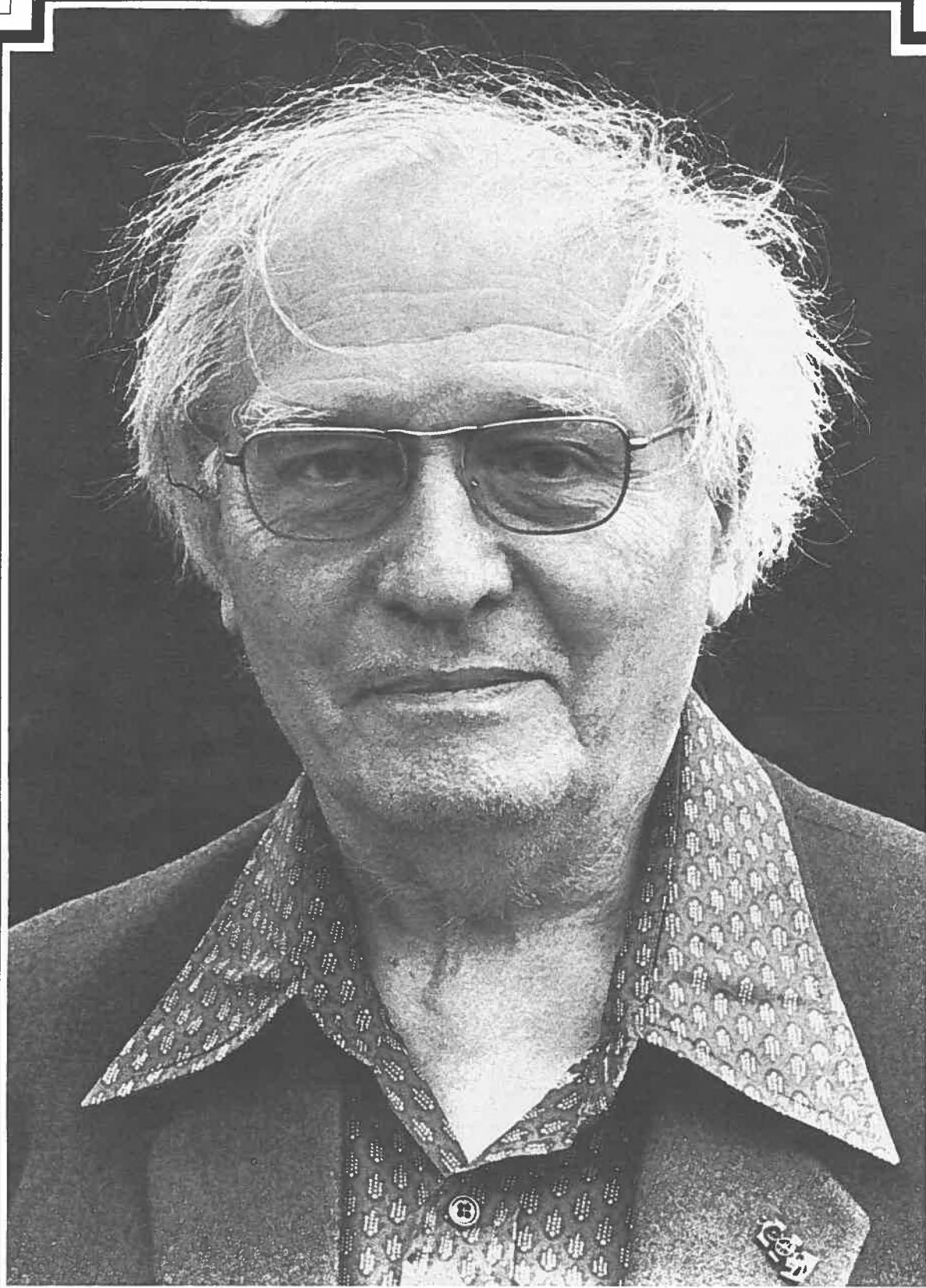


# THE DIAPASON

DECEMBER, 1988



Olivier Messiaen  
80th Birthday Celebration Issue

THE DIAPASON wishes to add its voice to the many congratulatory events this month on the occasion of the 80th birthday of Olivier Messiaen. We, as organists, are indeed fortunate that the distinguished composer has devoted so much of his creative activities to enriching our repertoire. It is an honor for me to call our readers' attention to the articles this month in celebration of the composer's birthday: a tribute by David Palmer; an analytical look at *Méditations* by Janette Fishell; and a close examination of the instruments that have inspired the music of Messiaen by Timothy Tikker. I will leave the paying of tributes to our authors, and take the liberty of a few personal notes. I can still remember the sense of mystery and discovery of my first encounter with Messiaen's music—as a young and inexperienced organ student learning *Le banquet céleste*. What a feeling of mystery greeted me as I learned the "exotic" sounding chords, attempted to play slowly enough to suit my teacher and to find an organ to adequately register the pedal. As I grew with the music and continued to explore his other works, a deepening respect and love of the music also grew. Other impressions remain vivid: the excitement of preparing and playing *Messe de la Pentecôte* for a graduate recital; the first hearing of *Quatuor pour la fin du temps*; the performance by the Chicago Symphony Orchestra of the *Turangalila-symphonie*; and the intensely profound experience of hearing the premiere of *Livre du Saint Sacrement* at the Detroit AGO convention—the aura that surrounded the composer as he took his reserved seat in the front of the balcony at Metropolitan Methodist Church. All these impressions from the past are renewed this month as we join the larger musical world in celebrating this special birthday of the composer: *Bon anniversaire!*

—Jerome Butera

Here & There

Gillian Weir performed the organ works of Olivier Messiaen at the Great Hall, University of Sydney, Australia. Sponsored by the Organ Society of Sydney, the celebration marked the 80th birthday of the composer who was present for the series which took place May 29–June 1. Miss Weir first played the series for "Expo on Stage" in Brisbane on the new Klais organ in the concert hall. This month, a Messiaen festival takes place at Royal Festival Hall, at which Gillian Weir performs five recitals of Messiaen's music.

The Chicago Club of Women Organists held its Gruenstein Memorial Competition finals on May 7 in Chicago. The winner was Laura Ellis of Lawrence, KS. She received the Master of Church Music degree this past summer from the University of Kansas as a student of James Higdon, and began doctoral study this fall.

Runner-up was Catherine Rodland of Rochester, NY, a student of Russell Saunders at Eastman School of Music. In addition to performing as a recitalist, Ms. Rodland has played in programs for organ and viola with her sister.

Kelly Dobbs, of Brookfield, IL, was third finalist. Currently finishing her undergraduate degree in organ performance, she is a student of Jerome Butera at DePaul University, Chicago. She has also studied with Robert Rayfield at Indiana University, with Richard Billingham, and with the late Robert Lodine. Ms. Dobbs is associate music director at St. Barbara's Church, Brookfield.

Fourth finalist was Shelly Moorman-Stahlman, of Coralville, IA. She received the bachelor and master of music degrees from the University of Missouri in Kansas City, where she studied organ with John Ditto and piano with John McIntyre. She is presently a doctoral student at the University of Iowa, studying with Delbert Disselhorst.

The Chicago Club of Women Organists is now accepting applications for its 38th annual Gruenstein Memorial Competition to be held in May, 1989. It is open to young women who will not have reached their 30th birthday by May 1, 1989. Preliminary judging will be by tape or cassette in April, but recordings must not be made before January 1. Deadline for receiving the recording is April 1. Four finalists will be chosen from the preliminary judging and will appear in Chicago in May for the finals. The required selection for 1989 is the Toccata and Adagio (ending at Grave) from the Toccata and Fugue in C Major BWV 564 by J. S. Bach. For further information and ap-

plication form, write to Mrs. Dorothy N. Petty, 8839 Mason Avenue, Morton Grove, IL 60053.

The Department of Music of the State University of New York at Stony Brook has announced the first annual Stony Brook Organ Series. Concerts take place on the "Bach-Silbermann" organ in the recital hall of the university's fine arts center. Built in 1984 by Bozeman-Gibson & Co. (Deerfield, NH), the instrument is modelled after the Silbermann organ at Grosshartmannsdorf, East Germany. The 1988–89 series includes: "Hot Air Duo" (George Bozeman, Jr., organ, and J. Bryan Dyker, flute), October 30; Russell Stinson, November 20; David Schulenberg, harpsichord and organ, February 5; and João Pedro Oliveira, April 9.

Nashotah House Episcopal Seminary, near Milwaukee, WI, announces a new concert series for the 1988–89 season. The Mission Artist Series will include four performances of organ, choral, and chamber works, featuring the new Heissler mechanical-action organ in the seminary's historic Chapel of St. Mary the Virgin.

The season opens on Sunday, December 11, at 3:00 p.m., with Milwaukee's Sullivan Ensemble in a choral program of French noels and motets. On Saturday, February 11, at 8:00 p.m., British organist David Rogers will play a concert of Baroque music, joined by bass soloist John D. Koehler. On Sunday, March 5, at 3:00 p.m., the chamber trio Musical Offering will present a lecture/concert of sonatas on Baroque instruments. And on Sunday, April 22, at 8:00 p.m., Edward Parmentier from the University of Michigan will draw the season to a close with a program of early organ music. An informal reception will follow each concert.

Season tickets for all four concerts are available for \$24 (\$16 for students). Single tickets for individual concerts are \$7 each (\$5 for students). For tickets or more information please call Nashotah House at 414/646-3371.

Karnes Music Company is opening a new Church Music Department in its store in Des Plaines, IL. The department will be stocked with organ solos and collections as well as examination copies of choral octavos. A grand opening celebration, in the form of a music reading session, has been scheduled for January 7, 1989, at 7 p.m. at St. Luke's Lutheran Church, Park Ridge, IL. The reading will feature music for proces-

THE DIAPASON

A Scranton Gillette Publication

Seventy-ninth Year, No. 12, Whole No. 949  
Established in 1909

DECEMBER, 1988  
ISSN 0012-2378

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

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Cover photo courtesy Herbert H. Breslin, Inc.

Subscribers: Send subscriptions, inquiries and address changes to THE DIAPASON, 380 Northwest Highway, Des Plaines, IL 60016. Give old and new addresses, including zip codes. Enclose address label from last issue and allow four weeks for change to become effective.

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sionals/recessionals, hymn-tune based preludes and intonations, freely composed voluntaries and other service music. Admission will be \$10 in advance and \$15 at the door. Registrants will receive samples of music performed. Refreshments will be served. For reservations, please call 312/298-1333, or mail your reservation to Karnes Music Company, 9800 Milwaukee Ave., Des Plaines, IL 60016.

David Cherwien, Director of Music at St. Luke's, will be leading the session. Mr. Cherwien graduated from Augsburg College, Minneapolis, MN, and studied improvisation with Renate Zimmerman, organ literature with Karl Hochreiter, and composition with Ernst Pepping, all in Berlin, Germany. In the U.S., he has studied with Paul Manz, Earl Barr, and Heinrich Fleischer. He has composed the music in a series entitled *Interpretations*. Mr. Cherwien will be assisted by a brass quartet composed of members of the staff of Karnes.

Eric Herz, President of the Boston Early Music Festival has announced the engagement of John-David Broome as Executive Director. Mr. Broome, a native Texan, comes to Boston after ten years as the Business Manager of the Opera Orchestra of New York. The 1989 Boston Early Music Festival is scheduled for May 27 to June 4. Artists currently scheduled include conductors Roger Norrington and Andrew Parrot, both of whom will lead the Festival Orchestra and Chorus; the Ensemble Sequentia and the Capella Augustino Steffani from Hannover, West Germany. The international exhibit of instru-

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THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 380 Northwest Highway, Des Plaines, IL 60016. Phone (312) 298-6622. Fax: (312) 390-0408. Telex: 206041 MSG RLY.

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

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

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

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

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

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ment makers will remain an integral part of the Festival.

Minnetonka Community Church, 13215 Minnetonka Drive, Minnetonka, MN 55343, announces its Second Annual Sacred Anthem-Writing Competition. A cash prize of \$500 and a guarantee of publication will be awarded the winning composer. A copy of the text to be set may be obtained from the church at the above address. Deadline for submission of manuscripts is June 30, 1989. For further information, please send a self-addressed, stamped envelope to the church.

Lindenwood Christian Church, Memphis, TN, recently presented its seventh annual "Church Music Extravaganza 1988!" featuring clinicians John Walker, Don Hinshaw, and staff musicians Chris Nemec and Gary Beard.

The Western Wind Vocal Ensemble has signed with Harold Flammer, Inc., to produce *The Western Wind Songbook, Vol I, Sacred*. The publication will include 16 works, all of which may be performed a cappella, drawn primarily from American sources in SATB and SAB settings. The collection contains spirituals like "If Anybody Ask You Who I Am;" traditional carols like "What Child is This?;" works by di Laso and Croce, early American hymn tunes from the South and New England; and contemporary American songs by Elliot Levine, baritone with The Western Wind. The songbook sells for \$8.95. For further information, contact Harold Flammer at 1-800/962-8584.



## Here & There



William and Charlotte Atkinson

William and Charlotte Atkinson were honored recently on the occasion of their 20th year of service to the First Presbyterian Church in Oceanside, CA. On September 18 a reception at the church was given by the Session and several gifts were presented to the Atkinsons.

William, director of music, and Charlotte, organist, have enjoyed a joint ministry of music for over 30 years, having served another North San Diego County church for ten years prior to their appointment to the 1200-member Oceanside church. Mr. Atkinson directs the adult choir and handbell choirs and Mrs. Atkinson assists in oversight of the youth choirs and the Kindermusik program along with her responsibilities as organist. The church has a notable concert series and a noon Advent and Lenten series.

The Atkinsons have long been active members of the AGO, both having served as chapter Deans. Mrs. Atkinson was the Southern California State Chairman for six years and was Program Chairman of the Far West Regional Convention of 1987. Mr. Atkinson was in charge of special fund raising activities, advertising, and exhibits for the same convention. Mrs. Atkinson is on the faculty of Miracosta College and Mr. Atkinson recently retired from operation of Atkinson Handbell Supply, merging his successful music business with the Handbell Connection in Long Beach, CA. The Atkinsons have two grown children and two grandchildren.



Diane Meredith Belcher

Diane Meredith Belcher has become the first American woman and the second woman of any nationality to win a prize at the "Grand Prix de Chartres" International Organ Competition. After the third and final round, held on September 11, at the Cathedral of Chartres, France, she was awarded the Second Prize in Interpretation of 5000 Francs.

A frequent recitalist and Music Director at St. Luke Lutheran Church in Cordova, TN, Ms. Belcher was also the Second Prize winner of the 1985 St. Albans (England) International Organ Festival Competition, and in 1987 won both the S. Lewis Elmer Award and the AAGO Award for highest marks in the AGO Professional Certification Exams. A graduate of The Curtis Institute of Music and The Eastman School of Music, she has studied with David Spicer,

John Weaver, Clarence Watters, David Craighead, and presently with Wilma Jensen. She and her husband, organist/choral director John Ayer, reside in Memphis, TN.

The winner of the Grand Prize in Interpretation was Yves Castagnet, a recent graduate of the Paris Conservatoire, who has studied with Rolande Falcinelli and Michel Chapuis. The jury consisted of Michel Chapuis (president), Pierre Gazin, Odile Pierre, Rene Saorin, Jacques Taddei (all from France), Nicholas Danby (England), Werner Jacob (W. Germany), Bernard Lagace (Canada), and Frederick Swann (U.S.A.).

The other finalists for Interpretation were Matthew Dirst (U.S.A.), Heidi Emmert (W. Germany), Laurent Fievet (France), and John Charron (Canada). No prizes were given nor finals held for the Improvisation category, as occurred also in 1986. There were originally 78 applications from 16 countries to participate in the competition, of which 35 were chosen as candidates for Interpretation and 15 for Improvisation.

Ms. Belcher ended her stay in Paris at the residence of the U.S. Ambassador to France, Mr. Joe M. Rodgers. The invitation came at the conclusion of the final round in Chartres, at which the Ambassador was present. Also present was Richard M. DeVos, Jr., Vice-President of Amway International, a major sponsor of the competition. Created in 1971, the biennial competition has produced 19 prizewinners to date, of which 6 have been Americans.



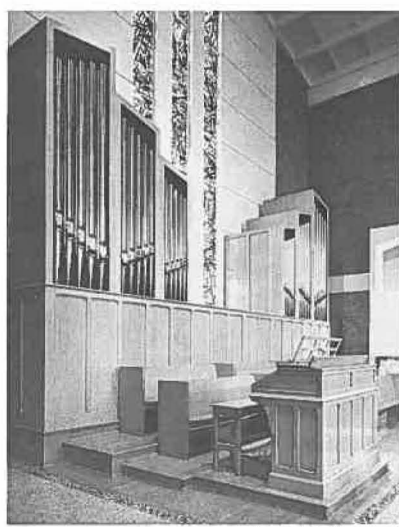
Alexander Frey

Alexander Frey has joined the roster of Artist Recitals Concert Promotional Service, Ruth Plummer, Artist's Representative. Frey has achieved equal recognition both as pianist and organist. He is scheduled to make a series of recordings for Public Radio (organ music of Liszt, a solo piano recital and Schumann's "Dichterliebe" with Stephen Bryant).

The recipient of many awards and honors, Mr. Frey was selected in 1980 as a finalist in the Presidential Scholars in the Arts Program. He was the first organist to be chosen for this award. In 1985, he was the second-prize winner of the National Improvisation Competition. In 1980-81, he was presented as a guest lecturer at the University of Chicago where he gave a series of lecture-recitals in Rockefeller Chapel. He will be the subject of an article in the British magazine, *The Record Collector*.

A native of Chicago, he began his musical education as a piano student of Gavin Williamson. He received his Bachelor and Master of Music degrees from the University of Michigan where he studied organ with Robert Glasgow, piano with James Winn and Donald Bryant and orchestral conducting with Gustav Meier. Mr. Frey is on the faculty of Carnegie-Mellon University.

Kurt Lueders gave an illustrated lecture on the influences which shaped the 19th-century French organ school, and played a recital on August 8 at Our Mother of Good Counsel Church, Los Angeles, CA, where Schoenstein & Co.



Schoenstein organ at Our Mother of Good Counsel Church, Los Angeles

has recently installed a choir organ in the French romantic style. Repertoire included pieces by Lacroix, Chauvet, Boëllmann, Kittel, Merkel, and Joseph Franck. Lueders, an American educated at Yale who has lived in France for many years, has studied with Maurice Duruflé and André Fleury. He is a founder of the Association Aristide Cavallé-Coll and a prominent author with many credits in *The American Organist* and *Music*. He is editor of *La Flûte Harmonique* and Secretary of the International Society of Organbuilders.

Martin Neary, Organist and Master of the Choristers, Westminster Abbey, has been elected President of the Royal College of Organists in succession to Sir David Lumsden.

Harold Flammer, Inc., a Division of Fred Waring Enterprises, will publish all of the commissioned choral works from the 1988 International Church Music Festival in Coventry, England.

## Appointments



Michael W. Anderson

Michael W. Anderson has joined the staff of Phillip Truckenbrod Concert Artists as the Hartford agency's Booking Director. He attended the national AGO convention in Houston during his first week on the job, and has since represented the agency in London working with English cathedral choirs set to tour in North America, and attended the ISCAA and ACUCAA national conferences in New York. During his student days at Gordon College in Massachusetts he studied piano with Fred Broer.

Katharine Pardee has been appointed Music Director at Hendricks Chapel, Syracuse University, where she replaces Will Headlee, who has moved to the Music School full-time. Her duties include directing the Hendricks Chapel Choir, which in addition to Sunday morning responsibilities, sings several concerts during the year, and tours each spring. She will also organize a concert series at the Chapel featuring the 1952 Holtkamp organ, and will continue her own recital activities.

Dr. Pardee earned her master's and doctoral degrees with Performer's Certificate from the Eastman School of Music, where she was a student of Russell Saunders. A recipient of a Fulbright



Katharine Pardee

grant, she studied with Michael Schneider at the Musikhochschule, Cologne, West Germany, from 1980-82. Other teachers have included George Faxon, Nicolas Kynaston, and Barclay Wood. A finalist in the 1978 National AGO organ playing competition, Dr. Pardee has concertized widely in the eastern U.S. and in Germany.



John Rose

John Rose has been appointed the new director of the Colby Institute of Church Music held annually in August at Colby College, Waterville, ME. He succeeds Thomas Richner, who co-founded the Institute and has served as its director since 1967.

Rose, who has served on the Colby Institute faculty several seasons, is College Organist at Trinity College in Connecticut. Richner is Organist at The First Church of Christ Scientist, The Mother Church, in Boston. Richner and Rose have collaborated on an album of piano and organ duets for Towerhill Records of California. Dr. Richner will become Director Emeritus of the Colby Institute.

Larry D. Schipull has been appointed College Organist and Lecturer in Music, Mount Holyoke College, South Hadley, MA. He received the BMus degree in organ and piano performance from Drake University and the MM, MMA and DMA degrees in organ from Yale University. Among his teachers are Carl Staplin, Marie-Claire Alain, Michael Schneider and Charles Krigbaum in organ; C. David Harris and Richard Rephann in harpsichord; and Robert Schultz, Chiu-Ling Lin, and Donald Currier in piano. Prior to this appointment he was a lecturer in music at the University of Hong Kong, as well as a visiting teacher in organ and harpsichord for the Chinese University of Hong Kong, the Hong Kong Academy for Performing Arts, and the Hong Kong Baptist College. In Hong Kong he was active as a recitalist and accompanist, with appearances in the 1987 Hong Kong Arts Festival and the City Hall Silver Jubilee celebrations. He also was active as a reviewer for the *South China Morning Post* and the *Hong Kong Standard*, and was featured as both a performer and a program presenter for Radio Television Hong Kong. His duties at Mount Holyoke include providing organ music for worship services and college activities, teaching organ and harpsichord, and overseeing the maintenance of the C. B. Fisk and E. M. Skinner organs in Abbey Chapel.

## Here & There

After 20 years' service as organist and minister of music at All Saints' Church in Chevy Chase, MD, and a total of 45 years in the music ministry, **Frederick Monks** retired on June 5. Poor health during the past five years contributed to his decision to retire.

As music director at All Saints', he directed the men and boys choir, a St. Cecilia choir of girls and the adult Schola Cantorum. He also directed the Festival Orchestra and handbell choirs. Monks established a small music school involving teachers of strings, brass, winds, and percussion instruments as well as piano and organ.

During his 45-year career as a church musician, Monks served several churches. Among them are student assistant to William Self, Organist/Choirmaster, All Saints', Worcester, MA; Minister of Music/Organist of Pawtucket (RI) Congregational Church; Master of the Choristers at The Church of the Transfiguration, Edgewood, RI; Grace Church, Utica, NY; and Historic St. George's Church, Schenectady, NY.

Monks has been a member of the Board of Governors of the Handel & Haydn Society, Boston, MA, and assistant conductor to Dr. Thompson Stone, Music Director of the Society. He was a board member and later Dean of the Rhode Island AGO Chapter, as well as a member of the Chaminade Club of Providence, RI. As a composer, Monks has several published works to his credit among which are the popular "Christmas Song" and "Sing We Now."

To honor Monks' retirement an anthem was commissioned by the choirs of All Saints' from Daniel Gawthrop upon the text, "In the Lord Do We Rejoice." The anthem was performed under the leadership of James Lytton, associate organist, with Carol Feather Martin (Dean of the D.C. Chapter) at the organ.

Monks studied voice with Thompson Stone, organ with Bonnet, Calendar, and Self; choral repertory and church-related subjects with Titcomb, Willan and others. He is the great-grandson of William Henry Monk, English church musician and composer. During 1983 he and Virgil Cannarsa designed and specified scaling of the present Cannarsa three-manual organ. The instrument was voiced by former Aeolian-Skinner voicer John Hendrickson.

At his final service, Monks honored his assistant and several choristers, including his 17-year-old daughter Kristen, who has served 10 years with the

choir.

Peter Crisafulli has succeeded Monks as Organist and Minister of Music. He was formerly at St. Mark's, Evanston, IL.



Paulsson & Huff Duo

The Paulsson & Huff Duo, featuring the unusual pairing of soprano saxophone and organ and a repertoire encompassing classical, jazz and folk music from Gregorian chant to Gershwin, has been added to the roster of **Phillip Truckenbrod Concert Artists** as one of the agency's "Organ-Plus" offerings.

Harry Huff is Organist of Calvary Church and Artist-in-Residence at Union Theological Seminary in New York City. He is a native of Tennessee who holds degrees from the North Carolina School of the Arts and Yale University. He has held music staff positions at St. Bartholomew's Church, St. George's Church and the Cathedral Church of St. John the Divine, all in New York, and has accompanied many noted vocal and instrumental artists including William Warfield, Art Garfunkel and Judy Collins. He has toured nationally with Martha Schlamme and appeared in the Off-Broadway revival of "A Kurt Weill Cabaret."

Anders Paulsson studied at the Stockholm Royal Academy of Music in his native Sweden as well as in France where he won Gold and Silver medals at the Concours Fin d'Aneé in 1982. He holds a Master of Music degree from the Manhattan School of Music in jazz performance and composition. He has appeared at the Aspen Music Festival and premiered new works for classical saxophone in France, West Germany, Sweden, Norway, Denmark and the U.S. and has recorded on several labels.

The Paulsson & Huff Duo has appeared in a number of U.S. cities as well as the Spoleto Festival this year. Their first recording, an album of the music of Duke Ellington, will be released soon by LCM Records, a division of CBS.

Concert organist **Donald Sutherland** and his wife, soprano **Phyllis Bryn-Julson**, were honored recently when each received the Distinguished Alumni Award from Syracuse University for achievement in music. The awards were presented to them when they addressed the graduates of Syracuse University during the Commencement Exercises at the College of Visual and Performing Arts on May 14, 1988. Their address was presented jointly, with each sharing in the delivery.

Additionally, Donald Sutherland was a featured recitalist at the Bath, England International Festival. His program, presented at the Bath Abbey on May 30, 1988, featured works by Bach, Albright, Rorem, and Widor. Mr. Sutherland concertizes under the auspices of Murtagh/McFarlane Artists, Inc.

First English Ev. Lutheran Church, Grosse Point Woods, MI, will present a tribute to **Gordon Young** on January 22. Dr. Young's music will be performed by organist Robert Foster and the Good News Singers. The composer will be present to introduce and comment about his music. Young's music was featured at the 8th annual Reunion Sunday at Our Saviour Lutheran Church, Detroit, MI, on October 16. The service included *Prelude in Classic Style*, *Let There Be Music*, *The Sure Foundation*, *Sarabande*, *Trumpet Voluntary* and *Variations on an American Hymn Tune*.

**Drake Publishing Company** has released *Amen Joy!*, a new book of choral amens by B. J. Drake. The collection includes choral introits and benedictions, special selections for Christmas and Easter, plus contemporary selections for youth choir with piano accompaniment. Available in both SATB and SAB versions, *Amen Joy!* sells for \$4.95 (1-9 copies); \$3.95 (10+ copies). Drake Publishing Company, 43 Overlook Avenue, East Hanover, NJ 07936.

**Randall M. Egan**, Publisher of Music/The Kenwood Press, Ltd., has issued its 1988-1990 Catalogue of Publications, including music for organ, chorus, orchestra and voice. The catalogue is available from the publisher at 2024

Kenwood Parkway, Minneapolis, MN 55405-2303.

**Randall M. Egan**, Publisher of Music, has been appointed sole and exclusive distributor for the orchestral music of Canadian composer, **Gerald Bales**. Many of the scores are available on a rental basis.

**Allen Organ Company** announced the installation of an Allen Digital Computer Organ in the Cathedral of La Paz, Bolivia. Installed in spring 1988 at the request of Bishop Morgan A. Casey, this three-manual stop/tab organ features 52 stops as well as Allen's exclusive alterable voice with card reader system.

**Lillenas Publishing Company** announces the release of three new keyboard collections: *Glory, Honor, and Power*, 11 solos for moderately advanced pianists, by Virginia Halberg; *Preludes for Organ*, 26 hymn arrangements grouped in optional medleys, by Ethel Tench Rogers; *Resounding Praise*, 10 hymns arranged for organ solo by Dennis R. Johnson.

**G.I.A. Publications** has released *Beginning Studies in Gregorian Chant*, by Dom Eugene Cardine, O.S.B., translated with editorial comments by William Tortolano. The book is designed as a systematic study of chant, and includes an explanation of notational signs on the traditional four-line staff, together with neumatic signs from earlier staffless notation. In addition, modality, psalm tones, rhythm, Latin accentuation and cadences are discussed in detail. Order No. G-3044, \$13.95 plus shipping. For further information, contact: G.I.A. Publications, Inc., 7404 Mason Ave., Chicago, IL 60636.

## Nunc Dimittis



Homer D. Blanchard

**Homer D. Blanchard**, of Delaware, OH, died September 26 at the age of 76, following an extended illness. Born March 26, 1912, in Elyria, OH, he began the study of organ at age 13 with Leo C. Holden of the Oberlin Conservatory of Music. He received the Bachelor of Arts degree from Ohio Wesleyan University in 1933, the Master of Arts degree from Ohio State University in 1934, and the Ph.D. from Ohio State in 1940.

Dr. Blanchard taught foreign languages at Geneva College, Beaver Falls, PA, and at the U.S. Naval Academy, Annapolis, MD, from 1937 to 1946. He then joined the staff of M. P. Moller, Inc., and was their northern Ohio representative 1952-59. In 1954 he began his own organ business in Oberlin, OH, which he operated until 1973. In 1956 he was one of the founders of the Organ Historical Society and served as Archivist 1966-83. He was widely known for his many articles and translations in *The American Organist*, *ISO-Information*, *The Tracker*, and *THE DIAPASON*.

THE DIAPASON



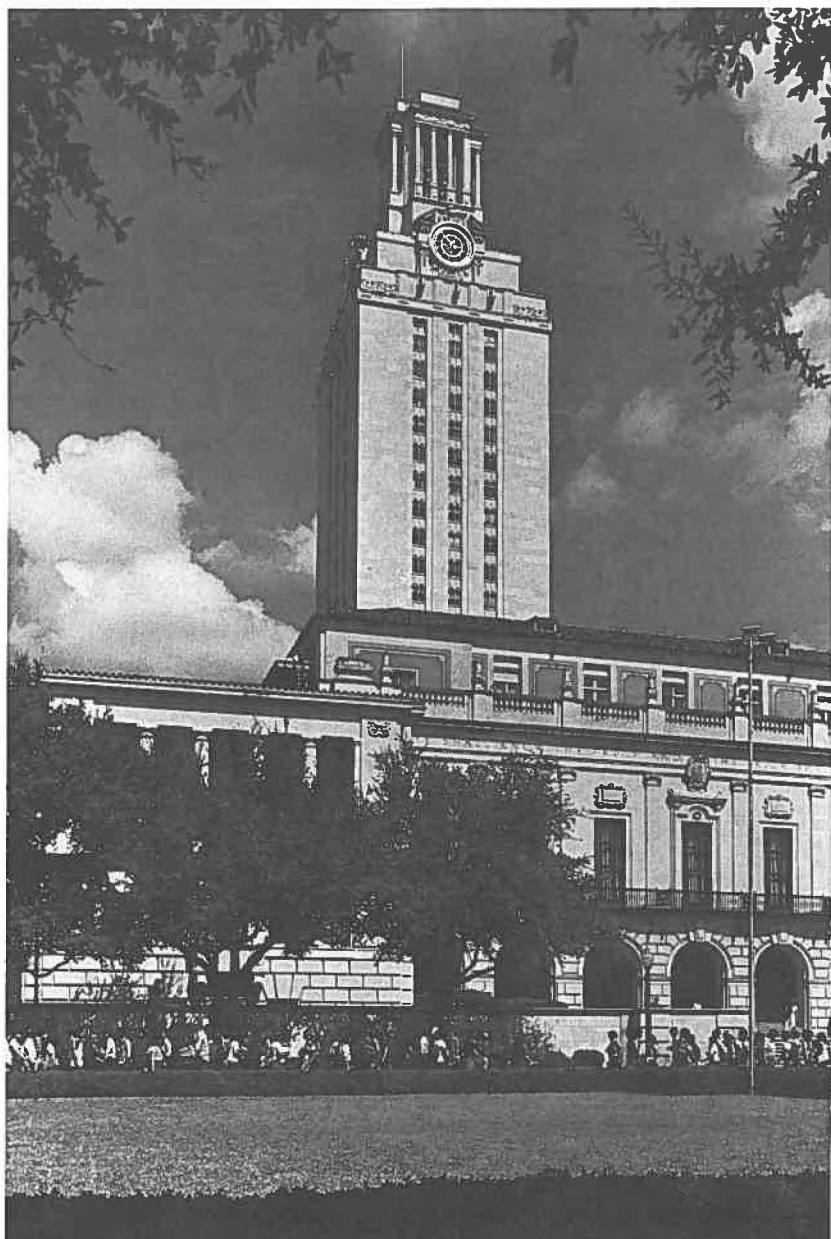
The Benjamin N. Duke Memorial Organ  
(Flentrop 1976)

## DUKE UNIVERSITY DEPARTMENT OF MUSIC SMITH MEMORIAL SCHOLARSHIP

An organ scholarship of up to \$2,500 in memory of Marvin Boren and Elvira Lowe Smith will be offered annually to an undergraduate or a graduate student admitted to either the A.B. with a major in Music or the A.M. in Performance Practice. Renewable on satisfactory progress. Application deadline: January 15 (undergraduate) or February 1 (graduate). For further information contact:

Director of Undergraduate Studies or  
Director of Graduate Studies  
Department of Music  
Duke University, 6695 College Station  
Durham NC 27708





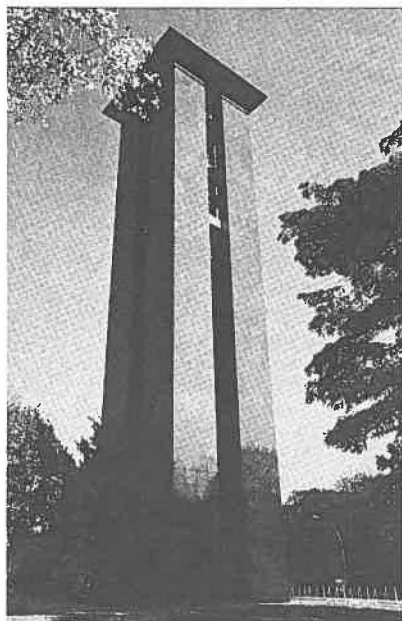
University of Texas, Austin

#### New Carillons

Four carillons have been installed and dedicated in the past year. A 48-bell carillon was dedicated on September 13, 1987 at the First Baptist Church of Huntsville, AL. The largest bell weighs 3,300 pounds and four of the largest bells form a swinging peal. Cast by the Petit & Fritsen Foundry in The Netherlands, the carillon was designed and installed in a free-standing, 229-foot tower by the I. T. Verdin Co. of Cincinnati. Richard Watson of the Verdin Co. played the dedication recital.

Clemson University, Clemson, SC, dedicated a new 47-bell (bourdon C of 2,000 pounds) carillon on October 18, 1987. The bells were cast by the Paccard Foundrie de Cloches in Annecy, France and installed by van Bergen Bellfoundries, Inc. Stephen Knight, carillonneur of Samford University, was the dedication recitalist and Peggy Walton is the carillonneur.

The University of Texas at Austin dedicated a 56-bell carillon on November 14, 1987. The carillon incorporates a 17-bell Meneely (Watervliet, NY) chime. The new bells were cast by Petit & Fritsen and installed by Richard M. Watson of the I. T. Verdin Co. The new carillon was the gift of Hedwig T. Kniker (1891-1985), one of the University's first female graduates in geology, and is named for her. Recitalists for the dedication were University Carillonneur Tom Anderson and Willis Bodine, Carillonneur of the University of Florida, Gainesville.



Kongresshalle Carillon, West Berlin

Europe's largest and heaviest carillon, the 68-bell (bourdon F of 7.8 metric tons) Kongresshalle Carillon in West Berlin was dedicated on October 27, 1987. The instrument was donated by Daimler-Benz to commemorate the 750th anniversary of the founding of Berlin. Jeffry Bossin, an American who is the acting carillonneur and director of carillon concerts, was the dedication recitalist.



Lynne Davis



Jon Gillock

## The Choirs

The Choir of Christ Church, Oxford (1989)  
The Choir of New College, Oxford (1990)  
The Choir of St. Paul's Cathedral, London (1990/1993)  
The Choir of York Minster, England (1991)  
The Choir of Wells Cathedral, England (1992)

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## New Recordings

**Martinikerk Orgel, Groningen.** Wim Van Beek, organist. Order No. DS MK 002.

This second LP recording of the Martinikerk organ in Groningen, The Netherlands, made by its resident organist Wim Van Beek, is again an aural portrait of the organ's magnificent voice in North German repertoire by Bruhns, Böhm, and Weckmann, as well as J. S. Bach. Bach's grandiose *Fantasia in G Major*, BWV 572, is scintillating in the brilliance of its fast passages, and magnificent in the sustained Grave that employs the coupled 16'-based plena (including tierces and reeds) over the 32'-based pedal. The conclusion of the Grave is quite extraordinary when the organ (assisted by acoustic, winding, and temperament) produces a chilling, thrilling diminished seventh chord!

C. H. Edsdes (the restoration advisor) gives detailed record notes, including all registrations, an essay and chronicle of the organ's history (in German and Dutch), plus excellent photos of the organ during restoration. A beautiful color photo of the facade over the restored marble pillars graces the superbly produced album cover.

Sonic delights include Bach's "Liebster Jesu" chorales, BWV 633 and 706, allowing us to hear the reed Viola da Gamba (plus tremolo) and the coupled 8' prestants respectively; the well-known "In dir ist Freude" features the brilliant Ruckpositiv plenum with obbligated pedal employing 16', 8', 4' and 2' reeds. Variation works by Weckmann and Böhm give opportunity to hear a variety of combinations (especially the fine reeds and singing flutes)—all recorded with directness (the organ seems slightly more "present" than in Van Beek's earlier recording, reviewed in THE DIAPASON, December, 1985) and a sense of the acoustic space. Particularly in Böhm's ornamented chorale on the "Vater unser," the use of a 32' pulsating pedal (like a soft bass drum), the huge, eloquent Bovenwerk Vox Humana (with flute 8' and 2 1/4', and tremolo) accompanied by principal 8' tone, creates a profoundly expressive effect—quite unlike the softly restrained performances one frequently associates with this genre. Similarly, Van Beek's powerfully slow performance of Variation II of Böhm's "Freu dich sehr" variations seems to "play the room"—the spacious "three hall church" resounding with its restored wooden floor.

The resources of three manual plena, each with its own characteristic color, help elucidate the formal echo-structure of the opening of Bruhn's *Praeludium in G Major*, played on alternating keyboards for a marvelously kaleidoscopic effect. Dark, reedy "consort" registrations in both fugues (played on two manuals) contrast with the lighter brilliance of the Divertimento, and the crescendo (additions to the registration are

detailed in the notes) of the Coda creates a kind of North German "grand jeul!"

Highly recommended for measured, expressive, occasionally "exciting," and always musical performance by Van Beek, making discriminating, thoughtful use of a grand North German organ. Exceptionally fine recording quality, and available for Fl. 30 (including mailing; check the *Wall Street Journal* for exchange rates) from: Stichting Schip Martinikerk, Groningen, Verl. Hereweg 173, The Netherlands 9721 AP.

—Rudolf Zuiderveld  
Illinois College

**Les orgues de chambre du Toggenbourg—Guy Bovet plays music from *Livre de Joh. Friedrich Steiner, Recueil des demoiselles Nüssle, Recueil Edelmann, and Collection Guy Bovet* on four house organs; Gallo 30170, available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184, \$12.00, plus \$2.00 postage per order.**

This recording presents materials primarily of organological and ethnomusical interest. Four chamber organs, all dating from the late eighteenth and very early nineteenth centuries, are heard in performances of some 35 selections from private collections comprising local compositions and popular songs together with hand copies of materials from printed sources.

The organs are both visually and aurally delightful, with decorated cases that would not be out of place in small rococo chapels, and specifications of but five or six stops (one manual, no pedal, winded by internal bellows pumped by the performer's foot-power). Their condition varies significantly, with some in much better states of preservation than others; all, however, testify to the high degree of interest in organbuilding and organ music in this part of Switzerland (the Toggenburg valley is near Appenzell, in the canton of St. Gall).

This music is mainly in a popular, folk idiom, and reflects the local dialect in its texts, along with occasionally rather primitive musical materials. This is not to denigrate either the musical content of the pieces heard, nor the efforts of M. Bovet in presenting and preserving these organs and their literature, for this record is an often enchanting document of now forgotten but once much loved music and instruments.

**Johannes Brahms: Das Orgelwerk—Hermann Schäffer plays the complete works on the organ of the Christuskirche, Mannheim; Motette-Ursina M-10710 digital, available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184, \$12.00, plus \$2.00 postage per order. (Notes in German only.)**

**L'Orgue historique de Sainte-Claire à Vevey—Guy Bovet plays Brahms, *Chorale-preludes, op. 122*, and Bruckner, *Praeludium C-dur, op. posth.*; Gal-**

**lo 30-325, available from The Organ Literature Foundation, \$12.00, plus \$2.00 postage per order.**

Both these discs present the complete chorale-preludes, op. 122, with Bovet adding a solitary Bruckner miniature and Schäffer including the Brahms free works for a complete traversal of the composer's output for organ. The instruments are very different examples of organbuilding styles and techniques, though they were originally constructed within fifteen years of one another. That of the Christuskirche is a 1911 Steinmeyer, electrified in 1939, with neo-baroque accretions and alterations from 1952, and a substantial restoration in 1984; it comprises four manuals (including a *Fernwerk* above the church's ceiling!) and pedal, with 94 stops. The organ at Vevey is by Goll, a Lucerne builder, dated 1898, and includes 18 stops distributed over two manuals and pedal, with two stops of the Grand-orge enclosed together with those of the Récit.

The Steinmeyer is a beautifully restored instrument, and has a wonderful plenum which combines the large number of individual voices into a rich and still very clear sound. Each of the many foundational stops is coloristically distinct, yet blends well in fuller combinations. The Swiss organ, however, clearly displays the advantages of smaller, shallow-cased instruments in projecting the sounds produced by delicately and lovingly voiced pipework. Its eclectic, part French, part Germano-Italian colors combine in marvelous blends unique to this part of the European continent.

As the two organs are different, so are the styles of performance in which these works are presented. Schäffer shines in his presentation of the free pieces, with clear and precise playing and an ability to show his instrument's capabilities well. The chorales, however, often seem to be dry and unemotional in style, with little Romantic affect despite sensitive and often delicate registrational effects. Bovet, however, plays these pieces with a highly sympathetic approach, and with an attention to phrasing and a careful *rubato* that rarely slips into excess or sentimentalism. While each of these recordings has definite merits, the Gallo disc is recommended both for its instrument and for the idiomatic playing of the performer.

**Orgelmusic aus dem Limburger Dom—Almut Rössler plays Bruhns, *Praeludium e-moll*, J. S. Bach, *Liebster Jesu, wir sind hier* (BWV 633), *Wenn wir in höchsten Nöten sein* (BWV 641), *Herr Jesu Christ, dich zu uns wend* (BWV 632), *Toccata und Fuge d-moll* (BWV 565), Franck, *Chorale in a-moll*, Alain, *Variations sur un thème de Jannequin*, *Litanies*; Motette-Ursina M-1025, available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184, \$12.00, plus \$2.00 postage per order.**

Occasionally a recorded performance is encountered which embodies virtually all that one hopes to hear in a particular piece; such is the case with Almut Rössler's rendition of the Bruhns E-minor Prelude on this disc. Her understanding of the opportunities afforded by the *stylus fantasticus*, of the uses of rhythmic freedom and metric regularity, of the variegated colors typical of the registration techniques of this school; all make this one of the most outstanding and absorbing performances ever encountered by this reviewer.

In addition, the Alain works are given superior treatment, although the organ's

colors are simply not very convincing here or in the Franck *Chorale*, which is also given a stylistically sympathetic rendition. The Bach chorales were presumably chosen to display various individual registers of the instrument, a task which they fulfill admirably with beautiful, gentle flutes in one, a ravishingly lovely principal in another, and an attractive (if mildly obtrusive) reed solo in the third. The famous *Toccata and Fugue*, BWV 565, is also played well, although with less of the "fantastic" element than was heard in the Bruhns work, and with nicely executed double echoes within this fugue demonstrating the contrasts among the various manual divisions.

The organ itself is a stunning instrument both visually and sonically, possessing 60 stops distributed over four manuals (two with swell enclosures) and pedal. Built by Johannes Klais in 1978, it retains a few ranks from the original (unnamed) organ of 1912. As with many organs of relatively recent design, it is more eclectic than neo-baroque or neo-classical or even strictly Germanic in plan, and generally succeeds very well in providing tonal resources for a variety of styles. It is only in the demands of the French repertory presented here for certain reed and mixture qualities that there is a certain lack of precisely the right coloration. Such a lack, however, is more than amply supplied by the overall suitability of this relatively new and interesting organ for the remaining music, and the sensitive musically satisfying performances given by Ms. Rössler. (Notes in German only.)

**John Stanley: 30 Voluntaries pour Orgue—Guy Bovet plays the organ of Lutry, Switzerland; Gallo 30142/43/44, available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184, \$36.00, plus \$2.00 postage per order.**

**L'Orgue de Sainte-Croix, Carouge, Genève—Guy Bovet plays Widor, *Symphonie 5, op. 42*; Gallo 30-167, available from The Organ Literature Foundation, \$12.00, plus \$2.00 postage per order.**

As part of the ongoing series of recordings of historic Swiss instruments by Gallo records, these two recordings present M. Bovet playing significantly different literature on two Swiss organs built a century apart. The first organ was originally built by Jean-Jacques Zimmer in 1790-1791, but only the Montre 8' of the Grand Orgue remains in the present "reconstruction" of 1975 by Hans-J. Füglistler. This almost entirely new instrument has a traditional G.O. which presumably resembles that of the original, as well as a very complete Positif, Echo, and substantial Pédale. Of these resources only sixteen stops are utilized in the present recording to recreate the typical tonal resources of an English organ of Stanley's era. The effort succeeds remarkably well, though it is unlikely that anyone familiar with the sounds of a British eighteenth-century organ would be totally convinced by these continental voices.

In any event, it is the music itself which is of primary concern, along with Bovet's consistently interesting and sensitive readings of the material. Stanley is an undisputed master of coloristic writing, demanding grace and sympathy of the performer to render the idiomatically written passagework in a manner which involves the listener and avoids the "sewing-machine" effects so often encountered. The thirty works are presented in six varied groups (one per disc

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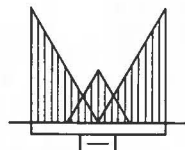
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side) which contrast cornet voluntaries with those written for vox humana or trumpet or flutes, and these in turn with works in ensemble or fugal styles. This order helps to demonstrate both the composer's amazing technical and stylistic fluency and the differences of treatment accorded the various solo stops. The performances are almost uniformly satisfying, with Bovet providing judicious improvisations at some cadence points, together with subtly varied registrations so that in all thirty pieces there are very few exact duplications of color.

The organ of Sainte-Croix Church also had its origins in the eighteenth century, and similarly retains only a beautiful case and a few pipes, all of which had been incorporated in a late nineteenth-century renovation by the Geneva builder, Tschanun. Restored recently, the current instrument reflects primarily the romantic Tschanun rebuilding, with the addition of a pseudo-baroque Positif which adds little to its overall character. Ignoring this five-stop anomaly, the twenty-five stops of the Récit, Grand-Orgue, and Pédale constitute a wonderful example of Franco-Swiss organbuilding in a superb acoustical setting, and provide a more than adequate resource for a work which is normally thought to demand double (or more) this complement.

M. Bovet plays *Symphonie 5* with a virtuoso flair which is most effective in the outer movements, but leaves one occasionally wishing for a little more generosity of tempo in the inner three sections. His rendition of the first movement is notable for a scrupulous attention to details of phrasing and articulation, and for a great sense of grandeur in the closing portion. The second movement is brisk, certainly more *allegro* than *cantabile*, while the third has an attractive rhythmic fluency which allows sensing the bar as the beat-unit rather than individual quarter-notes. Wonderfully French strings and céleste form a shimmering backdrop for the fourth movement; the closing *Toccata* is played at a reasonable pace and with a phenomenal *diminuendo* at the end which makes the terminating chords seem more vivid than usual.

While not presented on one of the huge Cavaillé-Colls (or imitations), this recording of Widor's most famous work is worthy of serious consideration both for the care taken in performance and for the truly lovely instrument and generous acoustics. The notes provided are, as usual, less complete in the English version than in the French or German, but a bit of photographic humor makes up for this all-too-frequent occurrence.

—G. Nicholas Bullat

## Book Reviews

*Karl Joseph Riepp et l'Orgue de Dole*, by Pierre M. Guéritey (in French). Lyon: 1985; paperback, 650 pages, 12 photographs, 18 plates; approximately \$64., from: P. M. Guéritey, 35 quai Gailleton, 69002, Lyon, FRANCE.

A current theory holds that the development of the pipe organ in France reached a summit before the Revolution with the works of Bedos, Isnard, and François Clicquot, then suffered stagnation or decline for fifty years until the artistic and imperial ambitions of Cavaillé-Coll revived the art.

*Au contraire*, holds Pierre Guéritey. The history of the K. J. Riepp organ at Dole illustrates the steady evolution of the classic organ through the "period of transition." With good luck it was spared the depredations of the Revolution and at a critical time in 1855 it received a conservative modernization by Stiehr rather than a radical rebuild by Cavaillé-Coll. The real stylistic rupture, asserts Guéritey, came not at the time of the Revolution, but with the introduction of the Barker lever and the construction of the organ at Saint-Denis.

To be fair to Guéritey, it must be admitted that his main interest is not to take sides in the great classic versus symphonic debate. His real purpose for writing *J. K. Riepp et l'Orgue de Dole* is to urge consideration of this organ on its own merits as a successful, cohesive instrument and as an extant record of three builders, Riepp, Callinet, and Stiehr, who shaped it over the course of a century from 1755 to 1859.

From the title, one would expect to read a detailed account of every aspect of this summary instrument, Riepp's last French organ, built midway through his career, before he removed to southern Germany to build organs for the abbeys of Ottobeuren and Salem. But two things give the book an unanticipated course in other directions.

First, no documents relative to the planning, construction or composition of the original organ remain; therefore, an informed guess about Riepp's work at Dole can only be deduced by considering its place in Riepp's life work, which is given as full a description here as surviving documents allow.

Fully a third of the book is given over to his life and works outside of Dole. His apprenticeship in southern Germany, his establishment and sphere of influence around Dijon, and his return to Ottobeuren for the last fifteen years of his life are coupled to a complete dossier of the organs he built or worked on from 1736 until his death in 1775. There are notes from J. A. Silbermann's diaries about his meeting with Riepp, although they only record Riepp's praise and esteem for Silbermann's work. There are records of Riepp's vineyards, his admission that he made more money from selling wine than from building organs, and the slightest hint that the wine trade was an asset in the organ business.

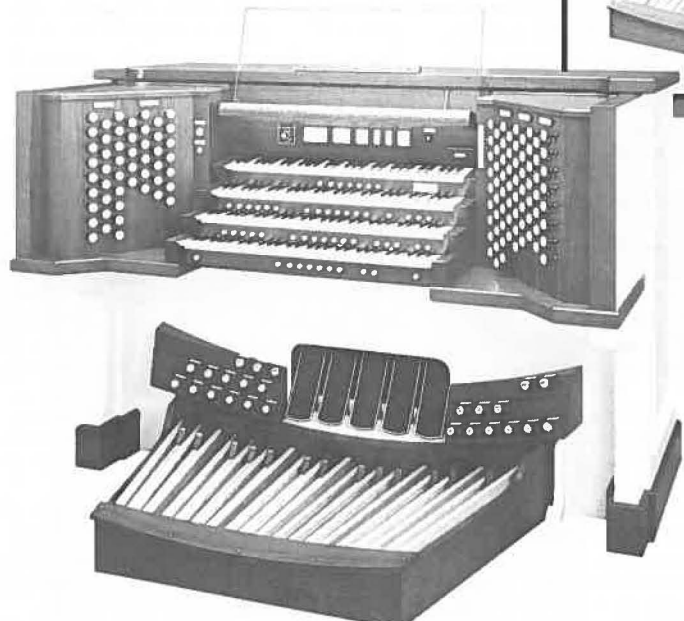
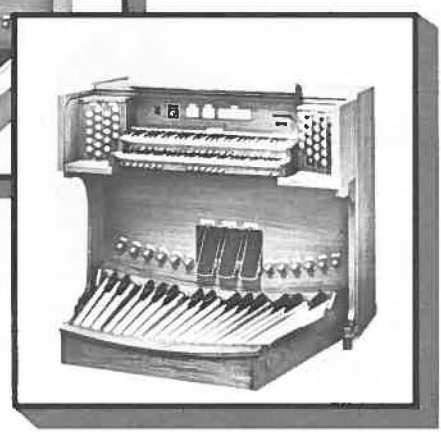
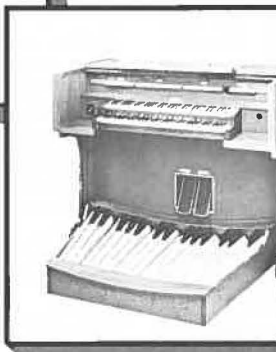
The other major preoccupation of the book is the independent existence of the Dole organ from the time Riepp built it in 1755 until its most recent restoration by Philippe Hartmann in 1959. Riepp's protégé François Callinet effected the second major change to the instrument in 1787 and at that time revoiced and rewinded the chorus of reeds, giving

them a cohesion (some had been added in the first rebuild) and a character that two hundred years later is still admired. In an 1830 renovation, Stiehr expanded the Récit to 54 notes, a forward-looking experiment, and one that strengthens Guéritey's assertion that organ building was progressing steadily following the Revolution.

Elsewhere the organs of Callinet and his Burgundian contemporary Bénigne Boillot are discussed to the same extent as those of K. J. Riepp. One has the feeling that the absence of a critical mass of information about Riepp and the Dole organ has led in this book to an aggregation of peripheral centers of interest, and indeed, its strength is the breadth of its scope in materials relating to the organ in Burgundy between 1750 and 1850.

There is a letter to the town pleading for time to tune the organ during daylight hours, because of the inconvenience and hazard of using so many lights in the dark. There is a most entertaining account of the competitions held for the post of town organist in Dole in

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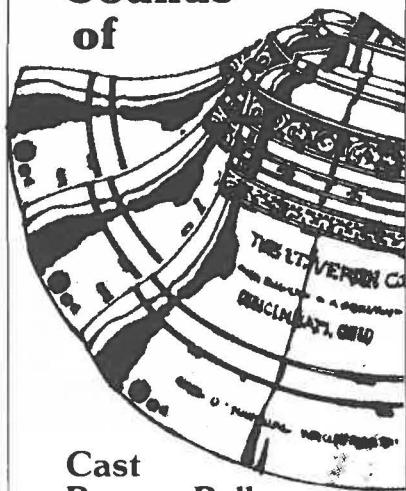
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1825, 1881, and 1889. Most applicants were piano teachers; the skilled organists were coming from Alsace and Germany. In the earlier years, no "prepared piece" was required, but in the last competition, several competitors dropped out for lack of time or the proper pedal-board to prepare the "Bach piece."

Whether you hold a vital interest in the future of this particular organ at Dole, or whether you enjoy the wide-angle view of the lives of organ builders and organists in the lands where French and German culture meet, you will find absorbing reading here.

—Gale Kramer  
Wayne State University

Kirk Jorgensen, *How to Build Your Own Foot-pumped Pipe Organ - Working Plans for the Amateur*, The Organ Literature Foundation, ISBN 0-913746-20-7, \$10.00.

Here is truly a curious little book: hand-lettered, profusely illustrated with the author's line drawings, bound with a plastic comb, and complete with a sexist dedication, in 28 pages it contains most of the information one would need to build a most peculiar little one-manual, one rank organ.

It is difficult to take this book seriously—and perhaps to do so is to miss the point entirely.

—James R. Biery

## New Organ Music

Felix Mendelssohn Bartholdy, *Complete Organ Works*, vol. III, The Berlin-Kraków Manuscripts: 2. Novello (Agent: Theodore Presser Co.) No. 01 0217, \$28.75.

A review and evaluation of the editorial procedures of this *urtext* edition can be found in a previously published review of volume II that appeared in THE DIAPASON in May 1988. The same editorial excellence and sensitive musical understanding is continued in the most recently published volume of this five-volume set. The present volume (The Berlin-Kraków Manuscripts: 2) contains earlier versions of movements Mendelssohn eventually included in the *opus* 65 Sonatas, and two additional pieces that are published here for the first time. One is an *Allegro assai* in C major that is preludial in character: it was left unfinished and is printed here with a completion by Robin Langley. The other piece, also in C major (*Allegro moderato maestoso*), is more like a march, and would be very effective as a wedding processional. I recommend this excellent edition to all organists.

Franz Liszt, *The Complete Works for Organ*, Vol. IX. Universal Edition (Agent: European American Music) No. 17891, \$29.00.

The editorial policies of this ten-volume edition of Liszt's complete works for organ have been described in reviews of previously published volumes: these appeared in THE DIAPASON in April and August 1987, and in February 1988. With but one exception volume IX contains original works for voice and organ; the exception is Rossini's "Cujus animam" from his *Stabat Mater*. The volume contains 13 selections, one in German, one in French, and 11 in Latin, with, unfortunately, no English translations for any of them. The music is never technically very demanding of singer or accompanist, and while at times it can be surprisingly innovative harmonically, it can also be charmingly

naive, as well as predictably sentimental. It is definitely worth a look, but should be handled with care.

—Edmund Shay, DMA  
Columbia College  
Columbia, SC

Herbert Howells: *Two Slow Airs for Organ*, arr. Robin Wells, Novello No. 01 0220 (Agent: Theodore Presser Co.), \$5.75.

Howells, who died in 1983, has not escaped the scrutiny of those hoping to find unknown treasures, heretofore unpublished. These two *Airs*, originally composed for violin and piano, have been arranged for organ solo by Robin Wells. They are gentle and lovely, not too adventuresome in their harmonic language, and are ideal for service use. Each is a little under four minutes in length and of medium difficulty.

Herbert Howells: *Six Short Pieces for Organ*, ed. Robin Wells, Novello No. 01 0221 (Agent: Theodore Presser Co.), \$10.50.

Although Howells did make sketches for a set of six organ pieces, the group as it appears in this edition was compiled by Mr. Wells. Four of the six pieces existed in relatively finished form, while numbers IV and VI required a substantial amount of completion by the editor. The "patchwork" nature of the set results in a variety of difficulty and musical quality. No. I is a two-minute slow movement; No. II is a particularly engaging and exciting "Allegro scherzando," a piece which begs to be learned and performed! A brief *Aria* with elastic, chantlike solo lines, is the third of the set; the fourth, an "Allegro impetuoso" in G-flat major, is the weakest of the six—the original ending is a subdominant chord in the key of D-flat, so Mr. Wells has provided an alternative ending which reestablishes the tonic G-flat more solidly. No. V is a very short chorale-prelude-like piece; the longest piece of the six (ca. 5½ minutes) is also the last—a fine slow movement with an extended crescendo to a fortissimo climax, then settling back down to a recapitulation of the opening material. The edition contains extensive notes on the editorial procedure used and the sources consulted.

Herbert Howells: *Three pieces for organ*, ed. Robin Wells, Novello No. 01 0222 (Agent: Theodore Presser Co.) \$8.75.

All three of the otherwise unrelated *Three pieces* existed in essentially completed form at the time of Howells' death, and are here made generally available for the first time. These are more involved, difficult works than the other new Novello issues. The first, *Intrata No. 2*, is a six-minute slow movement in triple time, with a modal feeling and a big climax toward the end. The piece creates the aura of a stately, dignified English cathedral-style procession.

The four-minute *Flourish for a Bidding* also has the sound of an improvised cathedral procession—only this one is much more fanfarish. A triumphant solo reed is pretty much indispensable, as is a solid technique. The overly obvious major seventh in the closing harmony will not appeal to everyone's sense of good taste.

The third piece, *St. Louis comes to Clifton*, is a three to four minute development of a 15th-century tune, with reflective opening and closing sections framing a forceful *piu mosso* section.

Mussorgsky: "Promenade" from *Pictures At An Exhibition*, arr. for organ solo by Bryan Hesford, Fentone Music

WA4103 (Agent: Theodore Presser Co), \$2.25.

A competent arrangement of a familiar tune which might be used as an off-the-beaten-track wedding processional. Not too difficult; one and a half minutes if played through once as written; registration suggestions for three or four manual organ (modifiable).

Franklin D. Ashdown: *Elegy* for organ solo, H. W. Gray Publications (division of Belwin-Mills Publishing Corp.) GSTC 01033, \$2.50.

Ashdown's *Elegy* is a lovely four-minute slow movement using mixed meters and a good deal of parallel whole-tone harmonic language. Unfortunately, the printed notation is often cryptic; interpreting this music requires a lot of needless guesswork about the composer's intentions. There are misprints (including a missing pedal note in measure four and incorrect rhythm in measure 25), a misspelling ("semper"), and many instances in which cautionary accidentals would have clarified matters. Through much of the work, the left hand doubles the pedal line, but the registration instructions seem to ask for pedal couplers. The piece makes modest technical demands.

## New Improvisation Methods

Michele Johns: *Hymn Improvisation*, Augsburg Publishing House 11-6760, 34 pages, \$6.95.

Generally the greatest stumbling block to learning the art of improvisation is finding the self-confidence needed to begin. (This reviewer wasted years searching for that self-confidence before learning to improvise.) While no printed volume can take the place of a sympathetic and encouraging teacher, Michele Johns' very fine method would be the next best thing, and certainly a wonderful text to use with a teacher.

Johns begins with examples of two-voice texture: the hymn-tune in one hand and another freely improvised voice in the other. Ideas for creating settings using ostinato figures are given in Chapter Two, making it possible for the beginner to immediately improvise in a musically satisfying way. Subsequent chapters deal with imitation, Ritornello form, Toccata, and finally, ideas on how to begin combining these techniques.

Composed examples from the literature are given throughout, as are fragments to "get the student going." The text, in a "user friendly" style, will not intimidate the beginning student. Highly recommended.

Everett Jay Hilty, *Practical Modulation and Improvisation*, The New Music Company (Distributed by the Kendale Company, division of SON-KEY, Inc.) NM T-7001, 93 pages, no price given.

If the textbook by Michele Johns is an example of how to write an improvisation manual, then this one by Everett Jay Hilty contains many examples of how *not* to do so. The book begins with a verbose and turgid explanation of keys, scales, triads, and seventh, ninth, and thirteenth (!) chords, along with many admonitions to memorize this or that formula. Much of this is explained in roundabout language, and is knowledge which must be gained through thorough study of music theory over a period of time. It is difficult to imagine a student who would not be intimidated and overwhelmed by it all.

A substantial amount of space is devoted to harmonizing from the top down—placing chords haphazardly in different inversions under the soprano notes, without concern for functional

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progression of the bass line. (The apparent aim is to develop the ability to instantly harmonize any note.) Such a "method" fails to help the student understand how harmony is constructed from the bass upward, and disregards the importance of integrity of individual voice lines.

A good deal of the book deals with modulation, frequently describing in detail how to get from key, "X" to G major for "Old Hundredth" purposes. Not only is the concept of modulating between parts of the church service a dated and unnecessary practice, but there is so much more to improvisation that is more interesting, tasteful and useful! Even if the student is required by the authorities to modulate in the service, the written-out examples in this book would not be recommended models since so many of them contain instances of poor voice leading and a trite overuse of the dominant seventh (most students will need to practice *not* adding the seventh).

The New Music Company has produced a spiral bound book which appears to be a reproduction of Hilty's original manuscript, i.e., with typed text, unprofessional-looking music calligraphy and pasted-in photocopies of previously printed music.

—James R. Biery

## Music for Voices and Organ

by James McCray

### Songs of Joy

*Make a joyful noise unto the Lord, all ye lands.*  
*Psalm 100*

Although my comments this month are not based on a scientific study, they do represent some general investigation into the topic. This past semester, I read about 700 concert program reviews written by the 100 students in my general music appreciation class. These students represent a wide range of majors and backgrounds, and must attend seven of our concerts, then write evaluative comments on each work on the program. Clearly, it was noted that when a work was not enjoyed, it most often was because it was slow, perhaps a bit too serious, or had those kinds of musical characteristics sometimes associated with melancholy or sadness. Further-

more, this same group of 100 tended to choose fast, joyful movements or works as the ones they enjoyed the most on each of the seven concerts.

This attitude also seems to be true of choir members and congregations. They enjoy anthems that are jubilant more than those that are more ponderous. These songs of joy are preferred because they lift the spirit, provide a fresh, positive enthusiasm, and are often fun.

A random survey of sacred, single-movement works published by companies which feature music for the church indicates that they make more works available that are joyful than those which are introspective. It follows that if people prefer to hear these kinds of settings, then more will be printed. I suspect that this transfers into other areas, too. More people seem to attend comedic movies than those on a pensive, thought-provoking theme. Television programs probably follow that same pattern. In short, the message is that people want to hear songs of joy which, when put in perspective, is the basis of the Christian religion; tomorrow will be better, or, as has been said, "hope springs eternal." So, joyfully, the reviews this month feature those anthems that help us celebrate our faith.

**Rejoice in the Lord, William Mathias.** SATB and organ, Oxford University Press, A 359, no price given (M+).

Mathias, one of Great Britain's fine church composers, has created an anthem with moments of polytonality, bravura chords, rhythmic energy and some unison singing. This 16-page Psalm has frequent divisi passages, but they are not problematical. There are places where Mathias' compositional technique is similar to Stravinsky's as he develops and repeats short motivic ideas. The choir has some unaccompanied singing and the organ part, while not difficult, is very important with frequent solo passages that connect the vocal phrases. There are several sections with tempo and mood changes. This wonderful anthem is recommended for a large choir.

**A Joyful Psalm, Jane Marshall.** SATB and organ, G.I.A. Publications, Inc., G-3082, \$.90 (M).

Jane Marshall is one of those solid church composers whose music remains attractive, never overly-difficult, and useful for most types of groups. This current anthem has some biting dissonances which are approached through passing lines and from unisons, so that they are easy to sing. The organ, on two staves, functions as a background for the

voices. There are rhythmic syncopations that heighten interest, but remain uncomplicated. The text is based on Psalm 146. This anthem will be of interest to most church choirs.

**Sing Alleluia! Sue Ellen Page.** Unison treble voices with organ, tambourine and hand drum, Choristers Guild, CGA-415, \$.85 (E).

Written for children, this revised 1968 setting has four verses and an alleluia refrain. The percussion begins as introduction and is used throughout most of the singing. Optional harmony parts and ostinato patterns for metallophone and alto glockenspiel are given for those groups having Orff instruments. This is a charming setting for young voices.

**Clap Your Hands, Rene Clausen.** SATB unaccompanied, Mark Foster Music Co., MF 2013, \$1.30 (M+m).

Often the sections sustain rhythmic pulsating major seconds, yet these dissonances add color to the texture and are structured so that they are not difficult to sing. This Psalm 47 setting is very syncopated and contrapuntal with each choir section contributing to the lively, rhythmic character. The individual lines are not particularly difficult, but there are many divisi areas, and with the independence of the sections, a good choir will be needed. It is exciting and builds to a festive, loud ending.

**You Shall Have A Joyous Song, Eugene Butler.** SATB and keyboard, Theodore Presser Co., 392-41489, \$.90 (M-).

This is one of those vigorous Butler anthems in which the choir sings in unison and later in parts; the keyboard helps push the music with repeated pulsating chords and some contrasting metric shifts (3+3+2), and there is a typical contrasting middle area that is slower. The bright D major key adds to the gleeful mood. The ranges and character of Butler's piece make it especially useful for youth groups, although adult choirs will enjoy it, too.

**Great is the Lord, David Stanley York.** SATB, organ and two optional trumpets, Theodore Presser Co., 312-41469, \$.90 (M).

This is almost two anthems because the first half is an original setting of Psalm 96, and then the last half is a choral version of "God of Grace and God of Glory"; the familiar tune is in a modest four parts above the organ accompaniment. Both halves feature trumpet interjections between many of

the phrases. The tessitura for the men tends to be somewhat high, but frequently the women and men sing in parallel thirds. It is a useful anthem for most adult church choirs.

**Sing A New Song, Alun Hoddinott.** SSAATB and organ, Oxford University Press, A353, no price given (M+).

Hoddinott (b. 1929) is a Welsh composer of particular note in Europe, although he is less well known in this country. In this anthem, he uses a minimum of musical material, but lets it expand through counterpoint, key change and repetition into a 15-page setting. The organ often plays alternating chords as a background for the voices which tend to move in imitation. At times vertical chords provide contrast. This work is not difficult and would be good for school or church choirs having more women than men. It is a joyful, celebrative setting.

**Make A Joyful Noise, Lana Walter.** Three part mixed and keyboard, Columbia Pictures Publications, SV 8642, \$.85 (E).

There is static harmony which holds the sound in place beneath contrapuntal and homophonic theme statement. The last section has an optional descant; the keyboard often has open arpeggios with repeated eighth notes in the right hand. The material is repetitious for both the singers and accompanist, making this easily accessible for young performers.

**O Be Joyful! Douglas Wagner,** SATB and keyboard, Lorenz Publishing Co., E98, \$.85 (M-).

This is a typical example of what celebrative anthems tend to be. It is very singable with driving keyboard rhythms, has a contrasting section, uses high energy and has harmony that creates a sense of bravura. Singers and congregations will enjoy this anthem, and it is certain to be a winner. The style and ranges make it appropriate for a youth choir.

**Psaume 111, Jean Langlais.** SATB and organ, Editions Musicales of Switzerland, no price given, (M+).

Organists need no introduction to the name of Langlais; however, choral musicians are less familiar with his literature. This Latin motet is five minutes in duration and uses a wide harmonic scope. It begins with an Alleluia introduction that moves through significant dynamic changes. The organ generally doubles the voices except for brief moments. The music is, at times, dissonant and will challenge many groups.

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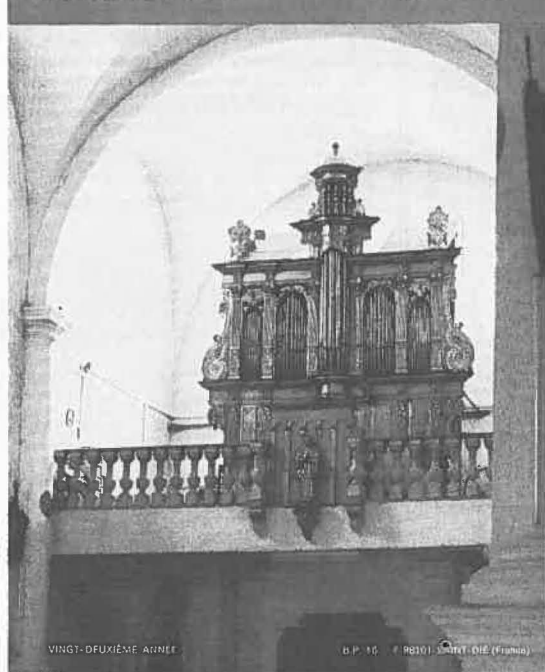
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# Olivier Messiaen

## A Tribute on His 80th Birthday

David Palmer

A door at the side opens . . . a stooped figure wearing a tuxedo enters, complete with large felt bow tie, and bearing a well-used score . . . as he walks slowly to the empty seat a few rows from the chancel, whispers from members of the audience nearby indicate recognition . . . the lights in the church dim, giving way to brightness at the front . . . then another figure wafts in, seemingly on sails of fuchsia, acknowledges the warm applause with dancing eyes and inviting smile, and seats herself at the piano . . . the long muted chords hover in F-sharp major, leading the listeners to a world of stillness and awe . . .

Olivier Messiaen is eighty. It can hardly be possible—his music has never seemed to be anything but modern, positive, and exotic, with never a hint of nostalgia. He has not appeared to grow old in his music because of its uniqueness, largely free from traits which would tie it to a particular period of the century. He has not undergone a total style transformation on the order of Stravinsky or Schönberg. Rather, the process has been one of assimilation: from the early days of *La Nativité*, all those unique trademarks of rhythm, modes and color were there, waiting to be expanded and refined into a language embracing seemingly disparate ideas from all over the world. And those ideas—original, sharply defined, obsessive: is there a more graphic expression of the Incarnation than the granitic descending pedal statement that opens “Dieu parmi nous”? or of evil in the subterranean growl of the Apocalyptic beast in “Offertoire” of *Messe de la Pentecôte*? or of utter peace and innocence, heard in the call of the yellowhammer at the end of *Méditations sur le mystère de la Sainte Trinité*? And what holds all these highly distinctive inventions together? Baldly quoted Gregorian chant; birdsong from Iran; thoughts of St. Thomas Aquinas dressed up in ascetic, glistening serial passages; sensuous, lush chords: all these simply co-exist in works of the last twenty years or so (e.g., *Méditations*), not even seeming to conform to Messiaen’s modes, or rhythmic patterns. The familiar long, slow movements; pieces that begin without beginning; movements made of many sections which just seem to hang beside each other like mobiles, slowly turning in the air: Messiaen has made time stand still—in his music, at least.

David John Palmer, a native of Canada, holds bachelor and master of music degrees from the University of Michigan, where he studied with Robert Glasgow. In the spring of 1981, he did sabbatical study with Yvonne Loriod on Messiaen’s piano music. Palmer has performed recitals throughout Canada, the U.S., England and France, and holds the positions of Professor at the University of Windsor, Ontario, and Organist and Choirmaster, All Saints Anglican Church, Windsor, Ontario, and is currently President of the Royal Canadian College of Organists.

Rainbows, bells, gongs, sound-colors circling around the hall . . . the two pianos alternately clash, hum or chant as the audience listens at the composer’s door on the eternal. At the first piano, the animated face watches as her hands, with unerring accuracy and supple ease, fire the strings into kaleidoscopes of brilliant chords and runs; at the second piano, the ever reflective face presides over the organ-like underpinnings of the edifice, counting meticulously now and then . . .

The wellspring for his vast creative output is, of course, his undoubting religious faith, a frame of mind more common in the Middle Ages than in our century. In his oft-stated purpose, that his music is “intended to bring out the theological truths of the Catholic faith”<sup>1</sup>, Messiaen speaks of musical “dazzlement which gives birth to Reverence, Adoration, [and] Praise”<sup>2</sup>, an expression fully understood by anyone who has been inside the cathedral of Chartres, or seen an illuminated medieval manuscript. Yet the beliefs of the past do not make Messiaen an antiquarian: a probing mind given to scientific observation places him squarely in our time. “Expansion of space and time; galaxies, photons, contrary spirals, inverse lightning” he writes in the inscription for the sixth movement (“By Him was everything made”) of *20 Regards* for the piano—we could be reading here the latest speculations in the world of physics. Most clearly though, the birds which so distinguish his scores identify his exhaustive research methods: he is a trained and experienced ornithologist, having travelled to nearly every continent to study the behaviour patterns of birds and their environment, as well as their song. It is well known that he notates the latter and reproduces it as closely as the twelve-note scale will permit, constantly inventing harmonies to match the actual timbre of the call. In recent years, this obsession for representational accuracy in things natural has led him to New Caledonia to gather the songs of birds for his opera *Saint-François* and to the deserts of Israel for those expressed in “Manna and the Bread of Life” from *Livre du Saint Sacrement*. Interestingly enough, Messiaen’s fascination with matters of faith, so out of step with this century, may actually turn out to be a harbinger of a general shift in consciousness away from a materialistic approach. Rössler notes a “deeper understanding” of Messiaen’s music as part of a “more intuitive, emotional way [of seeing things] extending far into the subconscious”<sup>3</sup>.

In the splendor of the Paris Opera, Francis has been hymned into heaven in a son-et-lumière spectacle which ignites the audience into a twenty-minute long ovation. The packed house doubles the volume of its tribute as the figure in the trade-mark tuxedo comes slowly to the front of the stage, surrounded by the cast, the huge orchestra and chorus, all joining in the general acclaim. The composer moves eagerly from one person on stage to another, rendering his appreciation in return, careful not to miss anyone . . .

While performances of the music of Messiaen have not yet permeated the mainstream of the orchestra or the piano to the degree they have in the organ world, Messiaen’s place as a composer is as prominent as anyone’s can be amid the pluralism of styles that mark the late 20th century. The many studies of his compositional techniques routinely mention their unique character; indeed, Paul Griffiths opens his study, stating that “Messiaen is the first great composer whose works exist entirely after, and to a large degree apart from, the great Western tradition”<sup>4</sup>. They also stress, however, how much he was in the forefront of new developments in the 1930s through the 50s, first in his modes of limited transposition, additive rhythm, and in his fascination with palindromes, permutation processes, serialism (in a modal sense), and ideas based on prime numbers (much of this rigorously exemplified in *Livre d’Orgue*). He shared a general interest with many composers of the time in the mathematical structures of musical form, thought processes which linked them all, as Rowell observes<sup>5</sup>, to their counterparts of the ancient world, when music was studied for its numerical properties as much as for anything else. Messiaen did not, however, like his pupil Boulez, move completely into serial techniques, choosing instead to incorporate their elegant severity as one more element in the mosaic of his broadly-based musical tongue.

In the chancel, surrounded by some five dozen absorbed faces, the organist speaks in low, reverent tones of her experiences, both spiritual and physical, in preparing the premiere the night before of *Livre du Saint Sacrement* . . . then, eyes turn as the composer enters and moves toward the empty chair at the entrance to the sanctuary . . . warm applause from the group, now standing . . . the sage shares his lifelong reflections on the meaning of the Eucharist (having come full circle from *Le Banquet céleste*) . . . a question from the audience prompts a lighthearted response:

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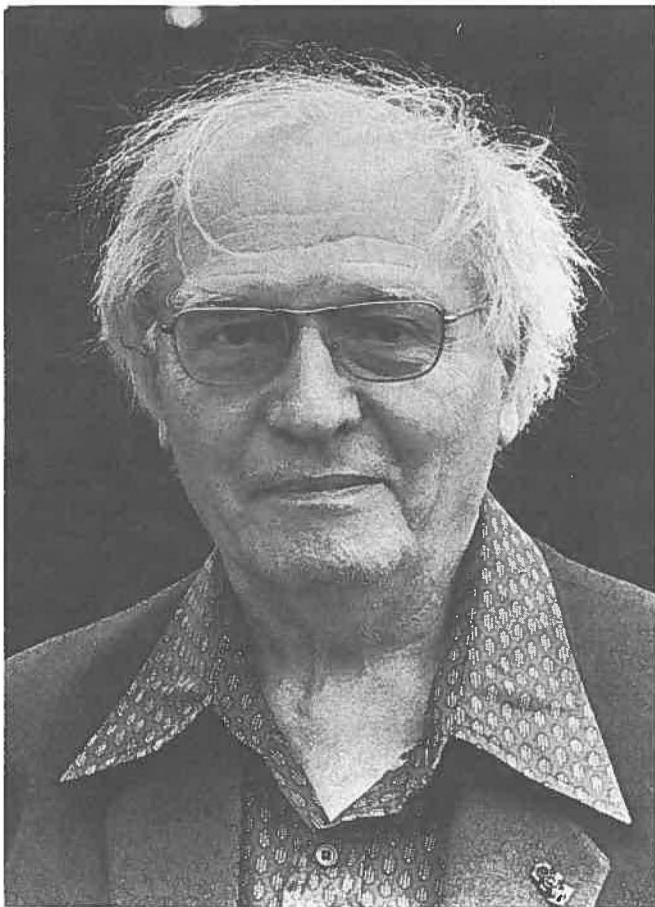
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of all of them, however, is the absence of his. Respect for their individuality predominates, even though his own analyses are often highly personal (as one reads in his remarks on Mozart, Bach, Stravinsky, and many others). And the teacher goes well beyond the classroom: so that understanding of his music shall be available to all, he has provided detailed program notes to each of his works, whether for performance or recording. Further, no Messiaen devotee will want to be unfamiliar with the extensive published interviews with Antoine Golea, Claude Samuel, and Almut Rössler. Clarity of thought, thoroughness of expression, patience in presentation: no question from a sincere follower lacks a full response.

*The vast interior of Sainte Trinité throws back the pompous color-chords of the organ as the bishop enters in long procession . . . during Communion, unmistakable sound complexes on the celestes resonate with the stained-glass windows in the chancel, overlaid by delicate melodic streamers from the 16-2 $\frac{1}{2}$  flute solos, darkened all the while by the distant 32-foot pedal . . . at the end of Mass, as the procession winds out the doors at the front, the organ's triads move from glowing embers to intense flames as the reeds come on in luminous, turning sonorities . . . it is Trinity Sunday . . .*

It is the liturgy, and his improvisations in it, that have generated Messiaen's organ music, even though it is not intended for church use (with the exception of *Messe de la Pentecôte*). One would believe, on reading the *Conversations with Samuel*<sup>6</sup>, that this work was, in fact, the end of his improvisations, but a trip to the Trinité in Paris would dispel that, comparing Messiaen's liturgical expressions there with several movements of both *Méditations* and *Saint Sacrement* (confirmed in *Musique et Couleur*<sup>7</sup>, with regard to the former, at least). Certainly, Halbreich characterizes Messiaen as mainly an organ composer up until 1940<sup>8</sup>, and it is not difficult to see his predilections for extremely slow tempi and unusual sonorities as having their source in the organ with its austere, unending tone, and its mutations and mixtures. Given the almost complete primacy of the organ works amongst all others of this century, the piano remains nevertheless his favorite instrument, as he has stated often (his favorite pianist is, of course, his wife, Yvonne Loriod). Clyde Holloway places the organ works, though not the most important items of Messiaen's *oeuvre*, as being central to developments in language<sup>9</sup>: hindu rhythms in *Nativité* and *Corps glorieux*, serialism and birdsong in *Pentecôte* and especially *Livre d'Orgue*, and total synthesis in *Méditations*. *Saint Sacrement* may be seen to continue this synthesis on an even larger scale: Gregorian chant, sound-color, birdsong, some "communicable language," and so on.

*They are on vacation in the countryside in the interior of France . . . one day, while sitting outside, she exclaims:*

*"Listen, do you hear that bird? that's a curlew!"*

*He listens, then says, "Nonsense, that's not a curlew—we're too far inland."*

*"No," she insists, "that is a curlew—listen to its pattern."*

*"It can't be," he says. She hands him the binoculars.*

*After a few minutes, he lowers them, and, in amazement, admits that it is indeed a curlew.*

Given Messiaen's deep faith and its almost complete expression in works with a religious content, it is natural to compare him with Bach. Rössler asked him how he felt about this in her 1983 interview<sup>10</sup>, at which time he acknowledged that the "spiritual content" of the music of both was the same. Messiaen has always seen himself as a musical evangelist. During Mass one Sunday in 1974 (as Rössler tells it<sup>11</sup>), the priest referred to Messiaen's improvisations as being particularly apt for the readings that day. Messiaen said, "That's one of the greatest joys in my life . . . I'm recognized as a co-messenger of the Word . . ." At the 1986 premiere of *Saint Sacrement*, many found the eleventh movement ("The Appearance of the Risen Christ to Mary Magdalene") especially direct in its appeal. Really a self-contained mini-drama, it is a very unusual (for Messiaen) depiction of human character, reflective no doubt of his then recent experiences in writing about Francis of Assisi in the opera. Perhaps Messiaen saw himself in Mary's encounter with Christ, and her mission, in His command, to "go and find my brothers and tell them my words: I am going to my Father . . .".

This year, Messiaen has been invited by "his brothers" and is "telling them my words," in a myriad number of festivals and concerts of his music, in honor of his eightieth year. The "Prophet Bird" (in Claude Samuel's echo of Schumann<sup>12</sup>) and his "Oriole" are flying to nearly every continent as apostles, receiving tributes and veneration, but most of all surely, a deep satisfaction that his visions of the divine presence have reached receptive listeners the world over. ■

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#### Notes:

1. Samuel, *Conversations*, p. 2.
2. Messiaen, *Conférence de Notre Dame* (found in Rössler, *Contributions*, p. 62).
3. Rössler, *Contributions*, p. 124.
4. Griffiths, *Olivier Messiaen*, p. 15.
5. Rowell, *Thinking About Music*, p. 231.
6. Samuel, *Conversations*, p. 6.
7. Messiaen, *Musique et Couleur*, p. 135.
8. Halbreich, *Olivier Messiaen*, p. 31.
9. Holloway, Class, 19-21 June, 1978, Cleveland, Ohio.
10. Rössler, *Contributions*, p. 139.
11. Rössler, *Contributions*, p. 137.
12. Messiaen, *Musique et Couleur*, p. 12.



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# Old Symbols–New Language: An examination of Olivier Messiaen's *Méditations sur le Mystère de la Sainte Trinité*

Janette Fishell

God's creations are enclosed in time, and time is one of God's strangest creatures because it is totally opposed to Him who is without beginning, end or succession.<sup>1</sup>

The music of Olivier Messiaen seems to reside outside the everyday realm of expected progression and predictable resolution. It is a world of harmonic stasis, rhythms which are guided by pulse rather than by meter, and the unmeasured song of both birds and monks. Like the Catholic theology which he wishes to champion, Messiaen disregards the arrow of time.

In view of this it comes as no surprise that a work written rather late in his career, the *Méditations sur le Mystère de la Sainte Trinité* (1969), contains, side-by-side, highly contrasting elements which represent all of his previous periods.<sup>2</sup> In this cycle *voix céleste* added-sixth chords of his first published organ composition, *Banquet céleste* (1928), and austere trios of *Livre d'orgue* (1951) are joined by birdsong, Gregorian chant, Hindu rhythm, Greek meter and the modes of limited transposition. Even the title is drawn from an earlier composition—the final movement of *Corps Glorieux* (1939).

For some, Pierre Boulez's comment "Messiaen doesn't compose, he juxtaposes"<sup>3</sup> may seem an apt description of the *Méditations*. However, an investigation into the essence of the music and its inherent symbolism reveals an intricately conceived and skillfully unified cycle in which musical style is shaped by theological concepts. In this light the work ceases to resemble a musical "patchwork" and becomes a "sermon in tones."

If one agrees with Paul Griffiths when he states that, "his (Messiaen's) music exudes a joy that the old chains of cause and effect have been forgotten,"<sup>4</sup> then such diversity seems inevitable. The language of the *Méditations* can be viewed not so much as a summation of Messiaen's life work but as the natural response to the mystery of the Trinity. It is the response of one who has continued to explore new artistic ground while refusing to limit musical style to particular compositional periods. Messiaen, in his disregard for the expected progression of stylistic change, has given us a powerful symbol for Eternity.

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As in so many of the composer's works, program notes provide insight into the nature of this lengthy cycle. In addition to his notes regarding the individual movements, an explanation of the most sensationalized compositional element, "le langage communicable," hereafter referred to as "LC," is provided. This system is based on a musical alphabet of Messiaen's own construction in which each letter is assigned a pitch, register and duration.<sup>5</sup> It is employed in only three movements to spell text from the *Summa Theologica* of St. Thomas Aquinas, the medieval theologian whose writings Messiaen has often consulted. In addition to this alphabet, a series of melodic formulas, or leitmotifs, embodies the most important religious personages, the verbs "avoir" and "être" and grammatical cases which signify the part of speech used in the quotation.

It is quite obvious that text spelled by this musical alphabet is not aurally comprehensible to even the most skilled listener. As Robert Sherlaw Johnson points out "... even when one knows the key to the language of the work, the message remains hidden and difficult to perceive just as the Mystery of the Holy Trinity itself is hidden and difficult to comprehend."<sup>6</sup> Perhaps Messiaen's discussion of methods of communication between angels which is contained earlier in his preface, and supported by quotations from the *Summa Theologica*, hints at his real motive for the ciphers—that the "LC" is not for human comprehension but divine.

The elusive quality of this alphabet has overshadowed the more musically direct leitmotifs which the composer uses in nearly all of the movements. These motifs are formed from similar figures (especially "Dieu," "Fils" and "Esprit") and nearly every statement is at its original pitch level. Therefore it would not be unreasonable to assume that a sensitive listener could often identify at least three motifs of the Trinity if given the figures in a program note.

It seems appropriate that Messiaen used such a highly symbolic language to depict one of the greatest mysteries of Christianity. The composer's aim here is not to explain or understand—that would be incomprehensible. Rather, it is an attempt to evoke through music and text a sense of the mystery of the Trinity. His own words remind us that, for Messiaen, words, music and color are not just pretty symbols but agents for change. "There does exist a white magic, and that's a symbolical quest for the power of language, sounds or colors for the influence of certain things..."<sup>7</sup>

The challenge of achieving a balance between unity and contrast is especially great in a large cycle such as the *Méditations*. An overview of this work reveals a multitude of shared material as well as interesting areas of contrast (see Chart A). In

Chart A: Motivic Connections

|              | I | II | III | IV | V | VI | VII | VIII | IX |
|--------------|---|----|-----|----|---|----|-----|------|----|
| Colors       |   | X  | X   |    | X | X  | X   |      | X  |
| Mass Text    |   | X  |     |    |   |    |     |      |    |
| Scripture    |   |    |     | X  | X | X  |     | X    | X  |
| Hindu Rhythm |   |    | X   | X  | X |    |     | X    |    |
| Trio Texture |   |    |     | X  |   |    | X   |      |    |
| Yellowhammer |   | X  |     |    | X |    |     | X    | X  |
| Birdsong     |   | X  |     | X  |   |    | X   |      | X  |
| Chant        |   | X  |     |    |   | X  |     | X    |    |
| Leitmotifs   | X |    | X   | X  | X |    | X   | X    | X  |
| Alphabet     | X |    | X   |    |   |    | X   |      |    |

addition to musical demarcation, the movements are grouped according to theological concerns which can be summarized in the following manner:

The Trinity and Relationships Between Its Members  
Meditations 1, 3, 7

Father and Son  
Meditations 2, 6

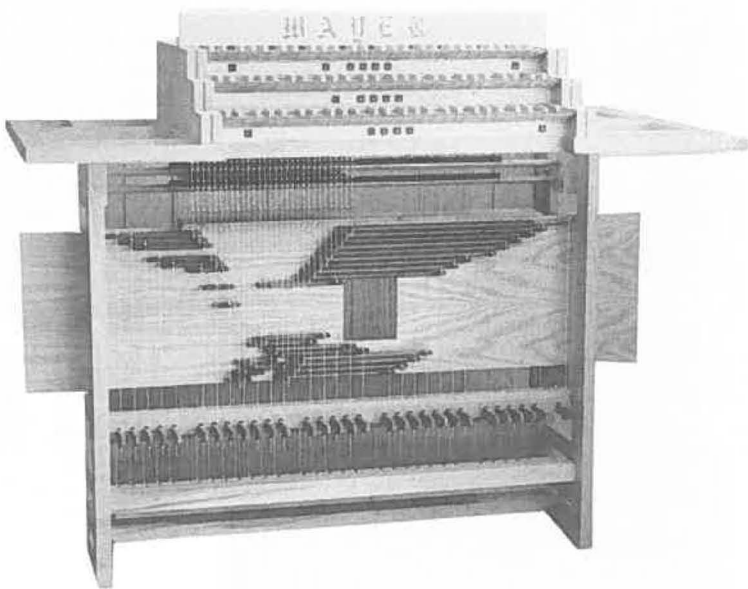
Defining the Essence of God  
Meditations 5, 8

God Revealed by God  
Meditations 4, 9

Because a detailed analysis of symbolism in the *Méditations* is well beyond the scope of this article, the importance of harmony, color, rhythm and form must be the subject of a future essay. The following discussion, which addresses the parameters of number, "LC," chant and birdsong, examines the overt and subtle ways in which Messiaen has translated religious concepts into musical gestures.

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Numerical Symbolism

The most obvious Trinitarian symbolism can be seen in the nine movement structure (3 X 3). Furthermore, only three movements (1, 3, 7) are based on the least comprehensible (hence the most mysterious) musical element—the musical alphabet of the “LC.” One might expect that the third movement would be set apart from all others and this is the case by the nature of its length and form.<sup>8</sup>

In addition to Trinitarian symbolism, the importance of the prime number seven is highlighted by making the seventh movement the final one to spell text from Aquinas. The emphasis on seven, the number of Creation, seems to be a subtle representation of those who were before this world and before Time itself. Such

Example 1. Corps Glorieux, mvt. 7

VII - LE MYSTÈRE DE LA SAINTE TRINITÉ

“Ô Père tout puissant, qui, avec votre Fils unique et le Saint Esprit, êtes un seul Dieu! Non dans l'unité d'une seule personne, mais dans la Trinité d'une seule substance.” (Missa, Prélude de la 4<sup>e</sup> Trinité)

Très lent, lointain

R: bourdon 16 et octavin

P: flûte 8

Péd: bourdon 32 tir. R

legato

Pos.

ppp legato

Meditations, mvt. 4

(Pos: clarinette, flageolet 2, 3<sup>e</sup> 1 1/2, piccolo 1 - Pos. en 16, 8, 4 - >) (Péd: vcl., fl. 4 -)

Un peu lent

(Père) legato

(Fils) Pos. mf

(Esprit) legato (rainbowhairs)

legato (sinfonizans)

Meditations, mvt. 7

(Père) Un peu vite

(Fils) Pos. mf

(Esprit) legato

Example 2. Meditations, mvt. 8

(les Trois sont Un)

Très modéré

Example 3. Meditations, mvt. 7

Un peu lent

legato

R: pp

P: pp

Péd: pp

Example 4. Meditations, mvt. 1

Père

Acc/Dat

Person...

du

Gen

in

gend...

... c'est ...

... gend ...

Père

Example 5. Meditations, mvt. 1

Un peu vite

Père

legato mf

symbolism can also be seen in the link between this movement and the seventh and final movement from Messiaen's *Corps Glorieux* which appears to be the spiritual parent of the entire *Méditations*.

The relationship between the “Méditations sur le Mystère de la Sainte Trinité” of *Corps Glorieux* and the later cycle by the same name points to important similarities in musical texture. In movements four and seven of the *Méditations* Messiaen includes the trio texture which was used in *Corps Glorieux* to pay tribute to the the Holy Trinity. Griffiths describes this texture as sounding, “not (like) counterpoint but heterophony; the simultaneous presentation of lines that continue to be felt as utterly distinct”<sup>9</sup> (Example 1). Although the third movement of the *Méditations* is not in strict trio texture it is undeniably divided into three separate musical strata underscored by the registration and independent cycles of rhythmic repetition. A similar instance of symbolism occurs in the fourth variation section of the first movement which uses three separate ostinato segments simultaneously to evoke the Trinity.

Pitch material is also filled with numerological symbolism. In the eighth meditation the composer alerts listeners to the “Three in One” by repeating a section of three chords which have the ternary rhythms U — U (Example 2). The symbolism of the number seven can be seen in the seven “mysterious” chords which begin and end movement seven (Example 3).

Communicable Language

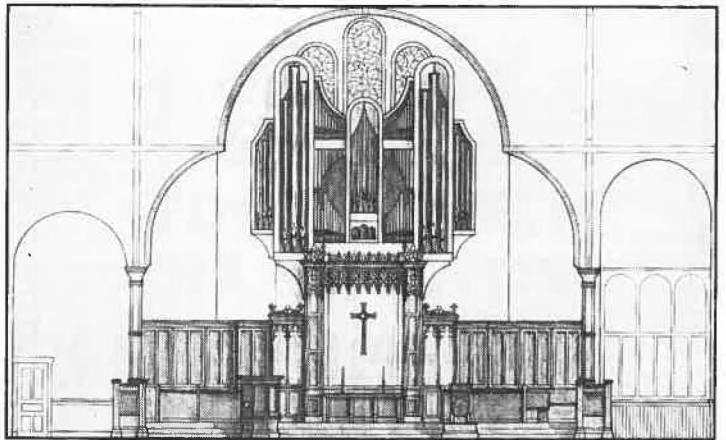
Although the nature of the Communicable Language is relatively simple to understand, the embodiment of it is often more subtle. In the first movement Messiaen accompanies the theme “Father of the Stars” with right hand counterpoint which he describes only as “disjointed.” In reality, the pitches of this disjunct line “spell” both partial and complete words, randomly ordered, which will appear later in the movement. In contrast to the later section, this partial statement is not marked by the composer so the meaning remains hidden to both listener and performer (Example 4). The progression during the course of the movement from veiled words to labeled text brings to mind the verse from Corinthians 13:12, “Now we look at a reflection in a mirror dimly but then we shall see face to face.”

The other dimension of the “LC,” that of the leitmotif, is also introduced in the first movement. The motifs for “Père,” the verbs “être” and “avoir” and several grammatical cases occur alongside the alphabet thereby acting as a kind of musical shorthand (Example 5).

One of the most subtle instances of Messiaen's musical symbolism can be found in the principal motif of movement one. The theme, marked “Le Père des étoiles,” is not constructed from either the alphabet or leitmotifs of the “LC.” Moreover, it is used in only the first movement. This singular occurrence is strange when the cycle is viewed as a whole, for every other major motif can be traced to the “LC.” The explanation for this motif can be found in the statement of Aquinas which precedes the meditation in which God is described as not being from another—God is unengendered. The obvious musical parallel, then, is that the movement is based upon a theme which is not derived from pre-existing musical language which shapes the remaining meditations.

As has been noted previously, the alphabet occurs in three movements only. Elsewhere, with the notable exception of the second and sixth meditations, leitmotifs are used. These themes most often evoke images or “color” the music rather than spell text literally. In some instances, however, they are used in combination to convey more specific theological tenets.

The fifth movement, a meditation on the attributes of God, begins with the distinctive theme “Dieu” in the lower register of the organ played on the 16' basson. It illustrates the immensity of God with its slow tempo, long durations and overall



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The closest the composer comes to motivic development can be seen in his treatment of the "Souffle de l'Esprit" theme. In movement five this linear motif is transformed into vertical chords which accompany augmented statements of "Dieu" in the pedal (Example 8). This exciting toccata is balanced by a similar passage in the last movement in which the same theme accompanies fragments of "Dieu" and "Fils" (Example 9). Although Messiaen describes these as development sections the non-directional modal language, repetitive rhythmic units and almost exact duplication of material at various pitch levels brings to mind Messiaen's earlier toccatas such as "Dieu parmi nous." Such works have been described as, "the race around a circle joined by repetition . . . in an ecstasy of stasis."<sup>10</sup> Indeed, such outpourings seem to evoke effectively both the timeless majesty and great power of God, Christ and the Holy Spirit.

## Chant

As one might expect, Messiaen's use of chant in only a few movements is steeped in symbolism. As outlined earlier, both the second and sixth movements are theologically linked to Christ, and the appearance of plainsong in these movements seems to be tied to references of Christ in the supporting text. Although the "Fils" motif occurs in other meditations, the chant statements in meditations two and six seem to emphasize the God/Man who suffered as a human even as he brought divine salvation. Like Christ who took on the humanly recognizable form of Jesus, the music adopts more comprehensible and familiar melodies. This interpretation is supported by the inclusion of chant in only one of the "LC" movements (the eighth) where it is accompanied by Christ's words.

For the most part Messiaen uses chant in a form close to the original. However, movement six contains modally-reworked sections which are reminiscent of all earlier organ works excluding *Livre d'orgue*. In these passages the composer strays from a faithful reproduction of the Gregorian Gradual for the Mass of Epiphany and presents it in mixed modes of limited transposition (Example 12).

### Example 6. Meditations, mvt. 5



### Example 7. Meditations, mvt. 5



### Example 8. Meditations, mvt. 5



### Example 9. Meditations, mvt. 9



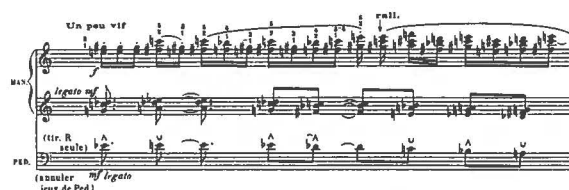
**Example 10. Meditations, mvt. 8.**



### Example 11. Meditations, mvt. 2



### Example 12. Meditations. mvt. 6



### Example 13. Meditations. myt. 2



14



## Birdsong

Melodic constructions such as those found in movement two, where the songs of humans and birds unite in order to praise Christ, lead naturally to an examination of birdsong in the *Méditations*. A glance at Chart A reveals that, like the "LC," birdsong is organized into two categories. Four movements use various birdsongs for much of their thematic material and four are linked through their use of an ornithological leitmotif—the song of the Yellowhammer. In contrast to the dissonant heterophony of leitmotif trios using Hindu rhythms and lengthy prose in the "LC" alphabet, birdsong is a refreshing interval of rhythmic and melodic freedom. Trevor Hold's statement that Messiaen's use of birdsong "... is a means of freeing himself from self-imposed restrictions ..." is supported by the composer's own words:

If you want symbols, let us go on to say that the bird is a symbol of freedom ... I doubt that one can find any human music, however inspired, melodies and rhythms that have the sovereign freedom of birdsong.<sup>12</sup>

Mention has been made of the influence of birdsong on chant within the second movement. Here two different species seem to join in praise of God and, in so doing, influence one another's songs both melodically and harmonically. The motivic similarities between the Garden Warbler of movement nine and the leitmotifs for the verbs "être" and "avoir" illustrate the influence of one communicable language upon another (Example 14). But these represent only one aspect of bird symbolism. The fourth movement, built almost entirely of birdsong, is described by Messiaen as "strange ... evoking some unknown dimension ... almost all of this piece locates a mood, preparing the final vision." To that end many different birds sing in succession. These are not the pleasant warblings of the Blackbird, Garden Warbler or Blackcap found in the second and ninth movements. Here one finds the mighty screech of the Black Woodpecker and the long, unpredictable solo of the Song Thrush (Example 15). These distinctive songs are contrasted with some of Messiaen's favorite "sound effects" such as silk which is being torn or drops of water.

Suddenly, chords in contracted resonance (related to the third mode of limited transposition) succeed the song of the Ring Ouzel. This "final vision" to which Messiaen refers is the account of divine revelation in Exodus when God proclaims, "I am!" The chords, which correspond to the accentuation of the text "Je suis," abruptly end. Nature returns, in the form of the lonely call of an owl, seemingly

oblivious to the presence of God (Example 16).

In this chain of events Paul Griffiths sees a possible analogy to the divinity of nature.

If this may be taken as a metaphor of nature's ignorance of God other parts of the work would suggest that the whole of nature ... is joined in a celebration of him: the ignorance is the ignorance of innocence, the ignorance in nature of the fact that it manifests the divine.<sup>13</sup>

Some of the symbolism in the seventh movement has been mentioned previously in regard to similarities with *Corps Glorieux*. However the most fascinating bit of symbolism is not found in the text of Aquinas nor in the "Trinitarian Trio" but in the introduction which reveals a deeper connection between three important elements of Messiaen's world—time, color and nature.

The rhythmic organization of the mode three chords which open the movement is extremely important. Messiaen, speaking of the "color" of the rhythm, reveals that, to him, time has color. The next element is an unknown bird whose song the composer transcribed in Iran. Messiaen informs us that the bird was singing at sunset. The last element in the introduction consists of chords in contracted resonance that give the impression of "four hours which fade away." These seemingly unrelated events introduce the austere "LC" and return at the end of the movement. The relationships between these sections can be sketched in the following way:

|   |                                 |                  |
|---|---------------------------------|------------------|
| 7 Chords  | Important Ordering of Durations | = color of time  |
| Birdsong  | Heard at Sunset                 | = time of color  |
| Contracted Resonance Chords like 4 hours fading |                                 | = color and time |

This symbolic unification, although not audibly recognizable, illustrates the intricate ways in which Messiaen interweaves various aspects of his musical language.

The song of the Yellowhammer, the last bird to be discussed, occurs only in the concluding measures of four movements. Given its prominent position and brief song it can be retained in the ear of the listener in much the same way as some of the leitmotifs. Unlike these motifs, however, the bird does not carry with it an unchanging symbol. Furthermore, only the eighth meditation features text in connection with the Yellowhammer. However, the ascending triads, rather than the bird, seem to illustrate the Psalm text, "Would that I had wings like a dove I would fly away and be at rest." The bird's characteristic cadence which functions as an added-sixth does indicate, perhaps, that although he ascends into the sky, the Psalmist has not yet found rest (Example 17). In every Yellowhammer statement a stable triadic resolution is thrown off balance by the added-sixth resulting in an open-ended harmonic structure. The final bit of symbolism being, one might suppose, that even after nine lengthy meditations on the mystery of the Holy Trinity, an agent of God (the Yellowhammer) is ever-present—reminding us that the mystery is unfathomable.

Although even a brief discussion of form is prohibited in an examination of this scope, it should be apparent that the shared material and common processes which are present in the *Méditations* result in the overall cyclic nature of the work. The various aspects of the "LC," birdsong, numerical symbolism, textures, and chant define both overt and subtle connections between each of the movements as well as between this work and others by the composer. In the end, the piece, like the Holy Trinity itself, retains aspects of form without being organized into any easily identifiable form.

It is fascinating to note that the *raison d'être* behind the cycle is, itself, steeped in mystery and symbol. In giving creative voice to his theological beliefs, Messiaen produced a three-pronged line of communication between himself and the world, the Trinity and the world, and, in the unlabeled messages which stem from Messiaen's soul, the composer and the members of the Trinity. Yet even after one has learned to translate some of this language the mystery remains. It should come as no surprise that the full meaning of the *Méditations* will most likely remain incomprehensible to all save its creator.

## Notes

1. Olivier Messiaen quoted in Claude Samuels, *Conversations with Olivier Messiaen*, translated by Felix Aprahamian (London: Stainer and Bell, 1976 [original edition 1967]).

2. The composer's latest work for organ, *Livre du Saint Sacrement* (A. Leduc, Paris), also seems to display characteristics of this stylistic synthesis.

3. Pierre Boulez quoted in Paul Griffiths, *Olivier Messiaen and the Music of Time* (Ithaca: Cornell University Press, 1985), 157.

4. Griffiths, *Olivier Messiaen*, Introduction.

5. The complete "LC" and Messiaen's prefatory notes can be found in the score (Paris: Alphonse Leduc, 1973) or in "Messiaen's Organ Works: The Composer's Aesthetic and Analytical Notes," compiled and translated by Jon Gillock. *Music/The AGO-RCCO Magazine*, December 1978, 42-54.

6. Robert Sherlaw Johnson, *Messiaen* (Los Angeles: University of California Press, 1975), 175.

7. Olivier Messiaen quoted in Samuels, *Conversations*, 20.

8. It is interesting to note a parallel between the third movement of this cycle and that of Robert Schumann's Opus 60 *Fugues on the Name B-A-C-H*. Messiaen mentions Schumann and Richard Wagner in his preface when referring to composers who made use of musical ciphers and leitmotifs. Both of these movements are the third ones in their respective collections, the shortest and the only ones to be in a single section.

9. Griffiths, *Olivier Messiaen*, Introduction.

10. *Ibid.*, 221.

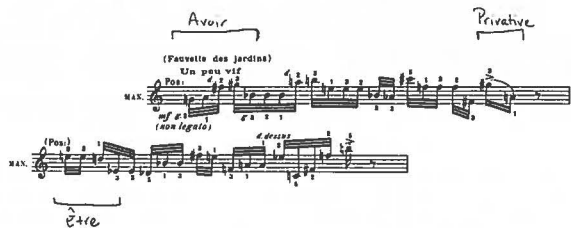
11. Trevor Hold, "Messiaen's Birds," *Music and Letters* (April 1971), 122.

12. Messiaen quoted in Antoine Golea, *Recontres avec Olivier Messiaen* (Paris, 1960), 19.

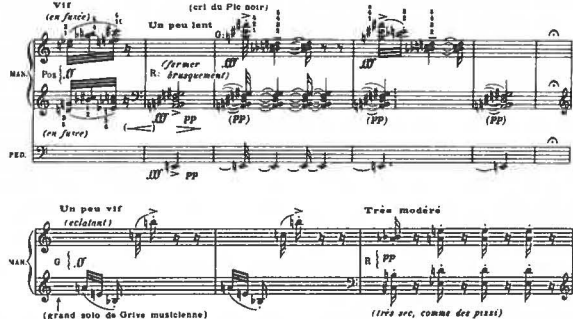
13. Griffiths, *Olivier Messiaen*, 223.

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Example 14. *Méditations*, mvt. 9



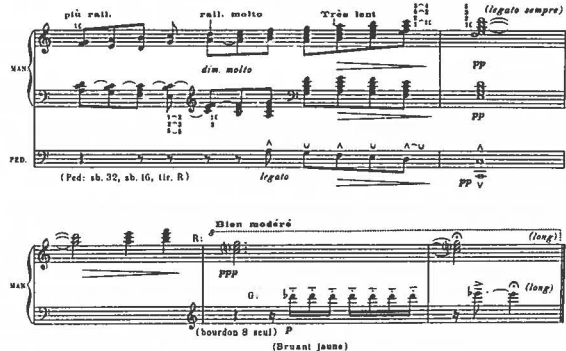
Example 15. *Méditations*, mvt. 4



Example 16. *Méditations*, mvt. 4



Example 17. *Méditations*, mvt. 8



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Some more detailed information on the organ and its history may be found in other sources, especially an article by Rudolf Walter<sup>4</sup>. Here is the original stoplist of the Trinité organ; however, it is possible that this disposition reflects alterations from the 1868 stoplist, brought about in the 1871 rebuild under the influence of Guilmant<sup>5</sup> (we do know that one stop was added then<sup>6</sup>):

(bold face = *jeux de combinaison*)

several stops added (including those that Messiaen had earlier pronounced "not indispensable") but the entire mechanism was electrified, and a new console installed. Here is the present disposition (\* = new stops):<sup>13</sup>

| GRAND ORGUE (I)                                      |  | PÉDALE                             |  |
|--|--|------------------------------------|--|
| 16' Montre   | 8' Bourdon                             | 32' Soubasse (or Bourdon)          |  |
| 16' Bourdon  | 8' Gambe                               | 16' Contrebasse                    |  |
| 8' Montre  | 8' Voix céleste (from c <sup>o</sup> ) | 16' Soubasse                       |  |
| 8' Flûte harmonique (harmonic from f <sup>1</sup> )  | 4' Flûte octaviante                    | 8' Flûte                           |  |
| 8' Bourdon   | 2' Octavin (harmonic)                  | 8' Bourdon                         |  |
| 8' Gambe   | 8' Trompette                           | 8' Violoncelle                     |  |
| 4' Prestant  | 8' Basson-Hautbois                     | 4' Flûte (or Octave)               |  |
| 2 2/3' Quinte  | 8' Voix humaine                        | 16' Bombarde                       |  |
| Plein-jeu III-V                                      | 4' Clairon                             | 8' Trompette                       |  |
| 8' Cornet V (from c <sup>1</sup> )                   |  | 4' Clairon                         |  |
| 16' Bombarde   |  |                                    |  |
| 8' Trompette   |  |                                    |  |
| 4' Clairon (breaks to 8' at f <sup>2</sup> )         |  |                                    |  |
| (one blank slider)                                   |  |                                    |  |
| POSITIF (II)   |  | Pédalles de combinaison:           |  |
| 16' Quintaton  |  | Fonds Pédale <sup>7</sup>          |  |
| 8' Flûte harmonique                                  |  | Tirasses G, P, R                   |  |
| 8' Salicional  |  | Octaves graves G                   |  |
| 8' Unda maris (from c <sup>o</sup> )                 |  | Anches Péd, G, P, R                |  |
| 4' Prestant  |  | Expression R                       |  |
| 4' Flûte douce                                       |  | G sur machine                      |  |
| 2' Doublette   |  | Copulae P-G, R-G, R-P <sup>8</sup> |  |
| 1' Piccolo   |  | Trémolo R                          |  |
| 2 2/3' Cornet harmonique II-V                        |  |                                    |  |
| 16' Basson   |  |                                    |  |
| 8' Trompette   |  |                                    |  |
| 8' Clarinette  |  |                                    |  |
| RÉCIT EXPRESSIF (III)                                |  |                                    |  |
| 8' Flûte traversière (harmonic from c <sup>o</sup> ) |  |                                    |  |

| GRAND ORGUE (I)                      |   | Chest                                |   | 2 2/3' Nazard       |   | E                                      |   |
|--------------------------------------|---|--------------------------------------|---|---------------------|---|--|---|
| 16' Montre                           | A | 2' Flageolet                         | E | 1 1/2' Tierce       | E | 1' Piccolo                             | E |
| 16' Bourdon                          | A | 8' Clarinette                        | E |                     |   |  |   |
| 8' Montre                            | A | RÉCIT EXPRESSIF (III)                |   | 16' Bourdon         | F | 8' Flûte traversière                   | F |
| 8' Flûte harmonique                  | A | 8' Bourdon                           | G | 8' Gambe            | F | 8' Voix céleste (from c <sup>o</sup> ) | F |
| 8' Bourdon                           | A | 4' Flûte octaviante                  | G | 4' Flûte octaviante | G | 2 2/3' Nazard                          | G |
| 8' Gambe                             | A | 2' Octavin                           | G | 1 1/2' Tierce       | G | 16' Bombarde (bass octave L/2)         | H |
| 4' Prestant                          | A | 8' Trompette                         | H | 8' Basson-Hautbois  | F | 8' Voix humaine                        | F |
| 4' Flûte octaviante                  | A | 4' Clairon                           | H |                     |   |  |   |
| 2 2/3' Quinte                        | B | PÉDALE                               |   | 32' Soubasse        | I | 16' Contrebasse                        | I |
| (*) 2' Doublette (from Plein-jeu)    | B | 16' Soubasse                         | I | 8' Flûte            | I | 8' Bourdon                             | I |
| (*) 2' Plein-jeu V                   | B | 8' Violoncelle                       | I | 4' Flûte            | I | 2 2/3' Plein-jeu IV                    | J |
| 1/2' Cymbale IV                      | B |                                      |   | 16' Bombarde        | K | 8' Trompette                           | K |
| 8' Cornet V (c <sup>1</sup> )        | B |                                      |   | 4' Clarion          | K |  |   |
| 16' Bombarde                         | B | POSITIF (II)                         |   |                     |   |  |   |
| 8' Trompette                         | B | 16' Quintaton                        | C |                     |   |  |   |
| 4' Clairon (8' from f <sup>2</sup> ) | B | 8' Principal                         | C |                     |   |  |   |
|                                      |   | 8' Flûte harmonique                  | C |                     |   |  |   |
|                                      |   | 8' Salicional                        | C |                     |   |  |   |
|                                      |   | 8' Unda maris (from c <sup>o</sup> ) | C |                     |   |  |   |
|                                      |   | 4' Prestant                          | C |                     |   |  |   |
|                                      |   | 2' Doublette                         | C |                     |   |  |   |
|                                      |   | * 2' Fourniture IV                   | D |                     |   |  |   |
|                                      |   | 2 2/3' Cornet harmonique II-V        | D |                     |   |  |   |
|                                      |   | 16' Basson                           | D |                     |   |  |   |
|                                      |   | 8' Trompette                         | D |                     |   |  |   |
|                                      |   | * 4' Clairon                         | D |                     |   |  |   |
|                                      |   | expressif:                           |   |                     |   |  |   |
|                                      |   | 8' Cor de nuit                       | E |                     |   |  |   |
|                                      |   | 4' Flûte douce                       | E |                     |   |  |   |

Sources conflict as to the exact composition of the Positif Cornet harmonique<sup>9</sup>. While it starts 2 2/3', 2', and adds the 1 1/2' at c<sup>o</sup>, Walter claims that the 8' and 4' enter at c', while Messiaen claims that they enter at f<sup>o</sup>. Messiaen's seems to be the more accurate description. However, I have found no written source of a composition of the Grand Orgue Plein-jeu; yet it was possible to more-or-determine it from Messiaen's recordings<sup>10</sup>, especially two passages in *Livre d'Orgue* where the Plein-jeu is used with the 4' alone (in the fourth and fifth pieces):

|                |        |    |        |        |        |
|----------------|--------|----|--------|--------|--------|
| C              |        |    | 2'     | 1 1/2' | 1'     |
| c <sup>1</sup> |        |    | 2'     | 1 1/2' | 1'     |
| c <sup>2</sup> | 5 1/3' | 4' | 2 2/3' | 2'     | 1 1/2' |

I know of no other Cavaillé-Coll plein-jeu of this particular composition. One might speculate about what influence Guilmant had on its design (or re-design).

The following stops were added in the 1930s, using new tubular-pneumatic chests:

GO: 4' Flûte octaviante  
Pos: 8' Principal, 8' Cor de nuit, 2 2/3' Nazard, 1 1/2' Tierce  
Réc: 16' Bourdon, 2 2/3' Nazard<sup>11</sup>, 1/2' Cymbale III

(Curiously, this totals eight stops, while Messiaen had said that seven stops were added then).

On the recordings that Messiaen made of all his organ works composed up to that time (1956), one may clearly hear the organ's deteriorated state that made the upcoming rebuild necessary: poor tuning, slow response of the tubular chests, occasional dead notes, etc. Negotiations for rebuilding began in 1961. The first proposal<sup>12</sup> was to recondition the organ's existing mechanical and pneumatic actions, re-leather the latter, and to add some new stops:

GO: Cymbale III

Positif: Fourniture (IV?), 4' Clairon (made possible by removing Salicional and Unda maris)

Récit: 1 1/2' Tierce, 16' Bombarde (with 1/2-length bass octave)

Pédale: Plein-jeu IV

"Further improvements" would include the recomposition of the GO Plein-jeu as IV throughout, presumably with more breaks, and the addition of a swell-box for the Positif: the latter would enclose all registers of the Positif including the 16' Basson, but leave the 8' Principal and Cor de nuit basses unenclosed.

Walter gives the complete text of Messiaen's reply (dated 4 March 1961), which is summarized here:

— Yes, to all proposed mechanical improvements; additionally, Messiaen specified further needed mechanical work;

— Yes, to the addition of the Récit Tierce and Bombarde, so long as they would be enclosed in the swell-box;

— Yes, to the addition of the GO Cymbale and the recomposition of the Plein-jeu;

— No, to the addition of the new Positif and Pédale stops, each of which he said was "not indispensable." He specifically forbade the removal of any Cavaillé-Coll registers to provide new stops, and this led him also to discourage the addition of a Positif swell-box. Apparently, such an enclosure would have necessitated an alteration of the 16' Basson and affect its tone quality in the bass (perhaps the pipes, likely full-length, would be severely mitred, or even reduced to half-length—in any case, enclosing them in a swell-box would be enough to muffle their tone somewhat). Messiaen was especially emphatic about preserving this rank intact, since it is a favorite solo stop in its low register.

— He did suggest, however, that Positif expression might be useful for just the 2 2/3', 2', 1 1/2', 1' and Clarinette, and asks if these stops might be enclosed in a box of their own, leaving the remainder of the Positif unenclosed.

— Finally, he says that the total price of seven million old francs is excessive, and that five million would be more realistic. Apparently, his rejection of certain proposed additions had at least some economic motivation. However, it would seem that more funds somehow became available for this project, for not only were

Noting the added chests Positif E and Récit G would explain how room was found to add stops on the older chests. For instance, displacing the Positif Flûte douce, Piccolo and Clarinette made room for the new Fourniture and Clairon.

#### Accessories:

Tirasses G, P, R en 8' & 4'  
Accouplements P-G, R-G, R-P (en 8')  
Accouplements G-G, P-P, R-R en 16' & 4'  
Annulations 8' Péd, G, P, R (unisons off)  
Annulations anches Péd, G, P, R, duplicated by toe reversibles  
Trémolo R  
thumb reversibles for all unison couplers  
toe reversibles for all couplers and unisons off  
six general combinations, duplicated thumb & toe  
Ajuster, Annulateur (set and cancel buttons by thumb only)  
Expression P, R by balanced pedals  
register crescendo by roller, with 12-step luminous indicator

#### Mixture compositions:

##### GRAND ORGUE Plein-jeu V:

|     |    |        |    |        |    |      |      |
|-----|----|--------|----|--------|----|------|------|
| C   |    |        | 2' | 1 1/2' | 1' | 2/3' | 1/2' |
| f#0 |    |        | 2' | 1 1/2' | 1' |      |      |
| f#1 | 8' | 5 1/3' | 4' | 2 2/3' | 2' |      |      |

(virtually identical to Dom Bédos' Fourniture V)

##### Cymbale IV:

|                |        |        |        |        |        |      |      |      |      |      |
|----------------|--------|--------|--------|--------|--------|------|------|------|------|------|
| C              |        |        |        |        | 1'     | 2/3' | 1/2' | 1/3' | 1/4' | 1/6' |
| c <sup>0</sup> |        |        |        |        | 1'     | 2/3' | 1/2' | 1/3' | 1/4' | 1/6' |
| f#0            |        |        |        |        | 1'     | 2/3' | 1/2' | 1/3' | 1/4' | 1/6' |
| c <sup>1</sup> |        |        |        | 1 1/2' | 1'     | 2/3' | 1/2' |      |      |      |
| f#1            |        |        | 2'     | 1 1/2' | 1'     | 2/3' |      |      |      |      |
| c <sup>2</sup> |        | 2 2/3' | 2'     | 1 1/2' | 1'     |      |      |      |      |      |
| f#2            |        | 4'     | 2 2/3' | 2'     | 1 1/2' |      |      |      |      |      |
| c <sup>3</sup> | 5 1/3' | 4'     | 2 2/3' | 2'     |        |      |      |      |      |      |

(a similar pattern to Dom Bédos, but with a higher ceiling of 1/12')

##### POSITIF Fourniture IV:

|                |        |    |        |        |        |      |
|----------------|--------|----|--------|--------|--------|------|
| C              |        |    | 2'     | 1 1/2' | 1'     | 2/3' |
| f <sup>0</sup> |        |    | 2'     | 1 1/2' | 1'     |      |
| f <sup>1</sup> |        | 4' | 2 2/3' | 2'     | 1 1/2' |      |
| f <sup>2</sup> | 5 1/3' | 4' | 2 2/3' | 2'     |        |      |

(apparently designed to complement the Récit Cymbale much as the Grand Orgue Plein-jeu and Cymbale complement each other)

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Messiaen at the console of La Trinité's organ (photo: Mali)

suggestions to be used if one does not have a crescendo pedal at one's disposal.<sup>24</sup>

Of course, Trinité's new stops are put to use, the Récit 1 $\frac{1}{2}$ ' Tierce and 16' Bombarde with special frequency (however, the Pédale Plein-jeu IV is all but ignored—perhaps he still feels that this stop is “not indispensable!”). The new Positif swell-box is used briefly in *Méditations* IV and VIII: the first time (p. 31) completely closed for a brief passage on 2' Flageolet, 1 $\frac{1}{2}$ ' Tierce, 1' Piccolo, 8' Clarinette plus 16' and 4' couplers; the second for a bass solo (pp. 70 and 71) on 16' Quintaton, 2 $\frac{1}{2}$ ' Nazard and 8' Clarinette, starting with the box open and gradually closing it during the final, held note.

The electric console's new 16' and 4' couplers are used in a special way. Note that the manual 16' and 4' couplers are apparently only *intradivisional*, and that the *intermanual* couplers are unison only. The Positif registration given in the paragraph above is one of two examples of their use in this work, the other being for a solo registration in *Méditation* I: Positif 16' Quintaton, Cornet II–V and 8' Clarinette, plus 16' and 4' couplers (GO and Réc 16' or 4' couplers are never called for in this work, nor are the 4' tirasses). It is worth noting that these couplers are only used to create certain color registrations, and are never used to supplement ensembles, including full organ. Clearly, this organ is designed to produce clear, complete, balanced and full ensembles without the use of these devices, a contrast to a still-too-prevalent American practice. Of course, with the 56-note manual chests, Trinité's 4' couplers lose their effect above treble g; nonetheless, this doesn't prevent Messiaen from writing above this note when the 4' coupler is engaged, even with the resulting change in sound (which is clearly heard in the composer's recording).

Of course, the old console had a 16' coupler, “octaves graves Grand Orgue” (which would operate on the P-G and R-G couplers when they were drawn as well), standard equipment on 19th-century French organs. Messiaen calls for it only once in his *oeuvre*, for the final tutti chord of the “Sortie” from *Messe de la Pentecôte*: note the dynamic marking of *fff*. However, other *fff* manual passages in other works (last page of “Dieu parmi Nous”; climax of “Combat de la Mort et de la Vie”; final tutti of *Méditations* I & IV) do not indicate the use of octaves graves, nor is the device heard in any of these passages in Messiaen's recordings.<sup>25</sup> Thus, in all but one case, *fff* is no different from *ff* as far as the Trinité organ is concerned—it's simply a more emphatic indication of full organ. Of course, performances on other, larger organs would allow one to realize this further dynamic increment through the addition of even louder stops; perhaps this is what the composer intends (more on that later).

Messiaen's newest work, *Livre du Saint Sacrement*, was composed in 1984–85 on a commission from the American Guild of Organists, and premiered at the 1986 National AGO Convention in Detroit, Michigan. This eighteen-movement work lasts approximately 1 $\frac{1}{2}$  hours, though individual movements vary in length from 1 $\frac{1}{2}$  minutes (II: “La source de vie”) to at least fifteen minutes (XI: “L'apparition du Christ à Marie-Madeleine”). In this work Messiaen shows signs of his continuing practice of recording organ improvisations and using them as a basis for composition. For instance, the fifth piece, “Puer natus est nobis,” uses ideas from an improvisation that I heard Messiaen perform in a pre-midnight-mass concert at La Trinité on Christmas Eve, 1984. Other movements seem to have their origins in liturgical improvisations as well. Furthermore, the opening gesture of piece eleven appears to be derived from the opening improvisation on a commercial recording made by Messiaen at La Trinité in June, 1977.<sup>26</sup>

The work is scored for the Trinité organ, judging from the registrations mentioned in the composer's program notes. Many registrational ideas from the *Méditations* are reused, e.g. the GO fonds 8 with individual stops gradually added or removed (*Méditations* VII, VIII; *Livre* V, VI, VIII), or his beloved 16' Quintaton plus Nazard solo, alternating with the GO 16' Bourdon plus Quinte, accompanied by Récit Voix céleste (*Méditations* II, VIII; *Livre* II, V, XII, XVI), or bird-songs on GO Clairon and Plein-jeu (*Méditations* IV, *Livre* XII, XV). Other bird-songs continue to use elaborate mutation colors. It is interesting to note how a number of the shorter movements use one registration throughout: I, II, IV, X (tutti), XVI, XVII (tutti). At least one registrational innovation is the use of Récit Cymbale *alone* in the sixth piece, “La manne et le pain de vie,” for sustained high chords intended to “evoke the peace and silence of the desert.” The same movement uses Positif Clarinette and Nazard with 16' and 4' couplers, played in trilled chords while the box is slowly opened and closed; Messiaen explains that this depicts a strong desert wind blowing sand.<sup>27</sup> Of course, a complete study of the work's registrations will only be possible once the score is published.<sup>28</sup> In the meantime, a CD recording of *Livre* on the Trinité organ has been released, performed by Jennifer Bate.<sup>29</sup> ■

(to be continued)

#### Notes:

1. Olivier Messiaen, *Les Grandes Orgues de l'Eglise de la Sainte Trinité à Paris*, Imp. Raymond Belleville, Paris, October, 1980.

2. I frankly suspect that the formerly slow

attack was due more to the instrument's advanced state of deterioration than to lack of an electric mechanism (translator's note). Also, one might question the authenticity of the voicing of the Cavaille-Coll registers, since the organ was rebuilt by

Merklin in 1901 and, according to Vierende, underwent some unfortunate revoicing: “They had notched [nicked?] the harmonic flutes in a way to kill all their character, they had hardened the strings, sharpened the reeds . . . in a word, it was a disaster.” (Esther E. Jones, translator, “Reminiscences of Louis Vierende; His Life and Contacts with Famous Men,” *THE DIAPASON*, Feb. 1, 1938, p. 8). This rebuild was done without Guilmant's knowledge or consent while he was away on concert tour. Guilmant refused to sign the letter of acceptance for Merklin's work and subsequently left his post. Of course, it is possible that some attempt to restore the original voicing was undertaken in one of the subsequent rebuilds.

3. The Ste.-Clotilde organ dates from 1859, and originally had 46 stops compared to Trinité's 45, including a Récit with an identical disposition. Ste.-Clotilde is a tall, narrow neo-gothic basilica with a stone floor, while La Trinité is a wider and somewhat larger Italian-Renaissance-style church with a wooden floor (translator's note).

4. Rudolf Walter, “Die Orgel von Ste.-Trinité in Paris und Olivier Messiaen,” *Musik und Kirche*, 48. Jahrgang, Nov.–Dec. 1978, pp. 261–272.

5. Walter, op. cit.; also Félix Raugel, *Les Grandes Orgues des Eglises de Paris et du Département de la Seine*, Fischbacher, Paris, 1927, pp. 219–220.

6. See Rollin Smith, “Alexandre Guilmant—Commemorating the 150th Anniversary of his Birth,” *The American Organist*, vol. 21, no. 3 (March 1987), pp. 51–52.

7. According to Walter; Raugel indicates “Ap-pel des jeux Pédale.”

8. Here Walter also lists “Positif sur machine” and “Octaves graves Positif,” however, judging from Messiaen's account, these would seem to be additions from the 1930s—they are not listed in Raugel's 1927 account.

9. “Harmonique” here means a progressive, non-breaking mixture, *not* double-length pipes.

10. Olivier Messiaen: *L'oeuvre d'orgue de 1926 à 1951*, EMI 2C 155–16191/6 (a boxed set of six LPs) (recorded June & July 1956).

11. Walter incorrectly states that the Récit Nazard is original and the 4' Flûte is a 1930s addition; see Raugel for the correct version. Walter was probably led to this faulty conclusion from the information provided him by Debierre-Beuchet, which indicates that the 4' Flûte was on the new tubular-pneumatic chest and the Nazard on the old *laye de combinaisons*. It is logical to assume that the Nazard displaced the 4' Flûte since it would be more appropriately controlled by the vent.

12. Walter, pp. 265 ff.

13. *Ibid.*, pp. 271–2, mixtures 269–70.

14. *Ibid.*, p. 268.

15. Erato STU 70750/751, also Musical Heritage MHS 1797/98.

16. However, one crescendo indication is misprinted: p. 42, measure 2 should start at cresc. no. 10—see registration table in score's appendix.

17. Charles Tourenmire, *Précis d'exécution de registration et d'improvisation à l'Orgue*, Editions

Max Eschig, Paris, 1936, p. 9.

18. Rollin Smith, “Le Banquet Céleste,” *Music/the AGO & RCCO Magazine*, volume 12, no. 12 (December 1978), p. 35.

19. See composer's recording with its program notes, and Jon Gillock, “Messiaen's Organ Works: The Composer's Aesthetic and Analytical Notes,” *Music/the AGO & RCCO Magazine*, volume 12, no. 12 (December 1978), p. 43.

20. See Almut Rössler, *Contributions to the Spiritual World of Olivier Messiaen*, Gilles & Francke, Duisburg, 1986, pp. 160–162 (this passage includes notes on how Messiaen has since revised certain registrations in this work).

21. In his 1956 recording, Messiaen adds some of the Positif mutations as well, even including the Tierce.

22. Norbert Dufourcq, “Olivier Messiaen rend hommage à l'orgue néo-classique sur le grand orgue restauré de la Trinité,” *L'Orgue*, no. 124, Oct.–Dec. 1967, pp. 13–14. (The organ's stoplist appears on pp. 12–13, albeit with some errors. It is curious to note Dufourcq's comment on “larigots or septièmes,” since the organ has neither! Of course, one could easily mistake Messiaen's high-register 16' + 2 $\frac{1}{2}$ ' soli for 8' + 1 $\frac{1}{4}$ '—but *septièmes*?)

23. Marie-Louise Jacquet, “Une somme théologique et musicale: Neuf Méditations sur le Mystère de la Sainte-Trinité d'Olivier Messiaen,” *Cinq méditations sur l'Apocalypse* de Jean Langlais, *L'Orgue*, no. 154, Avril–Juin 1975, pp. 44–45.

24. In my own performance, I chose to follow the actual crescendo settings, putting them on a series of general pistons, then making occasional adaptations—e.g., adding 16' reeds in the “Méditation I” passage described above.

25. However, it is apparently used in the course of the *fff* climax in his recording of *Apparition de l'Eglise Eternelle*.

26. “L'Ame en Bourgeois: Poèmes de Cécile Sauvage Récités par Gisèle Casadesus avec des commentaires musicaux improvisés à l'orgue de l'Eglise de la Trinité à Paris par Olivier Messiaen,” Erato STU 71104.

27. Interview with Messiaen by Almut Rössler at Christ Episcopal Church, Detroit, Michigan, 2 July 1986.

28. Unfortunately, at least one reviewer has made potentially misleading comments about certain registrations used in the Detroit première: G. Nicholas Bullat's article “Première de Olivier Messiaen's *Livre du Saint Sacrement*,” *THE DIAPASON* vol. 77, no. 10 (October 1986) pp. 15–16 refers to a *plein-jeu* registration for movement I, “Adoro te.” “Plein-jeu” normally refers to an ensemble of foundations and chorus mixtures, while “Adoro te” uses what some (e.g., Daniel Roth) call “demi-grand-choeur,” i.e., full foundations 32', 16', 8', 4' plus full Récit. Similarly, his comment that no. IV, “Acte de foi” uses a *plenum* could be misleading in that this piece's registration included reeds as well (including the famous cyphering oboe that interrupted the program!—a weight fell off a reed tongue and got stuck in the valve, holding it open).

29. Unicorn-Kanchana DKP CD 9067–8.

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**Orgues Létourneau**, Saint-Hyacinthe, Québec, has recently installed its Opus 17 in Gaetz Memorial United Church, Red Deer, Alberta. The inaugural concert on this 24-stop organ of 28 ranks was given on Sunday, November 15, 1987 by Professor Barrie Cabena, of Wilfrid Laurier University, Waterloo, Ontario. Organist Miriam MacKenzie and Robert Ganz acted as consultants. The voicing, under the direction of Fernand Létourneau, assisted by voicers Jean-François Mailhot and Sylvain Létourneau, is neo-classical French style. The case was designed by Dennis Campbell, technical director, for installation in the right hand side of the chan-

cel, in a church seating 500. Oak was chosen as the wood for construction, natural finish. Pipes of the Principal 8', polished tin, are shown in the three towers of the facade, above the Clairon en chamade (75% polished tin). The rest of the pipework is hammered lead. Stop action and key action are mechanical. Compass is 58/32 (AGO). Manual natural keys are of polished bone, with accidentals in padauk; notes of Pedal are of rosewood and padauk. The organ has flexible wind; pressure is 70 mm throughout; equal temperament A=440 at 20° Celsius; adjustable bench, decorative doors for the console.

- GREAT**
- 16' Quintaton
  - 8' Principal
  - 8' Chimney Flute
  - 4' Octave
  - 4' Spitzflute
  - 2' Fifteenth
  - Mixture IV
  - Cymbale II
  - 8' Trumpet
  - 4' Clairon en chamade

- POSITIV**
- 8' Bourdon
  - 8' Salicional
  - 4' Spire Flute
  - 2 1/2' Nazard
  - Sesquialtera
  - 2' Blockflute
  - 1 1/2' Octave Nazard
  - Scharff III
  - 8' Dulciane
  - Tremolo

- PEDAL**
- 16' Bourdon
  - 8' Open Flute
  - 4' Choral Bass
  - 16' Bassoon
  - 8' Trumpet (Gt)



- GREAT**
- 8' Prinzipal
  - 8' Holzgedackt
  - 8' Gemshorn tc (Sw)
  - 4' Oktav
  - 4' Spitzflöte (prepared)
  - 2' Blockflöte
  - IV Mixture
  - 16' Trumpet (73 pipes)
  - 8' Trumpet
  - 4' Clarion

- SWELL**
- 8' Gemshorn tc
  - 8' Copula
  - 4' Prestant
  - 4' Rohrflöte
  - 2' Prinzipal
  - 1 1/2' Larigot
  - II Cornet tc
  - 8' Oboe (prepared)

- PEDAL**
- 16' Gedacktbass (44 pipes)
  - 8' Prinzipal (44 pipes)
  - 8' Gedackt
  - 4' Choralbass
  - IV Mixture (Gt + 48 pipes)
  - 16' Posaune
  - 8' Trumpet
  - 4' Clarion

**Johnson Organ Company, Inc.**, Fargo, ND, has built a new organ for First Lutheran Church, Hector, MN. This 17-rank, 2-manual instrument is installed fully encased in the balcony just to the rear of the choir. Before the installation, all carpeting in the balcony was removed to improve floor reflection. The console features padouk pedal sharps and grenadilla stop tablets. The entire organ is on a single large reservoir and has flexible winding. Pipework consists of wood pipes by Johnson and metal pipes by Geisecke. Assisting in its construction were Craven J. Nichols, Gregg and Joelle Pechacek, Michael G. Johnson and Gerald Schjelderup. David Fienen of the Gustavus Adolphus Music Department served as consultant. Compass 58/32.

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**#8851** Noël We Play — organ settings of familiar holiday themes by Daquin, Dupré, Karg-Elert, Gaston Litaize and many more.

**#8852** An Organist's Yearbook — with reflections on and forecasts of some matters of consequence in the world of the King of Instruments.



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# Calendar

This calendar runs from the 15th of the month of issue through the following month. The deadline is the first of the preceding month (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. \* = AGO chapter event, \*\* = RCCO centre event, + = new organ dedication, ++ = OHS event.

Information cannot be accepted unless it specifies artist name, date, location, and hour in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

## UNITED STATES East of the Mississippi

**15 DECEMBER**  
Choral Concert, with orchestra; Coral Ridge Presbyterian, Ft Lauderdale, FL (also 16, 17 December)

**16 DECEMBER**  
Handel, *Messiah*, with orchestra; Avery Fisher Hall, New York, NY 8 pm  
American Boychoir; Trinity Cathedral, Trenton, NJ 8 pm

**17 DECEMBER**  
**Huw Lewis**, with orchestra; Interlochen Academy, Interlochen, MI 8 pm

**18 DECEMBER**  
Lessons & Carols; South Church, New Britain, CT 4 pm  
Christmas Concert; Trinity Church, Newport, RI 7:30 pm  
Russian Choral Concert; Trinity Cathedral, Trenton, NJ 8 pm  
Carol Service; UMC, Red Bank, NJ 4:30, 7 pm  
McK. Williams, *Pageant of the Holy Nativity*; St Bartholomew's, New York, NY 3 pm  
Lessons & Carols; St Thomas Church, New York, NY 4 pm  
Carol Service; Holy Trinity Lutheran, New York, NY, 5, 7:30 pm  
Christmas Concert; St Clement's, Philadelphia, PA 2:30 pm  
Britten, *Ceremony of Carols*; Washington Cathedral, Washington, DC 4 pm  
Lessons & Carols; St John's Church, Washington, DC 11 am  
Choral Concert; First Presbyterian, Lynchburg, VA 7:30 pm  
Menotti, *Amaht*; Grace Episcopal, Silver Spring, MD 7 pm  
Lessons & Carols; Cathedral of St Thomas More, Arlington, VA 7:30 pm  
**Karel Paukert**, with handbells; Cleveland Museum, Cleveland, OH 2 pm  
Lessons & Carols; Belle Meade UMC, Nashville, TN 7 pm  
Lessons & Carols; Grace Lutheran, Woodstock, IL 4 pm  
Schuetz, *Magnificat*; Independent Presbyterian, Birmingham, AL 5 pm  
Lessons & Carols; Christ Church Cathedral, New Orleans, LA 4 pm

**20 DECEMBER**  
Handel, *Messiah*; St Thomas Church, New York, NY 7:30 pm (also 22 December)  
**Frederick Grimes**; Holy Trinity Lutheran, New York, NY 8 pm

**24 DECEMBER**  
**Nancy Lancaster**; House of Hope Presbyterian, St Paul, MN 10 pm

**29 DECEMBER**  
**Carolyn Haury**; West Side Presbyterian, Ridge-wood, NJ 8 pm

**1 JANUARY**  
Lessons & Carols; St Bartholomew's, New York, NY 3 pm  
Bach, *Cantata 171*; Holy Trinity Lutheran, New York, NY 5 pm  
Lessons & Carols; Washington Cathedral, Wash-ington, DC 4 pm  
**William Gudger**; Cathedral of St Philip, Atlanta, GA 5 pm

**4 JANUARY**  
**Carlene Nelhart**; First Presbyterian, Kissimmee, FL 7:30 pm

**6 JANUARY**  
**Carlene Nelhart**; UCC, Spring Hill, FL 2 pm  
**Collin Andrews**; Emory University, Atlanta, GA 8:15 pm

**8 JANUARY**  
**Thomas Murray**; Dartmouth College, Hanover, NH 7 pm  
**Hans Uwe Hielscher**; St Bartholomew's, New York, NY 3 pm  
**Margaret Martin**; St Thomas Church, New York, NY 5:15 pm  
**Rollin Smith**; Trinity Cathedral, Trenton, NJ 3:30 pm  
**CJ Sambach**; Trinity Presbyterian, Arlington, VA 7:30 pm  
**Adrienne Pavur**; Cathedral of St Philip, Atlanta, GA 5 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
**Gary Miles**; St Paul's Episcopal, Flint, MI 4:30 pm  
Bach, *Cantata 7*; Holy Trinity Lutheran, New York, NY 5 pm

**9 JANUARY**  
**John Weaver**; Orchestra Hall, Chicago, IL 7:30 pm

**10 JANUARY**  
**Charles Senor**; Church of the Epiphany, Wash-ington, DC 12:10 pm  
**Joan Lippincott**; St Boniface Episcopal, Sara-sota, FL 8 pm

**11 JANUARY**  
**Joan Lippincott**, masterclass; St Boniface Epis-copal, Sarasota, FL

**13 JANUARY**  
St Cecilia's Day Concert, with orchestra; Alice Tul-ly Hall, New York, NY 8 pm  
**Diane Bish**; Coral Ridge Presbyterian, Ft Lauder-dale, FL 8 pm

**14 JANUARY**  
Workshop Concert; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm

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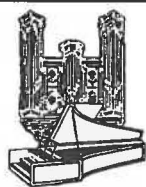
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Nancianne Parrella; Holy Trinity Lutheran, New York, NY 5 pm

Julian Goodwin; St Thomas Church, New York, NY 5:15 pm

Michael Murray; First Presbyterian, Ft Lauderdale, FL 7:30 pm

Elizabeth & Raymond Chenault, organ duo; St Paul's-by-the-Sea Episcopal, Jacksonville Beach, FL 4 pm

Donald Joyce; Cleveland Museum, Cleveland, OH 2 pm

Hans Hielscher; First Congregational, Columbus, OH 8 pm

Thomas Murray; Jefferson Ave Presbyterian, Detroit, MI 4 pm

+ Stephen Schaeffer; Cathedral Church of the Advent, Birmingham, AL 4 pm

Nancy Klein, with tenor and boy soprano; Zion Lutheran, Ann Arbor, MI

### 17 JANUARY

James Buonemani, with trumpet; Church of the Epiphany, Washington, DC 12:10 pm

### 19 JANUARY

Paul Riedo, harpsichord, with orchestra; St Thomas Aquinas, Dallas, TX 7:30 pm

### 20 JANUARY

Joan Lippincott; Old West Church, Boston, MA

### 21 JANUARY

Joan Lippincott, masterclass; Old West Church, Boston, MA  
Baroque Concert; St John's Episcopal, Stamford, CT 8:30 pm

Gerre Hancock, workshop; Westminster Choir College, Princeton, NJ 9:30 am

### 22 JANUARY

\*Cj Sambach; Golden Hill UMC, Bridgeport, CT 2 pm

Willibald Guggenmos; St Bartholomew's, New York, NY 3 pm

Bach, *Cantata 72*; Holy Trinity Lutheran, New York, NY 5 pm

Richard Heschke; St Thomas Church, New York, NY 5:15 pm

Carlene Neihart; First UMC, Ft Lauderdale, FL 4 pm

David Higgs; Miami Cathedral, Miami, FL

Tamara Albrecht; Cathedral of St Philip, Atlanta, GA 5 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

### 24 JANUARY

Samuel Baker; Church of the Epiphany, Washington, DC 12:10 pm

### 28 JANUARY

Hymn Festival; Cathedral Church of the Advent, Birmingham, AL 2 pm

### 29 JANUARY

Larry Allen, with piano & orchestra; South Church, New Britain, CT 4 pm

Margaret Martin; Downtown United Presbyterian, Rochester, NY 4:30 pm

Robert Roth; St James the Less, Scarsdale, NY 4 pm

Nicholas Jackson; St Thomas Church, New York, NY 5:15 pm

David Arcus; Duke University, Durham, NC 5 pm

Robert Wolfersteig, with soprano; Cathedral of St Philip, Atlanta, GA 5 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Le Nuove Musiche; Christ Church Cathedral, Indianapolis, IN 1 pm

Organ & Brass Concert; Independent Presbyterian, Birmingham, AL 4 pm

### 31 JANUARY

Richard Apel; Church of the Epiphany, Washington, DC 12:10 pm

American Boychoir; Cathedral of St Philip, Atlanta, GA 8 pm

## UNITED STATES West of the Mississippi

### 18 DECEMBER

Lessons & Carols; St Luke's Episcopal, Des Moines, IA 3 pm

Lessons & Carols; St John's Cathedral, Denver, CO 4:30, 7 pm

Lessons & Carols; St Timothy's Lutheran, Albuquerque, NM 4 pm

Lessons & Carols; St Mark's Episcopal, Berkeley, CA 7:30 pm

### 31 DECEMBER

Dallas Bach Society; St Thomas Aquinas, Dallas, TX 10 pm

John Renke; Grace Cathedral, San Francisco, CA 10 pm

### 6 JANUARY

Epiphany Concert; St John's Cathedral, Denver, CO 7:30 pm

### 9 JANUARY

\*Philip Brunelle; Zion Lutheran, Dallas, TX 8:15 pm

### 20 JANUARY

Michael Farris; Trinity University, San Antonio, TX 8 pm

Thomas Murray; The Tabernacle, Salt Lake City, UT

Robert Glasgow, masterclass; Mormon Tabernacle, Salt Lake City, UT 8 pm

Catharine Crozier; Arizona State Univ, Tempe, AZ 8 pm

Frederick Swann; Central Union Church, Honolulu, Hawaii

### 21 JANUARY

\*Marilyn Mason, masterclass; La Jolla Presbyterian, La Jolla, CA

### 22 JANUARY

Anne & Todd Wilson, duo recital; Univ of New Mexico, Albuquerque, NM 4 pm

Melvin Butler; Stanford University, Palo Alto, CA 8 pm

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

### 23 JANUARY

Kenneth Hart; SMU, Dallas, TX 8:15 pm

### 27 JANUARY

\*Christopher Young; St John's Cathedral, Denver, CO 8 pm

Michael Lindner; SMU, Dallas, TX 8:15 pm

Douglas Butler; St Mark's Cathedral, Seattle, WA

### 28 JANUARY

David Higgs, John Balka; St Leander's, San Leandro, CA

### 29 JANUARY

Candlemas Concert; St John's Cathedral, Denver, CO 7:30 pm

David Higgs; Pacific Union College, Angwin, CA 7 pm

## INTERNATIONAL

### 15 DECEMBER

Gillian Weir; Royal Festival Hall, London, England 5:55 pm (also 16, 18 December)

### 17 DECEMBER

Gillian Weir; Sheldonian Theatre, Oxford, England 8 pm

### 14 JANUARY

John McIntosh; Central United Church, Sault Ste. Marie, Ontario 8 pm

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## Organ Recitals

ROBERT ANDERSON, Västerås Domkyrka, Sweden, July 31: *Hymne 'A solis ortus'*, de Grigny; *Toccata d-moll*, BuxWV 155, Buxtehude; *Toccata d-moll*, 3 Versen über *Nun freut euch, lieben Christen*, Weckmann; *Praeludium und Fuga Ess-dur*, S. 552, Bach; *Scherzo*, Op. 2, Duruflé; *Agnus Dei*, Martin; *Carillon*, Op. 27, Dupré.

DAVID BURTON BROWN, Trinity Lutheran Church, Reading, PA, September 11: *Concerto III in C Major*, S. 594, Vivaldi-Bach; *Comes Autumn Time*, Sowerby; *Phantasia in F*, K. 608, Mozart; *Sonata on the 94th Psalm*, Reubke.

PHILIP CROZIER, St. James United Church, Montreal, July 12: *Herr Jesu Christ, dich zu uns wend*, S. 655, S. 709, Bach; *Toccata in D Minor*, BuxWV 155, Buxtehude; *Deuxième Symphonie*, Dupré.

MERRILL N. DAVIS, III, Christ United Methodist Church, Rochester, MN, August 30: *Prelude, Sarabande, and Fugue*, Jennings; *Sleepers Wake!*, *Toccata and Fugue in D Minor*, S. 565, Bach; *Nimrod* (*Enigma Variations*), Elgar; *Ronde Française*, Boëllmann; *Finale (The Firebird)*, Stravinsky.

ROBIN DINDA, Concordia College, Ann Arbor, MI, August 3: *Trumpet Voluntary*, Dinda; *Variations on 'God Save the King'*, Hesse; *Rondo*, Rinck; *Variations on 'Auld Lang Syne'*, Thayer; *The Swan*, Saint-Saëns; *Variations on a Theme of Paganini*, Thalben-Ball; *In Springtime*, Kinder; *Vision*, Dinda.

EARL EYRICH, Old West Church, Boston, MA, July 19: *Prelude and Fugue in E Minor*, S. 548, Bach; *Toccata cromatica con durezza e ligature*, Kerll; *Magnificat octavio toni*, Kindermann; *Prière*, Final, Franck.

MARY FENWICK, Christ Church, Alexandria, VA, July 9: *Two Trumpet Tunes*, Martin; *Fugue in C*, Buxtehude; III. *Sarabande*, IV. *Rhythmic Trumpet ('Baroque Suite for Organ)*, Bingham; *Fantasy and Fugue in G Minor*, S. 542, Bach; *Melodia*, Reger; *Symphonie III*, Vienne.

FREDERICK HOHMAN, First Presbyterian Church, Durham, NC, August 28: *Thanksgiving March*, Lemare; *All glory be to God on high*, S. 664, *Toccata in F Major*, S. 540, Bach; *The Bell Scherzo*, Op. 89, *Andantino in D-flat*, Lemare; *Fantasy-Overture to Romeo and Juliet*, Tchaikovsky/Lemare; *Claire de Lune (Pieces de Fantaisie)*, Final (*Symphonie V*), Vienne.

EILEEN HUNT, with Janet Rosen, English horn, Green's Farms Church, June 5: *Prelude and Fugue in C Major*, S. 547, Bach; *Andante in F Major*, K. 616, Mozart; *Variations on 'Amazing Grace' for English horn and organ*, Hampton; *Sonata IV in B<sup>b</sup> Major*, Op. 65, Mendelssohn; *Partita for English horn and Organ*, Koetsier; *Praeludium*, Konzen.

JARED JACOBSEN, Spreckels Organ Pavilion, San Diego, CA, August 8: *The Emperor's Fanfare*, Soler; *Fantasia et Fugue sur B-A-C-H*, Liszt/Guillou/Jacobsen; *Prelude and Fugue in D*, S. 532, Bach; *Berceuse & Finale (The Firebird)*, Stravinsky/Besly; *Choral in A Minor*, Franck; *Andante sostenuto (Symphonie Gothique)*, Widor; *Overture to Die Meistersinger von Nürnberg*, Wagner/Warren; *Final (Symphonie VI)*, Vienne.

MICHAEL KRAFT, Old West Church, Boston, MA, August 16: *In ecclesiis*, Gabrieli; *Nun freut euch, lieben Christen g'mein*,

BuxWV 210, Buxtehude; *Fugue* (First String Quartet, trans. Josiah Fisk), *Children's Day* (Third Symphony, trans. Kraft), Ives; *Prelude and Fugue in B Minor*, S. 544, Bach

RANDALL MANGES, Bruton Parish Church, Williamsburg, VA, July 12: *Prelude and Fugue in E Minor*, Bruckner; *Nun komm der Heiden Heiland*, S. 661, Bach, BuxWV 211, Buxtehude; *In dulci jubilo*, S. 211, Bach, Schroeder; *Herzlich tut mich erfreuen*, *Es ist ein Ros*, O Gott du frommer Gott, Brahms; *Caprice*, Gawthrop; *Sinfonia Festiva*, Near; *Lobe den Herren*, Eventide, D. S. Harris; *God of Grace*, Manz; *In Paradisum*, Tu es petra, Mulet.

JUDSON MAYNARD, Christ United Methodist Church, Rochester, MN, August 2: *Carillon-Sortie*, Mulet; *Toccata in F Major*, S. 540, Bach; *Chorale Fantasia on 'O God our Help'*, Parry; *Communion*, *Sortie (Pentecost Mass)*, Messiaen.

KEVIN McKELVIE, First Congregational Church, Waterloo, IA, July 24: *Chorale in E Major*, Franck; *Symphonie V*, Widor; *Variations sur un thème de Clément Jannequin*, *Le Jardin suspendu*, Litanies, Alain; *Prelude and Fugue in G Minor*, Deux Esquisses (E minor, B<sup>b</sup> minor), Dupré; *Prélude et Fugue sur le nom d'Alain*, Duruflé.

TOMOKO AKATSU MIYAMOTO, Old West Church, Boston, MA, June 7: *Fantasia in G-dur*, S. 572, Partite: *Sei gegrüßet*, Jesu gütig, S. 768, Bach.

DAVID PEARSON, St. James United Church, Montreal, July 5: *Sonata No. 5 in D Major*, Mendelssohn; *Master Tallis' Testament*, Howells; *Partita on a Norwegian Hymn Tune*, Pearson; *Arietta*, Lloyd-Webber; *March on a theme of Handel*, Guil-mant.

RICHARD PEEK, Covenant Presbyterian Church, Charlotte, NC, June 12: *Toccata avanti la Missa*, Kyrie, *Toccata cromatica per l'Elevatione*, Frescobaldi; *Basse de Trompette*, Récit de Tierce (*Messe pour les Couvents*), Couperin; *Prelude and Fugue in G Major*, S. 541, Bach; *Pièce Héroïque*, Franck; *Prelude in G Major*, Bruckner; *Sonata II*, Hindemith; *Fantasia and Fugue on 'St. Anne'*, Peek.

STEPHEN L. PINEL, Round Lake Auditorium, Round Lake, NY, with the Round Lake Festival Symphony Orchestra, Glenn E. Soellner, Music Director, July 24: *Entrata (Meditations)*, Op. 167, no. 1), Introduction, *Fugue and Passacaglia (Sonata No. 8 in E minor)*, Op. 132), Rheinberger; *Allegro*, Op. 81, *Adoration*, Op. 44, Guil-mant; *Jauchz, Erd und Himmel, jubel hell*, Op. 67, Reger; *Meditation*, Op. 68, Charles Lefebvre; *Concerto for Organ and Orchestra in E minor*, Op. 5 (1870), Ebenezer Prout.

DAVID ROTHE, First Presbyterian Church, Marysville, CA, June 25: *Prelude and Fugue in C Major*, S. 547, Bach; *Nun bitten wir den heiligen Geist*, Buxtehude; *Passamezzo and Salterello*, Bernard Schmid the Elder; *Romance*, Balbastre; *Praeludium in G Minor*, BuxWV 149, Buxtehude; *Prelude and Fugue in G Major*, Mendelssohn; *Herzlich tut mich verlangen*, Brahms; *Mon âme cherche une fin paisible*, Langlais; *Carillon de Westminster*, Vienne.

IAN SADLER, St. James United Church, Montreal, June 21: *Sonata No. 1 in F Minor*, Mendelssohn; *Allein Gott in der Höh' sei Ehr*, S. 664, Bach; *Variations on a Theme of Herbert Howells*, Bourgeois; *Chorale prelude on Durness*, Ferguson; *Transports de Joie (L'Ascension)*, Messiaen.

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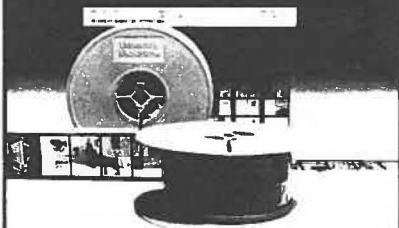
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KAREN HANSON SANDY, Christ United Methodist Church, Rochester, MN, July 19: *Prelude and Fugue in E Minor*, Bruhns; *Benedictus*, Reger; *Master Tallis' Testament*, Howells; *Fantasia and Fugue in G Minor*, Bach.

JOHN A. SCHULTZ, Christ United Methodist Church, Rochester, MN, June 21: *Prelude and Fugue in C Minor*, Op. 37, No. 1, *Andante and Variations in D Major*, *Sonata in F Minor*, Op. 65, No. 1, Mendelssohn.

JON THOMAS, Christ United Methodist Church, Rochester, MN, June 28: *Toccata, Adagio, and Fugue in C*, Bach; *Prelude, Adagio (Symphony I)*, Vienne; *Variations on the Austrian Hymn*, Paine.

GWENDOLYN TOTH, Old West Church, Boston, MA, June 14: *Toccata*, Froberger; Selections from the First Book, Cavazzoni; *Aria detta Balletto*, Frescobaldi; *Ciaccona*, Storace; Three clock pieces, Haydn; *Prelude in E♭ Major*, J. C. Bach; *Concerto in C Major*, S. 594, Bach.

SUE MITCHELL WALLACE, with John Head, trumpet, Westminster Abbey, June 5: *Processional*, Mathias; *Brother James' Air*, Wright, arr. Wallace; *Requiescat in Pace*, Sowerby; *Impromptu*, Vienne; *Invocation*, Storer; *Allegro vivace (Symphony V)*, Widor; *Air, Largo, Gigue*, Telemann.

DAVID YEARSLEY, Old West Church, Boston, MA, July 26: *Sonata V in C Major*, S. 529, *Wo soll ich fliehen hin*, Bach; *Al Elbereth Githoniell*, Gaggia; *Tierce en taille*, de Grigny; *Prelude and Fugue in C Major*, Op. 36, No. 3, Dupré.

RUDOLF ZUIDERVELD, Sacred Heart Church, Fort Madison, IA, June 19: *Fanfare*, Lemmens; *Partita on What God ordains is always right*, Pachelbel; *Air and Gavotte*, Wesley; *Elezione in the manner of a short opera: Recitative - Aria - Chorus*, Bergamo; *Jesu, joy of man's desiring*, *Fugue in G Minor*, S. 578, Bach; *Prelude on Land of Rest*, Proulx; *Sweet Sixteenths*, Albright; *The Stars and Stripes Forever*, Sousa/Biggs.

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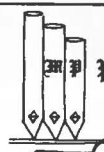
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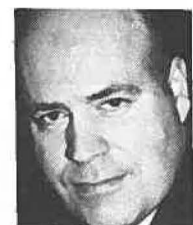
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