix humaine in the J.-F. Clicquot style. Voicing and stoplist are designed for French classical music. Wind pressures: manuals 50mm, pedal 60mm. The instrument has 780

pipes; 70% polished tin for all principals and Voix humaine, 25% tin for all flute pipes; Bourdon 16' and cabinet are of solid oak. Pipes are cone tuned and have soldered caps for stability of sound. Adjustable bench, AGO pedalboard of 32 notes. Equal temperament A = 440 at 20° Celsius. Height, 9 feet 2 inches, width, 12 feet. Pipe shades are designed by Réjean Magny. Physical design and layout by Denis Campbell; voicing and supervision by Organbuilder Fernand Létourneau.

<b>1er CLAVIER (58 notes)</b>	<b>2e CLAVIER (58 notes)</b>	<b>PEDALE (32 notes)</b>
8' Flûte à cheminée	8' Bourdon	16' Bourdon
4' Principal	4' Flûte à fuseau	8' Flûte en montre
2' Flûte à bec	2 1/2' Nazard	4' Flûte
1' Mixture II	2' Doublette	
8' Voix humaine Clicquot	1 3/5' Tierce	
	1 1/5' Larigot	



The **Redman Organ Company**, Fort Worth, TX, has rebuilt the organ at St. Luke's Episcopal Church, Denison, TX. Originally built by Henry Pilcher's Sons, Op. 925, in 1917, the organ was rebuilt and expanded, with new casework. Pipework and case parts were retained from the Pilcher; however, all

the windchests, keyboards, mechanical key and stop actions are new. The addition of crown mouldings, pipe shades, and attached key desk complements the original Pilcher design. The organ consists of 16 voices, 18 stops, 19 ranks, 1084 pipes. Key coverings of bone and ebony. AGO pedalboard.

<b>GREAT</b>	<b>SWELL</b>	<b>PEDAL</b>
8' Principal	8' Holzgedackt	16' Subbass
8' Rohrflöte	8' Salicional	8' Principal Bass
4' Octave	8' Schwebung	8' Gedackt Bass
2' Waldflöte	4' Holzflöte	4' Octave Bass
1 1/3' Mixture IV	2 2/3' Nasat	16' Fagott
8' Trompete	2' Principal	
	1 1/5' Terz	

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## Organ Recitals

FRANK FERKO, with brass, St. Mark's Lutheran Church, Chicago, IL, May 4: *Concerto No. 1 in G Major*, S. 592, Bach; *Canzon Sesta à 4*, Frescobaldi-Smith; *Sonata Pian e Forte*, Gabrieli-Wolff; *3 Pieces for Brass Quintet*, Schumann-Frackenpohl; *Partita Werde munter mein Gemüte*, Pachelbel; *In dulci jubilo; Herr Gott, nun schleuss den Himmel auf* (Neumeister Collection), Bach; *O sing unto the Lord*, Purcell; *Force et agilité des corps glorieux (Les corps glorieux)*, Messiaen; *3 Dances*, Susato; *O magnum mysterium*, Gabrieli-Wolff; Hymn: *Alleluia! Sing to Jesus*, Pritchard-Ferko.

JAMES W. GOOD, First Baptist Church, Lancaster, SC, May 4: *Processional*, Mathias; *O Sacred Head, now wounded; Fugue in E-flat Major*, S. 552a, Bach; *Partita on "St. Anne,"* Manz; *Cortège et Litanie*, Op. 19, Dupré; *Softly and tenderly; We're marching to Zion*, Held; *Final (Symphonie VI)*, Widor.

ELISABETH HAMP, Church of the Holy Trinity, Manistee, MI, July 27: *Come, Holy Ghost, Lord God*, S. 652, Bach; *Six Meditations: I. Rising and falling with your wings, II. The temple where an idol stood, III. O come quickly, sweetest Lord, and take my soul to rest, IV. Sweet day, so cool, so calm, so bright, V. The better sky, the brighter place, VI. There lay thy sow*, Binkerd (Premiere); *Grand pièce symphonique*, Franck.

RUDOLPH INNIG, Museum of Art, Cleveland, OH, June 18: *Prelude and Fugue on BACH*, Liszt; *Andante in F Major*, K. 616, Mozart; *Sonata in F Minor*, Op. 65/1, Mendelssohn; *Toccata and Fugue in F Major*, S. 540, Bach; *Fantasia and Fugue*, Creuzburg; *Fantasia and Fugue in D Minor*, Op. 135b, Reger.

NANCY LANCASTER, House of Hope Presbyterian Church, July 7: *Concerto in B Minor*, Walther; *Nun komm' der Heiden Heiland*, S. 659; *Christ, unser Herr, zum Jordan kam*, S. 684; *Prelude and Fugue in D Major*, S. 532, Bach; Chorale preludes: *Martyrdom, Wesley, St. Theodulph*, Diemer; *Antiphon V, How fair and how pleasant art Thou*, Op. 18/5; *Elevation III*, Op. 32/3; *Prelude and Fugue in B Major*, Op. 7/1, Dupré.

MARILYN MASON, University of Michigan, Ann Arbor, MI, March 30: *Präludium und Fuge c-moll*, S. 549; *Gottes Sohn ist kommen*, S. 724, *Herr Gott, dich loben wir*, S. 725, *Herr Jesu Christ, dich zu uns wend'*, S. 726; *Sonata d-moll*, S. 527; *Hilf Gott, dass mir's gelinge*, S. 624, *Christ lag in Todesbanden*, S. 625, *Jesu Christus, unser Heiland*, S. 626, *Christ ist erstanden*, S. 627, *Erstanden ist der heil'ge Christ*, S. 628, *Erschienen ist der herrliche Tag*, S. 629; *Präludium und Fuge G-dur*, S. 541, Bach.

JAMES MOESER, Plymouth Congregational Church, Lawrence, KS, June 8: *Praeludium in G Minor*, Buxtehude; *Vater unser im Himmelreich*, Böhm; *Dialogue sur les trompettes, Tierce en taille, Offertoire sur les grands jeux (Messe pour les paroisses)*, Couperin; *Nun komm' der Heiden Heiland*, S. 659, 660, 661, Bach; *Première fantasia, Kyrie, Lamento, Gloria in excelsis, Deuxième fantasia, Sanctus, Postlude pour l'office de complies, Agnus Dei, Litanies*, Alain (assisted by John Boulton, flute, and mem-

bers of the Kansas City Schola Cantorum, John Schaefer, director, in movements from *Messe modale*).

ROSALIND MOHNSSEN, Old North Church, Boston, MA, July 24: *Marche de Fête*, Büsser; *Andantino*, Franck; *Epilogue*, Langlais; *Marche Américaine*, Widor; *Dupré; Adagio in E Major, Bridge Pastorale*, Parker; *Pastorale and Aviary*, Roberts; *Toccata (Deo Gratias)*, R. K. Biggs.

SYLVIE POIRIER, St. James Church, Montreal, July 15: *Prelude, Fugue et Variation*, Franck; *Mon âme cherche une fin paisible; Chant de paix*, Langlais; *Prelude and Fugue in E-flat*, S. 552, Bach.

VALENTIN RADU, First Presbyterian Church, Columbia, SC, May 19: *Dieu parmi nous*, Messiaen; *Chorale in B Minor*, Franck; *Fantasia in F Minor*, K. 608, Mozart; *Prelude and Fugue in G Minor*, Dupré; *Schmücke dich, o liebe Seele*, S. 654 Bach; *Prelude and Fugue on BACH*; Liszt; *Herzlich tut mich verlangen*, Brahms; *Toccata (Suite, Op. 5)*, Duruflé.

STEPHEN RAPP, St. John's Church, Washington, DC, June 18: *Preludio (Deuxième Symphonie)*, Op. 26; *Élévation*, Op. 32/1; *Ave maris stella I. II. III. IV. (Fifteen Pieces founded on Antiphons)*, Op. 18; *Élévation*, Op. 32/3; *Prelude et Fugue in G Minor*, Op. 7/3, Dupré.

DOUGLAS REED, harpsichord and organ, Illinois College, Jacksonville, IL, May 6: *Suite in F*, Couperin; *Canzona sesta, Canzona quarta*, Frescobaldi; *Lambert's Fireside, Hughes' Ballet (Lambert's Clavichord)*, Howells; *Four Fancies for Harpsichord*, Albright (commissioned by Douglas Reed); *Variations on "America,"* Ives; *Papillons*, Book III, Hodgkinson (commissioned by Douglas Reed); *Fantasy and Fugue in D Minor*, Op. 135b, Reger.

DENNIS SCHMIDT, Sacred Heart Church, The University of Notre Dame, Notre Dame, IN, July 6: *Magnificat Primi Toni*, Buxtehude; *Voluntary I in D Major*, Boyce; *Tierce en taille*, G. Corrette; *Prelude and Fugue in E Minor*, S. 548, Bach; *Fantaisie in A*, Franck; *Three Prayers for Peace*, Mauldin; *Paraphrase on Te Deum*, Dupré.

FREDERICK SWANN, First Presbyterian Church, Fort Wayne, IN, May 20: *Incantation pour un jour saint*, Langlais; *Prelude and Fugue in D Major*, S. 532, Bach; *Grande pièce symphonique*, Franck; *Fantasia for Organ: The Christmas Light*, Preston; *Prelude on Iam sol recedit igneus*, Simonds; *Prelude and Fugue on BACH*, Liszt.

KENNETH L. SYBESMA, Mount St. Mary's College, Los Angeles, CA, April 28: *Antiphons I and III (Vêpres du Commun)*, Op. 18; *Dupré; Jesu, meine Freude*, S. 1105; *Christ, der du bist der helle Tag*, S. 1120; *Herzlich lieb hab ich dich, o Herr*, S. 1115, Bach; *Sonata II in C Minor*, Mendelssohn; *Elevation, Acclamations (Suite Médiévale)*, Langlais.

WILHELMINA TIEMERSMA, St. James Church, Montreal, July 22: *Prelude and Fugue in E Major*, Lübeck; *Ein feste Burg ist unser Gott*, BuxWV 184, Buxtehude; *Toccata, Andante cantabile, Scherzo, Finale (Symphonie IV)*, Widor.

## 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, \*\* = RCOO 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.

Atlanta Bach Choir; All Saints Episcopal, Atlanta, GA 5 pm  
**Neithard Bethke**; Cleveland Museum, Cleveland, OH 2 pm  
 Bach, *Cantata 76*, with orchestra; Trinity Cathedral, Cleveland, OH 3:30 pm  
**David Brown**; Belle Meade Un. Methodist, Nashville, TN 7 pm  
**McNeil Robinson**; First Congregational, Columbus, OH 4 pm  
 + **Robin Dinda**; St Robert's, Flushing, MI 3:30 pm  
**Rosalind Mohnsen**; Basilica of Our Lady, Chicago, IL 3:30 pm

20 OCTOBER  
**McNeil Robinson**, workshop; St Joseph's Cathedral, Columbus, OH 7 pm  
**Anne & Todd Wilson**, duo-recital; Performing Arts Center, Milwaukee, WI

21 OCTOBER  
**Frederick Grimes**; Holy Trinity Lutheran, New York, NY 8 pm  
**David Liddle**; Lawrenceville School, Lawrenceville, NJ 8 pm  
**Donald Williams**; Concordia College, Ann Arbor, MI 8 pm

22 OCTOBER  
 Musica Sacra; Avery Fisher Hall, New York, NY 7:30 pm  
**David Liddle**; Presbyterian Church, Flemington, NJ 7:30 pm  
**Emily Gibson**; St John's Church, Washington, DC 12:10 pm  
**David Tidyman**, harpsichord; Trinity Cathedral, Cleveland, OH 12:15 pm

23 OCTOBER  
**Lawrence DeWitt**; St Paul's Chapel, New York, NY noon  
**Neal Campbell**; National City Christian, Washington, DC 12:15 pm  
**Gary Zwicky**; Eastern Illinois Univ, Charleston, IL 7:30 pm

24 OCTOBER  
**Rosalind Mohnsen**; Trinity Church, Copley Square, Boston, MA 12:15 pm  
**Robert Glasgow**; River Road Church, Richmond, VA 8 pm  
**Mark Brombaugh**; Westminster Presbyterian, Charlottesville, VA 8 pm  
**David Liddle**, workshop; Columbia College, Columbia SC  
**McNeil Robinson**; Christ Episcopal, Bradenton, FL 8 pm  
 The Scholars; Trinity Cathedral, Cleveland, OH 8:30 pm  
**John Bryant**; Fourth Presbyterian, Chicago, IL 12:10 pm  
**Todd Wilson**; SIU, Carbondale, IL 8 pm  
**Michael Murray**; Union Church, Berea, KY 8 pm

25 OCTOBER  
**Gustav Leonhardt**; Duke Univ, Durham, NC 5 pm



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**Marilyn Keiser**, workshop; Lebanon Valley College, Annville, PA  
**Michael Murray**, Dupré Workshop; Union Church, Berea, KY 9:30 am

**26 OCTOBER**

**James Johnson**; Busch-Reisinger Museum, Cambridge, MA 5 pm  
**Andrew Moore**; Madison Ave Presbyterian, New York, NY 4 pm  
 Bach, *Cantata 79*, with orchestra; Holy Trinity Lutheran, New York, NY 5 pm  
 Collegiate Chorale; St Bartholomew's, New York, NY 3 pm  
 American Boychoir; Trinity Church, Princeton, NJ  
**Daniel Roth**; Central Un. Methodist, Monroe, NC  
**David Liddle**; Columbia College, Columbia, SC 3 pm  
**Judith Hancock**; St John's Episcopal, Tampa, FL 5 pm  
**Paul Thomas**; Cathedral of St Philip, Atlanta, GA  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
**John Weaver**; LaGrave Christian Reformed, Grand Rapids, MI  
 + **Anita Eggert Werling**; Park Ridge Community Church, Park Ridge, IL 3:30 pm  
**Jonathan Biggers**; United Church, Oak Park, IL 4 pm  
**Arnfred Elder**; Christ Church Cathedral, New Orleans, LA 4 pm

**27 OCTOBER**

**Daniel Roth**, workshop; Wingate College, Wingate, NC 9 am

**28 OCTOBER**

**David Liddle**; Erskine College, Due West, SC 8 pm

**29 OCTOBER**

**Connie Melgaard**; St John's Church, Washington, DC 12:10 pm

**30 OCTOBER**

**Claudia Dumschat**; St Paul's Chapel, New York, NY noon  
**Steven Cooksey**; National City Christian, Washington, DC 12:15 pm

**31 OCTOBER**

**John Rose**; Kennedy Center, Washington, DC midnight  
**John Eggert**; Jehovah Lutheran, St Paul, MN 8 pm  
**Janette Fishell**; First Baptist, Macomb, IL 8 pm

**1 NOVEMBER**

**Marie-Claire Alain**, masterclass; Bryn Mawr Presbyterian, Bryn Mawr, PA 9:30 am

**2 NOVEMBER**

**Margaret Irwin-Brandon**; Busch-Reisinger Museum, Cambridge, MA 5 pm  
 Connecticut Choral Artists; South Congregational-First Baptist, New Britain, CT 7:30 pm  
 Bach, *Cantata 106*; Holy Trinity Lutheran, New York, NY 5 pm  
**Friedemann Winkelhofer**; St Patrick's Cathedral, New York, NY  
 The Princeton Singers; Trinity Cathedral, Trenton, NJ 7 pm  
**David Liddle**; Old St Paul's, Baltimore, MD 4:45 pm  
**Mark Brombaugh**; First Presbyterian, Concord, NC 4 pm  
**Billy Knape**; Cathedral of St Philip, Atlanta, GA 5 pm  
**Brian Jones**, organ, **Andrew Gordon**, piano; Cleveland Museum, Cleveland, OH 2 pm  
 Dayton Bach Society; Seventh-Day Adventist, Kettering, OH 4 pm

**Lee Dettra**; First Presbyterian, Paducah, KY 4 pm  
**David Higgs**; Independent Presbyterian, Birmingham, AL 4 pm

**4 NOVEMBER**

**David Liddle**; Old St Paul's, Baltimore, MD 12:20 pm  
**Keith Chapman**; Presbyterian Church In Philadelphia, Philadelphia, PA 12:05 pm  
**Mark Brombaugh**, lecture-recital; Emory University, Atlanta, GA 8:15 pm  
**Douglas Reed**; Univ of Evansville, Evansville, IN 8 pm

**5 NOVEMBER**

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

**6 NOVEMBER**

**David Schofield**; St Paul's Chapel, New York, NY noon  
**Lawrence Schreiber**; National City Christian, Washington, D.C. 12:15 pm

**7 NOVEMBER**

**Michael Murray**; Trinity Cathedral, Miami, FL 8 pm  
**Gerre Hancock**; Westwood First Presbyterian, Cincinnati, OH 8 pm  
**Donald Williams**; Holy Trinity Lutheran, Livonia, MI  
**Robin Dinda, Anthony Williams**, duo-organ; Our Lady of Lebanon Catholic, Flint, MI 7 pm  
**John Ourenema**; Western Michigan Univ, Kalamazoo, MI 8 pm  
 Choral concert; St Paul Cathedral, St Paul, MN 8 pm

**8 NOVEMBER**

New York Chorale Society; St Bartholomew's, New York, NY 8 pm  
**Harry Wilkinson**; Girard College, Philadelphia, PA 8 pm  
**Gerre Hancock**; Westwood Presbyterian, Cincinnati, OH

**9 NOVEMBER**

**Robert Anderson**; Busch-Reisinger Museum, Cambridge, MA 5 pm  
 Bach, *Mass in A Major*; Holy Trinity Lutheran, New York, NY 5 pm  
**Stephen Rapp**; St Thomas Church, New York, NY  
**Jonathan Wright**; Madison Ave. Presbyterian, New York, NY 4 pm  
**Philip McIntyre**; Rock Spring Congregational, Arlington, VA 7:30 pm  
 Choral Concert; St Thomas More Cathedral, Arlington, VA 7:30 pm  
**John Weaver**; Churchland Baptist, Chesapeake, VA  
**Robert Baker**; Camp Hill Presbyterian, Camp Hill, PA 4 pm  
**Alan Cook**; Cathedral of St Philip, Atlanta, GA 5 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
**David Brown**; First Presbyterian Church of Wyoming, Cincinnati, OH 4 pm  
**Marek Kudlicki**; St Paul's Episcopal, Flint, MI 4 pm  
**William Aylesworth**; Lincoln Park Presbyterian, Chicago, IL 4 pm  
**James Kibbie**; Independent Presbyterian, Birmingham, AL 4 pm

**11 NOVEMBER**

**John Weaver**; Grace Episcopal, Nyack, NY 8 pm  
**Beth Melcher**; Presbyterian Church In Philadelphia, Philadelphia, PA 12:05 pm  
**Diane Becher**, with trumpet; Oberlin College, Oberlin, OH 8 pm

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\*Marianne Webb, workshop; SIU, Carbondale, IL 7:30 pm

**12 NOVEMBER**

Jane Bourdow; St John's Church, Washington, DC 12:10 pm

**13 NOVEMBER**

Claudia Dumschat; St Paul's Chapel, New York, NY noon

Terry MacArthur; National City Christian, Washington, D.C. 12:15 pm

Ken Double; Kirk of Dunedin, Dunedin, FL 8:15 pm (also 14, 15 November)

**14 NOVEMBER**

Andrew Clark; Trinity College, Hartford, CT 8:15 pm

Frederick Swann; Brick Presbyterian, New York, NY

The King's Singers; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm

**15 NOVEMBER**

David Higgs, masterclass; Calvary Episcopal, Pittsburgh, PA 10 am

**16 NOVEMBER**

Lee Dettra; U.S. Military Academy, West Point, NY 3:30 pm

Bach, *Cantata 116*; Holy Trinity Lutheran, New York, NY 5 pm

Michel Pinte; Madison Ave. Presbyterian, New York, NY 4 pm

George Athanasiades; St Bartholomew's, New York, NY 3 pm

Greenville Boys Choir; Highland Presbyterian, Fayetteville, NC 5 pm

David Higgs; Calvary Episcopal, Pittsburgh, PA 8 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Catharine Crozier; West End United Methodist, Nashville, TN 4 pm

Robert King; Independent Presbyterian, Birmingham, AL 4 pm

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

**18 NOVEMBER**

Nancianne Parella; Holy Trinity Lutheran, New York, NY 8 pm

Richard Alexander; Presbyterian Church In Philadelphia, Philadelphia, PA 12:05 pm

Anne &amp; Todd Wilson, duo recital; Trinity Church, Toledo, OH

**19 NOVEMBER**

Johnnye Egnot; St John's Church, Washington, DC 12:10 pm

John Weaver; Ursinus College, Collegeville, PA 8 pm

Julane Rodgers, harpsichord, Richard Benedum, organ; Seventh-Day Adventist, Kettering, OH 8 pm

McNeil Robinson; First Congregational, Columbus, OH 8 pm

**20 NOVEMBER**

Jason West; National City Christian, Washington, DC 12:15 pm

**22 NOVEMBER**

David Craighead, masterclass; Independent Presbyterian, Birmingham, AL 9 am-noon

**23 NOVEMBER**

George Athanasiades; Busch-Reisinger Museum, Cambridge, MA 5 pm

Cj Sambach; Deer Park Reformed Church, Port Jervis, NY 4 pm

Bach, *Mass in F Major, Cantata 140*; Madison Ave. Presbyterian, New York, NY 4 pmBach, *Cantata 140*; Holy Trinity Lutheran, New York, NY 5 pm

Star-Scape Singers; St Bartholomew's, New York, NY 3 pm

Gloriana Singers; St Thomas More Cathedral, Arlington, VA 7:30 pm

+ Carol Teti; Meyersdale Church of the Brethren, Meyersdale, PA 4 pm

Larry DeWitt; Cathedral of St Philip, Atlanta, GA 5 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

G. Dene Barnard; First Congregational, Columbus, OH 8 pm

David Craighead; Independent Presbyterian, Birmingham, AL 4 pm

Donald Williams, with choir &amp; orchestra; Zion Lutheran, Ann Arbor, MI 4 pm

Ron Fox; Redeemer Lutheran, Flint, MI 4 pm

David Schrader, fortepiano, with cello; Redeemer Lutheran, Elmhurst, IL 4 pm

**24 NOVEMBER**

David Higgs; St Paul's Episcopal, Cleveland Heights, OH 8 pm

**25 NOVEMBER**

Karel Paukert, organ, Noriko Fujii, soprano; Old West Church, Boston, MA 8 pm

Mark Bani; Presbyterian Church In Philadelphia, Philadelphia, PA 12:05 pm

Jean Guillou; Cathedral of the Incarnation, Garden City, NY 8 pm

**26 NOVEMBER**

Elizabeth de Ayala; St John's Church, Washington, DC 12:10 pm

**30 NOVEMBER**Bach, *Cantata 61*; Holy Trinity Lutheran, New York, NY 5 pm

Choral Concert; First Presbyterian, Lynchburg, VA

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

**UNITED STATES****West of the Mississippi****15 OCTOBER**

Rosalind Mohnsen; Our Lady of Good Counsel, Mankato, MN 7 pm

**17 OCTOBER**

Larry Smith; Central Un. Methodist, Winona, MN 8 pm

Peter Hurford; First Congregational, Los Angeles, CA 8 pm

**18 OCTOBER**

Larry Smith, masterclass; Cathedral of the Sacred Heart, Winona, MN 10 am

Marilyn Kelsner; St Luke's Episcopal, Kearny, NE

Gerre Hancock, choral festival; Christ Church Cathedral, Houston, TX (also, 19 October)

Peter Hurford, masterclass; First Congregational, Los Angeles, CA 10 am

**19 OCTOBER**

Frederick Swann; First Presbyterian, Fort Collins, CO 4 pm

+ Carlene Nelhart; Church of the Brethren, Olathe, KS 7 pm

John Rose; La Jolla Presbyterian, La Jolla, CA 4 pm

**20 OCTOBER**

Gerre Hancock, workshop; Asbury Un. Methodist, Tulsa, OK 7:30 pm

**21 OCTOBER**

Gerre Hancock; Trinity Episcopal, Tulsa, OK 8 pm

**22 OCTOBER**

Craig Cramer; St Michael and All Angels Episcopal, Dallas, TX noon

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**Carlene Nelhart**; Nazarene College, Olathe, KS 7:30 pm

24 OCTOBER

**Mary Preston**, with brass; Walnut Hill Un. Methodist, Dallas, TX 8:15 pm

**David Bowman**; First Un. Methodist, Phoenix, AZ 8 pm

**Ty Woodward**; Wilshire Ebell Theatre, Los Angeles, CA 8 pm

**Gunnar Idenstam**; Crystal Cathedral, Garden Grove, CA 8 pm

26 OCTOBER

**Gunnar Idenstam**; Plymouth Congregational, Minneapolis, MN

**Craig Cramer**; Our Saviour Lutheran, Tulsa, OK 5 pm

Chanticleer; Grace Cathedral, San Francisco, CA 5 pm

**Ty Woodward**; Immaculate Conception, Monrovia, CA 3:15 pm

Bach, *B Minor Mass*, First Congregational, Los Angeles, CA 7:30 pm

28 OCTOBER

**Dennis Bergin**; First Un. Methodist, Emporia, KS 8 pm

30 OCTOBER

**Friedemann Winkhofer**; St Thomas Aquinas, Dallas, TX

1 NOVEMBER

**Dennis Bergin**; RLDS Auditorium, Independence, MO 8 pm

2 NOVEMBER

**Richard Unfried**; St Luke's Un. Methodist, Fresno, CA 3 pm

Hymn Festival; St Cross, Hermosa Beach, CA 4 pm

4 NOVEMBER

The English Concert; St Mark's Cathedral, Seattle, WA

7 NOVEMBER

**Richard Unfried**; Biola University, La Mirada, CA 8 pm

8 NOVEMBER

Verdi, *Requiem*; Chandler Pavilion, Los Angeles, CA 8 pm

9 NOVEMBER

**Norberto Guinaldo**; St Cross, Hermosa Beach, CA 4 pm

11 NOVEMBER

**Jean Guillou**; Grace Cathedral, San Francisco, CA 8 pm

French Organ Music Festival; St Cross, Hermosa Beach, CA 8 pm

12 NOVEMBER

**Craig Cramer**; St John's Catholic, Chico, CA 8 pm

14 NOVEMBER

Durufé, *Requiem*; St John's Cathedral, Denver, CO 8 pm

**Michael Farris**; Westbury Baptist, Houston, TX

16 NOVEMBER

**Marilyn Keiser**; Mt Olive Lutheran, Minneapolis, MN 4 pm

**Carlene Nelhart**; Independence Blvd Christian Church, Kansas City, MO 4 pm

**Guy Bovet**; Univ of Texas, Austin, TX 4 pm

18 NOVEMBER

+**Dennis Bergin**; Wichita State University, Wichita, KS 8 pm

**David Higgs**; West Texas Univ, Canyon, TX 8 pm

20 NOVEMBER

Musica Antiqua Köln; St Thomas Aquinas, Dallas, TX

21 NOVEMBER

**David Higgs**; Central Presbyterian, Des Moines, IA 7:30 pm

23 NOVEMBER

**Delores Bruch**; Christ Un. Methodist, Lincoln, NE 8 pm

30 NOVEMBER

Lessons & Carols; St John's Cathedral, Denver, CO 7 pm

**INTERNATIONAL**

15 OCTOBER

**Gillian Weir**, with orchestra; Westminster United Church, Winnipeg, Manitoba 8 pm

17 OCTOBER

**Paul Riedo**; San Marco Cathedral, Rovereto, Italy

18 OCTOBER

**Paul Riedo**; Dom, Legnago, Italy

19 OCTOBER

**Paul Riedo**; Cattedrale, Asola, Italy

21 OCTOBER

**Christopher Herrick**; Central United, Sault Ste. Marie, Ontario 8 pm

26 OCTOBER

**Guy Bovet**; Catholic Church, Bulle, Switzerland

29 OCTOBER

**Roberta Gary**; Roy Thomson Hall, Toronto, Ontario 6 pm

31 OCTOBER

**Guy Bovet**; Catholic Church, Viersen, Germany

2 NOVEMBER

**Patricia Phillips**; St George's Anglican, Guelph, Ontario 7:30 pm

**Guy Bovet**; Chailly Church, Lausanne, Switzerland

**Gillian Weir**; Konsert-Hus, Oslo, Norway 7:30 pm (also Messiaen seminar 3, 4 November)

6 NOVEMBER

**Gillian Weir**; Barnard Castle School, Durham, England 7 pm

8 NOVEMBER

**Lynne Davis**; Christ Church Cathedral, Oxford, England 8 pm

12 NOVEMBER

**Patricia Phillips**; Roy Thomson Hall, Toronto, Ontario 6 pm

**Lynne Davis**; Royal Festival Hall, London, England 5:55 pm

13 NOVEMBER

**Gillian Weir**; St Mary's, Bourne St, London 8 pm

15 NOVEMBER

**Lynne Davis**; King's College, Cambridge, England 6 pm

16 NOVEMBER

**Lynne Davis**; Douai Abbey, Berkshire, England 8 pm

17 NOVEMBER

**Gillian Weir**; Ulster Hall, Belfast, Northern Ireland 7:45 pm

25 NOVEMBER

**Gillian Weir**; Westminster Abbey, London 6:30 pm

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**10-rank tracker organ, assembled in 1909 by** Benson & Byington of Dixon, IL from much older parts; solid walnut case. Contains five Johnson ranks, two Pfeiffer ranks, Steere metal Rohrlute, Gottfried keyhole Oboe. Restored, set up & can be seen in shop. Origin of Johnson ranks authenticated. Also Hilborne Roosevelt Doppelflute of 1884 from St. John's Episcopal, Decatur, IL. Prices negotiable. Vincent E. Gilbert, 8555 S. Clinton, Dixon, IL 61021. 815/652-4409.

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**Estey pipe organ; 2 manuals and pedal, 7** ranks; partially restored. Faith Lutheran Church, Columbus, WI 53925. 414/623-3610 or 414/623-2116.

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**1980 18-rk., 2-man. Consolidated pipe organ,** re-leathered \$15,000; 1965 3-rk., 2-man. D.E. unit organ \$4,200. Rive, Inc., 811 Focis St., Metairie, LA 70005.

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**Continuo organs by Gerrot Klop, Netherlands;** 3½ ranks at Baroque or modern pitch. All wood pipework. 34" high, 170 lbs. Easily portable. Harpsichord Clearing House, 9 Chestnut St., Rehoboth, MA 02769. 617/252-4304.

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## European Artists 1986-87

Christoph Albrecht, April 22-May 12  
Guy Bovet, November & March  
Stephen Cleobury, March 29-April 12  
Peter Hurford, March  
Peter Planyavsky  
Simon Preston, April 26-May 19  
Louis Robilliard, April 22-May 10  
Canterbury Cathedral Choir, June

## European Artists 1987-88

Susan Landale, October  
Simon Preston, Mid-September/October  
Salisbury Cathedral Choir, April  
Lionel Rogg, March

## Duo Concerts

Gerre Hancock &  
Judith Hancock, organ  
Marilyn Mason, organ/harpsichord &  
Pierre D'Archambeau, violin  
Phyllis Bryn-Julson, soprano &  
Donald Sutherland, organ  
Marianne Weaver, flute &  
John Weaver, organ  
Anne Wilson & Todd Wilson, keyboard