

THE DIAPASON

APRIL, 1988



Eliot Church of Newton, United Church of Christ, Newton, MA
Specification on page 10

Letters to the Editor

Dupré: Fifteen Pieces

Thank you for Marijim Thoene's fine article on Dupré's *Fifteen Pieces* in the January issue. Besides being good teaching pieces, these compositions are very useful as a way of introducing mildly modern music to a congregation which has had no experience of it and doubts it would like any.

I wonder if I could venture a comment on Verset I of the Magnificat, beyond Ms. Thoene's. The two against three, the registration, and the shortening of the phrases as the piece progresses, combined with a fluent tempo and a smooth performance, produce a very programmatic effect which could be explained in two ways. In the first, the archangel Gabriel is depicted as a "being of light" "attired in shining white robes," an insubstantial, shimmering apparition (think of the transporter room in *Star Trek*). The ascending end

depicts his return to heaven. In the second, the effect portrays Mary's quivering emotional state (and perhaps butterflies in the stomach as well) as Gabriel appears and starts talking. The shortening of the phrases represents her thoughts tumbling one over the other, the next starting before the previous one ends, in a constantly increasing excitement. The ascending end represents her ecstatic outburst into speech, "My soul doth magnify the Lord . . .", especially if played with an accelerando up to the last few chords.

So far as I know, Dupré did not leave any such explanation of this piece. But he did write other programmatic music, and these two explanations seem to fit. In any event, they work very well to help the layman get hold of the music and relate it to the Magnificat.

Carl E. Schroeder
Mount Joy, PA

1988 Summer Institutes Workshops and Conferences

Premiere Academie d'Orgue. Schola Cantorum of Paris. April 7-10. See listing in the March, 1988, issue.

8th Annual Bach Aria Festival and Institute. SUNY at Stony Brook. June 13-27. See listing in the March, 1988, issue.

Lutheran Summer Music-1988

June 19-July 17. Augustana College, Rock Island, IL.

Musical growth for talented high school students in a Christian environment. Lessons, chamber music, ensembles, concerts, worship.

Contact: Dr. Carlos R. Messerli, Lutheran Music Program, Inc., 2225 Washington Street, Lincoln, NE 68502; 402/474-7717.

11th Annual Summer Liturgical Music Workshop

June 20-22. St. John's University, Collegeville, MN.

Discussion of current issues in the Catholic Church, choral techniques, vocal technique, organ and service playing, guitar. James Frazier, Michael Hay, Kim Kasling, others.

Contact: Kim Kasling, Music Department, St. John's University, Collegeville, MN 56321; 612/363-2862 or 363-5684.

Baroque Music Workshop and Recorder Workshop.

San Francisco EMS. June 26-July 3. See listing in the March, 1988, issue.

Liturgical Music 1962-1988: The Continuance of a Fine Art

June 27-30. New York School of Liturgical Music.

Annual seminar with Morning Prayer and daily Eucharistic liturgies, concerts, fellowship. Michael Connolly, Christoph Tietze, others.

Contact: New York School of Liturgical Music, 1011 First Ave., New York, NY 10022; 212/371-1000.

Music in Parish Worship Seminars.

University of Wisconsin-Madison. Various locations. See listing in the March, 1988, issue.

2nd International Church Music Workshop.

Geneva, Switzerland. July 7-20. See listing in the March, 1988, issue.

Conference and Organ Study Tour

July 8-15. Sydney, Australia.

The Organ Historical Trust of Australia celebrates the Australian Bicentennial with a week of recitals, lectures, visits to historic and modern organs.

Contact: Kelvin J. Hastie, N.S.W. Secretary, Organ Historical Trust of Australia, P.O. Box C40, Clarence Street, Sydney, 2000, Australia.

33rd Haarlem International Summer Academy.

Haarlem, The Netherlands. July 10-29. See listing in the March, 1988, issue.

Christian Initiation and the Pastoral Offices.

Sewanee, TN. July 11-12. See listing in the March, 1988, issue.

34th Annual Church Music Workshop.

Michigan State University. July 11-13. See listing in the March, 1988, issue.

5th Annual Baroque and Classical Music Workshop

July 11-22. Wilfrid Laurier University, Waterloo, Ontario.

Master classes, baroque dance, chamber ensembles, choir and orchestra. Boyd McDonald, Colin Tilney, others.

Contact: Summer Music Workshops, WLU, 75 University Avenue West, Waterloo, Ontario N2L 3C5 Canada; 519/884-1970, ext. 2631.

Conference on Music in Parish Worship.

University of Wisconsin, Madison. July 12-14. See listing in the March, 1988, issue.

The English Choral Tradition: a study course

July 16-24. Cambridge Choral Studies Seminars.

Daily Evensong, open rehearsals, Cambridge Festival concerts, courses, seminars. George Guest, John Scott, Sir David Willcocks, Stephen Cleobury, John Rutter, others.

Contact: Joanna Holland, Course Director, Cambridge Choral Studies Seminars,

THE DIAPASON

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

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P.O. Box 172, Whittlesford, Cambridge CB2 4QZ England.

18th Annual Interpretation Course.

Romainmôtier, Switzerland. July 17-31. See listing in the March, 1988, issue.

Church Music Workshop

July 25-29. Rollins College, Winter Park, FL.

Sponsored by the Florida Chapter of the Fellowship of United Methodists in Worship, Music and Other Arts. Wilma Jensen, David Weck, others.

Contact: Robert R. Fejes, Box 1138, St. Petersburg, FL 33731; 813/894-4661.

9th International Organ Week.

Bruges, Belgium. July 29-August 6. See listing in the March, 1988, issue.

Medieval Music Workshop.

San Francisco Early Music Society. July 31-August 6. See listing in the March, 1988, issue.

The Third International Romantic Organ Music Symposium

July 31-August 5. Chicago, IL.

Recitals, concerts, lectures, masterclasses on Alexandre Guilmant. Robert Glasgow, Wayne Leupold, Kurt Lueders, Earl Miller, Thomas Murray, Orpha Ochse, others.

Contact: William A. Bottom, 9228 Oak Park Ave., Morton Grove, IL 60053; 312/965-3387.

Festival of English Music.

Milwaukee, WI. August 7-12. See listing in the March, 1988, issue.

Renaissance Music Workshop.

San Francisco EMS. August 7-13. See listing in the March, 1988, issue.

North American Conference on Worship

August 22-25. Washington, D.C.

Lectures, workshops, rehearsals and services take place at Omni Shoreham Hotel. David Haas, Marty Haugen, others.

Contact: North American Conference on Worship, Time Consultants, 650 Ritchie Highway, Severna Park, MD 21146; 301/647-8145.

Pistoia 1988 Academy of Italian Organ Music

August 29-September 7.

Masterclasses, seminars, concerts. Luigi Tagliavini, Stefano Innocenti, Francois Seydoux, Liuwe Tamminga, others.

Contact: Academy of Italian Organ Music, P.O. Box 346, 51100 Pistoia, Italy; phone 0573/23020.

Here & There

Elizabeth Anderson has been named recipient of the Charles Peaker Scholarship for Church Music. Each year the Scholarship Committee, being members of the staff of St. Paul's Church and the Dean of the Faculty of Music, University of Toronto, awards a scholarship to a musician who shows commitment to high standards and superior skills in organ playing and choir training.

Miss Anderson has done undergraduate study at The University of Western Ontario in London, where she studied organ with Dr. John McIntosh, and assisted him in the music program at St. James' Westminster (Anglican) Church in London. She has done further study towards a Bachelor of Music degree in Organ Performance with John Tuttle at the Faculty of Music, The University of Toronto. She has also served for a season as Assistant Conductor of the Hart House Chorus, and for two seasons has been Organ Scholar of Trinity College, where she assists Robert Bell.

Two new works by composer/arranger James R. Biery were premiered this winter in Connecticut. His *Rejoice in the Lord* for SATB choir, strings, guitar and harpsichord, was performed for the first time on December 21, 1987 during the Festival of Lessons and Carols at Holy Trinity Church in Wallingford, under the direction of the composer. Biery's arrangement of the *Hebrides Overture*, Opus 26 by Felix Mendelssohn, for organ and piano duet, was premiered on January 24, 1988 at South Congregational-First Baptist Church in New Britain, CT by organist Richard Coffey and pianist David Westfall.

Marilyn Perkins Biery, Director of Music Ministries of the First Church of Christ (Center Church), Hartford, CT, delivered the sermon for the morning worship service on January 24. The sermon, entitled "The Music of Worship," was the last in a series on the topic of worshipping Christians in 1988.



Douglas Butler

Douglas L. Butler returns to concert management as a fortepianist and organist with Artist Recitals Concert Promotional Service, Ruth Plummer, Artists' Representative. Dr. Butler is currently active in performance and teaching in Southwest Georgia as organist at First Baptist Church and Temple B'nai Israel, Albany; director, Albany Recorder Ensemble; instructor/teacher at Georgia Southwestern College, Americus; and maintains a large piano/organ studio in southwest Georgia. Butler is newly appointed Director/Artist-in-Residence of the Historical Keyboard Instruments Division in the design firm of Ducworth and Bass, Albany, GA.

In August 1987, Elizabeth Farr won first prize in the second triennial *Magnum Opus Harpsichord Competition*. Judges Mireille Lagacé, Karyll Louwenaar, and Peter Williams unanimously awarded her the first prize over the other two finalists who shared third prize. In addition to a \$2000 cash prize, she will be sponsored in several concerts and recitals, and have the opportunity to make a recording at the *Magnum Opus Harpsichord*, built by Keith Hill and Philip Tyre.



Elizabeth Farr

Elizabeth Farr studied harpsichord with Edward Parmentier, a faculty member of the University of Michigan, and holds degrees in organ performance from Stetson University, Deland, FL, and The Juilliard School, New York. Her teachers were Paul Jenkins and Vernon de Tar. In 1984, she won second prize in the *Magnum Opus Harpsichord Competition*. As an organist she has won top prizes in a series of competitions, including first prize awards in the National Organ Playing Competition held in Ft. Wayne, IN, and the Young Artists Competition held at Harvard University. In 1986, Elizabeth Farr played four recitals in West Germany, including an organ program on the historic Arp Schnitger organ in Norden's Ludgerikirche, and a festival appearance as a harpsichord recitalist for "Festtage fur Alte Music" at Glucksburg's 16th-century Wasserschloss. A native of Florida, she now resides in Grand Rapids, MI. In addition to her performing career, she teaches harpsichord at Calvin College, and is organist-choirmaster of Mayflow-

er Congregational Church.

Elizabeth Farr is available for concerts and recitals by contacting: Lynn K. Asper, Chairman, *Magnum Opus Harpsichord Competition*, 143 Bostwick NE, Grand Rapids, MI 49503.

Arthur Lawrence will lead an Organ Tour of Holland, with two departure dates, one in late May and the other in early August. The tour will include stops in Amsterdam, Apeldoorn, Utrecht, Zwolle, Staphorst, Paterswolde, Noordbroek, Loppersum, Groningen, Uithuizen, Polder, Spijk, Delefszyl, Farmsum, Alkmaar, Gouda, and Rotterdam. The first tour takes place from May 23 to June 1; second departure is August 1-10.

For further information, contact: Robert B. Edens & Associates, Inc., 175 East 74th Street, New York, NY 10021-3218; 212/772-1503.

Kenrick S. Mervine and Barbara F. Mervine presented three world premieres at Trinity Cathedral, Trenton, NJ, on February 7. Featured were Alfred V. Fedak's *Incantations* for organ based on chants of the synagogue; David H. Hegarty's *Improvisation on Marian Themes* composed in the style of a French Romantic organ symphony; and Michael Horvit's *Prophesy of Amos* for organ and soprano, based on the final chapter of the book of Amos. The Mervines will be presenting the New York premieres of the two Jewish compositions in a recital at Temple Emanuel on May 8 at 3:00 p.m.

Appointments



Michael Farris

Michael Farris has been appointed assistant professor of music at Thiel College and director of music at Holy Trinity Lutheran Church, both in Greenville, PA. Farris is winner of the 1986 Young Artist Competition of the AGO. A native of New Mexico, he began the study of piano with Elizabeth Brandon, and organ with Ferrell Roberts. He completed an undergraduate degree at Southern Methodist University as a student of Robert Anderson, and received the master's degree and performer's certificate from Indiana University, studying with Wilma Jensen and Larry Smith. Currently a doctoral candidate at The Eastman School of Music, he is a student of Russell Saunders. He holds the performer's certificate from Eastman as well as the Artist's Diploma. In addition to winning the AGO competition, Farris also won the MTNA Collegiate Artist Competition in 1976 and the Fort Wayne Competition. In July of

1987, he performed for the International Congress of Organists in Cambridge, England. Farris has signed with Delos Records and released his first recording of French music on compact disc.



Jerald Hamilton

Jerald Hamilton has recently been appointed organist and director of music at the Cathedral Church of St. John in Albuquerque, NM, effective August 1. He will retire June 1, after twenty-five years as Professor of Music at the University of Illinois at Urbana-Champaign, and as organist-choirmaster at the Chapel of St. John the Divine, Champaign. His teaching career began in 1949 at Washburn University, Topeka, KS, and he taught subsequently at Ohio University, Athens, and at the University of Texas, Austin, before going to Champaign-Urbana in 1963.

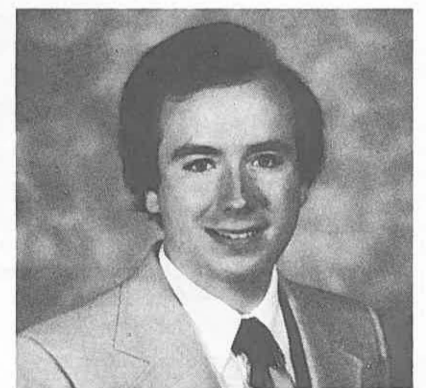
Long active in music of the Episcopal Church, he served as organist-choirmaster at Trinity Church, Lawrence, KS, from 1945 to 1949, and then began a ten-year term at Grace Cathedral, To-

peka, KS. Concurrently with his work at the University of Texas, he was organist-choirmaster at St. David's Church, Austin, and Lecturer in Church Music at the Episcopal Theological Seminary of the Southwest. He has served as member and sometime chairman of music commissions in the dioceses of Kansas and Springfield. In 1962, he joined the Colbert-LaBerge (later Lilian Murtagh) Concert Management, and since 1979 has continued with the Phyllis Stringham Concert Management, through which he is available for limited recitals and workshops.

G.I.A. Publications, Chicago, IL, has just released four new volumes of music arranged and edited for organ and instruments and brass quartet (trombones or mixed brass) by Richard W. Slater. Besides the *Tower-Chorale on "Christ is Arisen"* for brass quartet (G-2939), there are *Eight English Voluntaries for Trumpet and Organ* (including three for two trumpets) (G-2905); *Eight pieces for Flute and Organ* (G-2907); and a *Voluntary* by Georg Berg for oboe and keyboard (G-2906).

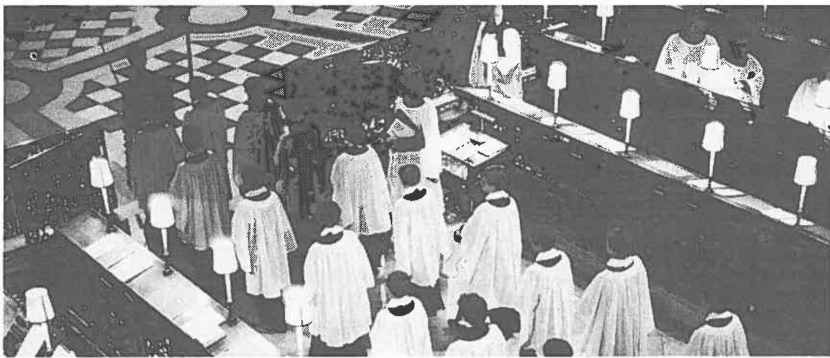
James Welch Pulls Out All the Stops is the title of a new recording by James Welch, organist, harpsichordist, and carillonner at the University of California at Santa Barbara. The 80-minute cassette contains excerpts from five of his previously-released records: *Concert, Recital, Magnum Opus, Vol. I and II, and Discovery*. Included are works of Bach, Daquin, Carvalho, Koetsier, Marchand, Duruflé, Hewitt, Clokey, Parker, Wood, Widor, and Vierne. The cassette is available for \$10 (includes tax and shipping) from James Welch, 556 Calle Mastil, Santa Barbara, CA 93111.

Richard Schneider has been appointed organist-choir director at Aldersgate United Methodist Church in Redford, MI. His position includes directing the adult choir, children's choir and handbells. He received his B.M. and M.M. from the University of Miami where he studied with Arden Whitacre and is currently working on his Mus.D. at the University of Michigan with Marilyn Mason.



Richard Schneider

Mr. Schneider has served as organist and choirmaster in the south Florida area prior to his move to Michigan. He succeeds Ruth Turner, who has served Aldersgate for the past thirty years.



Choir of St. Paul's Cathedral, London

The Choir of St. Paul's Cathedral, London, England, makes its third U.S. concert tour in April. Founded over nine centuries ago, the choir will perform in Belleville, IL, Kansas City, Omaha, Denver, Oklahoma City, Ft. Worth, Shreveport, Memphis, Washington, D.C., Charleston, Charlotte, New York City, Lancaster, PA, and Darien, CT.

John Scott, who directs and trains the choir of 30 boys and 18 men, will conduct the American performances. Christopher Dearnley, Organist of St. Paul's, will both accompany the choir and perform solo organ works at each concert. The organists of St. Paul's Cathedral over the centuries have included such figures as Thomas Morley, Adrien Batten, Jeremiah Clarke, Maurice Greene, Thomas Attwood, Sir John Goss, Sir John Stainer, Sir George Martin, Dr. Charles MacPherson, Sir Stanley Marchant, and Sir John Dykes Bower. The first foreign tour by the Choir of St. Paul's was to perform in America 36 years ago. This tour is being handled by Phillip Truckenbrod Concert Artists, Hartford, CT.

The University of Michigan School of Music has announced repertoire requirements and prizes for its 1988 International Organ Performance Competition. The Competition is open to all

organists of any nationality and age; Elimination Round tapes must be received by September 1. The First Prize consists of \$1,000, a recording for the national *Pipedreams* radio program, and 12 recital engagements. A \$500 Second Prize and \$300 Third Prize will also be awarded. Further details and application information are available from Dr. James Kibbie, The University of Michigan School of Music, Ann Arbor, MI 49109-2085.

South Congregational-First Baptist Church, New Britain, CT, will present Benjamin Britten's *War Requiem* on May 1 at 7:30 p.m. The program is co-sponsored by The Music Series of South Church and the Woodland Concert Series of Hartford. Larry Allen is conductor; Richard Coffey, associate conductor and organist. For further information, contact: The Music Series, South Congregational-First Baptist Church, 90 Main Street, New Britain, CT 06051.

St. Thomas Church, New York City, will sponsor a conference for choir masters and organists, "Training the Boy Chorister," May 1-3. The faculty will include George H. Guest, Fellow and Organist of St. John's College, Cambridge, England; Joseph W. Polisi, President, The Juilliard School; Gerre Hancock, Organist and Master of Choristers;

and Judith Hancock, Associate Organist, St. Thomas Church. The program features Evensong, an organ recital, lectures and demonstrations, and an open rehearsal with the St. Thomas Choir.

For further information, contact: Quentin Lane, Music Administrator, St. Thomas Church, 1 West 53rd Street, New York, NY 10019-5496.

The Association of Anglican Musicians will present "Education for Vocation," a conference on the challenge of being musicians, educators, and liturgists in today's church, June 20-24 at Yale University, New Haven, CT. The program will feature Eucharist, Evensong, Compline, Morning Prayer, concerts, and addresses. Faculty includes John Cook, Verna Dozier, Marilyn Keiser, Alec Wyton and others.

For further information, contact: Yale University Conference Office, Commons Dining Room, College & Grove Streets, New Haven, CT 06520.

"Sunday Afternoons in May" is the title of a series of organ recitals held at Trinity Divinity School, Deerfield, IL, on the 25-rank Casavant organ in Olson Chapel. The schedule includes: May 1, Paul Satre; May 15, Devon Hollingsworth; and May 22, Leon Nelson.

The Guild of American Luthiers will hold its 11th national convention/exhibition June 16-19 at the Shrine to Music Museum at the University of South Dakota, Vermillion, SD. The convention will include lectures, demonstrations, an exhibition of hundreds of instruments, and the sale of instrument-making wood by dealers. For further information, contact: Tim and Deb Olsen, convention coordinators, Guild of American Luthiers, 8222 South Park, Tacoma, WA 98408; 206/472-7853.

The Organ Historical Trust of Australia will hold a special Conference and Organ Study Tour to mark the Australian Bicentennial. This will be held in

Sydney, July 8-15. The week will consist of recitals, social functions, lectures and visits to historic and modern organs. Two days out of Sydney will afford opportunity for sightseeing. All participants will be able to see and hear the organs of Sydney Town Hall and Sydney Opera House with visits to 19th-century English and Australian organs as well as modern organs by such builders as von Beckerath of Hamburg. Inquiries can be directed to: Kelvin J. Hastie, N.S.W. Secretary, Organ Historical Trust of Australia, P.O. Box C40, Clarence Street, Sydney, 2000, Australia.

The fifth annual Baroque and Classical Music Workshop at Wilfrid Laurier University, Waterloo, Ontario will be held July 11-22. The daily schedule will include master classes for voice, dance and baroque instruments; baroque dance for all participants, coached chamber ensembles, gesture classes for singers, lectures, and concerts as well as a choir and orchestra participation.

Once again a concerto competition will be held with tuition scholarships to be awarded to the top semi-finalists. The winner will perform with the Workshop Ensemble in public concert. Previous winners include Tamara Bernstein, fortepiano; Melanie Dement, soprano; and Larry Hamberlin, harpsichord. Faculty will include Boyd McDonald, fortepiano; Colin Tilney, harpsichord; and others.

For further information, contact: Summer Music Workshops, WLU, 75 University Avenue West, Waterloo, Ontario N2L 3C5 Canada; 519/884-1970, ext. 2631.

The Third International Romantic Organ Music Symposium will be held July 31-August 5 in Chicago, IL, co-sponsored by the Chicago and North Shore AGO chapters. It will provide detailed investigation of the life, music, students and influence of Alexandre Guilmant (1837-1911), one of the foun-

The University of Michigan School of Music

1988 International Organ Performance Competition

The Competition is open to all organists of any nationality and age.

Elimination Round: Tape and \$40 Registration Fee must be received by September 1, 1988.

Final Round: Saturday, October 8, 1988

First Prize: \$1,000

A broadcast for Minnesota Public Radio's *Pipedreams* series, heard nationally on the American Public Radio network

A performance for the University of Michigan's Twenty-Eighth Annual Conference on Organ Music

Recital appearances on the following series:

- All Saints Church, Windsor, Ontario, Canada
- Central Reformed Church, Grand Rapids, Michigan
- Ebenezer Lutheran Church, Columbia, South Carolina
- First Congregational Church, Columbus, Ohio
- Grace Episcopal Church, Mansfield, Ohio
- Jefferson Avenue Presbyterian Church, Detroit Michigan
- Metropolitan Methodist Church Music Guild Series, Detroit, Michigan
- Society for the Performing Arts of Trinity Cathedral, Trenton, New Jersey
- St. Paul's Episcopal Church, Flint, Michigan
- Western Michigan University, Kalamazoo, Michigan
- Yale University, New Haven, Connecticut

Second Prize: \$500

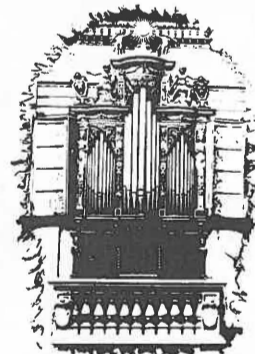
Third Prize: \$300

For repertoire and application information, please contact:

Dr. James Kibbie
International Organ Performance Competition
The University of Michigan School of Music
Ann Arbor, Michigan 48109-2085

Pistoia 1988

ACADEMY OF ITALIAN ORGAN MUSIC
14th Interpretation course directed by
Luigi Ferdinando Tagliavini
August 29 - September 7



1. Masterclasses (Luigi Ferdinando Tagliavini, about 20 hours, and Stefano Innocenti, about 12 hours) on appropriate and exciting historical instruments: pieces by Girolamo Cavazzoni, Tarquinio Merula and Girolamo Frescobaldi on organs by Lorenzo da Prato (1470-75), Onofrio Zeffirini (1562), Baldassarre Malamini (1596), Cacioli-Tronci (1745) and Antonio and Filippo Tronci (1755 with the Ripieno pipes mostly from 1504); pieces by Domenico Cimarosa, Giovanni Simone Mayr, P. Davide da Bergamo, Vincenzo Petrali, Luigi Ferdinando Casamorata and Ferdinando Provesi on organs by Serassi (1792-96), Tronci and Agati (19th century).

Easy opportunities for practice: at least 15 historical organs will be at the disposal of the active participants!

2. Seminar by François Seydoux: Tarquinio Merula's pieces in new sources of organ music of 17th century.

3. Concerts: Luigi Ferdinando Tagliavini and Liuwe Tamminga (demonstration of the two famous San Petronio organs), Stefano Innocenti (Serassi organ, 1792-96), Francesco Saverio Colamarino (Cacioli-Tronci organ, 1745), Lorenzo Ghielmi and Doron Sherwin (organ and cornetto), Motoko Nabeshima (harpsichord).

Fees: active participants Lit. 250,000 auditors Lit. 100,000. At least three of the best participants will be invited by the Academy to give recitals on historical organs in Tuscany. For further information write or call ACADEMY OF ITALIAN ORGAN MUSIC, P.O. Box 346, 51100 Pistoia, Italy, Tel. 0573/23020 (you can also call when the office is closed: your message will be recorded).

ders of the French Romantic Organ School.

During the week, many of Guilmant's organ works will be heard in a series of recitals by William Aylesworth, Jesse Eschbach III, Robert Glasgow, Will Headlee, Brian Jones, Earl Miller, Thomas Murray, and Mark Toews. There will also be recitals on period instruments of early 20th-century music by Guilmant's American students and his French student Joseph Bonnet. The ten organs to be used include instruments by Roosevelt, Hook & Hastings, Johnson, E. M. Skinner, Kimball, and Van Dinter.

Lectures, masterclasses and lecture-recitals will be given by Agnes Armstrong, Robert Glasgow, Wayne Leupold, Kurt Lueders, William Peterson, Edward Zimmerman, Orpha Ochse, and Stephen Pinel. A limited number of registrants will have the opportunity to study with members of the faculty. Robert Woodworth and Leon Nelson are co-general chairmen; Wayne Leupold is founder and program chairman.

For further information, contact: William A. Bottom, 9228 Oak Park Ave., Morton Grove, IL 60053; 312/965-3387.



Beth Zucchini

Concert Artist Cooperative, an association of concert artists, lecturers, and clinicians, also including a composer and an ensemble, has been formed by Beth Zucchini. The associates are organists Edward Hansen, Philip Manwell, and John Pagett; organist/lecturers Mary Ann Dodd and Eileen Hunt; harpsichordist/organist Larry Palmer; organist/harpsichordist/fortepianist Beth Zucchini; composer and choral clinician M. Lee Suito; singer/clinician Louise Wohlafka; and The Los Angeles Baroque Players.

Dr. Hansen is Chairman of the Organ and Church Music Department at the University of Puget Sound in Tacoma, and Organist and Choirmaster of Plymouth Congregational Church in Seattle. Mr. Manwell, Director of Music Ministries at Community Presbyterian Church in Pleasanton and Conductor of the Oakland Oratorio Society, will also be available with flutist Yaada Weber, a San Francisco Conservatory faculty member. Dr. Pagett is Minister of Music at First Congregational Church, Berkeley. Ms. Dodd, Colgate University Organist in Hamilton, NY, will also be available with soprano Sheila Allen, a Texas Christian University faculty member. Dr. Hunt is Organist and Music Director of Green's Farms Congregational Church, Westport, and Adjunct Professor of Music at the University of Bridgeport. Dr. Palmer is Professor of Harpsichord and Organ at Southern Methodist University in Dallas, and Organist/Choirmaster of St. Luke's Lu-

theran Church in Richardson. Ms. Zucchini, a freelance keyboardist in the San Francisco Bay area, will also be available for performances of two-keyboard literature with Susan Summerfield, a Mills College faculty member. Mr. Suito is Organist and Director of Music at All Saint's Episcopal Church and Organist of Congregation Kol Ami in Salt Lake City. Louise Wohlafka, Visiting Specialist at Montclair State College in Upper Montclair, NJ, will be accompanied by pianist/organist Barbara Garges, a SUNY Binghamton faculty member. The Los Angeles Baroque Players include Wm. Neil Roberts, harpsichord; Frances von Seggern Bach, viola da gamba; Anthony R. Brazier, baroque flute; and Ulysses Roseman, Jr., baroque violin.

Further information can be obtained from Concert Artist Cooperative, Beth Zucchini, Director, 740 Knocknaboull Way, San Rafael, CA 94903; 415/479-0317.

Twenty-four organists from the San Francisco area participated in "A Bach Birthday Marathon" on March 19 at the First Presbyterian Church, San Anselmo, CA. The event was presented by the San Anselmo Organ Festival as a fundraiser for its 1988 summer festival. Most of the major solo organ works of J. S. Bach were performed, as well as some pieces for organ and other instruments or voice. Both the three-manual Aeolian-Skinner organ in the gallery and the two-manual Schoenstein organ in the chancel were used.

Nunc Dimittis

Richard Hudson Ladd, carillonner and organist, died January 23 at his home in Portland, OR. He had been organist of All Saints' Episcopal Church, Portland.

Born May 12, 1944, in Loma Linda, his family soon moved to Portland, where he attended Portland Adventist Academy and Laurelwood Academy. He later studied at Walla Walla College, College Place, WA. He studied carillon under a Rockefeller Foundation grant in Amersfoort, the Netherlands, and won the Prix d'Excellence in carillon performance and an award in improvisation. He served as carillonner at the University of Michigan for 10 years, and then moved to Berkeley, CA. In 1985 he was appointed organist at All Saints'.

Alexander Schreiner, former organist of the Mormon Tabernacle, died September 15, 1987 in Salt Lake City, UT.

Dr. Schreiner was born July 31, 1901, in Nürnberg, Germany. In 1912 the Schreiner family immigrated to Utah, settling in Salt Lake City, where Schreiner studied piano, harmony and organ under John J. McClellan, then organist of the Tabernacle. In April, 1924, Schreiner was appointed Organist of the Tabernacle. He subsequently spent two years in Paris where he studied with Henri Libert, Charles Marie Widor, and Louis Vierne. In 1930, he was appointed to the faculty of the University of California in Los Angeles, while continuing at the Tabernacle. He also served as director of music at the Wilshire Boulevard Temple. In 1939, he resigned the Los Angeles positions in order to work full time at the Tabernacle. In 1954, Schreiner earned his doctorate from the University of Utah, completing as his dissertation a *Concerto for Organ and Orchestra*. He held honorary doctorates from the University of Utah, Utah State, Brigham Young University and Westminster College of Salt Lake City. In addition, he was awarded an Officers Cross of the Order of Merit for distinction in the performing arts by the West German government. Dr. Schreiner worked closely with G. Donald Harrison on the installation of the Aeolian-Skinner organ in the Tabernacle in 1948. He retired from the position of Tabernacle Organist in 1977.



Carole Terry



John Walker

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Music for Voices and Organ

by James McCray

Music for young voices

Happily, in recent years there has been an increased interest in children's choirs. While the thorough development of young singers has been a vital part of music education in England for centuries, America's approach to this has been spotty at best. Many opportunities for children to sing were available, but it only has been in the past 20 years that a concerted effort has been made to propagate "advanced" groups. We all know that singing is work, and only too often children's groups emphasized the lighter side of the process; good singing was less important.

Today there are many communities that have a children's choir with a paid director and a more professional approach to the entire process. These ensembles require an audition, intense rehearsals, and especially a commitment to quality by the young singers and their parents. Public schools and churches still provide fine opportunities for children to sing. Church groups meet weekly, have time for the magnification of vocal gifts through exercises, but still rely on volunteers which often means a lack of consistency. Those of us in church work have learned to live with the volunteer and generally there is a nucleus of dedicated singers who are always there; also, there are members who attend with less regularity and are a bit of a problem.

Children's choirs in the past were often associated with loud, undisciplined singing; today, however, it is much more common to find groups that sing gentle, lyric vocal lines with a controlled pure tone. This change is, in part, the result of directors having stringent demands, more basic knowledge,

and a sense of tradition is unfolding. With the rise of children's choir festivals and performances at various music conventions, people are able to hear what can be done with young singers. This also has led to the establishment of national associations which provide materials for these groups. Certainly the Choristers Guild of Texas stands as a vital link for directors of these groups.

There are many composers who specialize in writing music for this level. Their knowledge of the children's ability is combined with their own broad musical background so that works are created which are inventive, fresh, highly singable, and thoughtful. Often the message is designed so that it will appeal to both the children and their adult listeners. The settings are not just little compositions that fall into that trap of being "cute," but rather are just easier and shorter settings of timeless messages.

The development of good children's choirs requires careful planning, patience, clever motivation, and instantaneous success. Since the attention span of children is limited, there must be shorter goals that can be quickly attained. When working with young singers having limited background there is so much to teach that the director often feels overwhelmed. Much of the success in any musical group may be traced back to the director; in children's choirs this is even more important because the young singers bring so little background that almost everything has to be molded by the director. Even the vocabulary is new to most of the younger children; in effect, the teacher is generating almost everything. An older, more experienced group has more foundation and basics such as the rudiments of singing, reading music, style and other fundamental matters. Not so with children, and they need strong guidance with all of it.

The directors of choirs with young singers are a marvel. If you have the chance to hear a good children's choir, please be sure to let the director and the

children know how much you appreciate their accomplishments. They need that reinforcement more than most groups, and they probably deserve it more than most. Children's choirs are an investment in the future of our choral art. For those of you who work in this area, all of the reviews this month are for this level.

***I Love the Lord*, Michael Bedford. Unison/Two part with keyboard, Choristers Guild, CGA-419, \$.85 (E).**

At times the keyboard doubles the voices, but there are also brief soloistic sections. The music moves in three with strong accent on two. Only the final section employs two parts. The charming characteristic of this setting is the harmonic movement through modal changes which produce progressions that surprise but do not shock. Effective writing for young voices.

***Oh Jonah!* Allen Pote. A musical for 9 soloists and chorus, Choristers Guild, CGCA-430, \$3.95 (M).**

There are 12 short movements in this 30-minute musical. Pote employs limited spoken dialogue and some rhythmic speaking. The keyboard is busy throughout and very important to the spirit of the production. Ideas for costumes, sets and staging are included. The story of Jonah and the whale is told in modern words and music; it should be fun for a group, and has both humor and a message.

***For the Beauty of the Earth*, Charles Yannerella. Two part and keyboard with optional melody instrument, Sunburst Music Company, S 106, no price given.**

There are four verses that are variations on the theme; two are in unison and the final one modulates higher. The mood is joyful with flowing, dancing rhythms for the familiar Pierpoint text. The keyboard gives support for the voices and has ornamented soloistic interludes. Light and tuneful.

***Hosanna in the Highest*, Audrey Snyder. Two part treble and keyboard, Columbia Pictures Publications, SV 7931, \$.70 (E).**

The keyboard consists of arpeggiated chords that drive the music forward; later, the chords are heard in a syncopated, vertical fashion providing a different type of background for the voices which have an alternate third part in this section. The music is exciting, but not difficult for the voice. This setting is certain to be a hit with everyone.

***Four Anthems for Young Choirs*, Ron Nelson. Unison with divisi, Boosey & Hawkes, 5576, \$.95 (M).**

The anthems have distinct characters for each setting. The titles are *Cause Us, O Lord; I Will Not Leave You Comfortless; Let Thy Work Appear; and Hear, O People*. The vocal lines are sensitive and interesting; accompaniments do not double the voice parts and have an equal role with the singers. The music has quality, fineness, and is quite perceptive. These works are highly recommended.

***Faithful Shepherd*, Bob Burroughs. Unison and piano, Bourne Co., B237446-350, \$.40 (E).**

Although the lines tend to be long, the melody is easy to sing. The keyboard is a pulsating chord with pedal tone, and the opening material is repeated. This is a gentle setting that would also be suitable as a vocal solo.

***Let All the World be Glad and Sing*, Natalie Sleeth. Two part and keyboard, A.M.S.I., #531, \$.80 (M).**

The simple harmonies and melody give Sleeth's anthem the character of an American folk tune. The tempo is fast and the melody is used several times with varying keyboard background. When the voices move to two parts for the final verse, the lower voices sing the melody while the upper voices have a counter-melody. This is delightful music that will have immediate appeal.

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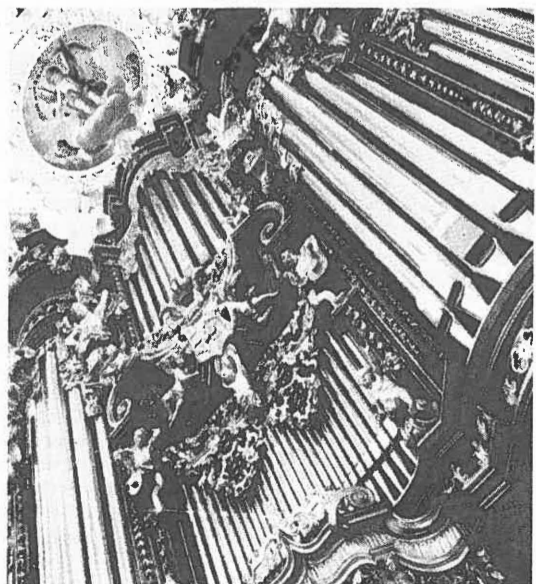
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Psalm 103, arr. Clarice Knight. Two or three-part variable voicing with piano, Cambiata Press of The Kendale Company, T 180137, \$.65 (M).

This Psalm is designed for young singers, especially at the junior high level. The third part is in the bass clef and is optional. The vocal lines are very easy to sing with the top line serving as a descant for the middle voice singing the melody. There are two verses with an Alleluia. The keyboard provides a moving chordal background.

Make Us to Be, Betty Ann Ramseth. Unison with flute and Orff instruments, Augsburg Publishing House, 11-0349, \$.65 (E).

This is a production work which has speaking parts, various ways of performance including using a minister, etc. The singing line is easy with much repetition and several repeated sections. The score has all of the Orff instrumental lines and calls for flute, wood block, autoharp, alto metallophone and finger cymbals. The effect will be more complex than it is, and this setting could be used for concert or service.

The Metric Song, Marilyn Matzuki. Two parts, narrator and piano accompaniment, Somerset Press of Hope Publications, SK 2713, \$.65 (M).

This is a concert, secular work whose text explains (with humor) the use of metrics throughout the world. The keyboard score has chord symbols so that other instruments could possibly be used. The vocal lines are busy but not particularly difficult. A fun work for a school choir.

Song of Thanksgiving, David Eddleman. Two parts and piano, Jenson Publications, 422-19012, \$.65 (E).

The first section has two verses followed by a contrasting section; the theme then returns in a new key with a harmony part. The keyboard has a chordal background and does not double the voices. The music is similar to a pop tune and can be learned quickly.

New Organ Music

W. A. Mozart, *Adagio and Allegro* K.594, transcribed for organ by Arthur Wills. Oxford University Press, \$6.75.

Mozart's *Adagio-Allegro-Adagio* was written for a mechanical organ in a clock, and is therefore free of the technical limitations of a single performer's two hands and two feet. It should be self-evident to an arranger that he is obliged to respect Mozart's intentions at all times, and it can be accomplished very satisfactorily with this particular work if one consults the existing sources.

No autograph manuscript is extant, but there are two scores, each written on four staves, one in a private collection in Vienna, the other owned by the New York Public Library. The New York score was owned by Beethoven, and was once believed to be a Mozart autograph. (For more information see "Mozart's Three Pieces for Clock Organ" by Thomas Richner and Edmund Shay in *MUSIC/The AGO-RCCO Magazine*, June 1977, pp. 44-46.) There is also a version for two pianos, but it was not arranged by Mozart himself, and contains many octave transpositions and doublings that are appropriate for the piano but not for an organ arrangement.

In the *Adagio* sections Mr. Wills has omitted all of the ties and appoggiatura

slur signs that appear so clearly in Beethoven's copy, and thereby eliminated important visual information concerning musical expression. More serious problems are to be found in the *Allegro*, where the clarity of the original texture has been obscured by a detrimental thickening and doubling of voices. Particularly objectionable are 1) pedal lines that can be played more easily and naturally by the hands, if left in their original registers; 2) octave displacements to the pedals that cause wide gaps with the manual voices (to correct this situation the editor compounds the problem by adding inner octave doublings which only thicken the texture and increase the technical difficulties), and 3) bottom heavy bass lines caused by unnecessary octave pedaling. In addition to these negative features, two questions should be answered by the arranger: 1) why has he omitted the second ending which follows the exposition of the *Allegro* section, and 2) why does he believe the dynamic indications of an unauthorized piano version relevant for an organ adaptation?

Tony Hewitt-Jones, *Music for Joyful Occasions* (Intrada, Toccata, Fanfare and Procession). Robertson Publica-

tions (Agent: Theodore Presser Co.) No. 98016. \$5.75.

Each of these festive, bright, toccata-like pieces was composed for a different wedding ceremony, and not intended to be performed as a group. They are technically demanding, well written, and all evocative of a similar style and mood. Hewitt-Jones expresses himself harmonically through the use of traditional, but non-functional triadic structures that include ninths and elevenths, and added-note chords. There is much repetition of motives, phrases and sections; however, the music fits the hands well, it is fun to play, and it will undoubtedly appeal to congregations and recital audiences.

—Edmund Shay, DMA
Columbia College
Columbia, SC

Thomas Daniel Schlee: *Deux Prieres Mariales*, Alphonse Leduc AL.27.349.

Schlee demonstrates his thorough understanding of the sonorities of the organ in these two Marian prayers. The first, "Magnificat," a Messiaen-like work, consists mainly of long atonal cluster-chords (two notes in the pedal, five to seven in the hands) and long trills which become part of the texture, not

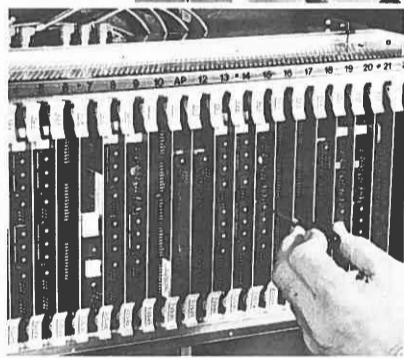
just ornaments. The organist who is willing to overcome the difficulties of changing chords smoothly (the piece is marked "legatissimo sempre") and the amorphous rhythm (half and whole-note triplets, etc.) will be rewarded accordingly. "Stabat Mater" is somewhat easier (once the rhythmic complexities are worked out) and uses Vox Humana, pedal 16' reed, and Cornet sounds with great effect. Schlee's evocative works might not be suitable for every church, but they do deserve to be played and heard.

Paul W. Whear: *Music for Service*, ed. by David Craighead, Ludwig Music Publishing Co. #0-11, \$6.95.

Music for Service was commissioned by the Kanawha AGO chapter, and first performed by David Craighead at the 1985 AGO Mid-Atlantic Regional Convention. The three sections of the work—Prelude, Interlude (possibly suitable for Offertory use?), and Postlude—quote the hymn tune *Truro*; while the harmonic language is moderately dissonant, with mild bitonality, the work is not beyond the grasp of the ordinary listener. Whear's writing is very fine, although at times a bit ill-suited to the

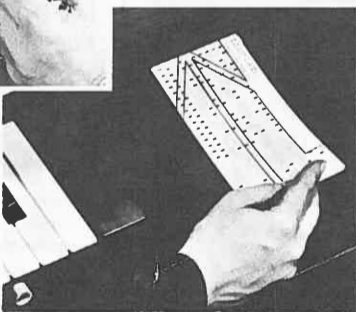
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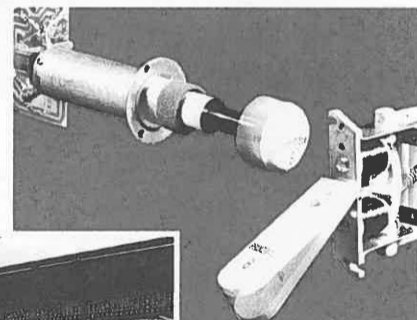
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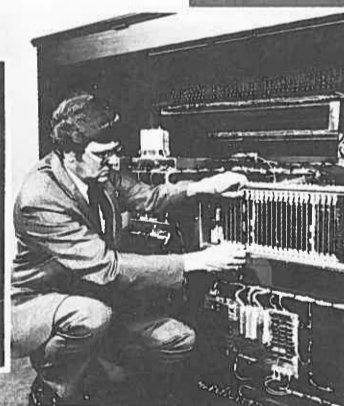
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organ—a sensitive performer is needed to make the work effective. The overall duration is approximately 13 minutes; moderately difficult.

Holst: "Jupiter's Theme" from *The Planets*, arr. by Bryan Hesford, Fentone Music Ltd. WA4101 (Theodore Presser Co., agents), \$2.00.

Holst's theme is wonderful, and Hesford's transcription is competent enough, but it is hard to see how anyone would use this arrangement (except perhaps as a wedding processional?). The three pages of music contain only the flowing secondary theme of "Jupiter," first softly, then again in fortissimo octaves with chords on beats one and three.

Elgar: *Pomp and Circumstance* (Military March No. 1), arr. by Bryan Hesford, Fentone Music Ltd. F370 (Theodore Presser Co., agents), \$6.25.

Hesford has transcribed the famous graduation march in its entirety, with results which are practically identical to Lemare's arrangement (published by Boosey and Hawkes). The organist who needs or desires to play this march can choose either edition, although the Lemare transcription has some historical interest.

Mendelssohn: "Wedding March" (from *A Midsummer Night's Dream*), arr. by Bryan Hesford, Fentone Music Ltd. F351 (Theodore Presser Co., agents), \$4.50.

A slightly cut transcription (7 pages of music) of Mendelssohn's score which would serve the title's purpose just fine; most organists will only need the first two pages anyway.

Purcell: *Suite in C major*, transcribed and arranged by Bryan Hesford, Fentone Music Ltd. F350 (Theodore Presser Co., agents), \$6.75.

Four of Purcell's harpsichord pieces (titled "Prelude," "A Song Tune," "Ce-

bell," and "March"), all in C major, arranged for organ, i.e., with a pedal part. If you can get the original versions, do so; these arrangements are for the most part not an improvement. Particularly annoying is the way the pedal part capriciously drops in and out. Bursts of 16' tone here and there don't enhance Purcell's already interesting music. Also, some ornaments are written out, in stilted manner, while others are not.

—James R. Biery

Book Reviews

***Proclaim - A Guide for Planning Liturgy and Music*, prepared by Barry L. Bobb and Hans Boehringer.**

Series A, Part I, *The Time of Christmas* (Advent/Christmas/Epiphany), 110 pages, Concordia 99-1267, \$9.00.

Series C, Part 4, *The Time of the Church II* (Pentecost 19—Sunday of the Fulfillment/Christ the King, Selected Minor/Lesser Festivals and Occasions), 65 pages, Concordia 99-1260, \$5.00.

Proclaim is a complete liturgical music planning guide designed primarily for the use of Lutheran church musicians. Each volume is published in loose-leaf format (you supply your own binder), making it a simple matter to add your own ideas and keep track of music choices for future reference.

For each Sunday and Festival, *Proclaim* discusses the Theme of the scripture lessons, then lists in amazing completeness anthems which relate directly to each reading. Music of all publishers is included—not only Concordia—with all necessary ordering information. Hymn suggestions are given, with numbers for *Lutheran Worship*, *Lutheran Book of Worship*, *The Lutheran Hymnal* (1941), and *Worship Supplement*, plus additional liturgical ideas and anthems which relate to the lessons in a more general way. Organ music is not dealt with.

Series A, Part I, also includes a great deal of interesting historical background and general principles of liturgical planning, a lectionary index, a psalm index, plus suggestions for preparing additional services such as a Lessons and Carols. It might have been helpful to have printed "Series A" on each page to avoid possible confusion due to the loose-leaf format.

For those who are new to liturgical music planning, and for musicians with years of experience, *Proclaim* is certainly a complete and helpful guide which will prove to be a wise investment.

—James R. Biery

New Handbell Music

***Ringing Basics*, Beverly Simpson. Harold Flammer, Inc., HL-5231, \$6.95, for 2 octaves (E).**

Here's a comprehensive introduction to handbell ringing for beginning musicians. This concise methodical approach presents ringing in several sections including the basics of bells and the musical language of them, notation, sight-reading, practice and performance pieces including "Lightly Row"; "Little Brown Jug"; "Are You Sleeping?"; "Crazy"; "Lo, How A Rose" and "Beautiful Savior." With its systematic approach, illustrations and graded songs, *Ringing Basics* appears to be a helpful part of the development of new ringers.

***Majesty*, Jack Hayford, arr. Jack Schrader. Agape, No. 1287, \$1.75, for 3-5 octaves of bells (M-).**

This popular and newly written chorus is well arranged for handbells and brings out the maximum in harmony and "majesty" that this tune demands. Younger choirs, especially, should find this a rewarding piece. Once the words from the choral version are in your head, the piece has double the meaning. Highly recommended!

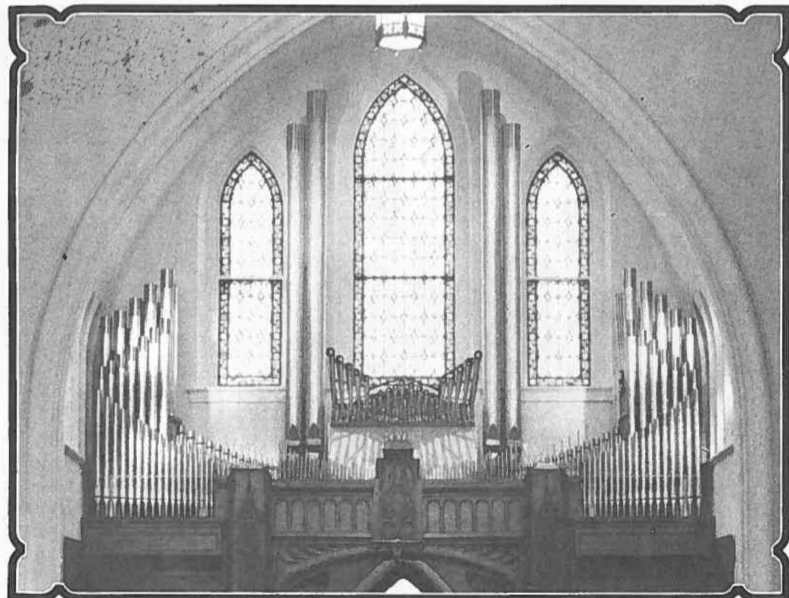
***How Firm A Foundation*, American Folk Hymn, arr. D. Linda McKechnie. Harold Flammer, Inc., Organ/Full Score \$1.95 (D), for 3-5 octaves of bells and organ with optional trumpet or brass choir (Brass parts, LB-5152).**

The hymn-tune *Foundation* is a commanding melody which, with all of the forces written into this arrangement, will make it a very festive piece. The fanfare-like quality throughout is truly inspiring with the organ and brass. For those who want the challenge, this is a great piece.

***Promenade*, Modeste Moussorgsky, arr. Kevin McChesney. Harold Flammer, Inc., Organ/Full Score HP-5237, Brass choir and tympani parts BL 5161 (D), for 3-5 octaves of handbells with optional keyboard, trumpet and tympani or brass quintet with tympani.**

Here is another blockbuster that will make a big hit with any player or listener. From *Pictures At An Exhibition*, this familiar piece, when performed with all of the options, will surely inspire. It is fairly straight-forward with bells playing all of the time, and keyboard/brass at times providing an accent, as well as filling out the arrangement and giving it a heavier texture.

—Leon Nelson



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New Recordings

The Iberian Baroque Organ of Atáun (Guipúzcoa, Spain). Esteban Elizondo-Iriarte. Antonio de Cabezón (1510-1566); *Tiento del Quinto Tono*. Francisco Correa de Arauxo (fl early 17th C.); *Quinto de medio registro de tiple de Septimo tono*. Anon. (17th C.); *Quatro piezas de clarines*. Juan Cabanilles (1644-1712); *Batala Imperial*. Padre Antonio Soler (1729-1783); *Rondó in F Major*. Diego de Alvarado (d. 1643); *Tiento por delassolrre, fa e ut no mesmo signo*. Sebastián Durón (1660-1716); *Tiento de 1er. Tono* (Gaitilla de mano izquierda). Anon. (17th C.) *Canción para la corneta con el Eco*. Andrés de Sola (1634-1696); *Segundo Tiento de 1er. Tono*. Padre Antonio Soler; *Sonata de Clarines in C major*. TI-41. Titanic Records, 43 Rice Street, Cambridge, MA 02140.

This recording is the first we've heard on a Basque organ, one built by Lorenzo de Arrazola in 1761 and located in the Church of St. Martin in Atáun in the Basque country of Spain. It has one manual with 45 notes, a split keyboard and a short octave, but includes the typical horizontal trumpets of Iberia in its distinctive palate of 20 stops, and various special effects of drums, birds and bells. There is no history of the organ, no mention of restoration in the notes. Though the organ seems to be at modern pitch and in equal temperament, the sleeve insert lists Ralph Dopmeyer of Titanic as "Recording engineer, photographer and bellows boy."

The main interest of this disc is hearing these 17th-century works on the kind of organ they were written for. The discursive Arauxo Tiento, for instance, pits a gentle, sombre flute against a brassy brilliant corneta, while the anonymous Quatro Piezas ring out an imperious fanfare on the smoother-sounding trumpets and clarions. These last are not only smoother-sounding than the corneta, their sound has depth also.

Elizondo-Iriarte performs with grace and understanding of the music, and has chosen his selections and his registrations well. He has kept the latter simple, and they display both works and organ excellently, specially the clear light colors of the quieter stops which could easily pale to insignificance given the brilliance and large numbers of the brassy reed stops.

The inserted notes, in English, Basque, Spanish and French, are brief but adequate, and include registrations for each piece (though the Side A Soler piece listed is on Side B, and vice versa). The cover carries the specifications, and eight fine photos of the church, the organ facade and details such as the faces carved on the pipes. This is a good addition to the library, though a short one (just under 48 minutes in all).

The Iberian Organ, Volume II. The Organ of Evora Cathedral. Bernard

Brauchli. Antonio Carreira (c. 1510-c. 1589); *Ave Maria a Quatro*; *Quarto Tiento a Quatro em Sol*. Manuel Rodrigues Coelho (c. 1555-1635); *Tiento do 8º tom natural*. Anon.; *Meyo Registo de 3º tom*. Pedro de Araújo (1610-1700); *Fantasia de 4º tom*. Anon.; *Batalha Famoza*. Jacinto do Sacramento (1712-?); *Sonata em Ré menor*. Carlos Seixas (1704-1742); *Sonata No. 1 em Dó maior*; *Sonata No. 8 em Dó maior*; *Sonata No. 22 em Lá menor*. TI-157, DIDX 840. Compact Disc. Titanic Records, P.O. Box 204, Somerville, MA 02144-0204.

This very early organ seems to have been built by Heitor Lobo for Evora Cathedral in south central Portugal during the decade ending 1559, the case being completed a few years later. It was restored, without fundamental alteration, in 1670, 1830 and most recently, in 1968, the last time by Flentrop. Though it has but 12 stops, they include the typical Iberian trumpets "en chame" (horizontally placed across the front of the organ case) and a tambourine. The single manual has a split keyboard, its contrasting timbres shown off in the anonymous *Meyo Registo de Terceiro Tom*.

Tonally, it's a fascinating instrument. The overriding impression is of gentle, pure sound, serene and shimmering, with a distinctive, breathy "chiff." The 16th-century music Brauchli plays is rather sedate, decorous. The 18th-century works are more cheerful, with grace and humor, particularly the *Madre de Deus* fugue. Most of the sonatas probably were written primarily for the harpsichord. Like the Atáun organ, this one shows off in its most sympathetic light music of which we hear little as a general rule. This is a charming recording and a generous one—74 minutes of music.

Notes, in English, Portuguese and French, are minimally adequate. It would be nice to know the registrations Brauchli uses (it is possible to guess from the stop list), the tuning of the organ and its pitch. This last appears to be A-415, but tuning, surprisingly, sounds like equal temperament. There is a photo of the organ facade but no closeups; a photo and short profile of Brauchli are included.

Antoni Soler; *Six Concertos for Two Keyboard Instruments*. Bernard Brauchli and Esteban Elizondo. *Concerto No. 1 in C Major* (2 clavichords); *Concerto No. 2 in A minor* (2 clavichords); *Concerto No. 4 in F major* (2 organs); *Concerto No. 5 in A major* (2 organs); *Concerto No. 3 in G major* (organ and harpsichord); *Concerto No. 6 in D Major* (organ and harpsichord). TI-152. Compact Disc. Titanic Records, P.O. Box 204, Somerville, MA 02144-0204.

An entire hour (this CD runs 59.05 minutes) of Padre Antonio Soler's music leaves the listener a little cloyed and wishing for something less charming and more substantial, but for shorter periods, these concerti are a delight to hear. It's thought these six were written

for Soler and The Infante Don Gabriel de Borbón to perform together on a specially built, two-sided chamber organ, but they are equally suited to the keyboards used here.

There is something endearing about the two delightful duo-clavichord performances. The music sounds great fun to play, and there is the usual clunky feel of two keyboards in duet. Elizondo and Brauchli use clavichords built by Eckehart Merzdorf of Remchingen, Germany, after a 1796 one by Manuel Carmo of Oporto, Portugal. One is a shade more muted than the other, and the two are not tuned together quite accurately.

All but the second concerto are in two movements, the first often an andante, the second a minuet consisting of a theme and several variations. The second concerto has a third movement, an allegro between the andante and minuet, which is almost a caricature—it has some of everything.

The 1761 organ of Atáun (Guipúzcoa, Spain) and a 1978 positive organ by Gabriel Blancafort of Colbató, Spain are excellently matched. Soler has been fair in his apportionment of the musical text, and it adds to the performance to hear first one organ and then the other out of opposing speakers. The minuet of *Concerto No. 4* has a strong flavor of caliope music.

The third pair of concerti use the positive organ and a 1984 harpsichord by Jeremy Adams of Danvers, MA, after a Blanchet of 1730. The recording is of Titanic's usual superb quality. The notes, in Portuguese, English and French, say nothing about the instruments apart from naming them. There is a minimal discussion of the music, and a paragraph about the two performers. These are fine, sensitive performances of delightful salon music, but the disc is a little bit like too many sugared almonds.

—William and Philippa Kiraly

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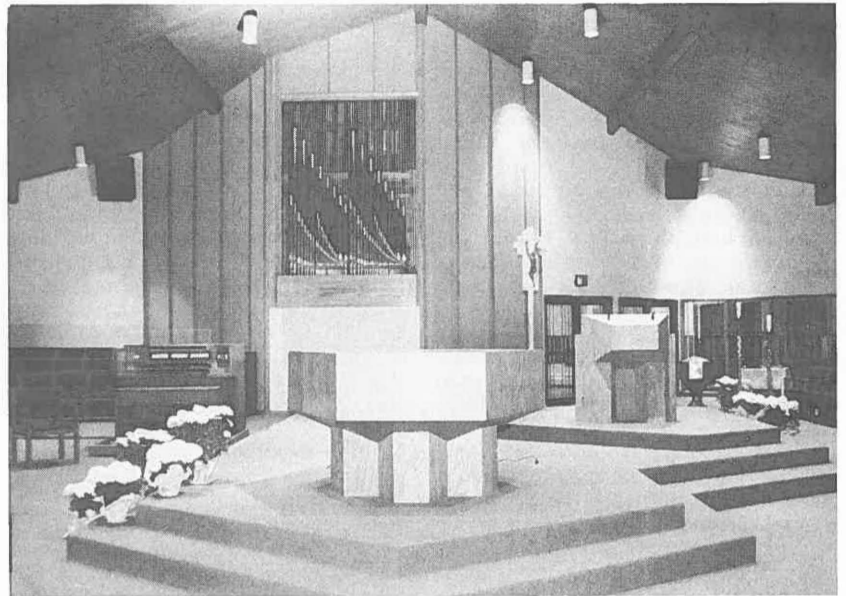
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New Organs

Cover

George Bozeman, Jr. and Company, Organbuilders, Inc., Deerfield, NH, has built a new organ for the Eliot Church of Newton, United Church of Christ, Newton, MA. The physical design of this instrument, the firm's Opus 40, harmonizes with the neo-Colonial building. Inspired by the 1685 Father Smith organ formerly in Durham Cathedral, the four-towered case was designed by T. Lance Nicolls. The interior arrangement, with the Swell at impost level and the Pedal behind, and the Great on the upper level, is a free adaptation of Gottfried Silbermann's work, as is the scaling and construction of many of the pipes. Kirnberger III was chosen for the temperament. The organ has a responsive suspended action and wind is supplied by a single wedge bellows. The church's Minister of Music, Jane Hamon, collaborated with the builders on the stoplist. John Skelton played the dedication recital on November 15, 1987. Compass 58/30.

- GREAT**
 16' Bourdon
 8' Principal
 8' Chimney Flute
 4' Octave
 4' Spindle Flute
 2 2/3' Nazard
 2' Recorder
 1 3/4' Tierce
 Mixture IV
 8' Trumpet
- SWELL**
 8' Violin Diapason
 8' Celeste (tenor C)
 8' Stopped Diapason
 4' Principal
 4' Spire Flute
 Sesquialter II
 2' Octave
 Sharp Mixture III
 16' Bassoon
 8' Shawm
 Tremulant
- PEDAL**
 16' Principal
 16' Bourdon
 8' Octave
 8' Gedeckt
 4' Choralbass
 16' Trombone
 8' Trumpet



Burton K. Tidwell, Inc., Erie, PA, has completed its Opus 3 for Our Lady of Victory Catholic Church, Northville, MI. The commission for a new organ came as a part of a total renovation program of the worship space and parish social facilities of this large suburban Detroit parish. Rebuilt and/or revoiced pipe work from an existing seven-rank organ installed in 1970 were used in the new instrument. Close cooperation between the architect and organbuilder provided an ideal location, the instrument being virtually free-standing behind a floor to ceiling screen, with the front portion of the Great slider windchest cantilevered into the room exposing the Principals 8' and 4'. The existing console was rebuilt with solid-state control mechanisms and the keys recovered with grenadilla naturals/rosewood sharps. The organ was dedicated on All Saints, 1987, with a recital by Michael Farris. Compass 61/32.

- GREAT**
 8' Principal
 8' Koppelflöte
 4' Octave
 2' Flachflöte
 II Sesquialtera (TC)
 IV Mixture
 8' Trompete
 4' Trompete (Ext.)
 Tremulant
- SWELL**
 8' Gedeckt
 8' Salicional
 8' Voix celeste (C)
 4' Principal
 4' Spitzflöte
 2' Octave
 III Mixture
 16' Dulzian (Preparation)
 8' Fagott
 Tremulant
- PEDAL**
 32' Resultant
 16' Subbass
 8' Principalbass
 8' Subbass (Ext.)
 4' Choralbass
 16' Posaune (Ext. GT)
 8' Trompete (GT)



Fowler Organ Company, Lansing, MI, has built a new organ for St. Michael's Episcopal Church, also of Lansing. The nave of the church seats approximately 125 and is quite resonant due to the absence of carpeting and other absorptive materials. The organ is fully encased with a majority of its voices under expression. The 4' Principal forms the facade and is made of polished tin. The case is built of red oak finished with a dark stain and hand rubbed oil. Accents, including pipe shades, music desk, stop jambs and key cheeks, are of red oak in natural finish. The entire instrument is fixed on a platform equipped with rollers. To achieve flexibility of its five ranks, electric action and unification were employed.

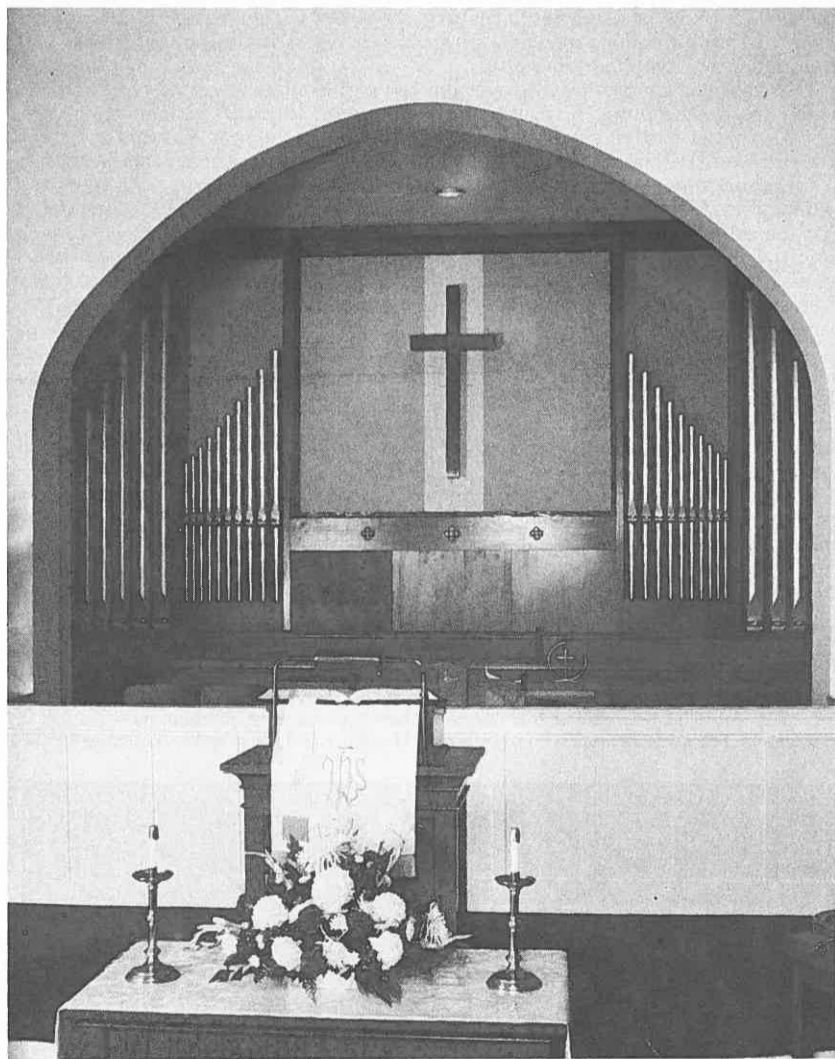
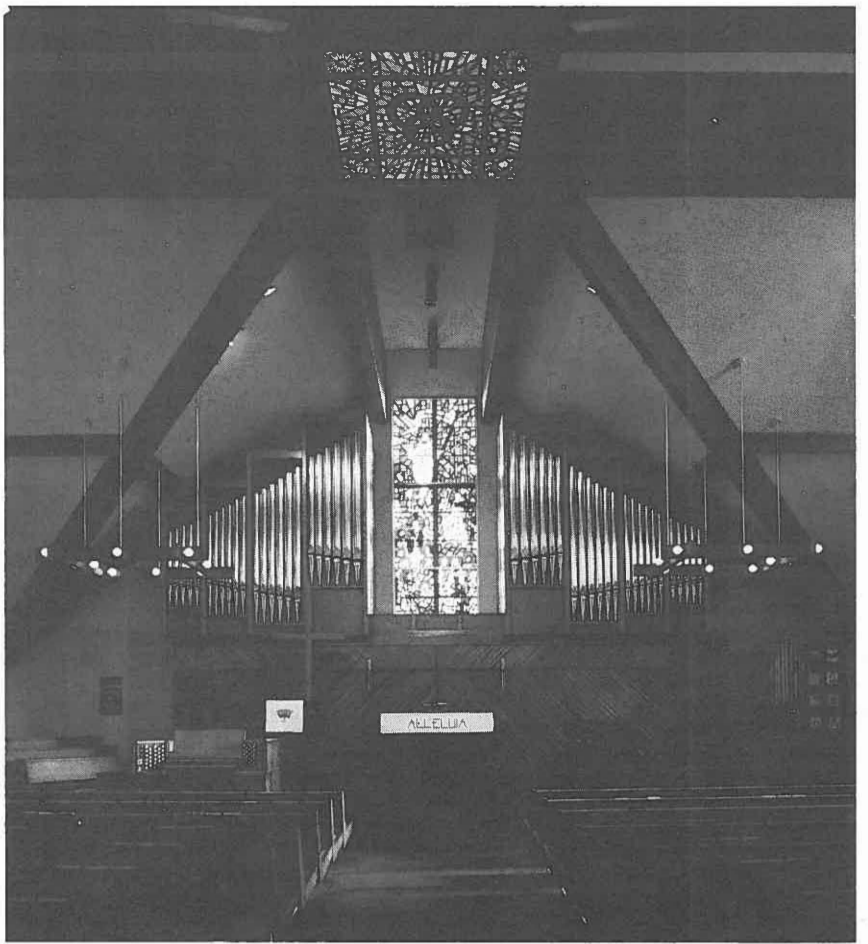
- ANALYSIS**
 16' Rohrflute (85 pipes)
 4' Principal (73 pipes)
 4' Spitzflute (73 pipes)
 1 1/2' Quinte (61 pipes)
 16' Krummhorn (85 pipes)*

- GREAT**
 8' Prestant
 8' Rohrflute
 4' Octave
 4' Spitzflute
 2 2/3' Nazard
 2' Spitzpfeife
 1 1/2' Tierce
 Mixture III
 8' Krummhorn
 4' Krummhorn
- SWELL**
 8' Spitzflute
 4' Rohrflute
 2' Principal
 1 1/2' Quinte
 1' Octave
 16' Krummhorn
 8' Krummhorn
- PEDAL**
 16' Bourdon
 8' Rohrflute
 4' Choralbass
 4' Rohrflute
 2' Spitzflute
 Rauschbass II
 16' Krummhorn
 8' Krummhorn
 4' Krummhorn

*1-12 prepared for

Couling & Wood, Inc., Indianapolis, IN, has built a new organ for Peace Lutheran Church, Rogers, AR. Located in twin cases at the front of the sanctuary, the organ enjoys favorable placement while at the same time highlighting the central stained glass window. Employing the firm's electropneumatic slider chests, the organ contains 26 ranks of pipework over two manuals and pedal. Switching and combination action are by an 8-level Solid State Logic system. Tonal finishers were Thomas Wood and Brandon Woods. Dr. Paul Manz played a December 2, 1987 dedication recital to conclude a year-long concert series inaugurating the new instrument.

- GREAT**
 16' Bourdon
 8' Principal
 8' Rohr Flute
 4' Octave
 4' Block Flute
 2 2/3' Nazard (TC)
 2' Gemshorn
 1 3/5' Tierce (TC)
 1 1/5' Mixture II-III
 8' Cromorne
 Tremolo
 Chimes
- SWELL**
 8' Spitz Flute
 8' Flute Celeste (TC)
 8' Gedeckt
 4' Principal
 4' Spill Flute
 2' Octave
 1 1/3' Quint
 1' Scharf III
 16' Hautbois
 8' Trompette
 8' Hautbois (ext)
 Tremolo
- PEDAL**
 32' Resultant
 16' Subbass
 16' Bourdon (Gt)
 8' Octave
 8' Bourdon (Gt)
 4' Octave (ext)
 4' Bourdon (Gt)
 2' Octave (ext)
 16' Hautbois (Sw)
 8' Hautbois (Sw)
 4' Hautbois (Sw)



Gress-Miles Organ Co., Inc., Princeton, NJ, has built a new organ for Bethel Park United Methodist Church, Denmark, SC. Planning for this instrument of 3 manuals, 30 ranks, 45 stops and 1,629 pipes began in 1981 with discussions involving the church organist Roy Burbage, and music director Carolyn Poole, and a committee headed by Claude McCain. Dr. Edmund Shay, Professor of Music at Columbia College, Columbia, SC, served as consultant and played the opening recital January 24, 1988.

A former electropneumatic organ was poorly located along the sides of a small chancel area, and the structural design of the church offered few alternatives. Possibilities explored included a new choir and organ gallery, an organ suspended on the rear wall, and various corner positions. It was finally decided to locate the organ across the front of the chancel where the original organ had been, scale and voice it moderately so the choir members would not be overwhelmed, and augment it with a small Antiphonal division at the rear of the nave.

The Pedal 8' Principal forms the facade incorporating the reredos and central cross made from wood from the old organ; a few ranks of pipes were retained after revoicing. Action is Gress-Miles' bounceless electromechanical type using no pneumatics, with a 3-manual drawknob console. Wind pressures range from 2 1/8" to 3". Compasses are 61/32, tuning is in equal temperament, and there are five unison couplers and a complete combination action.

- GREAT**
 16' Rohrgedeckt
 8' Principal
 8' Rohrfloete
 8' Flauto Amabile (Sw.)
 4' Octave
 4' Spillfloete
 2' Spillpfeife
 Mixture IV-V
 8' Trompette (Sw.)
- SWELL**
 8' Gedeckt
 8' Salicional
 8' Voix Celeste TC
 4' Traversfloete
 4' Octave Viole
 4' Octave Celeste
 2 2/3' Nasat TC
 2' Octave
 1 3/5' Terz TC
 1 1/3' Quintfloete
 1' Superoctave
 Scharf III-IV
 16' Bombarde
 8' Trompette
 8' Hautbois
 4' Clairon
 Tremulant
- ANTIPHONAL**
 8' Holzgedeckt
 8' Gemshorn
 4' Spitzprincipal
 2 2/3' Quint TC
 2' Spitzoctave
 1 1/3' Quint
- PEDAL**
 32' Acoustic Bass II
 16' Subbass
 16' Antiphonal Bass
 8' Principal
 8' Rohrgedeckt (Gt.)
 5 1/2' Quintfloete
 4' Octave
 4' Spillfloete (Gt.)
 2' Schwiegel
 Mixture III-IV
 32' Basse de Cornet III
 16' Bombarde (Sw.)
 8' Trompette (Sw.)
 4' Clairon (Sw.)

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Performing the Keyboard Fantasies of C. P. E. Bach, Part 1

Sandra Soderlund

The sonatas, rondos and fantasies of C. P. E. Bach are some of the very first pieces of music specifically written for the piano. Of these, the fantasies provide the greatest challenge for the modern performer. This article is an attempt to provide background information, a few answers to the inevitable questions, and practical suggestions for performance.

Biographical Information

Biographical data on Carl Philipp Emanuel Bach is readily available in most dictionaries and music history books. During his long life he held only two positions, the first as continuo player for Frederick the Great of Prussia and the second as music director for the five churches in Hamburg. By his own admission he had no music teacher other than his father, and he was trained on the *Well Tempered Clavier* just as keyboardists are today. He also had a university education in law. In Berlin as well as Hamburg he associated with the intelligentsia, counting among his close friends the poets Lessing, Klopstock and Gerstenberg as well as other musicians such as Kirnberger, Marpurg and Agricola. Pertinent to this article is the fact that Bach was known during his lifetime more as a keyboard player, teacher and improviser than as a composer. An epitaph written for his proposed monument in Hamburg by Friedrich Gottlieb Klopstock states: "For he raised the art of performance through teaching and practice to its perfection."¹

Bach's reputation as a teacher was due primarily to the publication of his *Versuch über die wahre Art das Clavier zu spielen* and its wide use during and after his lifetime. The *Versuch* shows him to have been eager to communicate to other keyboard players the techniques which he used so easily. Two of his fantasies were written in connection with the *Versuch*, the short one in D Major which forms part of the sixth chapter of the book, and the last movement of the *Probestücke*, the C Minor Fantasy. Many of the short fantasies were obviously intended for students.

Much of Bach's own playing was improvisatory. He would sit at his Silbermann clavichord and improvise for hours, usually with only one or two friends as audience. There are three separate accounts of his playing:

After dinner, which was elegantly served, and cheerfully eaten, I prevailed upon him to sit down again to a clavichord, and he played with little intermission, till near eleven o'clock at night. During this time, he grew so animated and possessed, that he not only played, but looked like one inspired. (Burney)²

In his free phantasies he was quite unique and inexhaustible. For hours he would lose himself in his ideas and in an ocean of modulations. His soul seemed to be far removed, the eyes swam as though in some ravishing dream, the lower lip drooped over his chin, his face and form bowed almost inanimately over the instrument. (Reichardt)³

Bach played the pianoforte with sweetness, with precision, and with the utmost fire. So far as expression is concerned he is perhaps the best player of the present time. If he has a long note to press out in slow pathetic movements he knows how to produce an affecting mood, of grief and complaining, of which he alone is capable. He often catches fire, and a true enthusiasm, and takes on the appearance of one out of himself with rapture. (Junker)⁴

In his autobiography, Bach made a clear distinction between music which he wrote for practical purposes and music wherein he was free to express himself completely. He wrote, "Because I have had to compose most of my works for specific individuals and for the public, I have always been more restrained in them than in the few pieces that I have written merely for myself." Later he stated,

Sandra Soderlund is known primarily as an organist although her instruments also include harpsichord and both modern and early piano. She has given numerous recitals, including appearances at several regional conventions of the American Guild of Organists. She was the only American to play in the International Organ Festival in Haarlem in 1983, performing contemporary American music. Dr. Soderlund has degrees from Bethany College, Lindsborg, KS, the University of Southern California and Stanford University. She has taught at Simpson College, San Francisco, San Francisco State University, Stanford University and the University of Colorado. Presently she is on the faculty of Dominican College in San Rafael, CA, organist at Lakeside Presbyterian Church in San Francisco, and director of the San Anselmo Organ Festival. Soderlund is the author of several articles on performance practices in addition to her book, *Organ Technique: An Historical Approach*. She performs under the management of Phyllis Stringham of Waukesha, WI.

"Among my works, especially for clavier, there are only a few trios, solos and concertos that I have composed in complete freedom and for my own use."⁵ Perhaps a few of the fantasies are examples of this music, similar to the free improvisations which he shared with a few friends.

The Keyboard Fantasy in the Eighteenth Century

The free style of the keyboard fantasy was not unique to the eighteenth century. The so-called "stylus phantasticus" had been used before in toccatas, preludes, capriccios, tombeaus and cadenzas—in any piece which departed from the norm rhythmically, harmonically, or both. However, most of these pieces were paired with fugues or had fugal sections in them, or in some way contrasted the fantastic style with a stricter one. With a few notable exceptions, the large fantasies of J. S. Bach are preludes to fugues.

Schleuning⁶ gives C. P. E. Bach credit for establishing the practice of writing keyboard fantasies which were intended to stand alone. Others of the circle of J. S. Bach students followed suit—Wilhelm Friedemann Bach, Johann Ludwig Krebs, Johann Georg Müthel, Johann Christian Kittel, to name a few. These composers usually used the term "freie Fantasie" to distinguish these pieces from the earlier imitative instrumental works which were also called fantasies. Daniel Gottlob Türk, in his *Klavierschule* (1789) described the fantasy as follows:

The *fantasie*, for the most part, is first contrived during the performance, but there are also fantasies which, like other composition, have already been composed and notated. A *fantasie* is called free when its creator neither holds to a certain main subject (theme) nor to meter or rhythm (although for some thoughts a meter could be used), when he roams around in his modulations, when he expresses various and often contrasting characters, in short, when he follows his whims completely without attempting to work out a specific plan.⁷

These new free fantasies were characterized by quick changes of affect or mood. C. P. E. Bach stated, "it is especially in fantasias . . . that the keyboardist more than any other executant can practice the declamatory style, and move audaciously from one affect to another."⁸ This aspect of the fantasy is what particularly delighted the intellectuals of the late eighteenth century, concerned as they were with the expression of natural emotions in works of art. Certainly it is the fantasy which best exemplifies the "empfindsamer Stil."


There are certain characteristics of the late eighteenth century "freie Fantasie" which are worth noting. First of all, it is important to realize that most of these pieces were not written down, but were improvised on the spot. This did not mean that they were without plan, however. C. P. E. Bach wrote, "A free fantasia consists of varied harmonic progressions which can be expressed in all manner of figuration and motives. A key in which to begin and end must be established."⁹ He then stated that the extent of modulation away from the home key depends upon how much time the player has. At all times the progression of the piece is controlled by a figured bass which the composer-performer has planned in his mind at the outset. Freedom and ingenuity are demonstrated by applying figures and motives to this harmonic structure.

Often there were purposeful deceptions in the fantasy. These were often harmonic: "It is one of the beauties of improvisation to feign modulation to a new key through a formal cadence and then move off in another direction. This and other rational deceptions make a fantasia attractive."¹⁰ Other "rational deceptions" included sudden changes of dynamics, phrases of irregular length, and avoided cadences.

Keyboard fantasies were often intended for a very sophisticated audience—a small circle of connoisseurs who could really appreciate the technical as well as the emotional subtleties in them. There were sometimes hidden meanings and quotations in these pieces also, especially in those of a tombeau character. These, like literary allusions, would call forth particular thoughts or emotions in those "in the know." A quote from Bach's friend Carl Friedrich Cramer shows that this style was for the musical elite:

Whoever has heard Herr Kapellmeister improvise on the clavier and is something of a connoisseur will freely confess that one could hardly conceive of anything more perfect in this style. The great virtuosi, who were here in Hamburg and stood beside him when he was

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in the right mood and improvised for them accordingly, were astonished at the imaginativeness of his ideas, the transitions and side-steps - in a word, they rubbed their brows at the great variety, much of which was unknown to them, and regretted that they themselves did not possess such skills.¹¹

Technically, the "freie Fantasie" made use of every possible device to "rouse and still the emotions." Most of these devices were common to all eighteenth century composers. They included the use of specific intervals for certain affects, expressive and/or ambiguous harmonies or harmonic progressions, and quick rhythmic shifts. Tempo markings began to be used widely during the eighteenth century, and these also tended to have affective connotations. The practice of attaching emotional significance to technical devices was widely discussed by the theorists of the day.¹²

Virtuosity had always been a feature of the "stylus phantasticus," and continued to be so in the eighteenth century. There are brilliant passages in several of the Emanuel Bach fantasies, especially those in Volume IV of the collection *für Kenner und Liebhaber*. However, the virtuosity is a means to the portrayal of a mood or affect rather than as a show in itself. His attitude on this is expressed in the very last sentence of his autobiography:

It seems to me that music primarily must touch the heart, and the clavierist never can accomplish that through mere bluster, drumming, and arpeggiating, at least not in my opinion.¹³

The Italian opera was an important influence on all music in the eighteenth century. Both the direct, dramatic inflection of the recitative and the singing melody of the aria were consciously cultivated in the keyboard works of the "empfindsamer Stil." Bach said in his autobiography, "My chief effort, especially in recent years, has been directed towards both playing and composing as songfully as possible for the clavier."¹⁴

A Survey of the Fantasies

There are nineteen extant fantasies by C. P. E. Bach. Perhaps the earliest is an undated *Fantasia con Fuga* for organ which was published posthumously. The *Fantasia* itself is brief—the equivalent of about eighteen measures. After six measures of thematic material, the remainder of the piece is in half note chords (presumably to be arpeggiated) interspersed with two short cadenzas. It is followed by a rather substantial fugue.

The eighteen fantasies published by C. P. E. Bach date from 1753 to 1787. They vary widely in length and difficulty, many obviously having been written as teaching pieces. The following survey lists them in chronological order.

Fantasia in C Minor (18 Probestücke in Sechs Sonaten, Berlin, 1753)

The C Minor Fantasy is the last piece in the *Probestücke*. Since these eighteen pieces are arranged in six sonatas, the fantasy is the last movement of the sixth sonata. The other two movements of the work are in F minor and Ab major. These pieces were first published together with the first volume of the *Versuch* and were intended as examples and studies for the students using the book. They are arranged in order of increasing difficulty, so the fantasy is the most demanding piece in the collection. (One wonders if Bach's own students were actually able to advance as rapidly as these pieces indicate, and how much time they had to spend on each one.)

The fantasy is in three sections, two unbarred ones marked *Allegro moderato*, with a stricter section between in 3/4 marked *Largo*. Harmonically, the first and third sections are generally in C minor and the second is in Eb. None of these sections is stable tonally, however, as each is full of chromaticism and modulations.

This fantasy was immensely influential during Bach's lifetime and afterward. It is the fantasy to which the poet Heinrich Wilhelm von Gerstenberg wrote two different texts, one of Hamlet contemplating suicide and the other of Socrates before drinking the hemlock. It must have been well known by Beethoven, who used Bach's *Versuch* in his own teaching. Schleuning¹⁵ has suggested that this fantasy is in memory of Sebastian Bach, since it was composed soon after his death, and shows the influence of the elder's Chromatic Fantasy.

Fantasia in D Major (Versuch über die wahre Art das Clavier zu spielen, Berlin, 1761)

In the second part of the *Versuch* Bach dealt primarily with thoroughbass playing. In the last chapter, however, he set down his method of improvisation and gave as an example the D Major Fantasy, written out and also as a figured base progression. Bach hastened to add that this piece is not as chromatic as the C Minor Fantasy, but "consists largely of natural and usual relationships." It is also much shorter than the C minor work and is completely unbarred. It has long passages of arpeggios for the performer to realize, a procedure that was only used in the last three chords of the C minor piece. Harmonically it moves from D to A and then through E minor and G minor before returning to the tonic and establishing it over a long pedal point.

Clavierstücke verschiedener Art, Berlin 1766

This collection contains three short fantasies. These are obviously easy pieces for students and amateurs. The first is in D Major, in 3/4 time marked *Allegro*. It is only nineteen measures long and features staccato chords, sixteenth note runs and fragments of melody. The second is in Bb, 4/4, marked *Allegretto*, and is a mere twelve measures long. The third is in F and consists almost entirely of arpeggios, unbarred. It is also very short, being the equivalent of around fifteen measures of 4/4.

Kurze und leichte Clavierstücke mit veränderten Reprisen und beygefüger Fingersetzung für Anfänger, Berlin, 1766, 1768

This collection is, as its title indicates, a set of teaching pieces. It contains two short fantasies, one in the first set and one in the second, both in D minor. The first is a tiny piece of seven measures, all in sextolets, marked *Allegro assai*. The second is a series of arpeggios, unbarred, with a cadenza near the end. It would be about twenty-five measures long. The tempo marking of this one is in the title, "Fantasia allegretto."

Musikalisches Vierlerley, Hamburg, 1770

This collection contains three fantasies. The first is another very short piece (fourteen measures) in G major, marked *Presto*. The second is similar to the first, in D minor, fourteen measures long, marked *Allegro di molto*. The third is in G minor, unbarred, and marked *Allegro moderato*. It would be about forty measures in length, and contains runs, fragments of melody, thick chords, and two arpeggio sections. Tonally it roams far afield, touching B minor, Ab minor, F# minor and C minor before re-establishing G minor at the end. This piece has the same emotional intensity as the C Minor Fantasy, although it is shorter.

Die sechs Sammlungen Sonaten, Freien Fantasien, und Rondos für Kenner und Liebhaber, Vol. IV, V, VI, Hamburg, 1783, 1785, 1787

This collection of keyboard works represents the most mature style of C. P. E. Bach. There are six fantasies in the collection, two each in volumes IV, V and VI. These works return to the three-section form found in the C Minor Fantasy and are much longer and more complex than any of the intervening works.

The first fantasy in volume IV is in Eb with a middle section in A minor. It is a virtuoso piece with flamboyant passage work, some lyric moments, but not many quick changes of mood. The second fantasy is in A major. It is extremely erratic rhythmically, using rushes of thirty-seconds, dotted rhythms and both eighth and sixteenth note triplets.

The first fantasy in volume V is the shortest of these large works, but still uses three-part form. Although it contains many harmonic surprises, the three sections are strongly in F, C and F with cadences within these key areas on typical scale degrees. The second fantasy is in C major and is the longest in this collection. It develops two main themes.

The two fantasies in the sixth volume do not use the three-part form found in the other large fantasies. They are also barred throughout, making use of changing meter signatures. The first, in Bb, develops three ideas. The second is more like a rondo than a fantasy. Its form is clearly ABACA, but the different sections do not each remain in any one key.

Fantasia in F# Minor, "C. P. E. Bach's Empfindungen," Hamburg, 1787

This is the last fantasy of C. P. E. Bach and also the longest. It certainly must be the closest thing we have to one of his improvisations. Formally it is not clearly outlined, but explores and develops three or four ideas. Much of the piece is very slow and mournful. Harmonically it passes through several keys, but mainly uses B minor and D minor in addition to the tonic.

Discussion of the Performance Problems

Fortunately for the modern keyboard player, C. P. E. Bach touched on every aspect of performance in his *Versuch*, giving a valuable guide to the performance of his own music as well as much that dates from before and after his work. The *Versuch* is delightful as well as instructive reading for the modern keyboardist because Bach so obviously understood all the pitfalls of his art as well as the tricks and techniques. His words apply to all performance:

What comprises good performance? The ability through singing or playing to make the ear conscious of the true content and affect of a composition. Any passage can be so radically changed by modifying its performance that it will be scarcely recognizable.

The subject matter of performance is the loudness and softness of tones, touch, the snap, legato and staccato execution, the vibrato, arpeggiation, the holding of tones, the retard and accelerando. Lack of these elements or inept use of them makes a poor performance.

Good performance, then, occurs when one hears all notes and their embellishments played in correct time with fitting volume produced by a touch which is related to the true content of a piece. Herein lies the rounded, pure, flowing manner of playing which makes for clarity and expressiveness.¹⁶

What Instrument?

It is obvious from C. P. E. Bach's own words that he preferred the clavichord to any other instrument. We also know, however, that during his career he played

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every available keyboard instrument and was thoroughly familiar with the technical problems as well as the possibilities of each. He mentions the organ, harpsichord, clavichord and fortepiano in his *Versuch* and assumes that a real keyboard player will be able to play any of them when called upon to do so. To insure the sale of his music, he also avoided specifying for which instrument his pieces are intended, except in the organ pieces and in the collection *für Kenner und Liebhaber*, which is for fortepiano. Technically then, many of the fantasies should be playable on any keyboard instrument, or at least any stringed keyboard instrument. A closer look at the works themselves, however, gives a fairly clear idea which instrument Bach had in mind in each case.

In the *Versuch*, Bach wrote that the *Probestücke* are to be played "first at the clavichord and later interchangeably with the harpsichord." A careful look at the C Minor Fantasy, however, shows that he really intended the piece for clavichord. There are directions for "Bebung" and quick dynamic changes, both indications of clavichord rather than harpsichord technique. Also, the introspective quality of the piece is more suited to the intimacy of the clavichord than to the brilliance of the harpsichord.

In the case of the D Major Fantasy in the *Versuch* itself, either harpsichord or clavichord will serve. Quick dynamic changes are only found in the arpeggio sections and these are readily achieved on a two manual harpsichord. It is also suited to the fortepiano.

The three fantasies in the *Clavierstücke verschiedener Art* seem each to be for a different instrument. The D Major seems suited to the fortepiano because of its octaves and staccato chords. The Bb with its many ornaments seems best suited to the harpsichord, and the F Major with its arpeggios and plaintive melody seems to sound best on the clavichord. Considering the title of this collection, perhaps this is what Bach had in mind.

The two fantasies in the *Kurze und leichte Clavierstücke* work very well on either harpsichord or clavichord and fairly well on the piano. They were obviously intended as all-purpose pieces. The first two fantasies in the *Musikalisches Vielerley* are also in this category. The G Minor one in this collection is a more introspective piece, however, and really sounds best on a clavichord. It is possible on a fortepiano also, but is really not suited to the harpsichord.

As mentioned before, the collection *für Kenner und Liebhaber* is designated as fortepiano music. In these fantasies Bach explored the possibilities of greater compass and dynamic range available on the newer instrument. By the time he wrote these works he had performed on the piano in public and probably had one in his home.

With the last fantasy Bach seems to have returned to the clavichord. This moody and mournful piece is perfectly suited to this instrument and would probably be disappointing on any other, with the possible exception of an early piano.

What about performing these pieces on a modern piano? Helm has written the following on the subject:

... The fantasias above all ... often demand alternations of mood so abrupt as to be difficult to perform on the relatively impersonal modern piano (especially in a large hall), and nearly unperformable altogether on the harpsichord: sudden remote modulations, startling departures from supposedly cursive statements, melodies shaped like the pitch patterns of emotional speech, painstakingly exact dynamic indications depicting an orator's emphases, rhythms imitating an actor's hesitations and changes of pace.

Played properly on the clavichord or early piano, or even on the modern piano in relatively intimate surroundings, such passages can be made to sound not only original and forceful, but also coherent; for these are not the meanderings of a dilettante.¹⁷

Many of the fantasies are quite effective on a modern instrument, particularly, of course, those that were intended for piano. To play these works well on a modern instrument it is important to pay close attention to the performance problems discussed below, and also to realize how the modern piano differs from its ancestors. Of all stringed keyboard instruments the modern piano contains the smallest number of natural harmonics in its tone. As a consequence the low tones easily become muddy and run together. This can be remedied by using a detached touch and very little pedal when the tessitura is low. The other important difference between the modern piano and all the earlier instruments is in volume. The modern instrument will play much louder than any of these pieces were intended to sound. It would seem natural, then, to explore the soft end of the volume spectrum in performing these works.

Fingering and Articulation

The very first chapter in C. P. E. Bach's *Versuch* is on fingering. It is an extremely comprehensive discussion of the subject and represents one of the first expositions of modern fingering. Briefly, this means that the thumb is used not only in large intervals, but also in turning under the other fingers or in allowing another finger to cross it. Bach gave his father credit for developing most of the ideas put forth, particularly on the use of the thumb. He presented as many as three different fingerings for some scales, showing the old and newer ways of fingering them. He obviously expected the player to use whichever fit the context best. He also recommended that neither thumb nor little finger be used on black keys except in large stretches.

It is interesting that Bach sometimes recommended such organic techniques as finger substitution and sliding off a black key to a white one with the same finger. Also, the division of staves does not always indicate the division of the hands in his works. For instance, in one place he wrote, "In three or more part compositions where each voice expresses an individual line there arise situations in which the hands must be interchanged in order to perform the notes correctly, even though only one hand should play them according to the notation."¹⁸ In another place he stated, "Every step must be taken to remove accompanying parts from the hand that performs the principal melody so that it may be played with a free, unhampered expression."¹⁹

Bach indicated fingering in many of his pieces, particularly the *Probestücke*, which have finger numbers over just about every note. In addition to the fingerings there are also carefully marked slurs in many of the pieces. In general, he seems to have been more precise in indicating both of these matters than other composers of his day.

Both the fingering itself and Bach's comments on the subject in the *Versuch* point to a relaxed, natural position at the keyboard, with the fingers curved and spread out to cover the next key or keys to be played. The result is a very quiet hand and a controlled and accurate technique, without tension or excess motion. The modern player would do well to follow Bach's directions carefully as to fingering and articulation, since he was so precise in indicating them, and where there are questions to look for a similar passage in the *Versuch* or *Probestücke* to use as a guide. Where there are no slurs or indications, one should not assume that legato is the norm, as in nineteenth century music, however. Bach wrote, "In general the briskness of allegros is expressed by detached notes and the tenderness of adagios by broad, slurred notes."²⁰ In another place he described a non-legato touch and stated, "Quarters and eights in moderate and slow tempos are usually played in this semidetached manner."²¹

Notes

1. Quoted in the introduction to William Mitchell's translation of Bach, C. P. E. *Essay on the True Art of Playing Keyboard Instruments*, New York: W. W. Norton, 1949, p. 1.
2. Scholes, Percy A., ed., *Dr. Burney's Musical Tours in Europe*, London: Oxford University Press, 1959, Vol. II, p. 219.
3. Quoted in Geiringer, Karl. *The Bach Family*, Boston: Boston University Press, 1953, p. 348.
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5. Newman, William S. "Emanuel Bach's Autobiography," *The Musical Quarterly*, Vol. LI, No. 2 (April, 1965), pp. 371-372.
6. Schleuning, Peter. *The Fantasia*, tr. A. D. Howie, Cologne: Arno Volk Verlag, 1971, p. 18.
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8. Bach, C. P. E. *Essay on the True Art of Playing Keyboard Instruments*, tr. William Mitchell, New York: W. W. Norton & Company, Inc., 1949, p. 153.
9. *Ibid.*, p. 430.
10. *Ibid.*, p. 434.
11. Quoted in Schleuning, op. cit., p. 19.
12. See Ratner, Leonard G. *Classic Music: Expression, Form, and Style*, New York: Schirmer Books, 1980, and also Wessel, Frederick. *The Affektenlehre in the Eighteenth Century*, unpublished dissertation, Indiana University, 1955, p. 51.
13. Newman, op. cit., p. 372.
14. *Ibid.*
15. Schleuning, op. cit., p. 20.
16. Bach, op. cit., p. 148.
17. Helm, Eugene. "Carl Philipp Emanuel Bach," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, London: Macmillan Publishers Limited, 1980, Vol. I, p. 851.
18. Bach, op. cit., p. 75.
19. *Ibid.*, p. 151.
20. *Ibid.*, p. 149.
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This article will be continued

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A Note on Scarlatti's Harpsichord Temperament

Carl Sloane

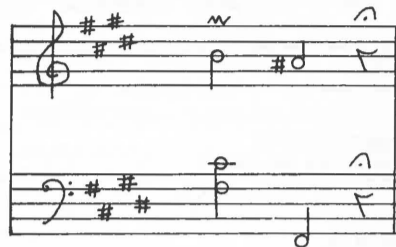
Even though sonatas in the unusual keys of A^b, B and F[#] major represent a very small portion of Domenico Scarlatti's total output (2, 4 and 2 sonatas respectively), they immediately suggest that he used a somewhat different temperament from those employed by most of his contemporaries.

Equal temperament is an obvious possibility, but the question then arises as to why Scarlatti did not write more frequently in these remote keys. Kirkpatrick's explanations of "retained associations" and "tactile sense"¹ do not seem entirely convincing. Furthermore, the frequency distribution of the keys in the over 500 sonatas² suggests not only an unequal temperament but one which favored the sharp keys.

Measure 18 in K380 (fig. 1) is a strong indication that the major 3rd on F[#] should not be too wide. In a temperament which has a Pythagorean 3rd (a comma wide) in this position, the second beat in the measure will be found quite obtrusive. The dissonance is accentuated by four factors: depending on the temperament, the poorly tuned interval may immediately follow a pure chord; the notes are played simultaneously; they have a relatively long value, exaggerated by the fermata; and they are separated by an interval of a 17th (see last paragraph).

It is always possible, of course, that Scarlatti either wanted, or was indifferent to, a harsh sounding interval here, or that he was willing to tolerate it for other reasons. The former seem unlikely, since the interval is quite out of character with its surroundings. Keyboard

Fig. 1. Measure 18 of K380



compass could not have influenced key selection, since this sonata contains a g^{'''}, implying a harpsichord with a full five-octave range³. Thus the sonata could have been written a tone lower without exceeding the compass in the bass. It is thus not unreasonable to assume that F[#]:A[#] was somewhat smaller than Pythagorean. Varieties of meantone, in which one or more notes were retuned, are unlikely, since the sequence in each volume of the Venice manuscripts might otherwise have been expected to show some sort of order (cf. 4), when in fact it does not. The employment of professional tuners (see below) also argues against the practice of retuning notes. Other familiar temperaments

which favor the sharp keys, such as Werckmeister III and Thomas Young II, have a Pythagorean 3rd on F[#], and can be rejected (cf. 2), as can Italian temperaments after Gervasoni⁵ or Klop⁶. But an unequal temperament which does have a reasonably good 3rd on F[#] is Werckmeister V.⁷ The fact that this temperament is North German in origin is not significant, since Scarlatti could have learned it from Handel during the latter's visit to Italy in 1707-1709.

It is interesting, in view of the fact that Werckmeister V has Pythagorean thirds on C[#] and G[#], that the sonatas in A^b, B, and F[#] do not seem to have any intervals on these two notes exactly analogous to that cited above, although Sherlock Holmes' dictum that their absence means nothing certainly applies here.

The knowledge that the Spanish royal family employed professional tuners for their instruments⁸ is relatively insignificant, even assuming that a given temperament was in vogue among tuners at the time, since tuning would likely have been done to Scarlatti's specifications.

As to whether Handel used Werckmeister V, little can be said. Thirds, 10ths and 17ths on F[#] do occur (e.g., in the Suite in E), but all seem to lack the prominence of the above interval in Scarlatti.

I disagree with Barnes⁹ that the 3rd sounds worse than the 10th (and presumably the 17th). There are several

reasons that a poorly tuned 17th with its bottom note in the bass might sound particularly badly: the fifth harmonic of the bottom note will be present in some strength due to the unlikelihood of the string's being plucked at or near a node of this harmonic; the strongest set of beats is at the pitch of the top note, so that there are no powerful harmonics *an 8ve or 15th below* to mask the beats (cf. 10). Obviously, masking by other harmonics affects the audibility of beats, as it takes some experience for a novice tuner to hear beats at all. The relative strength of the beating tones (cf. 9, 11) is thus not the only factor to be considered when compound tones are involved. ■

Notes

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3. R. Kirkpatrick, loc. cit., p. 179.
4. R. Rasch in *Bach, Handel, Scarlatti Tercentenary Essays*, edited by P. Williams (Cambridge, Cambridge University Press, 1985), p. 307.
5. C. Gervasoni, *La Scuola della Musica*, 1800 (Bologna, Forni, reissue, n.d.), p. 124-131.
6. G. Klop, *Harpsichord Tuning*, 1974 (Raleigh, Sunbury Press, translation, n.d.).
7. A. Werckmeister, *Musicalische Temperatur*, 1691 (Utrecht, Diapason Press, 1983 reissue), p. 79.
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9. J. Barnes, *Early Music*, 7 (2), 236-249 (1979).
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11. Lord Rayleigh, *The Theory of Sound*, 2nd ed. 1894 (New York, Dover, 1945 reissue), p. 23.

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Acoustics in the Worship Space V "Echo"

Scott R. Riedel

"Acoustics in the Worship Space" I, II, III, and IV appeared in the May, 1983; May, 1984; January, 1986; and May, 1987, issues of THE DIAPASON respectively.

Of all acoustical matters, "Echo" seems to be the term most familiar, least understood, and most feared by laymen, musicians, and architects alike. The phenomenon of echo has been known and studied for many years. Even during the age of Greek mythology the story was told of the angry and jealous goddess Hera who limited mountain nymph Echo's speech to repeating only what others said.

In acoustical science, echo is a distinct, separate, "repeated" sound, heard when a reflected sound arrives at the listener long after the initial direct sound has arrived. In order to be perceived as an echo, the reflected sound path must be at least 55' longer than the direct sound path from source to listener, and the reflected sound must arrive at the listener at least .04 seconds after the direct sound.

Echo is distinctly different from reverberation. While both are the result of sound reflections, "reverberation" is a set of rather early reflections which reinforce and seem to lengthen the duration of tone, while "echo" is a late arriving reflection; a reflection that is so late it is perceived as a second repeated tone.

Just as the mythological mountain nymph was cursed by the jealous goddess, so is "echo" blamed for many acoustical faults. To be sure, a genuine echo can be considered a severe acoustical fault in a worship space, for it disturbs clarity of speech, and interrupts musical blend and rhythmic accuracy. However, throughout my meetings with various congregations and designers, I have heard such problems as "hot spots," "dead spots," lack of clarity, absence of, or excessive reverberation, the improper selection or placement of speakers, and even poor diction or articulation falsely referred to as "echo." At the same time, I have encountered few worship rooms with genuine and severe echoes. In one instance the congregation was largely unaware of the echo until I pointed it out.

The many acoustical requirements and potential faults require special attention in the design of a worship space. Important matters such as reverberation

period, proper finish materials and the location of sound sources and listeners are all too often forgotten or deferred to the end of the design stage, while much unwarranted attention is devoted to preventing "echo"—which seldom occurs as a genuine problem, and is relatively easy to repair. Unfortunately the unnecessary "treatment" of imaginary, feared echo often ruins other important acoustical features of the space.

The prevention or elimination of echo can be accomplished by either absorbing sound energy rather than allowing it to reflect, or by redirecting the reflection to a location where it will not be manifest as an echo. Most often the use of absorptive materials such as carpeting or absorbant wall and ceiling tiles is inappropriate in the worship space where useful sound energy must be maintained for all listeners. The redirection of sound energy by proper orientation of hard and reflective surfaces is the preferable method of repairing echo. This maintains useful sound energy in the space and allows it to be reflected to locations where it is needed.

The proper design of the worship space involves careful consideration of all acoustical matters. We must, however, beware of overcompensating for imaginary echoes with absorbants, to the detriment of other necessary acoustical reflections.

Scott R. Riedel is a consultant in acoustics and organ design living in Milwaukee, Wisconsin. He is director of music at the Sherman Park Lutheran Church in Milwaukee, and teaches the course "Science of Acoustics" at Columbia College, Chicago.

This calendar runs from the 15th of the month of issue through the following month. The deadline is the first of the preceding month (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. * = AGO chapter event, ** = RCCO centre event, + = new organ dedication, ++ = OHS event. Information cannot be accepted unless it specifies artist name, date, location, and hour in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES East of the Mississippi

- 15 APRIL
Dean Billmeyer; Trinity Church, Boston, MA 12:15 pm
Veronica Heinlein; Yale University, New Haven, CT 12:30 pm
Cj Sambach; Presbyterian Church, Brookville, PA 12:30 pm (Also 17 April, 4 pm)
Donald Sutherland; Cedar Lane Unitarian, Bethesda, MD 8 pm
Frederick Swann; Church of the Saviour, Wayne, PA 8 pm

- 16 APRIL
Ty Woodward; Auditorium Theatre, Rochester, NY 8:15 pm
Marilyn Keiser, workshop; St John's Lutheran, Ft Wayne, IN 9:30 am
 Britten, *Noye's Fludde*; Christ Church Cathedral, Indianapolis, IN 7:30 pm (also 17 April)

- 17 APRIL
 Musica Modus Vivendi; Old South Church, Boston, MA 4 pm
Joseph Payne, harpsichord; All Saints, Dorchester, MA 3 pm
Charles Callahan; First Congregational, Monson, MA 4 pm
Dean Billmeyer; Yale Univ, New Haven, CT 8 pm
 St Bartholomew's Chamber Orchestra; St Bartholomew's, New York, NY 3 pm
Brad Norris; St. Thomas, New York, NY 5:15 pm
Patricia Maimone; Cadet Chapel, West Point, NY 3:30 pm
John Rose; Cathedral of the Sacred Heart, Newark, NJ 4 pm
Leander Clafin; Trinity Cathedral, Trenton, NJ 3:30 pm
John Stansell, with trumpet and percussion; Un. Meth, Red Bank, NJ 4 pm
Frederick Swann; St Paul's Lutheran, Washington, DC
 Mendelssohn, *Elijah*; Good Shepherd Lutheran, Lancaster, PA 8 pm
Cj Sambach; Presbyterian Church, Brookville, PA 4 pm

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- Anne Wilson**; Seventh-Day Adventist, Kettering, OH 7:30 pm
Ladd Thomas & Cherry Rhodes; Central College Presbyterian, Westerville, OH 4 pm
Victor Hill; Cathedral of St Philip, Atlanta, GA 5 pm
Douglas Butler, with brass and percussion; First Baptist, Americus, GA 3 pm
 Choral Concert; Belle Meade Un. Meth, Nashville, TN 7 pm
Nicholas Kynaston; St Paul's Episcopal, Flint, MI 4 pm
Robin Dinda; Redeemer Lutheran, Flint, MI 4 pm
 + **Steven Egler**; First Baptist, Howell, MI 2:30 pm
Robert Glasgow; Antioch Lutheran, Farmington Hills, MI
 Mendelssohn, *Elijah*; Second Presbyterian, Indianapolis, IN 8 pm
Sr. Mary Jane Wagner, with soprano; St John Cathedral, Milwaukee, WI 3 pm
John Whiteley; St Chrysostom's, Chicago, IL 7 pm
 Choral Concert; Winnetka Congregational, Winnetka, IL 7 pm
 + **Delbert Disselhorst**; St James Un. Meth, Danville, IL 7:30 pm
Diane Belcher; Christ Church Cathedral, New Orleans, LA 4 pm

- 18 APRIL
Karen Schneider; Yale University, New Haven, CT 8 pm
William Wells; Trinity Church, New York, NY noon
Larry Smith; Union Congregational, Montclair, NJ 4 pm

- 19 APRIL
Samuel Carabetta; Church of the Epiphany, Washington, DC 12:10 pm
Frederick Swann; St Matthew's Episcopal, Wheeling, WV 8 pm
Joan Lippincott; First Presbyterian, Columbus, GA 8 pm
 Brueggen Trio; Oberlin College, Oberlin, OH 8 pm
Louis Robilliard; St Paul's Episcopal, Chattanooga, TN 8 pm
Charles Tompkins; Southern Baptist Theological Seminary, Louisville, KY 8 pm
 Vocal recital; St Philip Cathedral, Atlanta, GA 8 pm

- 20 APRIL
Geoffrey Greene; Trinity College, Hartford, CT 12:15 pm
 Musica Sacra; Avery Fisher Hall, New York, NY 7:30 pm
John Walker; Morehouse College, Atlanta, GA 8 pm
Gustav Leonhardt, harpsichord; Cleveland Museum, Cleveland, OH 8 pm
 St Paul's Cathedral Choir; Second Presbyterian, Memphis, TN 8 pm
Anne & Todd Wilson; Trinity Episcopal, Covington, KY 12:10 pm

- 22 APRIL
Margaret Evans; Trinity Church, Boston, MA 12:15 pm

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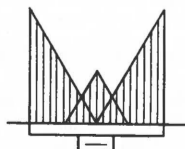
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- APRIL #8814 **Going On Record** — a Spring quarterly survey of recently released CD's and LP's of organ music.
 #8815 **Time Knows No Bounds** — Viennese recitalist Michael Radulescu plays at the Innsbruck Court Chapel and the Collegedale Church in Tennessee.
 #8816 **Second to None** — Frederick Swann demonstrates the new Rodgers pipe organ at Second Baptist Church in Houston, TX.
 #8817 **Fair Exchange** — landmark instruments by E.M. Skinner and Johnson & Son are played by John Weaver and Rosalind Mohnsen.



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Gregory Sherman; Yale University, New Haven, CT 12:30 pm

Louis Robilliard; Cathedral of the Incarnation, Garden City, NY 8 pm

Cj Sambach; Post Chapel, Fort Monmouth, NJ 7 pm

St Paul's Cathedral Choir (London); National Cathedral, Washington, DC 8 pm

Nancy Cooper; First Presbyterian, Morehead City, NC 8 pm

Frederick Swann; Lakewood Congregational, Lakewood, OH 8 pm

Todd Wilson; Metropolitan Methodist, Detroit, MI 8 pm

23 APRIL

The Canby Singers; St John's-in-the-Village, New York, NY 8 pm

Choral Concert; Trinity Cathedral, Trenton, NJ 8 pm

St Paul's Cathedral Choir (London); Concert Hall, Charleston, SC 8 pm

Wilma Jensen; Manchester College, North Manchester, IN 8 pm

24 APRIL

Donald R. M. Paterson; Church of the Advent, Boston, MA 7:30 pm

Robert Holden; bass; Old South Church, Boston, MA 4 pm

Beth Melcher; Trinity Church, New Haven, CT 8 pm

Malcolm Archer; St Matthias, Ridgewood, NY 6:15 pm

Goodman Chamber Choir; St Bartholomew's, New York, NY 3 pm

Jeffrey Smith; St Thomas, New York, NY 5:15 pm

Paul Hill Chorale; St Thomas More Cathedral, Arlington, VA 7:30 pm

St Paul's Cathedral Choir (London); Covenant Presbyterian, Charlotte, NC 8 pm

John Walker; Salem UCC, Manheim, PA 8 pm

Rutter, *Requiem*; Trinity Lutheran, Lancaster, PA 4 pm

James Moeser; Calvary Episcopal, Pittsburgh, PA 8 pm

Joyce Schemanske; Cathedral of St Philip, Atlanta, GA 5 pm

Douglas Butler; with brass and percussion; Covenant Presbyterian, Albany, GA 3 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Todd Wilson; First Congregational, Columbus, OH 8 pm

Donald Kaye; St Paul's Episcopal, Flint, MI 4 pm

Marilyn Keiser; Second Presbyterian, Indianapolis, IN 8 pm

Clyde Holloway; Fourth Presbyterian, Chicago, IL 6:30 pm

Marilyn Mason; Chicago Theological Seminary, Chicago, IL 3:30 pm

North Park Choir; First Presbyterian, Deerfield, IL 4:30 pm

Louis Patterson; Grace Lutheran, River Forest, IL 7:30 pm

Martha H. Stiehl; Lutheran Memorial, Glendale, WI 7 pm

Michael Radulescu; House of Hope, St Paul, MN 4 pm

25 APRIL

St Paul's Cathedral Choir (London); First Presbyterian, Lancaster, PA 7, 8:30 pm

Janette Fishell; University of the South, Sewanee, TN 8 pm

26 APRIL

St Paul's Cathedral Choir (London); St Bartholomew's, New York, NY 8 pm

Elizabeth de Ayala; Church of the Epiphany, Washington, DC 12:10 pm

Organ & Brass; Cathedral of St Philip, Atlanta, GA 8 pm

Anne Wilson; Trinity Episcopal, Toledo, OH 8 pm

27 APRIL

St Paul's Cathedral Choir (London); Noroton Presbyterian, Darien, CT noon

Mary Fenwick; Trinity Cathedral, Pittsburgh, PA 12:30 pm

29 APRIL

Rosalind Mohsenz; Trinity Church, Boston, MA 12:15 pm

Cj Sambach; First Un. Meth, Riverhead, NY 8 pm

1 MAY

Haydn, *Creation*; Old South Church, Boston, MA 4 pm

Richard Heschke; Christ the King Lutheran, Newtown, CT 3 pm

Britten, *War Requiem*; South Congregational-First Baptist, New Britain, CT 7:30 pm

Collegiate Chorale; St Bartholomew's, New York, NY 3 pm

Music for the Church Conference; St Thomas, New York, NY (through 3 May)

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

Marek Kudlicki; St Francis of Assisi Cathedral, Metuchen, NJ 4 pm

Britten Concert; St Paul's, Washington, DC 7 pm

Brahms, *Requiem*; Christ Church, Alexandria, VA 5 pm

Singing Boys of Pennsylvania; St John the Evangelist, Pittston, PA

Choral Concert; Trinity Church, Lancaster, PA 4 pm

Schubert, *Mass in G*; Trinity Episcopal, Huntington, WV 4 pm

William Callaway; Cathedral of St Philip, Atlanta, GA 5 pm

Christopher Toth; Cleveland Museum, Cleveland, OH 2 pm

The Bach Consort; Second Presbyterian, Indianapolis, IN 8 pm

+ **Benjamin Lane;** Nashotah House, Nashotah, WI 7 pm

Bruckner, *Mass in F Minor*; St Luke's Episcopal, Evanston, IL 3 pm

Stravinsky Choral Concert; St James Cathedral, Chicago, IL 4 pm

Paul Satre; Trinity Divinity School, Deerfield, IL 3 pm

Kimberly Patterson; harpsichord, with viola da gamba; Redeemer Lutheran, Elmhurst, IL 4 pm

Richard Schneider; Aldersgate Methodist, Redford, MI 4 pm

Steven Egler, with flute; St Luke, Dixon, IL 4 pm

2 MAY

William Albright; St John the Evangelist, New York, NY 8 pm

Marek Kudlicki, lecture; St Francis of Assisi Cathedral, Metuchen, NJ 8 pm

Steven Egler, with flute; Hampshire Congregational, Princeton, IL 7:30 pm

3 MAY

Mickey Terry; Church of the Epiphany, Washington, DC 12:10 pm

Mary Fenwick; First Baptist, Philadelphia, PA noon

4 MAY

Karel Paukert; Cleveland Museum, Cleveland, OH noon

6 MAY

Victoria Sirota; Trinity Church, Boston, MA 12:15 pm

Wilmington Boys Choir; First Presbyterian, Wilmington, NC 7:30 pm

James Brown; First Presbyterian, New Bern, NC 8 pm

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John Rutter Weekend; Lindenwood Christian,
Memphis, TN (through 8 May)
Simon Preston; Fountain Street Church, Grand
Rapids, MI 8 pm

8 MAY
Brass concert; Old South Church, Boston, MA 4
pm
Sharon Dryer; St Thomas Church, New York, NY
5:15 pm
Lee Dettra; Cadet Chapel, West Point, NY 3:30
pm
Choral Concert; Good Shepherd Lutheran, Lan-
caster, PA 8 pm
Gwyn Bacon; Cathedral of St Philip, Atlanta, GA
5 pm

9 MAY
Cristina Banegas; St John the Evangelist, New
York, NY 8 pm
Marianne Webb; First UMC, Hyattsville, MD 8
pm

10 MAY
Phillip McIntyre; Church of the Epiphany, Wash-
ington, DC 12:10 pm

11 MAY
Karel Paukert; Cleveland Museum, Cleveland,
OH noon

12 MAY
Floyd Higgins; Trinity College, Hartford, CT
12:15 pm

13 MAY
Diane Maynard; Trinity Church, Boston, MA
12:15 pm

14 MAY
Robert Anderson; Foundry UMC, Washington,
DC 8 pm
Simon Preston; First Presbyterian, Bethlehem,
PA 10:30 am (also 21 MAY)

15 MAY
Thomas Richner; Old South Church, Boston,
MA 4 pm
Carl Gravander; St Thomas, New York, NY 5:15
pm

Thomas Brown; St Joseph's, Bristol, CT 3 pm
Choral Concert; Trinity Church, Newport, RI 4 pm
Robert Anderson, masterclass; Foundry UMC,
Washington, DC 4 pm
Margaret Mueller; Highland Presbyterian, Fayette-
ville, NC 4 pm
Douglas Butler; First Baptist, Americus, GA 3
pm

Vaughan Williams Festival; First Congregational,
Columbus, OH 4 pm
Robert Shepfer; Second Presbyterian, Indianap-
olis, IN 8 pm
David Hurd; North Shore Presbyterian, Milwau-
kee, WI 3:30 pm
Handel, *Chandos Anthem No. 6*; Park Ridge Com-
munity Church, Park Ridge, IL 10:25 am
Devon Hollingsworth; Trinity Divinity School,
Deerfield, IL 3 pm

16 MAY
Rafael Ferreyra; St John the Evangelist, New
York, NY 8 pm

17 MAY
Ronald Stolk; Church of the Epiphany, Washing-
ton, DC 12:10 pm
Choral concert; First Presbyterian, Wilmington, NC
8 pm

18 MAY
Karel Paukert; Cleveland Museum, Cleveland,
OH noon

20 MAY
James Welch; Trinity Church, Boston, MA 12:15
pm
David Craighead; St Stephen's Episcopal,
Wilkes-Barre, PA 7:30 pm

22 MAY
Reginald Lunt; St Thomas, New York, NY 5:15
pm
Choral Concert; St James the Less, Scarsdale, NY
10 am
Handbell concert; Highland Presbyterian, Fayette-
ville, NC 4 pm
Leon Nelson; Trinity Divinity School, Deerfield, IL
3 pm
Handel Concert, with orchestra; Independent Pres-
byterian, Birmingham, AL 4 pm

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23 MAY
Lionel Rogg; St John the Evangelist, New York,
NY 8 pm
Simon Preston; Cathedral of Mary Our Queen,
Baltimore, MD 8 pm

24 MAY
Marvin Mills; Church of the Epiphany, Washing-
ton, DC 12:10 pm

25 MAY
Karel Paukert; Cleveland Museum, Cleveland,
OH noon

26 MAY
Wayne Earnest; Circular Congregational,
Charleston, SC 10 am

27 MAY
Cyril Baker; Trinity Church, Boston, MA 12:15
pm

29 MAY
Adrienne Pavur; St Thomas, New York, NY 5:15
pm
Charlotte Klein, Charles Woodward, organ
duo; First Presbyterian, Wilmington, NC 5 pm
David Ouzts; Trinity Episcopal, Huntington, WV 5
pm

30 MAY
Kei Koito; St John the Evangelist, New York, NY
8 pm
James Brown; St Philip's, Charleston, SC 10
am

31 MAY
William Trafka; Church of the Epiphany, Wash-
ington, DC 12:10 pm

UNITED STATES
West of the Mississippi

15 APRIL
St Thomas Choir; St Mark Cathedral, Minneapolis,
MN 8 pm

Marianne Webb; Iowa State Univ, Ames, IA 8
pm
St Paul's Cathedral Choir (London); St John's
Cathedral, Denver, CO 8 pm

Richard Slater; Lutheran Church, Arcata, CA 8
pm
Louis Robilliard; Crystal Cathedral, Garden
Grove, CA 8 pm

16 APRIL
Marianne Webb, masterclass; Iowa State Univ,
Ames, IA 9 am
St Paul's Cathedral Choir (London); First Presby-
terian, Oklahoma City, OK 8 pm
Texas Baroque Ensemble; St Stephen Un. Meth,
Mesquite, TX 8:15 pm
Richard Slater, workshop; Lutheran Church,
Arcata, CA 9 am

17 APRIL
+ **John Walker**; St Michael's Lutheran, Bloom-
ington, MN 4 pm

+ **Rosalind Mohnsen**; St John's Lutheran,
Leigh, NE 3 pm
Carlene Neihart; Meadowbrook UMC, North
Kansas City, MO 4 pm
St Paul's Cathedral Choir (London); First Presby-
terian, Oklahoma City, OK 8 pm

Louis Robilliard; First Un. Meth, Shreveport, LA
Janice Stewart; La Jolla Presbyterian, La Jolla,
CA 4 pm

18 APRIL
Michie Akin; First Presbyterian, Dallas, TX 6:30
pm
St Paul's Cathedral Choir (London); First Presby-
terian, Ft Worth, TX 8:15 pm
Joseph Gelineau, workshop; Gonzaga Univ,
Spokane, WA (through 21 April)

19 APRIL
St Paul's Cathedral Choir (London); First Meth,
Shreveport, LA 8 pm
Michael Farris; St Andrews Episcopal, Ft
Worth, TX 8:15 pm

22 APRIL
David Higgs; Trinity Un. Meth, Denver, CO 7:30
pm

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David Rothe; St John's Presbyterian, Berkeley, CA 8 pm

23 APRIL

Gerre Hancock, workshop; Trinity Episcopal, Iowa City, IA 9:45 am

David Higgs, workshop; Trinity Un. Meth, Denver, CO

24 APRIL

Carlene Neihart; Trinity Un. Meth, Hutchinson, KS 4 pm

Jon Gillock; Grace Cathedral, San Francisco, CA 5 pm

Vivaldi, *Gloria*; Crystal Cathedral, Garden Grove, CA 6 pm

27 APRIL

Michael Radulescu, lecture; Univ of Iowa, Iowa City, IA 9 am

Michael Radulescu; Univ of Iowa, Iowa City, IA 8 pm

Choral Concert; Crystal Cathedral, Garden Grove, CA 6 pm

29 APRIL

Choral Concert, with orchestra; St John's Cathedral, Denver, CO 8 pm

Ty Woodward; The Village Church, Rancho Santa Fe, CA 7:30 pm

Clyde Holloway; St Mary's Cathedral, San Francisco, CA 8:30 pm

Simon Preston; First Congregational, Los Angeles, CA 8 pm

30 APRIL

Baroque Festival; Central Lutheran, Minneapolis, MN 8 pm

1 MAY

Mendelssohn, *Elijah*; First UMC, Shreveport, LA 5 pm

+ **Susan Ferré**, with Texas Baroque Ensemble; St Luke's Catholic, Irving, TX 4 pm

2 MAY

Carole Terry; Church of the Transfiguration, Dallas, TX 8:15 pm

3 MAY

Simon Preston; Bostone Avenue UMC, Tulsa, OK 8 pm

Robert Anderson, masterclass; St Michaels & All Angels, Dallas, TX

4 MAY

Robert Anderson, with orchestra; SMU, Dallas, TX 8:15 pm

6 MAY

Marek Kudlicki; First Un. Meth, Pacific Grove, CA 8 pm

8 MAY

Simon Preston; All Souls Episcopal, Oklahoma City, OK 5 pm

12 MAY

Frederick Swann; First Lutheran, Sioux Falls, SD

20 MAY

Marialice Parish; St Stephen Presbyterian, Ft Worth, TX 7:30 pm

22 MAY

Brahms, *Requiem*; Manchester UMC, Manchester, MO 8 pm

29 MAY

Mendelssohn, *Elijah*; St Cross Episcopal, Hermosa Beach, CA 7 pm

INTERNATIONAL

21 APRIL

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

22 APRIL

Marek Kudlicki, with orchestra; Philharmonic Hall, Cracow, Poland

28 APRIL

Ian Sadler; St Paul's, Toronto, Ontario 12:10 pm

4 MAY

Bernard Lagacé; Immaculate Conception, Montreal, Quebec 8 pm

5 MAY

Robert Mackenzie; St Paul's, Toronto, Ontario 12:10 pm

11 MAY

Bernard Lagacé; Immaculate Conception, Montreal, Quebec 8 pm

12 MAY

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

17 MAY

Simon Preston; Centenary Queens Square, St John's, New Brunswick

19 MAY

Robin King; St Paul's, Toronto, Ontario 12:10 pm

26 MAY

Eric Robertson; St Paul's, Toronto, Ontario 12:10 pm

Organ Recitals

ROBERT ANDERSON, St. Remigius Viersen, October 9: *Offerte du 5^{me} Ton 'Le vive le Roi des Parisiens'*, Raison; *Hymne 'A solis ortus'*, de Grigny; *Fantaisie en la majeur*, Franck; *Symphonie Gothique*, Op. 70, Widor; *Communion, Sortie (Messe de la Pentecôte)*, Messiaen; *Toccata 'Tu es petrus'*, Mulet.

DEAN BILLMEYER, Dr. Martin Luther College, New Ulm, MN, September 27: *Prelude and Fugue in E-flat Major*, S. 552, *O Gott, du frommer Gott*, S. 767, Bach; *Sonata I in F Minor*, Mendelssohn; *Troisieme Symphonie*, Op. 28, Vienne.

PHILIP CROZIER, Karlkrona, Sweden, August 27: *Trumpet Minuet*, Hollins; *Scherzetto, Idylle mélancolique, Impromptu*, Vienne; *Rhapsody on a Ground*, Statham; *Praeludium C-dur*, BuxWV 138, *Ach Gott und Herr*, BuxWV 177, *Passacaglia d-moll*, BuxWV 161, Buxtehude; *Epigrams*, Kodaly; *Pastorale*, Fricker; *Concert study on 'Salve Regina'*, Manari.

ROBIN DINDA and JOHN McGOVERN, Redeemer Lutheran Church, Flint, MI, October 11: *Fantaisie in D Minor*, Op. 87, Hesse; *Prelude and Fugue in E Minor*, Bruhns; *Fantaisie in F Minor*, K. 608, Mozart; *Grand Sonata in D Minor*, Op. 30, Merkel; *Variations on 'God save the King'*, Hesse; *The Ride of the Valkyries*, Wagner.

JAMES DORROH, Birmingham-Southern College, Birmingham, AL, October 13: *Noël Suisse, Grand jeu et duo*, Daquin; *Praeludium in C Major*, BuxWV 137, Buxtehude; *O Lamm Gottes, unschuldig*, S. 1095, *Jesu meine Freude*, S. 1105, *Praeludium und Fuge in G*, S. 541, Bach; *Adagio*, Bridge; *Epilogue sur un thème de Frescobaldi*, Langlais; *Fantaisie in A Major*, Franck; *Choral varié sur le thème 'Veni Creator Spiritus'*, Duruflé.

CATHERINE ENNIS, First Presbyterian Church, Wilmington, NC, November 8: *Concert Variations*, Bonnet; *Concerto in D Minor*, S. 596, *Toccata, Adagio and Fugue in C Major*, Bach; *Marche Pontificale*, Widor; *Ride of the Valkyries*, Wagner/Lemare; *Liebstdod*, Wagner/Goss Custard; *Sonata No. 5 in C Minor*, Guilmant.

STEPHEN HAMILTON, with Stan Scott, flautist, The Church of St. Patrick, Edina, MN, October 4: *Hymne d'action de Grâces 'Te Deum'*, Langlais; *O Gott du frommer Gott*, S. 767, *Sonata No. 2 in E Major*, S. 1035, *Prelude and Fugue in C Minor*, S. 546, Bach; *Prelude, Fugue and Variation*, Franck; *Three Movements for Organ and Flute, Litanies*, Alain.

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CHARLES TOMPKINS, Church Street United Methodist Church, Knoxville, TN, October 5: *Fantasy in E-flat*, Saint-Saëns; *Poolsche dans*, Sweelinck; *Allein Gott in der Höh sei Ehr*, S. 663, *Prelude and Fugue in E Minor*, S. 548, Bach; *Views from the Oldest House*, Rorem; *Allegro (Symphony VI)*, Widor.

MONTERRAT TORRENT, Memorial Church, Harvard University, October 9: *Pavana Italiana*, *Gallarda Milanese*, A. Cabezon; *Dulce Memoriae*, H. Cabezon; *Tiento de 4º Tono*, *Tiento de Sexto Tono sobre la 'Batalla de Morales'*, Correa de Arauxo; *Pasacalles II*, Cabanilles; *In dulci jubilo*; *Komm, heiliger Geist*, *Herre Gott*; *Präludium und Fuga D Major*, Buxtehude; *An Wasserflüssen Babylon*, S. 653, *Von Gott will ich nicht lassen*, S. 658, *Fantasia und Fuga in G Minor*, S. 542, Bach.

SUE MITCHELL WALLACE, Cathedral of St. Peter and Paul, Washington, DC, September 20: *Fanfare*, Cook; *Requiescat in Pace*, Sowerby; *Four Hymn Improvisations*, Wallace; *Coriège et Litanie*, Dupré; *Prelude and Fugue in G Major*, S. 541, Bach; *Impromptu*, Op. 54, Vierne; *Tu es petra*, Mulet.

MARIANNE WEBB, Buena Vista College, September 20: *Praeludium in C Major*, Bohm; *Fantaisie in C*, Op. 16, Franck; *Con moto maestoso (Sonata III)*, Mendelssohn; *Passacaglia*, S. 582, Bach; *The Wise Men*; *The Angels*; *Jesus accepts suffering*; *God among us (La Nativité)*, Messiaen.

ANITA EGGERT WERLING, Central Congregational Church, Galesburg, IL, October 17: *Processional*, Mathias; *Prélude (Suite, Op. 5)*, Duruflé; *Scherzetto*, Vierne; *Adagio (Sonata in C Minor)*, Guilman; *Sonata No. 4 in B-flat*, Mendelssohn; *Passacaglia (Symphony in G)*, Sowerby; *Essay*, Cabena; *Te Deum*, Demessieux.

THOMAS WIKMAN, Chicago Theological Seminary, Chicago, IL, November 6: *Grand Dialogue in C*, Marchand; *Herr Christ, der einig Gottes Sohn*, Scheidemann; *I am black but comely*, Dupré; *Prelude and Fugue in G Minor (12/8)*, Buxtehude.

TODD WILSON, Trinity Church, New York City, September 15: *Fanfare*, Whitlock; *Fantasia*, K. 594, Mozart; *Variations on 'The Last Rose of Summer'*, Buck; *Rondo Capriccio*, *Andante in D-flat*, Lemare; *Ride of the Valkyries*, Wagner/Lemare.

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The first recording of organs by 19th century organbuilder, John George Pfeffer (1823-1910) of St. Louis, has been released. The two-record album "A Pfeffer Odyssey," features four organs built between 1860 and 1879. Organists heard on the recording are Rosalind Mohsen and Earl Miller. Record Nr. OHS-200. \$16.00 (OHS members: \$13.00), includes shipping. Organ Historical Society, Box 26811, Richmond, VA 23261.

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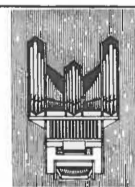
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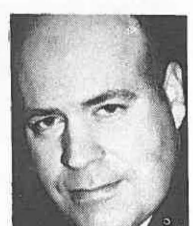
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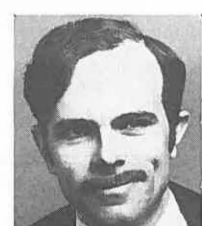
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