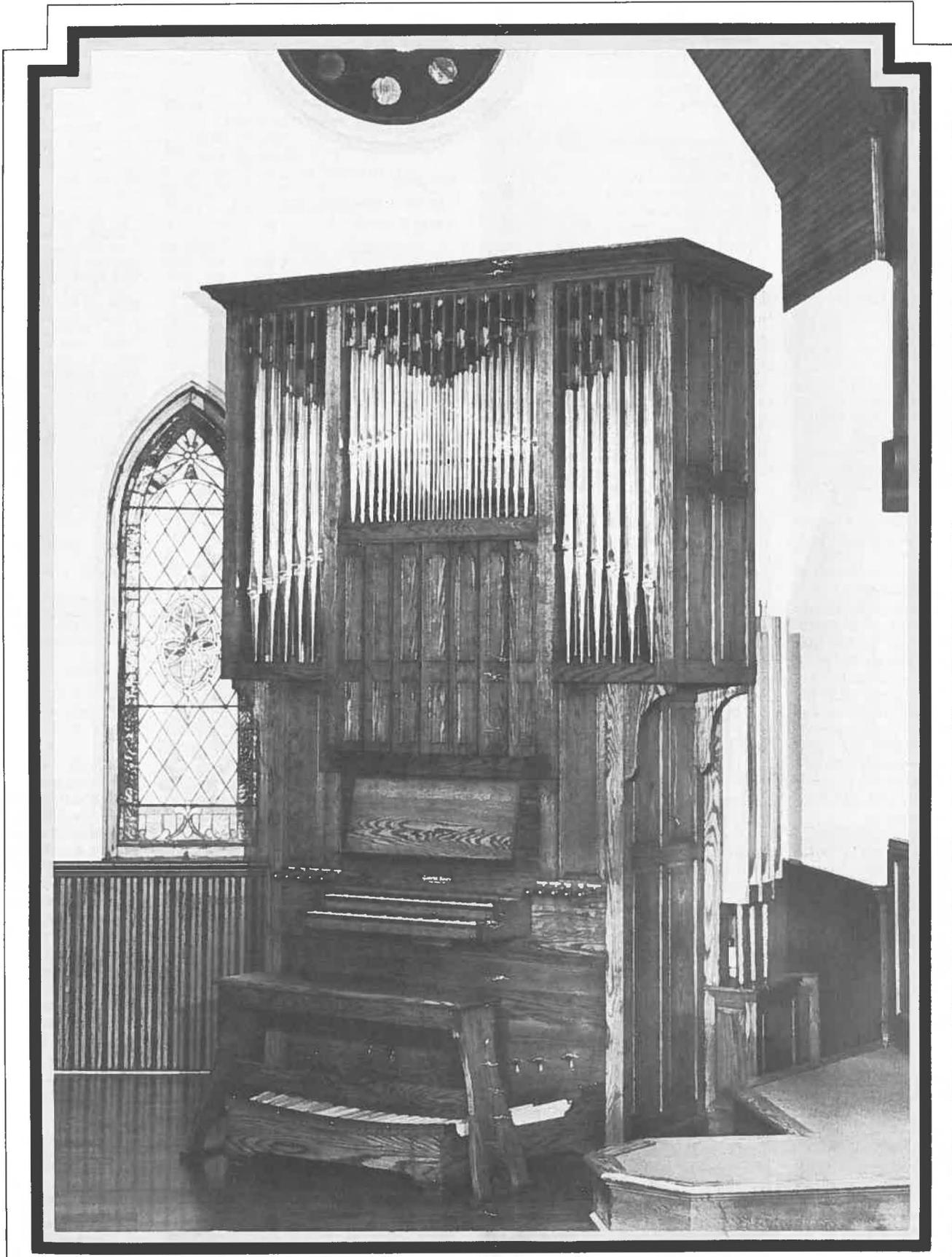


# THE DIAPASON

OCTOBER, 1990



Calvary Episcopal Church, Wadesboro, NC  
Specification on page 12

**Ruth Abernathy tribute**

What a worthy tribute to Ruth Abernathy in the August issue (p. 5). I once heard her play an oratorio having intricate accompaniment and she was really good. The article did not exaggerate her excellence.

I heard Dora Barclay play a recital in Ft. Worth about 1950s. She was also a talented lady.

Mary Price once played for a vespers program, an AGO service in Dallas. I was there as a member's guest and met her afterward. Several people remarked how inspirational her music was. She was a gracious person.

Enjoyed the article very much.

Carolyn Johnson  
Miami, FL

That was a nice article in August issue about the Dallas organist. It brought back many memories of my own inspirational organist from my young years. I enjoyed the article.

Linda Harkless

I enjoyed the memorial article about Ruth Abernathy. One time during a visit to Dallas to see relatives, I heard her play, and indeed she knew her business. The article was a nice tribute, well-deserved.

James White  
Grand Junction, CO

**Clarification**

Regarding the article in the July issue (p. 11) on the new Fisk organ at Slee Hall, the State University of New York at Buffalo (Amherst), credit for the acoustics should definitely be shared with the architects, Ulrich Franzen and Associates, who chose the basic shape of the hall.

David Klepper  
KMK Associates, Ltd.

**Dom Bédos to Cavallé-Coll**

As I read Dr. Speller's reply to my letter (July issue) concerning his article about Cavallé-Coll, Dom Bédos and the St. Denis organ (March issue), I sense that he doesn't understand my intent. I do essentially agree with his attitude toward Cavallé-Coll as expressed in the last two paragraphs of his article, and indeed with the basic premise of his article. I intended simply to clarify certain facts using more recent source materials, and to add others to reinforce his main premise.

That Dr. Speller's reply should be so defensive in approach is unfortunate, as he thereby sometimes almost contradicts his original ideas. For instance, while in his original article he (rightly) states "Cavallé-Coll may not have been as far removed from Dom Bédos regarding wind pressures as is thought," in his reply he says, "there's a big problem with Mr. Tikker's assertion that Cavallé-Coll's wind pressures . . . seemed to differ little from those in Dom Bédos' day." He goes on to say that it is unreasonable to view St. Denis' wind pressures as representative of Cavallé-Coll's practices during the rest of his career.

In fact, Jean-Albert Villard<sup>1</sup> asserts that pressures ranging from 90 to 125mm were used in classical French organbuilding especially for large churches, and further notes how Aristide's grandfather Jean-Pierre Cavallé used 95mm wind in his organ at St. Guilhem-le-Désert (1790). This is also a typical range of wind-pressures used by Cavallé-Coll throughout his career, though he occasionally used a little higher:

*Notre-Dame de St. Omer* (1855; 4 manuals, 49 stops)<sup>2</sup>:

basses of Grand Orgue, Récit, all of Positif, Pédale: 85 mm

trebles of Grand Orgue, Récit: 125mm

*St. Sulpice, Paris* (1863; 5 manuals, 100 stops)<sup>3</sup>:

Pédale: approx. 90–100mm  
Grand Orgue: 95mm bass, 100mm treble

Grand Choeur: 95mm bass, 115mm treble

Solo: fonds 115mm bass, 127mm treble; anches 100mm bass, 115mm treble

Positif: fonds 115mm bass, 120mm treble; anches 100mm bass, 120mm treble

Récit: 100mm bass, 115mm treble  
Chamade: approx. 140–150mm

*St. Etienne-de-Caen* (1885, 3 manuals, 50 stops)<sup>4</sup>:

Pédale: 95mm  
Grand Orgue: 90mm bass, 95mm midrange, 100mm treble

Positif: 85mm  
Récit: 120mm

*St. Sernin-de-Toulouse* (1899, 3 manuals, 54 stops)<sup>5</sup>:

Pédale: fonds 110mm, anches 125mm  
Grand Orgue: fonds 100mm, anches 108mm (chamades may be higher)

Positif: fonds 100mm, anches 105mm  
Récit: fonds 120mm, anches 135mm

These pressures are quite similar to those used at St. Denis, and all are quite similar to those used by the classical builders, except for the occasional higher wind for Récit reeds or chamades. The only Cavallé-Coll organ that I know of with higher pressure than these is the two-manual, 14-stop organ (c. 1870) for the Paris Opéra, with 150mm for fonds and 220mm for anches<sup>6</sup>—clearly an exceptional case in which a small organ had to make quite a large sound in a huge hall.

He also seems to have missed by point in mentioning the Cor d'harmonie as used at St. Denis and Dreux. I wished to show that this stop is indeed very similar to something described in Dom Bédos, again supporting Speller's basic premise; whether or not Cavallé-Coll continued to use it later in his career isn't the point (although it is interesting to note that one of 16' pitch is included in the Positif of his proposed 124-stop organ for St. Peter's in Rome in 1875<sup>7</sup>).

If I seem to have an axe to grind, it was really with an author quoted by Dr. Speller, specifically Peter Williams, who has now used an inaccurate source on St. Denis (an old article by Sumner) in three major publications (*The European Organ 1450–1850*, *New Grove's* article on the organ, and the work cited by Speller), ignoring more recent, accurate sources which were available at least when his latter two works were written.

My source concerning the compass of the 32' Montre and number of ranks of the mixtures of the Grand Orgue is not merely some program notes. Charles Mutin, then director of the Cavallé-Coll firm, presented a report on his formal inspection and appraisal of the condition of the St. Denis organ, dated 30 December 1899, including a complete stoptlist. In it, the 32' Montre is specified as having 42 pipes (thus tenor C, as the compass is 54 notes) and each Grand Orgue mixture as three ranks, 162 pipes<sup>8</sup>. Article 176 of Dom Bédos, quoted by Speller in support of 16 ranks of mixtures for a 32' Plein-jeu, actually says that this number of ranks is used when there are two manual 32's, one open and one stopped, and this is reflected in articles 488 (and ff.) and 1268. However, for stoptlists in which there is only one manual 32', a Montre, he includes only 13 ranks of mixtures (VI Fourniture and VII Cymbale—see art. 673, 1269), which is much closer to what Cavallé-Coll actually did at St. Denis. Thus, Dr. Speller's idea of "common sense" in mixture disposition does not agree with Dom Bédos, not only in the total number of ranks required, but

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in the idea that 12 ranks of mixtures would better be divided 3 × IV than 4 × III: the concept here is really one of only two mixtures, Fourniture VI and Cymbale VI, each of which is split in two to avoid excessive slider width (article 174). With Dom Bédos, a 3 × IV mixture scheme would necessarily imply Fourniture VIII (split IV + IV, though Bédos really only allows for a maximum of seven Fourniture ranks) plus Cymbale IV, or Fourniture IV plus a Cymbale VIII (split IV + IV), schemes that Bédos would never specify. Actually, Cavallé-Coll's 4 × III scheme is rather ingenious, since one thereby isolates all 16' and 32' harmonics into the Grosse mixtures, allowing one to draw the higher Fourniture and Cymbale for an 8' pleno, should one so desire.

Actually, 10 2/3' mixture ranks in 16' Pleins-jeux don't seem to have bothered classical (Jean de Joyeuse, Auch, 1690; Isnard, St. Maximin-en-Var, 1773) or romantic (Cavallé-Coll, St. Sulpice, Notre-Dame-de-Paris, St. Etienne-de-Caen, St. Sernin-de-Toulouse, etc.) French builders. Actual 32' manual pitch does seem to have bothered Cavallé-Coll, however (except when produced by the *octaves graves* coupler, apparently), since he never built an organ with it again after St. Denis; in fact, in 1854 he proposed revoicing St. Denis' 32' Montre as a 16' Principal harmonique<sup>9</sup>, something he actually did to Clicquot's 32' Montre at St. Sulpice<sup>10</sup>.

To return to Speller's original article briefly: his reference to Dom Bédos' Bombarde division with its 4' Grosse Fourniture IV is perhaps misleading.

Since this would have been composed 4' 2 2/3' 2' 1 1/3', breaking to 8' 5 1/3' 4' 2 2/3' at tenor f and 16' 10 2/3' 8' 5 1/3' at middle f, it's not likely that it would have been used to form an independent pleno for this division, or at least not on the 8' level; it must have been primarily intended for reinforcing the Grand Plein-Jeu, including the Bombarde Bourdons 32' and 16'.

Yes, Bédos' large 32' organ described in article 126 lacks a Grand Orgue 3 1/3' Grosse Tierce; yet the large 32' organ in article 488 includes it along with the Gros Nasard, as do the "average" 32' organ in article 1269 and "small" 32' organ in article 673, leading me to wonder if its omission in 1268 wasn't unintentional (as was probably the omission of the Grand Orgue 2' Doublette in the large 16' organ, art. 1270).

Timothy J. Tikker  
Eugene, OR

**Notes**

1. *L'oeuvre de François-Henri Clicquot, Facteur d'Orgues du Roy (1732–1790)*, Imp. Barnéod, Laval, 1973, pp. 208–211.
2. Maurice Vanmackelberg, "Les Grandes Orgues de l'Eglise Notre-Dame de Saint-Omer, de l'Orgue Desfontaines à l'Orgue A. Cavallé-Coll," *La Flûte Harmonique*, no. 38/39/40, 1986, p. 167.
3. Gregor Klein, "Le Grand Orgue de St. Sulpice," *La Flûte Harmonique*, no. 20, 1981, p. 43.
4. Robert Davy, *The Organ of St. Etienne Abbey in Caen*, Christoph Glatter-Götz, Schwarzach, 1985, p. 57.
5. Thierry Semenoux, Philippe Bachet, "L'Orgue de L'insigne Basilique Saint-Sernin Toulouse, Association Orgues Méridionales, Toulouse, 1979, pp. 75–77; it is Bachet's opinion that these pressures are higher than they were originally.
6. Kurt Lueders, "L'oeuvre d'Aristide Ca-

## Appointments



David Cherwien

David Cherwien has been appointed Director of Music at the Lutheran Church of the Good Shepherd, Minneapolis, MN. He leaves a similar position at St. Luke's Lutheran Church, Park Ridge, IL. Prior to that he held the position of director of worship and music at First Lutheran Church, Seattle, WA. Mr. Cherwien specializes in liturgical improvisation and has offered workshops and hymn festivals for the American Guild of Organists, the Hymn Society in the U.S. and Canada, the Association of Lutheran Church Musicians, and other organizations. His compositions are published by AMSI, Summa Productions, Morning Star Music Publishers, and Concordia Publishing.



Wilma Jensen

Wilma Jensen has been appointed Professor of Organ on the adjunct faculty of Blair School of Music of Vanderbilt University, Nashville, TN. She will teach organ majors in the Bachelor of Music degree, with additional opportunities for student internships at St. George's Episcopal Church.

Ms. Jensen continues as Choirmaster/Organist at St. George's Church. The St. George's Choir, under her direction, made its first European tour in the summer of 1989, singing at Westminster Abbey, Canterbury Cathedral, in Brussels, Belgium, St. Peter's Cathedral in Salzburg, the Schubertkirche in Vienna, Eisenstadt Dom in Austria, and

ended the tour with a performance of the *Vierne Messe Solennelle* at the Cathedral of Notre Dame.

An active recitalist under the Phyllis Stringham Concert Management, Wilma Jensen plays regularly in the U.S. and Europe, and has been heard on several *Pipedreams* programs broadcast by Minnesota Public Radio.



Charles R. Oiesen

Reed voicer, Charles R. Oiesen, has joined Organ Supply Industries, Inc. Reed Pipe Department.

Mr. Oiesen graduated from California State Teachers College, California, PA, and from the U.S. Navy Officer Candidate School in Newport, RI. Following his active duty, he taught for a short time in Connellsville, PA.

In 1968, he joined Organ Supply Corporation in Erie and studied flue and reed voicing under Kees DeRooy, and later became their reed voicer. After a short period with Klann, Inc. of Waynesboro, VA, Oiesen set up and managed a reed restoration business in Stuarts Draft, VA. He acquired many university and church instruments under his care, as well as his voicing clientele. During those years he also maintained a teaching position at a local public school.

Mr. Oiesen's duties will include further development and broadening of the company's Reed Pipe Making and Voicing Departments.

## Here & There



Susan Armstrong and Roger Hannahs

Susan Armstrong played the premiere of Roger Hannahs' *Carillon on He Is Risen*, July 25 at Methuen Memorial Music Hall. Armstrong has commissioned several works from Hannahs including a concerto she premiered at Round Lake Auditorium in 1987.



Franklin D. Ashdown

Franklin D. Ashdown's *Concert Aria* for solo organ received its premiere at

Spreckels Organ Pavilion, Balboa Park, San Diego, CA, in a recital by Leonard Raver on July 9.

The Choir of Bethlehem Lutheran Church, Minneapolis, MN, toured in Austria during July singing in Salzburg, Vienna and Velden. Included in the choir's repertoire was Gerald Bales' *Deus Misereatur*. The performance at the Cathedral in Salzburg, July 1, is believed to be the European premiere of Bales' anthem which was commissioned by the choir in 1986.

Gordon M. Betenbaugh was honored May 6 at the annual Choir Recognition Service at St. Andrew's Presbyterian Church in Beaumont, TX, for his 30 years in church music. A proclamation from the Worship Committee of the Session was read and presented to Mr. Betenbaugh. A reception followed the worship service. Betenbaugh has served churches in North Carolina, New Jersey, Maryland, Arkansas, Nebraska and Texas, and is currently Dean of the Beaumont AGO Chapter.



David Burton Brown

David Burton Brown has recently returned to the U.S. following a 15-month residency in Hamburg, West Germany. There he studied the organ works of Reger, Liszt and Bach with Heinz Wunderlich at the Hochschule für Musik, and served as Kirchenmusiker (organist/choirmaster) of Emmauskirchengemeinde. During his stay in Germany, Brown played recitals in Lübeck, Weisbaden, Hamburg, Lüneburg, and Coventry (England).

Dr. Brown also examined German romantic organbuilding styles and visited instruments in France. On a three-week trip to England, he studied organs and architecture in London, Cambridge, and Ely. He and his parish choir participated in a performance of Bach's *Christmas Oratorio* in Hamburg, and he served as continuo organist for Liszt's *Missa Solemnis* in Rellingen. Brown also studied conducting with Roland Voigtlander, piano with Robert Harvey, both at the University of Hamburg, and carillon with Peter Langberg at the State Church Music School, Logumkloster, Denmark.



Dennis Janzer

Dennis Janzer was a winner of the 1989-90 Wisconsin Composers' Fanfare Competition, sponsored by the Milwau-

kee Symphony Orchestra. The winning piece, *Symphonic Fanfares*, is scored for a large orchestra and was premiered by the Milwaukee Symphony on July 18. As an organ soloist, he premiered his organ works, *Scare-Zo and Attack-ata* and *Toccata Classique*, during the past year. Janzer is a lecturer in music theory at the University of Wisconsin-Milwaukee and music director at Grand Avenue Congregational Church.

Igor Kipnis' Merkin Hall concert last January included a performance of George Rochberg's *Nach Bach*. The composer was present for the event, and introduced the second half of the program which was entitled "An Evening of 20th-century Keyboard Classics."

James McCray was the commissioned composer for the 1990 Texas American Choral Directors Convention held in August in San Antonio. His new work, *Hodie*, for SATB, piano, harp and celeste, was premiered at the convention, and National Music Publishers released the new work there. McCray's other recent commissions include *Songs of Love* (SATB unaccompanied) premiered at the Southwest American Choral Directors Convention in Little Rock, AR (published with Mark Foster Music Co.) and his *Sonatina* for trombone first performed in Colorado.



Beth Zucchini and Philip Manwell

During the 1989-90 concert season, the Philip Manwell and Beth Zucchini keyboard duo played a 4-hand piano program at First Congregational Church, San Francisco; a two-organ program at St. Mary's Church, San Francisco; and both organs and piano at this year's San Anselmo Festival at First Presbyterian Church. Their 1990-91 schedule will include organ and harp-sichord programs for AGO chapters in Fresno, CA, Las Cruces, NM, and El Paso, TX. Manwell and Zucchini are associates of Concert Artist Cooperative, 740 Knocknaboul Way, San Rafael, CA 94903; 415/479-0317.



William O'Meara

Canadian concert organist William O'Meara will improvise accompaniment for the 1925 silent film *Phantom of the Opera*, on Halloween at the Jack Singer Hall, Calgary Centre for the Performing Arts. Mr. O'Meara was organist for the CBC television special *Festival Concert for Christmas*, and will record a program of contemporary Canadian organ music for CBC Radio.

## Letters

vaillé-Coll à Paris," supplement to *La Flûte Harmonique*, 1978, pp. 18, 23.

7. "Projet d'orgue monumental pour la basilique de St.-Pierre de Rome," p. 18, in *Complete Theoretical Works of A. Cavallé-Coll*, ed. Gilbert Huybens, Frits Knuf, Buren, 1979.

8. Jean-Louis Coignet, "Charles Mutin et le Grand Orgue de la Basilique de St. Denis," *La Flûte Harmonique*, no. 13, p. 7; on p. 8 one also notes that all Pédale flues and reeds are listed with 25 pipes each, i.e. the flues are *en ravellement* to FF as well as the reeds, contrary to Sumner/Williams.

9. Fenner Douglass, *Cavallé-Coll and the Musicians*, Sunbury Press, Raleigh, 1980, vol. 2, p. 1345.

10. Klein, *op. cit.*, p. 28.

This correspondence is now closed.—Ed.

The Society of King's Chapel, Boston, MA, honored **Daniel Pinkham**, its music director for 32 years, at a special reception after church on Sunday, June 10. Following a champagne toast, the reading of the June 7 Vestry resolution and the Governor's Citation, the Senior Warden announced that the parish was making a \$3,500 commission to Mr. Pinkham.

**Cherry Rhodes** participated in two fund raising events sponsored by Immanuel Presbyterian Church in Los Angeles. The kick-off event for an extensive fund raising campaign for the E.M. Skinner organ at Immanuel took place on February 25. Miss Rhodes gave a benefit organ recital for the restoration of the 61-rank, 4-manual organ built in 1928. The organ is in need of complete re-leathering, extensive console work, regulation and related matters. So that Miss Rhodes could demonstrate the variety of sounds on the instrument without splashes of dead notes, Rayner Brown re-composed several phrases of his *Twentieth Sonata* for this LA premiere. Also featured were three works by Clarence Mader, organist of Immanuel for 37 years (1929-66). *Pantomime*, *October Interlude*, and *Afternoon of a Toad* were written and performed by Mader during those years at the Skinner organ. Other works on the program were Larry King's *Revelations of St. John the Divine* for organ and electronic tape and Calvin Hampton's *Five Dances*. Any contributions to the cause of restoring this instrument would be welcome: Immanuel Presbyterian Church Organ Restoration Fund, 3300 Wilshire Blvd., Los Angeles, CA 90010.

Roosevelt Golf Course in LA was the setting for the April fund raising event which was a golf tournament benefiting Aids Project LA. Cherry Rhodes surprised everyone including herself, when she made a Par 3 on the ninth hole. Also taking part in the event was **Edward Murray**, current organist at Immanuel, winner of the Seventh Mader National Organ-Playing Competition, and doctoral student of Miss Rhodes at the University of Southern California.

In celebration of his 20 years as Music Director, Organist and Choir Director at Good Shepherd Lutheran Church, Mankato, MN, **Ken Tate** has commissioned the following organ and choral works: *Now praise we Christ, the Heavenly King* by Gordon Young, SATB with keyboard published by Coronet Press; *Partita on Lasst uns erfreuen* by Ronald Shilling (for organ); and *A Jazz Psalm* (Psalm 150) by Austin Lovelace

with text by Fred Kaan, unison with keyboard. Mr. Tate's teachers include Ronald Shilling, Linda Duckett, and Arlene Hilding.



**Robert Triplett**

**Robert Triplett Plays Dupré, Martin, and Roger-Ducasse** is the title of a new compact disc recording released by Centaur Records (CRC-2030). Recorded on the four-manual, 65-rank Moller organ at Cornell College (Mount Vernon, IA), the disc features *Fifteen Pieces for Organ*, Op. 18 and "The World Awaiting the Savior" (*Symphonie-Passion*, Op. 23), Marcel Dupré; *Passacaille pour Orgue*, Frank Martin; and *Pastorale pour Orgue*, Jean-Jules Roger-Ducasse. Only the movement from the *Symphonie-Passion* has been listed in recent Schwann Catalogues, and the disc represents the first CD recording of any of the other works. Harmonia Mundi distributes the disc nationally.



**John E. Williams**

**John E. Williams** retired on June 30, after 31 and a half years as organist of the Laurinburg Presbyterian Church, Laurinburg, NC. On June 17 to an audience of the congregation, friends, and former students throughout the

Southeast, Williams played a farewell recital consisting of works by Bach, Franck, Messiaen, and Elgar on the church's 3-manual Jones Memorial Schantz organ. Sunday June 24 was declared "John E. Williams Day" by the Session of the church. Following the morning worship service, there was a church luncheon honoring Mr. Williams. Entertainment was provided by the combined children's choirs. Mr. Williams was presented with a Resolution of Appreciation from the Session of the church and a "love gift" check from the congregation.

**Gothic Records** has released four new CD recordings. *Catherine Crozier in Recital* (G 49041) was recorded on the 4-manual, 85-rank Kuhn organ at Alice Tully Hall, Lincoln Center, New York City. The program features works of Bach, Hindemith, Distler, and Sokola.

*Fanfare* (G 49038) features **Gerre Hancock** at St. Thomas Church, New York City, in works of Bach, de Grigny, Reger, and several improvisations.

*Historic King's Chapel* (G 49040) features **Barry Turley** playing the Fisk organ at Boston's King's Chapel; works by Bach, Selby, Reger, Pinkham, and Widor.

**The Westminster Choir**, Joseph Flummerfelt, conductor, is featured on *Christmas Masterpieces and Familiar Carols* (G 47931). The choir is joined by the New Jersey Symphony Orchestra and members of the Concerto Soloists of Philadelphia in music of Bach, Mendelssohn, Handel, and 15 carols.

The recordings are available in CD (\$16.98) and Cassette (\$8.98) format (plus \$1.25 postage) from Gothic Records, P.O. Box 1576, Tustin, CA 92681; 1-800/735-4720.

The Memphis Symphony recently held its annual "Gospel Pops" concert which pairs two prominent church choirs from the area with the Symphony. Featured this year were the choirs from **Olivet Baptist Church** and the **Lindenwood Christian Church**. The Lindenwood Chancel Choir, under the direction of Gary Beard, frequently performs on the church's concert series, on concert tours, and numerous benefits. This year's "Gospel Pops" was a benefit for the Memphis Symphony and the Metropolitan Inter Faith Association.

**First United Methodist Church**, Laurinburg, NC, is celebrating the completion of its new Casavant organ of two manuals, 22 stops, 29 ranks, and 1,755 pipes. A series of dedicatory recitals began on September 9 with John

Mitchener; October 7, Louise S. Leach; November 18, John E. Williams.

**Harvard University Art Museums** are sponsoring a Fall Sunday Evening Concert Series. The series began September 23 with organists Johann Trummer and Armando Salarza; Sept. 30, Voice of the Turtle ensemble; Oct. 7, Johannes Geffert; Oct. 14, James Johnson; Oct. 21, Luise Vosgerchian, pianist; Oct. 28, Grethe Krogh; Nov. 4, James Johnson with Timothy Morrison, trumpet, and brass ensemble; Nov. 11, Chamber Players of Maine; Nov. 18, Donald Joyce; Dec. 2, Nicholas Kitchen, violinist, and Curt Caccioto, pianist; Dec. 9, James Johnson; Dec. 16, Musica Antiqua Köln. Concerts begin at 5:30 pm. For information, call 617/495-4544.

**Dr. Martin Luther College** will present a one-day conference on the organ music of César Franck on Saturday, November 3. The major organ works will be performed in three recitals by Ames Anderson, Judith Kresnicka, and Charles H. Luedtke. Two lectures on "Franck and His Time" and "Franck and the Cavallé-Coll Organ" will be given by Robert T. Laudon and Charles Hendrickson, respectively. For information contact Dr. Edward H. Meyer, Dr. Martin Luther College, New Ulm, MN 56073.

**St. Stephen's Episcopal Church** in Millburn, NJ, inaugurates the third decade of recitals on its Beckerath organ November 11 when John Rose returns for the twentieth anniversary of his 1970 dedicatory concert. Leonard Raver, who was the primary consultant for the instrument, will play on January 27, and Anthony Newman on April 28.

The Convention Program Committee of **Music Teachers National Association** invites the submission of proposals for papers, panels, performances, lecture-recitals and demonstrations for the 1992 MTNA convention, April 4-9, in Milwaukee, WI. The deadline for submissions is December 1.

The theme of the convention will center on the celebration of 500 years of American music. Proposals relating to and representative of all American ethnic groups and cultures are welcome. The committee seeks a broad range of proposals dealing with performance, teaching, research and creativity in several subject areas including church music. Presentations are limited to 60 minutes in length. For further information: 1992 Convention Program Committee, Music Teachers National Association, 617 Vine Street, Suite 1432, Cincinnati, OH 45202-2434.

The University of Redlands will host its Fifth Annual Redlands Organ Festival January 21-23. Under the direction of Samuel John Swartz, university organist, the event will include masterclasses, lectures, and recitals of romantic and 20th-century organ repertoire.

This year's featured artists include Robin Dinda (American orchestral organ music after 1900); Alexander Frey (Liszt and Chopin); Marilyn Mason (music which she has commissioned); Roger Nyquist (virtuoso romantic repertoire and techniques to relax the performer); and Dr. Swartz (20th-century organ music with instrumental ensembles). Additional participants include American composer Barney Childs (opening address) and Jeffrey H. Rickard (University of Redlands Chapel Singers performing a choral Vespers).

For further information: School of Music, University of Redlands, P.O. Box 3080, Redlands, CA 92373-0999.

**Lillenas Publishing Company** is inviting all ministers of music, drama directors, and pastors to its 9th annual Lillenas Music, Drama, and Worship Conference, February 7-9, 1991, at College Church of the Nazarene, in the Kansas City, MO area. Choral reading

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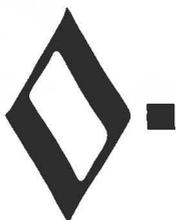
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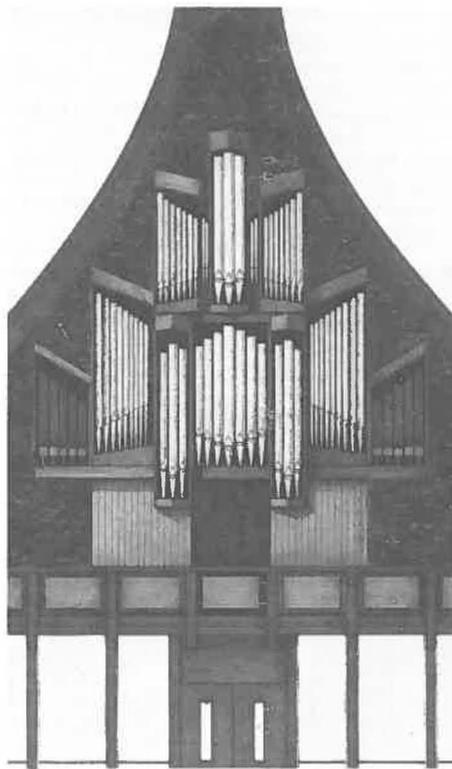
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sessions, workshops, concerts, and inspirational times highlight the event. This year's featured artist is The Cathedrals, and among the clinicians are Tom Fettke, Mosie Lister, and Joseph Linn. For further information, contact: Kathy Suffridge, Lillenas Publishing Co., Box 419527, Kansas City, MO 64141.

**The Anton Heiller Memorial Organ** at Southern College, Collegedale, TN, built by John Brombaugh, sustained damage on August 4. A windstorm lifted 75% of the roof decking of the building and left the organ exposed to a sudden heavy rainstorm. The exact extent of the damage was not yet reported as this issue went to press, but estimates were in excess of \$100,000. The organ is repairable. The 32' reed was destroyed, Great reeds at 16', 8' and 4' will need to be redone. The flues seemed undamaged as well as the action. The damage is covered by insurance.

The college has planned a week of rededication festivities for the organ the week before the 1992 AGO convention in Atlanta.

The American Classic Organ Symposium has released *The Mormon Tabernacle Organ: An American Classic* by Barbara Owen. The book traces the evolution of the Salt Lake Mormon Tabernacle organ from pioneer times to the present day. 128 pages, 16 color photos, 19 pages of black and white photos. \$19.95 from The Organ Historical Society, P.O. Box 26811, Richmond, VA 23261; 804/353-9226.

**The Fourth Presbyterian Church of Chicago** has recently released a new stereophonic tape in its series, "Music at Fourth Church." This latest recording features the church's professional choir under the direction of organist and choirmaster Morgan Simmons singing John Rutter's *Requiem* as well as Simmons' own composition, "O vos omnes."

Both choral works are accompanied by a professional orchestra with Mary Simmons, associate organist. Included on the tape is a performance of Simmons' "Pan and Cecilia Do Sums and Division," a work composed especially for John and Marianne Weaver and played by them. The cassette tape is available from the church at 126 E. Chestnut St., Chicago, IL 60611; the cost is \$11.50 postpaid.

**The Fédération Francophone des Amis de l'Orgue** (the Federation of French-speaking Friends of the Organ) has published a brochure describing with photos, stoplists and brief sketches the organs played at its annual meeting. *Orgues en Haut Alsace* relates the legacy of the Silbermanns (they alone built 91 organs in the region), of Callinet and Stiehr, continuing up to recent times with the work of the late Alfred Kern and Curt Schwenkedel. Upper Alsace developed its own characteristic organ with suspended action and an independent 16' pedal and a penchant for a central trilobated tower. The Gunsbach native, Albert Schweitzer, and Emile Rupp are given credit for the organ reforms in Alsace which continue to have impact today. There is only one Cavaillé-Coll instrument in this border region which has felt more strongly the influence of organ builders from the Rhine Valley and nearby Switzerland. Among the towns represented in the brochure are Gunsbach, Arlesheim, Bâle, Munster, Colmar, Mulhouse, Ensisheim and Ribeauvillé. Send inquiries to Edition Organa Europae, B.P. 16, F 88101 Saint-Dié, France.

Lillenas Publishing Company announces the release of *Contemporary Low Voice*, the third volume in its bestselling series of solo collections for basses and altos. Ken Bible has compiled 80 current favorites and new songs, drawing from a variety of styles: traditional, contemporary, and gospel; both general and seasonal solos.

## 12th International Organ and Church Music Institute University of Michigan, July 9-12



This year, The University of Michigan's Twelfth International Organ and Church Music Institute explored, among other things, the music and legacy of César Franck in commemoration of the centenary of the composer's death.

Ralph Kneeream, director of music at the First United Methodist Church in Evanston, IL, was the first to speak about Franck in a week of hour-long lectures. A former student of Marcel Dupré, Nadia Boulanger and Maurice Duruflé, Kneeream is a scholar and enthusiast of French music. He recently completed a translation of a book by Charles Tournemire entitled *César Franck* which was published as his doctoral dissertation by U.M.I. in Ann Arbor, MI. Of his lecture series Kneeream said, "I am viewing César Franck through one of his primary students, Charles Tournemire." In his lectures, he translated, clarified and translated again the terminology in Franck's organ music. He also pinpointed differences in Tournemire's interpretation of Franck's instructions.

Professors Robert Glasgow and James Kibbie of the University of Michigan School of Music also gave lectures on the music of Franck. Professor Kibbie's lectures included some rare recordings that were made the same year that Tournemire finished his book, *César Franck*. The recordings, featuring works by both Franck and Tournemire, were made as part of a recording project by Tournemire in the early 1920s.

Also part of this two week long conference were workshops, seminars, and more lectures on improvisation, carillon playing and conducting.

Organist Dietrich Wagler of Freiberg, East Germany, dealt with the music of J.S. Bach. His lecture series involved improvisation techniques on the chorales. Several students played under Wagler's enthusiastic instruction, some sight reading, others with prepared works. Wagler's own concert of Bach's music marked the premiere public concert of an East German organist in the United States.

Robert Clark, Professor of Music at Arizona State University, lectured on the music of Lübeck and J.S. Bach, particularly the *Orgelbüchlein*. Mr. Clark worked with some students as they played from his own published edition of the *Orgelbüchlein*. He talked mainly about the connections between text and registration. He encouraged students to consider the actual meaning of the text (not the translations which can sometimes be deceiving), and to experiment with registration.

Margo Halsted, University of Michigan Carillonneur, gave a carillon workshop of basic technique and repertoire with an opportunity to play the 55-bell Charles Baird Carillon in Burton Tower in a carillon recital.

A conducting seminar was offered by Theodore Morrison, Professor of Music at the University of Michigan School of Music. The seminar focused on the rehearsal techniques of choral and orchestral conducting involved in Handel's *Messiah*.

These daytime events were topped off by evening concerts drawing on the talents of both professors and students. Among University of Michigan masters and doctoral students performing recitals were Ronald Prowse, Phillip Bur-



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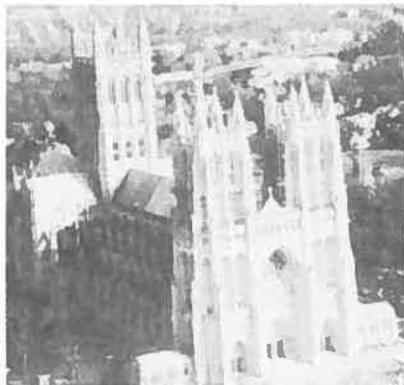
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gess, Leslie Wills, Andrew Clark, John Kane and Ann Cancilla. A concert devoted to the organ and chamber music of Franck featured organist Marilyn Mason, Professor of Music at the University of Michigan, playing the Third Chorale (1890), and the St. Clair Trio playing the Trio Concertant in f-sharp, Opus 1 (1839).

Other concerts included organist Dietrich Wagler playing J.S. Bach, Professor Robert Clark and the music of Lübeck, Ray McLellan and Carlo Van Uft in a carillon concert, and to end the conference, the Second Annual Hymn Festival sponsored by the American Center of Church Music.

Sherrill L. Bennett

## Carillon News by Margo Halsted



Washington National Cathedral



The National Shrine



Successful advancement candidates: Joseph Shields, Richard Scott and Richard Giszczak

The Guild of Carillonneurs in North America held its summer 1990 Congress in Washington, DC. Washington National Cathedral was the headquarters for the meeting which took place June 24-27. About 100 people were in attendance. Host James Saenger, Cathedral Carillonneur, was assisted by

Robert Grogan and Edward Nassor. One of the days was spent visiting the National Shrine, the Taft Carillon on Capitol Hill, and the Netherlands Carillon in Arlington, VA.

Recitalists included Dionisio Lind, Guild President Karel Keldermans, Timothy Zerlang, John Ellis, Margo Halsted, Edward Nassor, John Gouwens and David Hunsberger. In addition, three students performed successful advancement recitals to become full members of the Guild: Richard Giszczak of Ann Arbor, MI, James Scott of Jackson, TN, and Joseph Shields of Berkeley, CA. Papers were presented by James B. Angell ("Challenges to Acquiring, Enhancing, Playing and Maintaining a Carillon"), Margo Halsted ("The De Sany Carillon Book, Brussels 1648"), George Matthew, Jr. ("Bellfounding in America"), and Luc Rombouts ("Post World Carillon Federation Attractions in Belgium").

Other musical activities included William De Turk playing an organ prelude to the choral evensong and a demonstration of the Cathedral change ringing bells. Several receptions, a pizza party, and the annual banquet rounded out the social events. The weather cooperated beautifully for the many outdoor recitals.

The 1991 Congress will be held next June at Baylor University in Waco, TX.

## Harpichord News by Larry Palmer

### Igor's Photos

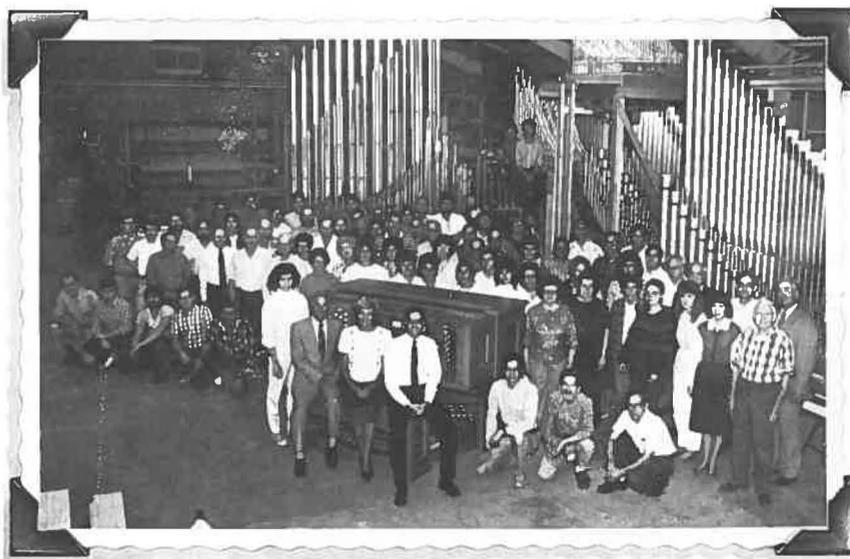
Igor Kipnis, usually associated with the performance of harpsichord and/or fortepiano music, made a foray into another art form in January and February when a first exhibition of his photographs was mounted in the Mark Twain Library of Redding, CT, the performer's hometown. "Another Side" consisted of 41 photographs dating from 1945 to 1989. The pictures were divided into six categories: "The Beginner as Teenager" (which included a photograph of eminent photographer Yousuf Karsh with Kipnis' father, the distinguished basso, Alexander Kipnis, snapped by Igor at the conclusion of a portrait session); "Building, Interiors, Exteriors;" "Flora and Fauna;" "Abstracts;" "Scenics;" and "Portraits" (most made from the harpsichord bench during concerto rehearsals, including conductors Arthur Fiedler, Leopold Stokowski, Roger Norrington, James DePriest, and a photograph of Yousuf Karsh with Igor Kipnis, following a portrait session in 1989, take by Igor's son Jeremy as a corollary to the 1945 photo recorded by his father).

Kipnis, no stranger to critical writing either as subject or as a writer, was featured in his new role in Valerie Cruice's article in the *New York Times* of January 21, 1990: "A Musician's Hobby is Behind the Camera."

### New Music

The final stage of the third Aliénor harpsichord composition competition took place at the SEHKS conclave in Augusta, GA. Following original practice from the first competition (held in 1982), each of the works to reach this stage was heard twice (on successive days). The composers represented were Greg Bloy, Thomas Donahue, Tom Robin Harris, Samuel Jones, Jonathan Kramer, Michael Mazzatenta, Glenn Spring, Herbert Sprouse, and Carolyn Yarnell. Additional prizes in several categories were awarded by judges William Albright, Eloy Fominara, Derrick Henry, Igor Kipnis and Elaine Thornburgh. The two outstanding pieces to this reviewer were *Jubilate Deo*, the fourth part of *Music for Matins* by Tom Robin Harris (Augustana College, Rock Island, IL) and *William Dowd: His Bleu* by Glenn Spring (Walla Walla College, Walla Walla, WA). Harris' work suggested inspiration from Ligeti's masterful *Continuum* coupled with the rhythmic relentlessness of Katchaturian's

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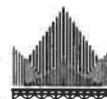
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*Sabre Dance*, while Spring's fresh work showed elements of minimalistic repetition coupled with a jazz-inspired freedom. Neither work overstayed its welcome, each was well-suited to the historic-copy type of harpsichord, and both benefited from exciting performances by Bradley Brookshire and Kraig Scott.

Features and news items for these pages are always welcome. Please send them to Dr. Larry Palmer, Division of Music, Meadows School of the Arts, Southern Methodist University, Dallas, TX 75275.

## Music for Voices and Organ

by James McCray

### Christmas Part II: 20th century music

Music is edifying, for from time to time it sets the soul in operation. The soul is the gatherer-together of the disparate elements, and its work fills one with peace and love.

John Cage (1912— )

There are several factors that conductors should keep in mind regarding music for the Christmas season.

1. Congregations want to hear some of the familiar themes so that they can recall their past.
2. A larger percentage of the congregation will participate in singing during this season since they know the music.
3. There is a higher level of emotional response regarding this genre, which is related to memory.
4. Choir directors still have responsibility to provide fresh approaches through music not familiar to the congregation.
5. For church musicians, December translates as "exhaustion."

The music of Christmas probably should

be a mixture of common and less common melodies. This balance is necessary to sustain the interest of both the congregation and the choir. Certainly, there are those choir members who want to sing the traditional fare each year, but in choirs of average quality there are also those who enjoy growing through new repertoire. Too often choir directors take the most traveled road, the one of least resistance, and choose music that is immediately accessible and, quite possibly, immediately voided.

Christmas music, by its basic nature, has a well-worn message. Unlike other times of the Christian year, this is one which has a firm expectation from the congregation. They know the familiar textual phrases, they know the story, they understand the intent—it is the emotional release that they seek in the music. That means if you want to have success, you must choose some music that tugs on their memory and heart-strings so that there is a release of emotional feelings.

Although this format will vary according to each choir and church, a general organization might be that with four Advent Sundays, a Christmas Eve service, and a Christmastide service, a choir will need at least 12 seasonal works. For large, active churches, that will be low, for many smaller groups that may be on the heavy side. Of course, some works will be short while the list could also include a cantata. Nevertheless, using 12 as an aggregate consider a system such as

1. 6 new works; 6 anthems from previous years
2. 4 familiar carols; 4 pre-twentieth century settings; 4 basic anthems
3. 3 unaccompanied works; 3 using additional instruments; 6 using organ

This is just a suggestion, and of course each director will develop an outline that is appropriate to that choir/church. The point is, however, that directors make an effort to organize systematically so that variety does occur during this season. Decide what is best for your group, and then program accordingly; avoid just thumbing through the files to

find some works that are available.

In last month's column, Christmas music from the Renaissance and Baroque periods was featured; this month calls to attention more recent scores. Merry, Merry . . .

**Still, still, still**, arr. Robert Wetzler. SSA or unison and organ, A.M.S.I., #594, \$.75 (E).

Wetzler provides three verses which remain virtually the same for the singers but the accompaniment varies for each. The music is gentle with simple harmonies that are doubled in the keyboard. This would be suitable for a young women's choir in high school.

**Christmas by candlelight** (A Service of Carols), John Randall Dennis. SATB, alto and tenor soli, optional children's choir, organ and optional brass quintet and percussion. J.R. Dennis, distributed by Paragon Music, BK00203, \$.95 (M).

This is a new 45-minute carol service which brings all elements of the church together. There is an optional instrumentation for seven players, but the full orchestration is quite effective. There are brief readings between the movements. In addition to popular carols in lovely arrangements, there are also movements by Bach and Handel to add to the overall spirit. Each movement has a different character, then at the end there is a collection of carols which appear in rapid succession. The setting opens and closes with the brass quintet. It is possible to purchase an accompaniment tape for those churches with limited musicians and funding. The music is charming and involves the congregation and minister—which adds to its usefulness. For those choirs seeking a package for their Christmas service, this is something which is recommended—certain to be a hit with everyone.

**Solstice**, Randall Thompson. Unison treble and keyboard, E.C. Schirmer and Co., No. 4289, \$.85 (E).

This is a very simple melody with a limited range that somehow keeps the emphasis on the Robert Lee Wolff text which is more secular than sacred as it describes that activities of the winter solstice. The keyboard plays an important role in the style of the music. Could be used as a solo. Charming music.

**Of the Father's love begotten**, John A. Behnke. SATB, congregation, 3 octave handbells and organ, Morning Star Music Publishers, \$.90 (E).

Each of the five stanzas of this medieval hymn receives its own arrangement. Only the middle one uses the choir in four parts; the others are in unison and the last has a descant melody. The setting maintains the plainsong rhythmic quality with the handbells used on three of the verses. This is an easy setting of a popular melody that will be useful to large and small choirs. Very attractive and highly recommended.

**Advent Carol**, Z. Randall Stroope. SATB and piano, Mark Foster Music Co., MF 564, \$.95 (M-).

Based on the poetry of Christina Rossetti, this setting moves in three with some syncopations. The keyboard has a busy, soloistic style that is some-

what repetitive behind the singers who rarely are in four parts. One brief unaccompanied section alternates the choir with the keyboard. The nature of the text which describes the newborn child is not actually an Advent text in the formal sense of the church year, so directors should keep that in mind in terms of programming. The music is attractive and will appeal to singers and listeners.

**Christ's Nativity**, Iain Hamilton. SATB and organ, Theodore Presser Co., 312-41582, \$1.00 (D-).

The organ has linear sextuplet flourishes which connect choral phrases and sections. The music is mildly dissonant with uncommon harmonies and progressions. The vocal lines are not especially difficult alone, but will require some effort for ensemble. This is a sophisticated work that would be good for a college choir.

**Noel**, Dave and Jean Perry. SATB and piano, Alfred Publishing Co., 7747, \$1.10 (M-).

This anthem would be useful for a youth choir. It is repetitive, easy to sing, and has a middle contrasting section that moves from the lilting 6/8 major to a chant-like minor area and then back to the opening idea. The ranges are limited with frequent unison singing.

**Christe salve**, Christopher Boodle. SATB, soprano and baritone soli, and organ, Roger Dean Publishing Co., HRD 291, \$.95 (M-).

Except for the title, the text is in English. The serene music has gentle lines and harmonies with some unaccompanied singing. The keyboard is very easy and includes registration suggestions. The mood is generally passive.

**O little town of Bethlehem**, John Leavitt. SATB, optional baritone solo, with 2 violins, viola, cello and keyboard, Augsburg Publishing House, 11-2507, \$1.40 (E).

This little cantata has six brief movements with the first and third as instrumentals. The music is often based on the hymn tune "Forest Green." Movement two is for unaccompanied SATB choir; this material returns with accompaniment for the sixth movement. The baritone solo movement is accompanied by strings and could be sung as a choral unison. The music for this cantata is easy, tuneful and very useful for a small church choir wanting to do a cantata during the season.

**In the still of the night**, Noel Goemanne. SATB and piano, G.I.A. Publications, Inc. G-3204, \$.80 (M-).

There are many brief sections in this Christmas anthem. Often the choir is responsorial to a soloist. The piano has static open chords which provide the background for the more lyric vocal lines. Later the choir sings in thirds and finally a four-part texture. The setting has individuality which gives a freshness to the usual Christmas fare. Useful for small church choirs.

**A Christmas Garland**, Conrad Susa. SATB, audience/congregation, and orchestra or keyboard, E.C. Schirmer, No. 4365, no price given (M+).

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longer, festive setting (12 minutes), that draws on instrumental colors, a mixture of familiar and less-familiar themes, and very effective writing, this new setting for Susa should be investigated. There is a tape of a performance for review purposes, and it reveals the exciting spirit of the music. Tunes such as "Joy to the World," "O Come Emmanuel," "We Three Kings," and several others are woven into a tapestry of sound that is stunning. Susa adds newness to the carols and brings a particular richness to the music through the orchestrations. The music is not difficult, and has been designed so that any good choir can sing it; somehow the piano reduction seems pale after hearing the full orchestra. This choral suite would be useful for church or school performances, and would also be excellent for community choirs having an orchestra. Highly recommended.

## Book Reviews

**Glenn Gould: A Life and Variations**, by Otto Friedrich. New York: Random House, 1989. 441 pages. \$24.95.

The two *Voyager* spacecraft launched by the United States government in 1977 contained, along with other messages, memorabilia, and sounds of our earth, a recording of Glenn Gould playing the Prelude and Fugue in C major from Book I of Bach's *Well-Tempered Clavier*. Whether any inhabitants of outer space will comprehend Bach—or any of the other items of celestial baggage, from the trivial to the sublime, carried by the jet-propelled ambassador to distant galaxies—is problematical. A parallel uncertainty confronts the reader of this book: can a biographical exploration of this kind convey the essence of an exceptionally talented and eccentric musician who transformed our perceptions of some of the keyboard works of Bach and other composers in Western musical culture? It seems that at the heart of genius lies a mystery which neither description nor analysis can wholly penetrate.

About two years after Glenn Gould's untimely death in 1982, at the age of 50, Otto Friedrich, a senior writer for *Time* magazine, a nonfiction author, and long-time admirer of Glenn Gould, contracted with the Glenn Gould Estate to produce an "official" or "authorized" biography. Through exclusive access to Gould's papers and interviews with musicians, writers, producers, friends, and others who had known or worked with him, Friedrich has produced an intimate account of the sometimes troubled personal existence and erratic musical life of the reclusive prodigy/master whose creative output enriched, and occasionally enraged, his listening public for over 25 years, beginning with his first recording of *The Goldberg Variations*, released in 1956, and his last in 1982.

Glenn Gould was first introduced to the works of Bach through his study of both piano and organ at the Toronto Conservatory. His first public performance, an organ recital in 1945, was greeted by a reviewer as that of "A genius [whose] playing had the fearless authority and finesse of a master." Although his talents were well known to audiences in and around Toronto in the late 1940s, wider public acclaim followed his successful American debut recitals in 1955, which led immediately to a contract with Columbia Records to play Bach's *Goldberg Variations*; in Friedrich's superlatives: "A great per-

formance and a great recording, one of the greatest ever made."

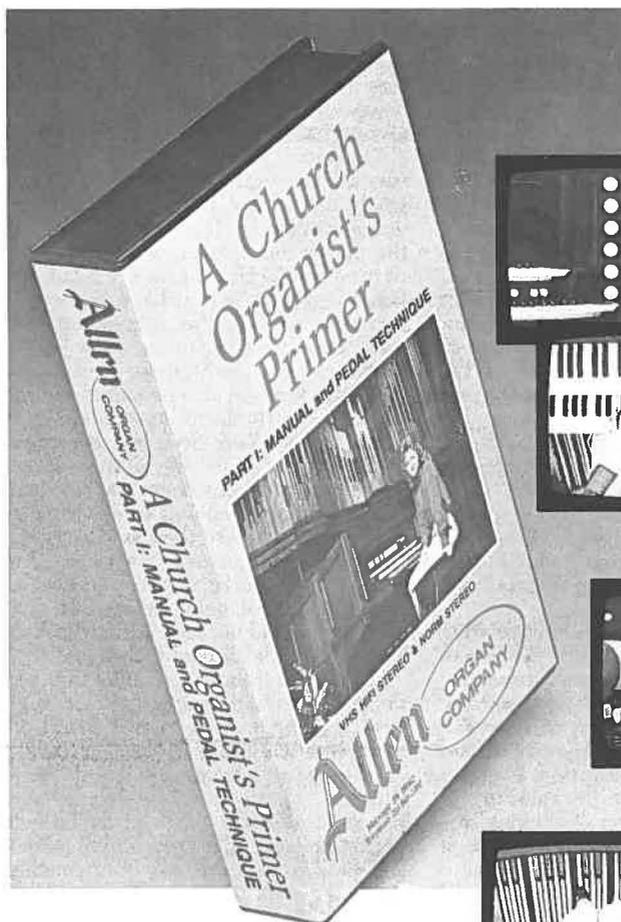
Departing from his landmark achievement, the author chronicles Glenn Gould's career, first through his brief period of intensely virtuosic performing tours, followed by his abdication from the concert stage in 1964. His new life as an unseen pianist consisted of studio performances (the Classical recordings of Bach, Beethoven, Mozart, and a later series of Romantic composers), and composing (following a few early works, some of them unfinished, Gould never got beyond Opus 1, a quartet). In addition to lecturing (sporadic, often ill-conceived), Gould also made imaginative, quasi-contrapuntal sound documentaries for radio ("The Idea of North" and other sequels about isolated Canadian communities), as well as several about music and musicians (Casals, Richard Strauss, Schoenberg, Stokowski). Although Gould never again performed before live audiences, he appeared in about 30 TV shows (concerts, sometimes with commentary, in which imperfections could be edited out by cutting and splicing; a four-part

series, "Music in Our Time," and other documentaries). He also made a brief excursion into recording for movies, playing Bach for the production of Kurt Vonnegut's *Slaughterhouse Five*, and Brahms and Strauss for Timothy Findley's *The Wars* (not distributed in the United States). While Gould often seemed literally to be conducting his own performances at the piano keyboard, he never mounted the podium for live public performances. However, in the last year of his life he became a secret conductor of a studio-based orchestral performance, while at the same time entertaining expansive ideas of expensive experiments in coordinating separate instrumental and orchestral performances by electronic means.

Several of Glenn Gould's notoriously quirky mannerisms were already known to the public: his unconventional keyboard posture while seated on his sawed-off wooden chair,<sup>1</sup> his audible hummed accompaniments in recorded performances, and his ubiquitous garb of cap, muffler, and gloves, even in mid-summer. Other more private habits also emerge: Gould's love for all kinds of

esoteric games, his marathon late-night telephone conversations with associates which preserved his need for controlled isolation, his fear of flying, hypochondria, and dependence on tranquilizers and sedatives. Nevertheless, devoted friends and associates valued his stimulating companionship, even if it was provided only on his own terms. Friedrich reports a variety of opinions on Glenn Gould's general psychological state, ranging from unfounded speculations on homosexual tendencies and avoidance of "normal" family life to more sympathetic and understanding assessments of his mysterious personality ("compulsive, obsessive, contradictory . . . that had something to do with his identity."—Leonard Bernstein). However, the author wisely refrains from final judgments, preferring to attribute Gould's strange peculiarities to the paradoxical nature of the artistic personality and the failure of conventional psychological interpretations to reduce its complexity to manageable categories.

Otto Friedrich's chatty, reportorial presentation mirrors the gossipy nature



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of the more than 80 tape-recorded interviews he conducted for this book, some of which are reproduced verbatim in Q and A form—rambling, unsyntactical, broken-off sentences, and all. A concluding note identifies sources of written materials: the Gould papers at the National Library of Canada, four books on Gould and others on the recent music scene, as well as magazine articles. While the customary scholarly documentation techniques are not invoked in support of the use of these materials, this can be excused on the grounds of consistency of style. There is a chronological list of Gould's concerts, and Nancy Canning has contributed a discography, a list of CBC radio and TV shows, and a bibliography of Gould's published writings. The elaborate index of people, publications, composers, and their works is a model of a researcher's dream.

This book is not about music, Glenn Gould's performances, or his views on music in general;<sup>2</sup> rather, as a biography, the author was directed by the Glenn Gould Estate "to give close attention . . . to the impact of the country of Canada and way of life of Canada on Glenn Gould's development, life, and work." While this aspect alone may recommend it to Canadian readers, the insider's view the book provides into the idiosyncratic personal lifestyle of Glenn Gould, how it affected his music-making, and how he related to his contemporaries, will appeal to a wider international audience of admirers. Friedrich's unrelenting excavation of Glenn Gould's background and personal habits may be offensive to some who would prefer a broader assessment of Gould's place in the musical hierarchy of contemporary performers; but, after all, as Elizabeth Barrett Browning remarked, "Since when was genius found respectable?" (*Sonnets from the Portuguese*, 1850).

—James B. Hartman  
The University of Manitoba  
Winnipeg, MB, Canada

#### Notes

1. Glenn Gould defended this unusual posture as necessary for greater control in playing Bach, particularly on a piano with the light, tight action he preferred: "That is an indispensable component, and . . . I've never seen why anyone should concern himself with it." Jonathan Cott, *Conversations with Glenn Gould* (Little, Brown and Co., 1984), p. 44.

2. For an account of Gould's philosophical ideas about music and performance, see Geoffrey Payzant, *Glenn Gould, Music and Mind* (Van Nostrand and Reinhold, 1978).

## New Recordings

*Music from Fourth Presbyterian Church. Bridge, Adagio in E Major; Rutter, Requiem; Simmons, Cecilia and Pan Do Sums and Division, O Vos Omnes.* Morgan Simmons, organist and conductor, John Weaver, organ, Marianne Weaver, flute, Mary Simmons, organ accompaniments. Cassette, available from Fourth Presbyterian

Church, 126 E. Chestnut St., Chicago, IL 60611, \$11.50.

This excellent tape gives us the opportunity to hear an extensive sampling of the fine music program at Chicago's Fourth Presbyterian Church, under the leadership of Morgan Simmons, organist and choirmaster, and his wife Mary, associate organist. Their work is supplemented by a performance of a piece for organ and flute composed by Dr. Simmons for John and Marianne Weaver and dedicated to them. Dr. Simmons also performs as solo organist, playing Frank Bridge's *Adagio in E Major*. The bulk of the tape features the Morning Choir and soloists of Fourth Church, all professional singers.

The level of musicianship displayed in these performances is of the highest quality, and it is a joy to be able to listen to these works interpreted within the framework of a church music program, showing what can be done when music is taken truly seriously in a church. The centerpiece of the tape, John Rutter's *Requiem*, is given a very sensitive, competent and musical performance.

Although the engineering of the recording is of a very high quality, there is occasionally a difference in the amount of "presence" one senses between the choir and organ on the one hand, and the instruments on the other. This is undoubtedly due to the fact that the instruments were on the chancel level while organ and choir were in the choir loft. This also occasionally results in the instruments attacking entrances with a little too much precision, while the choral entrances are, so to speak, gentler. Also, there are moments in the choral performances where the organ, and the instruments in particular, seem to engulf the choir, but these are minor matters, and the overall excellence of the program is always in evidence. Dr. Simmons gives an excellent reading of the *Bridge Adagio*, and the flute and organ piece is given a first rate performance by John and Marianne Weaver.

One could wish that there were more empty space on the tape between complete numbers. Sometimes it is difficult to tell where one piece ends and the other begins (always a problem with taped performances).

For me, perhaps the most outstanding aspect of this tape has to do with one of the composers—Morgan Simmons. Both the flute and organ piece and the choral piece with instruments show Dr. Simmons to be a composer of extreme competence and musicianship. Dr. Simmons shows great understanding of good flute writing, and of keeping balance between flute and organ. Both of his contributions to this tape deserve repeated hearings, and it is to be hoped that they will both be given repeated performances.

—Arthur Carkeek  
Greencastle, IN

*Marco Enrico Bossi (1861–1925).* Played by Arturo Sacchetti. Eco 652 C. Available from The Organ Litera-

ture Foundation, 45 Norfolk Rd., Braintree, MA 02184. \$11.00 plus \$2.00 postage per order.

Since Bossi is close to being a composer known for only one work—*lots* of people play his effective "Scherzo in D Minor"—this cross-section of his output is very welcome. It includes "Fantasia" (op. 64), "Konzertstück" (op. 130), and "Momenti francescani" (op. 140). While the dates of the compositions are not given, "Momenti" apparently dates from just before Bossi's death. The high opus number reminds us that Bossi wrote a great deal of music in virtually all forms, although only his organ works have commanded much attention even in Italy.

Bossi studied organ with his father and with Fumagalli, and composition with the well-known composer Ponchielli, but his style seems to have been formed by his admiration for the works of Brahms, Franck, Reger, and other non-Italian composers. His international fame as a performer and his career as a teacher and performer in several Italian cities—he was active in Como, Venice, Naples, Bologna, and Rome—made him the most successful champion of the reform of organ and church music in Italy. He was supposedly the first to perform the organ works of Bach, Franck, Widor, Guilmant, and others in that country. Not too surprisingly, his compositions were largely published, and probably more performed, abroad.

"Fantasia" was originally written for two organs, but was reworked for a single instrument by the composer. It was dedicated to César Franck. Like all the music on this record, it is well written but lacking a firm organization. Bossi seems to have disliked any structure that involved the extensive recurrence of a dominant theme. The "Konzertstück" was written for organ and orchestra but was also reworked by the composer in the form heard here. It is dedicated to Karl Straube, appropriately enough since the chromaticism seems derived from Reger's works. It is a long (16 minutes) and somewhat diffuse work best described as rhapsodic. It is far more organic in concept than most Italian works of the period and also more challenging technically, although it would not have seriously challenged Straube's fabled technique.

"Momenti francescani" may well be, as Sacchetti's notes suggest, Bossi's musical testament. I had never heard all three sections of the work—"Fervore," "Colloquio con le rondini," and "Beatitude"—performed together. It is in the style that we think of as French impressionism. The great length (about 24 minutes) and the lack of organizing structures make for a certain monotony, although Sacchetti imposes a unity of thought by means of a clear pattern of registration and tempi. Apparently Bossi made an unusually large number of suggestions about registration in this work. Some segments are very lovely, and the individual movements would make useful preludes for an able organist.

Sacchetti provides excellent, if rather flowery, notes. However, the English translation is so bad that I found myself relying only on the Italian original. The material about Sacchetti (Italian only) is a little more extensive than on his other records. He studied with Fernando Germani, which may explain his penchant for 19th-century music in general. Sacchetti moved at some point from Milan to Rome, where he teaches at the St. Cecilia Conservatory. (The absence of recording dates on most of Eco's records makes biographical material a little unreliable!) Bossi's music offers Sacchetti more scope for interpretation than the works on some of his previous recordings. He clearly loves this music and he is able to minimize its structural weaknesses. A tendency to overly abrupt releases, particularly in loud and fast passages, is occasionally annoying.

The organ used here is in the parish church in Bioglio, presumably the town of that name near Milan. It is a two-manual of 27 stops and 32 ranks built by Mascioni in 1953. There is nothing specifically Italian about the specification which is simply Romantic for its date, at least by comparison with instruments in most other European countries. The six-stop pedal contains principals and flutes at 16', 8', and 4'. The *Grande organo* has a very nice *voce umana*, a useful solo stop that sounds more like a mild oboe. The enclosed *Positivo* offers a mild secondary chorus, some nice flutes, and two reeds: *Cromorna* and *Tromba*. In general the organ tone, and the recording of it, are good but not outstanding. Since Bossi, according to the jacket notes, played on some 800 organs all over the world, and since at least the "Konzertstück" was certainly intended more for performance abroad than at home, one wishes that Sacchetti and Eco had used a somewhat larger instrument. "Momenti" may well have been conceived rather specifically for an Italian instrument of limited size, but I will admit that I think the "Konzertstück" would be more effective on one of the larger Leipzig organs played by Straube!

Organists attuned to late Romanticism should listen to this performance. No great masterpieces, but some effective music, well performed.

*W. A. Mozart. Played by Arturo Sacchetti. Eco 679 C. Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. \$11.00 plus \$2.00 postage per order.*

The list of contents follows the original titles carefully: "Ein Orgelstück für eine Uhr" (KV 608); "Andante für eine Walze in eine kleine Orgel" (KV 616); "Ouverture in C-dur" (KV 399 (385 i)); "Fuge in g-moll" (KV 154 (358 k)); "Fuge in Es-dur" (KV 153 (375f)); "Ein Stück für ein Orgelwerk für eine Uhr" (KV 594). (The faulty German of the second title is, I believe, Mozart's!) KV 608 and KV 594 are, of course, the two famous fantasias, while KV 616, the Andante,



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is almost equally well known. The remaining works are of slightly dubious provenance. The French overture was written for piano, transcribed for organ by a contemporary, and published in 1792. The two fugues were written for piano and were both transcribed by the court organist Simon Sechter.

The overture is not inspired Mozart, but it might be useful on a special kind of recital program. The two fugues are slight works of a purely historical interest.

Sacchetti's playing on this record is first-rate. I have never heard performances of the two fantasias that are as clear and transparent as these. The organ used here has a plethora of effective flutes that are put to excellent use. Like most players, Sacchetti uses fairly full organ for the opening and closing allegros of KV 608 and a little less power even for the loud sections of KV 594. His fairly obtrusive use of *ritardando* is stylistically questionable. In one sense, the most striking feature of his performances is the exceedingly slow tempi. This, however, is surely an area where legitimate differences of opinion will occur. I was moved to listen to Michael Schneider's recording of KV 594; Schneider plays the piece without undue rushing in about ten minutes, while Sacchetti's performance takes rather more than thirteen!

The organ sound on this record is in itself a major attraction. The organ of San Marco in Milan is by far the most impressive of the Italian organs I have heard on Eco's series. In its present state it consists of a *Primo Organo* with 36 stops (almost all of them half stops); a *Secondo Organo* of 16 stops (again mostly divided); and *Pedale* with 4 stops (2 of them reeds) plus drum. The huge first manual, clearly a traditional Italian instrument in itself, has a principal chorus from 16' to 1' plus 2 mixtures, but it also has 9 reed (half) stops and 7 strings. We obviously hear little of the reeds of this recording and only a little more of the strings. A moderately lengthy description of the organ's history is both informative and frustrating. A few stops may go back to an Antegnati instrument of 1608, and a considerable portion of the first manual almost certainly remains from the 1745 rebuild by Somigliana. Mozart probably heard the 1745 instrument on his visit to the church (1770?); the organist at that time was G. B. Sammartini. The existing organ seems to be chiefly the work of Eugenio Biroldi, who worked on it in 1807, 1811, and 1818. We are left to assume that Biroldi added the second manual. Further repairs were carried out by Balbiani in 1875-76 and later, and Tamburini carried out the latest renovation in 1975.

This is a very impressive organ, with fine clear principals and its lovely flutes. Tamburini has provided a full complement of aids to registration, which enable Sacchetti to rely almost entirely on the rich resources of the first manual. Eco's engineers have done the organ a disservice in one respect. In the early portions of KV 608 I found it necessary to fiddle with the controls to avoid unrealistically loud volume from the principal and flute ranks—this was obviously the result of poor microphone placement or of changing volume levels during the recording.

Sacchetti provides useful notes on the works and a selection of Mozart letters referring to various organs. There also is a brief essay on Austrian organ music of the 18th century. All this, as well as the description of the organ of San Marco, is in Italian only. One or two errors in date—Mozart's first visit to Milan was *not* in 1790, for example—are almost certainly typographical errors.

The record offers lovely organ sound and repertory that basically suits the instrument. The interpretations are not superior to others available on record, but they are certainly valid.

—W. G. Marigold  
Union College  
Barbourville, KY

## New Organ Music

**Five Christmas Preludes for Organ, Michael Regan.** Stainer & Bell (Galaxy Music Corporation) H267. \$9.50.

The five pieces of this collection express the many different moods of the Christmas season. The pieces are entitled "Come, Love We God!" (Partita), "A Virgin Most Pure," "St. Stephen," "Hereford Carol" and "Kings of Orient." The harmonic language is contemporary without being strident. Some rhythmic variety is also present, giving the music a feeling of freshness. Additional registration suggestions beyond dynamic markings would have been helpful. Much of the music is quite demanding of the performer, but there are pieces here for the organist with average ability as well. The five pieces contrast with each other nicely, making the work a good candidate for a Christmas organ program or as part of a pre-service recital for a Christmas service.

**Two Preludes on Christmas Carols (Lo, How a Rose E'er Blooming and We Three Kings), John G. Barr.** H. W. Gray Publications GSTC 01044. \$4.50.

"Lo, How a Rose" is a nice, pastoral-like setting of the familiar Christmas tune. Some of the harmonic language has a contemporary flair, but it is very accessible. The melody is exchanged

between the left and right hand, and is suggested for a Krummhorn stop. It is a piece that is a step beyond Brahms' setting of the same tune, and would be interesting heard alongside that work.

The other piece of this collection, "Roulade on We Three Kings," is less satisfying. The composer has tried too hard to provide an Oriental feeling for the familiar hymn-tune, and the effect is very bizarre. Scales which may be familiar to Near-Eastern musicians will sound quite odd to Western ears. This piece must be surrounded with more conventional music if it is to work in service or recital.

**Preludes on Two Christmas Carols: Lo, How a Rose and Bring a Torch, Jeanette Isabella, arranged by Sharon Elery Rogers.** H. W. Gray Publications GSOC00075. \$4.00.

The two settings of this collection are similar in that they both begin *mezzo piano* and end *fortissimo* (*fff!*). There is a rhythmic adjustment of the tunes which produces some variety. The writing would have benefited from more contrasting direction in the voices, and less reliance on rhythmic and melodic formulas used too often in the accompaniment. Modulations employed are sometimes quite jarring, and new keys are not sufficiently established. The pedal line lacks independence as well. There is variety in the writing style of each setting, but that seems to take away from some of the cohesiveness

that the pieces might have had. Some good ideas expressed, but lacking in polish.

**Vignettes on There is No Rose, Leslie Betteridge.** Paraclete Press PPM08910 (no price listed).

This piece is based on several themes from the composer's Christmas anthem "There is No Rose." The melodic theme at the beginning, which reappears several times throughout the piece, *sings* the words of the title. The harmonic language and musical style of this piece may remind one of Herbert Howells' compositions, especially his Psalm-Preludes. A range of emotions is expressed through the changing dynamics and sectional nature of this piece. This work would be very effective if used in connection with the composer's anthem of the same title, as the association of words with certain musical themes would give those themes even more meaning. However, the work by itself would be a very strong addition to the Christmas service or a program of Christmas music.

**A Gift of Carols; Christmas Settings for Organ, Albin C. Whitworth.** Genevox Music Group 4577-53 (no price listed).

Seven familiar carols are the basis for the compositions in this collection. The writing style is very elementary and uncomplicated. Modulation is used a bit too much to achieve compositional variety. The tunes are all presented in



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# New Organs

## Cover

Gabriel Kney & Co., Ltd., London, Ontario, has built a new organ for Calvary Episcopal Church, Wadesboro, NC. The mechanical-action instrument was voiced by Gabriel Kney with the open toe method. Wind pressure ranges from 80mm for the Pedal to 43mm for the Manuals. The organ was introduced first time in a Sunday service by incumbent organist Rex Klett, with works by Stanley, Brahms and Pepping.



### MANUAL I

8' Gedeckt  
4' Praestant  
2' Blockflöte  
1½' Quintflöte  
1½' Mixtur II-III

### MANUAL II (Swell)

8' Rohrflöte  
4' Offenflöte  
2½' Nasat  
1½' Terz  
8' Krummhorn  
Tremulant

### PEDAL

16' Subbass  
8' Gedecktbas

**Koppejan Pipe Organs, Inc.**, of Chilliwack, B.C., Canada, has rebuilt the Karn-Warren electro-pneumatic organ of Cookes Presbyterian Church, Chilliwack, B.C. New electro mechanical windchests were installed and most of the old pipe work is replaced with new pipe work. A dedication recital was played by Daryl Nixon of Vancouver, B.C. The organ specification was established in consultation with organist Roland Amos. Voicing and finishing of the instrument was done by the builder with assistant David Keppel Jones.

### GREAT

8' Principal  
8' Doppelflute  
4' Octave  
2' Super Octave  
1½' Mixture III  
8' Trompette

### SWELL

8' Gedeckt  
8' Viola di Gamba  
8' Voix Celeste  
4' Rohrflöte  
2' Waldflöte  
2½' Nasard  
1½' Tierce  
8' Oboe

### PEDAL

16' Subbas  
8' Open Bass  
4' Principal

## ► New Organ Music p. 11

a very straightforward manner, making the pieces sound like chorale partitas without pauses. If you are looking for pieces which are not very far away from traditional hymn tune harmonizations (with some chromatic passing tones), these pieces may satisfy. Some might even be the basis for free hymn accompaniments.

**Largo** ("Winter," *The Four Seasons*), Antonio Vivaldi, transcribed and edited by Randolph N. Waller. Randall M. Egan, Publisher of Music/The Kenwood Press, Ltd. \$3.50.

Listeners will recognize the very fa-

miliar movement from Vivaldi's Concerto No. 4. The problem with transcriptions such as this, as is the case with Bach's transcriptions of Vivaldi's concertos, is making them sound good on the organ. The marking of *quasi pizzicato* for the Alberti-like left hand, as well as the markings to detach the pedal line, will have to be interpreted very carefully by the performer so that the overall effect is as string-like as possible. This is a very short piece which might make a fine addition to the increasingly-popular transcription programs.

—Dennis Schmidt, DMA  
St. Paul's School  
Concord, NH



**Daniel J. Jaeckel**, Duluth, MN, has built a new organ for Pilgrim Congregational Church, Duluth. Influenced by 18th and 19th century French organ-building concepts and practices, it is inspired by the 1884 Cavaillé-Coll organ at the Abbaye Aux Hommes in Caen, France. The organ features a Cavaillé-Coll style console and suspended key action. Wind pressures: 75mm Grand-Orgue, Positif, upper Pédale, and Récit bass; 85mm Récit treble; 115mm lower Pédale. Five parallel rise bellows in organ, one electric blower, no swimmers, one winker in Positif. Case of quarter-sawed white oak, fumed and oiled. Récit division behind and speaking through Grand-Orgue, with three sides of shutters. Tuning according to Francesco A. Vallotti, A = 440 at 70° F. 49 stops, 67 ranks, 3,210 pipes.

### GRAND ORGUE

16' Montre  
8' Montre  
8' Bourdon  
8' Flûte harmonique  
4' Prestant  
2½' Quinte  
2' Doublette  
2' Grosse Fourniture II  
1' Fourniture IV  
½' Cymbale III  
8' Cornet V (c')  
8' Trompette  
4' Clairon

### POSITIF

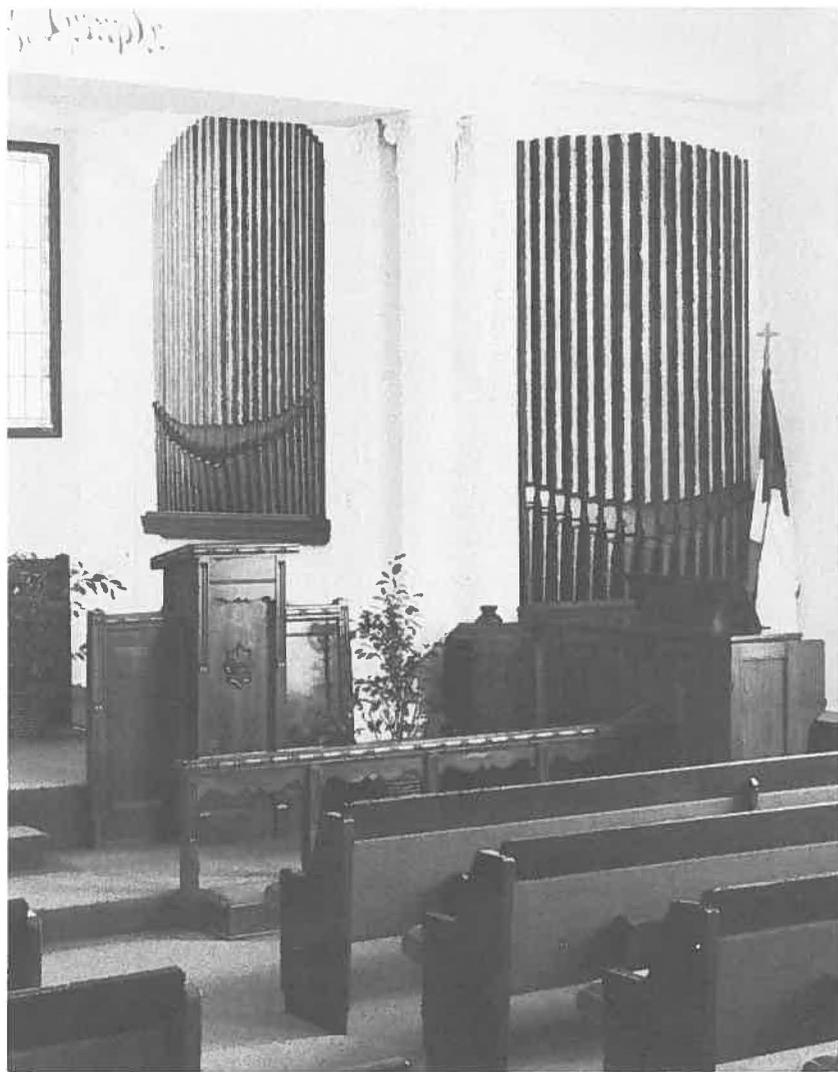
16' Bourdon  
8' Montre  
8' Bourdon  
4' Prestant  
4' Flûte  
3½' Grosse Tierce  
2½' Nazard  
2' Doublette  
1½' Tierce  
1½' Larigot  
1' Plein-Jeu IV  
8' Trompette  
8' Cromorne

### RÉCIT EXPRESSIF

16' Quintaton (prep)  
8' Diapason  
8' Viole de gambe  
8' Bourdon  
8' Voix céleste  
4' Flûte octaviante  
8' Basson-Hautbois  
8' Voix humaine  
4' Cornet IV (c')  
2' Octavin  
2½' Carillon I-III  
16' Basson  
8' Trompette harmonique  
4' Clairon harmonique

### PÉDALE

32' Bourdon  
16' Montre  
16' Soubasse  
8' Principal  
8' Flûte de pedale  
4' Flûte  
32' Contre Bombarde (prep)  
16' Bombarde  
8' Trompette



Schoenstein & Co. of San Francisco has completed a 2-manual, 10-rank organ for Bardsdale United Methodist Church of Fillmore, CA. The church building was thoroughly restored with much of the work volunteered by the members. They chose to preserve and enhance the interior which had been remodeled in the 1920s, while the exterior retains its original 19th-century country church motif. Schoenstein & Co. designed the console and pipe facades (which are of antique gold) to look as though they had been installed in the 1920s. The organ is entirely enclosed in a swell box in an alcove to the side of the chancel. It is a well-

developed one manual instrument with most voices duplexed to the second manual and pedal. This provides flexibility without resort to unification. The Schoenstein electric-pneumatic system employs their exclusive expansion cell wind chest. Manual keys are of bone and ebony. Tonal design, scaling and finishing were supervised by Jack Bethards, president of Schoenstein & Co. Mrs. Roberta Palmer is organist. John Brothers is choir director. The dedication was played by Dr. James Welch of the University of California, Santa Barbara. The pastor is Dr. Robert Ness. Photo by Dennis Anderson.

**GREAT (Expressive)**  
 8' Principal Borrow Gt  
 8' Stopped Diapason Duplex Sw  
 8' Viola Duplex Sw  
 4' Principal  
 4' Nachthorn Duplex Sw  
 2' Flageolet Duplex Sw  
 1½' Mixture II-III Duplex Sw  
 8' Trumpet Duplex Sw

**SWELL (Expressive)**  
 8' Stopped Diapason (Wood)  
 8' Viola  
 8' Celeste (TC)  
 4' Nachthorn  
 2' Flageolet  
 1½' Mixture II-III  
 8' Trumpet  
 Tremulant

**PEDAL**  
 16' Subbass Extend Sw  
 8' Stopped Diapason Duplex Sw  
 8' Viola Duplex Sw  
 4' Principal Duplex Gt  
 4' Nachthorn Duplex Sw  
 8' Trumpet Duplex Sw



J. F. Nordlie Company, Sioux Falls, SD, has built a new organ for Grafton Lutheran Church, Grafton, ND. The firm's opus 20 features mechanical action for manuals, electric action for pedals, and mechanical couplers. Casework is of stained red oak with mahogany panels, oak pipeshades, and pol-

ished tin pipes; attached keydesk of walnut, with suspended aluminum/cherry keys plated with ebony/bone; pedal keys of oak with maple/walnut platings. Front shades are controlled by a balanced pedal, rear shades by a hitch-down treadle. 24 stops, 23 ranks, 4 units, 2 duplex, 1199 pipes.

**GREAT**  
 16' Bourdon  
 8' Prestant  
 8' Rohrflote  
 4' Octave  
 2½' Quint  
 1½' Terz  
 2' Octave  
 1½' Mixture IV-V  
 8' Trompette

**SWELL**  
 8' Viola  
 8' Celeste  
 8' Gedackt  
 4' Principal  
 4' Spitzflote  
 2' Sifflole  
 1½' Quintlein  
 8' Oboe

**PEDAL**  
 32' Resultant  
 16' Principal  
 16' Bourdon (Gt)  
 8' Openbass (ext)  
 4' Choralbass (ext)  
 16' Posaune  
 8' Trompette (ext)

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The Holtkamp Organ Company, Cleveland, OH, has built a new organ for Grace Lutheran Church, Mobile, AL. The new pipe organ replaces an older instrument. Grace Lutheran has always had a pipe organ. The key action is mechanical and the console is separated from the organ by two rows of choir. Compass 61/32. The dedication recital was played by Prof. J. Warren Hutton of the University of Alabama, who was also the consultant. The Director of Music is Patrick Byrne.

**GREAT**  
 16' Pommer  
 8' Principal  
 8' Rohrgedackt  
 4' Octave  
 4' Openflute  
 2' Doublette  
 II Cornet  
 1 1/2' Mixture IV  
 8' Trumpet

**SWELL**  
 8' Gamba  
 8' Voix Celeste  
 8' Copula  
 4' Principal  
 4' Rohrflöte  
 2' Blockflöte  
 1 1/2' Larigot  
 1/2' Scharf III  
 16' Cromorne  
 8' Oboe  
 Tremolo

**PEDAL**  
 16' Subbass  
 16' Pommer (Gt)  
 8' Octave  
 8' Flute  
 4' Choralbass  
 2' Rauschbass III  
 16' Fagott  
 8' Trumpet



The Reuter Organ Company of Lawrence, KS, has installed a 3-manual instrument for St. Luke's United Methodist Church at Windermere in Orlando, FL. It presently contains 32 ranks, but has preparations for an additional 10 ranks to meet the musical growth of the congregation. The large facade pipes are constructed of zinc. The Swell division is on the right, the Choir division is on the left, the Great and Pedal are in the center. The action is electro-pneumatic; the combination action is solid state with 32 memory levels. Organ donors are Mr. and Mrs. William Orr; Reverend James A. Harnish is pastor. The organ was designed by Bryan Fitzgerald, Director of Music, and R. Joseph Wiessinger, Reuter Representative, in consultation with the tonal staff of The Reuter Organ Company. Mr. Fitzgerald played the dedication recital.

**GREAT**  
 8' Principal  
 8' Bourdon  
 4' Octave  
 4' Spillflöte  
 2' Flachflöte  
 IV Fourniture  
 8' Trompete  
 \* 8' Trompette en Chamade  
 \* 8' Gedeckt  
 \* 4' Principal

**CHOIR**  
 8' Gedeckt  
 8' Dolce Flute  
 8' Flute Celeste  
 4' Spitzflöte  
 2' Principal  
 1 1/2' Quint  
 III Mixture  
 8' Krummhorn  
 \* 8' (Gt) Trompette en Chamade  
 \* 8' Gedeckt  
 \* 4' Principal  
 Tremolo

**SWELL**  
 16' Rohrflöte  
 8' Rohrflöte  
 8' Viöle  
 8' Viöle Celeste  
 4' Principal  
 4' Rohrflöte  
 2 3/4' Nasard  
 2' Rohrflöte  
 1 3/4' Tierce  
 III Plein Jeu  
 16' Contre Hautbois  
 8' Trompette  
 8' Hautbois  
 Tremolo

**PEDAL**  
 32' Resultant  
 16' Principal  
 16' Subbass  
 16' (Sw) Rohrflöte  
 8' Principal  
 8' Subbass  
 8' (Sw) Rohrflöte  
 4' Choral Bass  
 4' Subbass  
 \* III Mixture  
 16' Bombarde  
 \* 16' (Sw) Contre Hautbois  
 8' Bombarde  
 8' (Sw) Hautbois  
 4' (Sw) Hautbois  
 \* 8' (Gt) Trompette en Chamade

\* Preparation

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# The Mysterious Werckmeister VI Temperament

Carl Sloane

Of the several temperaments given by Andreas Werckmeister in his book *Musicalische Temperatur* (1691), only no. III has achieved any notoriety. The one which has received the least attention is probably no. VI, the septenarius temperament. Although it is not typical of Baroque temperaments (Rasch [1983] calls it "at best a curiosity," and Barbour [1951] a "rather eccentric thing"), certain of its features appear to match anomalies in Handel's harpsichord music, in particular the unusual neglect of D major as a tonic (Sloane, in print). It thus becomes of somewhat greater interest, even though this correspondence is probably coincidental.

Werckmeister gives two versions of the temperament, both of which are shown in Figure 1. Version 2 is only a transposition of version 1, but since it receives additional treatment in a table, it is apparently the preferred one. It is also the one in question as regards Handel.

Werckmeister did not reveal the rationale behind the temperament, stating only that

The origin of this temperament lies in the septenarius. Although the number 7 does not give harmony with the other musical numbers, it is remarkable that this number is like a centre (Directorium) and place of repose (Wohnung und Ruhe) for the others . . . because the sum of the musical numbers 1, 2, 3, 4, 5, 6 equals  $3 \times 7$  . . .

He also derives the string lengths for C by multiplying 7 by various numbers. Dupont (1935) and Barbour assume a seventh division of the comma, even though Werckmeister himself disclaims comma division as the method of construction<sup>1</sup>. Rasch recognizes the error of the two earlier authors, but suggests numerology ("the magical number 7") as the basis, without going any further.

Examination of the string lengths, particularly in version 1, shows that the temperament is based largely on the common principle of arithmetic division. In this version, each of the sharps is the arithmetic mean (average) of the neighboring diatonic notes, B is the arithmetic mean of B<sup>b</sup> and c, and A is the arithmetic mean of G and B. In addition, G is a pure 5th (2/3) above C, F is a pure 4th (4/3) below B<sup>b</sup>, E is a pure 5th below B, and D appears to have been determined by calculating it in turn as a pure minor 3rd (5/6) above B<sup>b</sup> and below F and averaging the results. Thus all notes except C and G depend at least partly on B<sup>b</sup>. The central problem is therefore to discover how Werckmeister might have determined the ratio of B<sup>b</sup> to C.

(One could settle on F instead of B<sup>b</sup> as the critical point, but the fact that all other chromatics are sharps, and Werckmeister's reference to 7 both suggest B<sup>b</sup> in this role. Two other pure-interval relations,  $A = \frac{1}{2}F$  and  $\frac{1}{2}B^b$ , I regard as coincidental; to judge by remarks on p. 74 and 75, Werckmeister himself was unaware that F-A was pure.)

The ratio in question, 55/98, is only very slightly bigger (c 1/5 comma) than the pure minor 7th (9/16), which Werckmeister calls the "septima minor comma deficiens" (p. 39). If version 1 is constructed using this latter quantity in place of 55/98, the only essential difference is that C requires a string length of 960, assuming that 2 is the largest denominator allowed in fractions (cf. Figure. 1). (The acute minor 7th 5/9, or pure minor 7th in Werckmeister's terminology, is out of the question as the ratio for B<sup>b</sup>:C because C-F would be a whole comma too large.)

It is therefore likely that Werckmeister first worked the temperament out using the ratio 9/16, the basic idea having been suggested by the possibility of dividing the minor 7th geometri-

cally into two equal 4ths.

If this is true, it is clear that the significance of 7 attaches less to the basic temperament than to its refinements. A particular point of this temperament seems to be the avoidance of large numbers (Weitlaeuftigkeit) (e.g. 1). If Werckmeister desired a shorter string length than 960, his natural course of action would be to modify the size of the minor 7th somewhat by replacing 9/16 with either an existing ratio or one calculated for the purpose.

It is probably only coincidence that 55/98 happens to be the best small-number approximation of the equal-tempered minor 7th. The equal-tempered ratios had certainly been worked out beyond this degree of accuracy by Faulhaber in 1630 (Barbour, p. 78), but it is unlikely that Werckmeister was familiar with either Faulhaber's work or the technique of continued fractions necessary to obtain 55/98 from Faulhaber's ratio of 11224/20,000.

Most likely then, 55/98 was calculated ad hoc. Werckmeister might have accomplished this in a number of ways, but I think the most likely would have been a trial and error method based on arithmetic division of the 8ve and subdivision of the tone B<sup>b</sup>-c.

With such an approach, Werckmeister would have wanted to have some idea in advance what he was looking for. Obviously it would help to keep the numbers small, but this alone is not sufficient, since 9 and 16 are themselves small. In working out the temperament with 9/16, it will be noticed that the size of the numbers could be better controlled if it were possible to cancel 2 from the numerator and denominator at certain steps. It can further be seen that this possibility is given if the numerator in the ratio of B:C is even.

If C is taken as 1 and c as 1/2, and u/v is the ratio of B<sup>b</sup>:C, B:C is equal to  $\frac{1}{2}(u/v + 1/2)$  or  $\frac{1}{2}(u + v/2)/v$  (1), assuming that v is even. Since u/v is at its lowest terms, u will be odd. In order for u + v/2 to be even, v/2 must be odd as well.

To find a replacement for 9/16, Werckmeister would likely have first tried to divide the tone B<sup>b</sup>-c into arithmetically equal parts using the value 9/16 for B<sup>b</sup>. It is immediately obvious that this will not work, since v/2 will always be even. Since 9/16 results from dividing the 8ve into 8 arithmetically equal parts (or in the usual mathematical parlance, inserting 7 arithmetic means between 1 and 1/2), Werckmeister would likely have next tried to divide the 8ve into 7 parts. This would give B<sup>b</sup>:C the ratio 4/7, shifting B<sup>b</sup> downwards slightly. Subdivision of B<sup>b</sup>-c into 6 or 8 parts can be immediately ruled out using the criterion v/2 odd, while division into 5 parts gives an interval very close to 5/9, and therefore unusable. However, subdivision into 7 equal parts (inserting 6 arithmetic means) gives 1/98 as the difference between consecutive means, and  $4/7 - 1/98 = 55/98$ .

This method not only seems to give a fairly direct method of obtaining the desired result, but also accounts for Werckmeister's invocation of 7. Further documentary evidence comes from Werckmeister's illustration of arithmetic division of the comma into 2, 3, and 4 equal parts on p. 37.

There is no evidence that Werck-

B <sup>b</sup>	C	C#	D	D#	E	F	F#	G	G#	A	B <sup>b</sup>	B	c
156	147	139	131	124	117	110	104	98	93	88	82½	78	73½
C	C#	D	D#	E	F	F#	G	G#	A	B <sup>b</sup>	B		
196	186	176	165	156	147	139	131	124	117	110	104		

Figure 1. Version 1 (above) and 2 of Werckmeister VI. Version 1 has been extended at each end and the prime (') notation introduced to facilitate discussion. An obvious misprint in version 1 has been corrected.

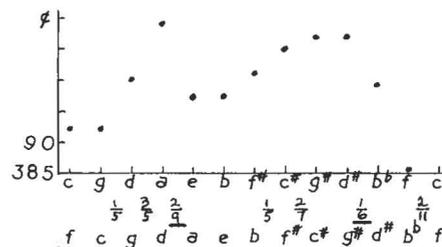


Figure 2. Major 3rds in versions 1 (vs top line) and 2. A pure 3rd is 386 cents. The fractions show the approximate tempering of the 5ths in parts of a comma (best approximation with denominator less than 13). Underlining indicates a wide 5th.

Pure 5ths	Tempered 5ths	Differences
		tempered pure
196-130½ C-G	G-C 131-196 narrow	393 392
131-87½ G-d	d-G 88-131 narrow	264 262
⋮	⋮	⋮
110-73½ B <sup>b</sup> -f	f-B <sup>b</sup> 73½-110 wide	440 441

Table 1. Excerpts from table of pure 5ths, tempered 5ths and differences for version 2. A few unimportant misprints are corrected, but note the incorrect direction of tempering in the last line.

meister recognized 4/7 (7th harmonic or natural 7th) as an interval in the formal sense, nor would he be expected to, since the theory of harmonics was not fully developed at this time. In any case, he does not include it in his table of intervals on p. 39 ff.

If Werckmeister used some other method than arithmetic division, he might have had a large array of values to choose from. A more stringent criterion than v/2 odd which would have saved considerable work is obtained by writing (1) as  $\frac{1}{4}(u + v/2)/(v/2)$ . The size of the numerator is much reduced if u/4 + v/8 is an even number. The numbers 55 and 98 satisfy this criterion.

With B<sup>b</sup>:C in the ratio 55/98, the string length of 147 for C follows naturally: the notes B, A, E, F, and D all have ratios to C (not necessarily at their lowest terms) of denominator 147. Werckmeister's ostensible method of deriving this number is to multiply the sum of the "musical numbers" by 7, but this probably represents a discovery after the fact.

Because all 4 sharps in version 1 are calculated as arithmetic means, and are thus closer in pitch to the diatonic note below<sup>2</sup>, while D# in version 2 is actually closer to E and might better be called E<sup>b</sup>, it appears that version 1 is the parent system. The major 3rds and 5ths of the 2 versions are compared in Figure 2. Not only is the transposition puzzling in itself, but so is Werckmeister's new derivation of the string length for C ( $7 \times 7 \times 4 = 196$ ), which is completely unnecessary. Probably it was intended to show that the initial string length is a multiple of 7. A transposition which assigned the length 147 to G instead of F, thus putting the worst 5th on A, the best 3rd on C and the worst on E, would have made more sense, but then C would be 220, not a multiple of 7.

Because comma division was not used in construction, the temperings of 5ths are not given in comma fractions. For version 2, however, there is a table of pure and tempered 5ths and "differences" which is intended for use in practice (Table 1).

The differences are obtained by multiplying the fundamental by 2 and the top note by 3, although 4 and 6 are used occasionally to avoid fractions. The differences are not tremendously helpful

in the form given, but they can be converted to approximate fractions of a comma. For C-G, for example, 392/393 equals

$$\frac{392 \times 81}{393 \times 81} \text{ or } \frac{80 \cdot 104}{81 \cdot 131}$$

which corresponds to 27/131 or about 1/5 comma tempering. This arithmetic division of the comma, while not strictly correct, is certainly more accurate than a tuner's best efforts, and the method could have been applied by anyone with a little knowledge of arithmetic.

In the column of tempered 5ths, the direction of tempering for two 5ths is given incorrectly, but the mistakes are readily apparent on comparing the string lengths with those in the column of pure 5ths (see Table 1).

As stated at the outset, Werckmeister VI is not a particularly good temperament, but of the type it is quite respectable, and it is positively sophisticated in comparison with, for example, a temperament of Alexander Malcolm (1721), which is based on harmonic (as opposed to arithmetic) division of the major and minor tones and has D:A a whole comma narrow, three other quite heavily tempered 5ths, four 3rds about a comma wide and one 3rd a comma and a half wide. ■

## Notes

- [Die Temperatur] hat mit der Weitlaeuftigkeit und Abtheilung der commatum nichts zuschaffen [sic].
- Using the geometric mean instead of the arithmetic would put a chromatic exactly between the two diatonic notes. Since the arithmetic mean is always greater than the geometric, here meaning a longer string, the chromatic is closer to the lower diatonic note. If frequencies instead of string lengths were used, the opposite would be true.

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# 1990 AGO National Convention

Boston, MA

A report by Colin Andrews, Janette Fishell, and Timothy Wissler

## Report by Timothy Wissler

### Fifth AGO National Conference on Organ Pedagogy

Worcester, Massachusetts, was the setting for the Fifth Organ Pedagogy Conference. It began on Sunday afternoon with a paper on "Nineteenth-Century Organ Pedagogy and the Romantic Spirit" read by Wm. A. Little, Professor of German at the University of Virginia and known to organists for his recent research and editing of the works of Mendelssohn. A thorough and well organized scholar, Dr. Little began with a background of the late 18th century which led to pedagogy in 19th-century Germany. His handout was a six-page preliminary checklist of 72 *Organ Tutors and Pedagogical Handbooks 1787-1867*. During his lecture he annotated some of these entries in chronological order and pointed out research waiting to be done in this area. (Doctoral students take note!) This was a period where virtuosity was held in high esteem and compositions by Liszt and Reubke reflected the ideal. The German conservatories of the 1830s trained virtuosos and served as models for American conservatories as well as schools for American students. To be exposed to these pedagogical materials is to better understand the 19th-century Weltanschauung in its longing for the infinite as well as the technical and philosophical approaches to playing this repertoire.

Four afternoon seminars, two of which could be attended, provided a diversity of topics: A Practical Approach to Service Playing (George Faxon); The Physiology of Playing (Fred Hochberg); The Pedagogy of Practice (Roberta Gary); Using the Hymnal as a Pedagogical Tool (Mary Ellen Sutton). Dr. Hochberg and his colleague presented a wealth of information in lecture and slide on the physiology of playing and emphasized the importance of the teacher's knowledge in this area. He addressed the necessity for teachers to screen students physically and to be aware of the danger signs, i.e. pain, technical difficulties, swelling, etc. Teachers should do a basic evaluation of the student's bodily motions at the keyboard by checking posture and muscles. And teachers should suggest proper medical and/or therapeutic care including exercises to strengthen and correct medical weaknesses. This is an area with enough material to fill an entire conference. Dr. Hochberg's review of basic anatomy with slides and his suggestion to see students as athletes using repetitive actions brought attention to the need for studio teachers to become more responsible for a student's physiology at the keyboard.

Dr. Mary Ellen Sutton, Professor of Organ at Kansas State University, discussed her approach in teaching hymns and building a basic organ technique. She pointed out the importance for beginning students to use a familiar hymnal in organ lessons. It may take more work for the teacher to learn the contents and organization of different hymnals, but the use of the student's denominational hymnal is often an important connection with things past and things to come as study progresses. Prof. Sutton begins with easy hymns around the fourth lesson and uses them in juries. She helps the beginning students with editing a hymn by doing the markings of one phrase and then having the student prepare that phrase for the next lesson. Her handout included a list of specific technical concepts found in method books.

Sunday evening was spent at Mechanics Hall with a banquet, a program

describing the 1864 Hook organ and a recital by David Craighead. Barbara Owen placed the organ in historical context and spoke of its significance in relation to other organs of the period. Fritz Noack described his 1982 restoration of the instrument and Richard Jones, curator and development officer at Mechanics Hall, outlined its use in programs at the Hall. These speakers shared their enthusiasm for the organ and its importance to the American organ community. What they missed was the fact that this distinguished gathering of organ professors and teachers really wanted to hear the instrument. It was nearly an hour and a half before Prof. Craighead and his two assistants got to the console to begin the recital which consisted of Mendelssohn's Sonata I and Franck's *Grand Pièce Symphonique*. The gentle, classic sounds of the instrument captured the music of Mendelssohn better than the Franck which needed more power and drama. As always, Craighead's playing was a lesson in musical taste and ease of performance with a masterful use of registration. He ended the evening with the Franck Andantino which fit the organ beautifully.

Windows on Lessons, a concept begun at the Ann Arbor conference in 1986, was scheduled for Monday morning at All Saints Episcopal Church with its large Aeolian-Skinner organ. Teachers for this conference were Robert Clark, Professor at Arizona State University; Joan Lippincott, Professor at Westminster Choir College; and Larry Smith, Professor at Indiana University. Each teacher heard an ornamented chorale by Bach and a composition by Franck. Prof. Clark got to the primacy of the chorale in *O Mensch, bewein* by having the student play right hand and pedal. This led to setting an appropriate tempo and approaching the ornamentation. In Franck's Prelude, Fugue and Variation Clark discussed registration and then concentrated on shaping the Prelude with pulse and phrasing. Prof. Lippincott began with left hand and pedal in *Wenn wir in höchsten Nöten sein* to set an appropriate tempo. She spoke about touch and dynamic possibilities (not with registration) in playing the opening of Franck's Choral in B minor. Prof. Smith suggested some main note trills and worked on fingering in the first three measures of *O Mensch, bewein*. In the Franck A minor Choral he worked on getting long lines and shape and relating the adagio middle section to the whole. The session ended with a short panel discussion on organ teaching in the 1990s. Prof. Clark spoke of teachers needing to wear many hats and that there was no one style or technique, but a necessity to do many things equally well. Joan Lippincott talked about making music at the organ so that organists sound like musicians and not just organists. Prof. Smith emphasized the importance of learning from other performances and conducting.

Dr. Delbert Disselhorst, conference director, and the AGO National Committee on Professional Education were responsible for the fine planning and program. There continues to be discussion whether the conference should meet at the same time as the AGO national convention. For 1992 the conference will again meet immediately before the Atlanta convention. Now that the pedagogy conference has established a reputation and momentum, it should be worth considering a conference designed around one area of inquiry rather than the pastiche style of past years.

### Concert: James David Christie and the Ensemble Abendmusik

A pre-conference event was the concert of the music of Buxtehude performed by James David Christie and the Ensemble Abendmusik at St. Joseph Chapel on the campus of the College of the Holy Cross in Worcester. This was one of the outstanding concerts of the entire convention week. St. Joseph Chapel is the home of the 1985 Taylor and Boody organ IV/80. This organ is strikingly beautiful in sight and sound which is in no small part related to the size and excellent acoustics of the chapel. The entire program was made up of works based on chorale tunes and chants. Christie opened with the chant fantasia: *Magnificat primi toni*, BuxWV 203, which served as a great introduction to the organ. Alternating with the organ works, the Ensemble Abendmusik performed the ciaccona: *Laudate pueri* and "Ad cor: Vulnerasti cor meum" from the cantata cycle *Membra Jesu*. The ensemble consisting of two sopranos, one bass, five viola da gambas, a theorbo, one violone and continuo organ was conducted by Dr. Christie from the front of the chapel. Their performance was one of transparent charm and graceful energy perfectly suited to the style and the music. In the course of the evening Dr. Christie performed four chorale preludes, the chant fantasia, *Te Deum*, and concluded with the choral fantasia, *Nun freut euch*. This was one of those rare evenings when program, instrument, space and performers, all of high quality, came together for real music making. It is regrettable that this instrument could not be heard by the convention. From the exciting pleno to the warmth of the flues and colorful reeds, Taylor and Boody have created a tonal richness and personality that comes alive. With skill and imagination James David Christie was the consummate artist who brought it all together. This was Buxtehude's finest hour.

### Worship: The Opening Service

The American Guild of Organists Fortieth National Convention opened with a service of Evening Prayer at the Cathedral of the Holy Cross. Convention opening services are always exciting events and this was no exception. The singing of hymns and psalms by more than two thousand organists in this great space gave the illusion that all of Boston was participating as waves of sound moved through the long cathedral nave. It was an occasion to hear the 1875 Hook and Hastings organ accompanying the liturgy. Apparently there is much restoration yet to do, but significant steps have been taken since the 1976 convention when only a demonstration was possible. Cathedral organist Leo Abbott played Widor's *Symphonie Gothique* as the opening voluntary and closed with César Franck's *Final*. These compositions composed by men active at the time of the building of this organ and cathedral added a dimension available to few American churches. The Convention Choir conducted by John Ferris sang three anthems: *Light*, a commission by Joyce Mekeel on texts by Dietrich Bonhoeffer and T.S. Eliot especially suited to this occasion, *Glad-some Radiance* of Gretchaninov, and Brahms' ever popular *Lass dich nur nichts* which served as a perfect response to the homily by the Rev. Dr. Horace Allen, Jr. Dr. Allen, on the faculty of the Boston University School of Theology, paid a moving tribute to church musicians and asked them to comfort and encourage one another

with the knowledge that "music is light in the form of sound." Light in darkness was the focus of this worship experience which began with the huge paschal candle leading the long procession into a darkened cathedral which became ever brighter as each participant's candle was lit. During the lengthy procession Leo Abbott improvised in his finest playing of the evening on the chant *Lucis Creator optime*. Opening the convention with an evening liturgy was a refreshing change from the customary morning festive gatherings. The fine organization and planning of this liturgy in song and word led those present to better understand "the God who makes glad songs ring out in dead of night."

### Worship: The Church of the Advent

The Church of the Advent is one of the few churches that has historically integrated worship and music in such a compelling yet natural way that it is impossible to resist the call to transcendence. For many this church is sacred ground, a place for pilgrims (not Puritans) to taste, hear, smell, touch, and feel the eternal. The solemn requiem Mass for All Soul's Day celebrated on Wednesday morning with the music of Victoria's *Missa pro defunctis cum sex vocibus* joined those present and those past in a deeply moving liturgy. While today's Vatican II worship interpreters rightly emphasize the congregation's active participation, they are often suspicious or impatient of the dynamic internal stirrings that result from listening. Hearing the exquisite unaccompanied singing of the 20-voice professional choir under the direction of Edith Ho stimulated and opened the senses to the liturgy. This was singing that captured the transparent style of the Renaissance, the profundity of the present and a vision of the future. During the Prayer for the Departed a long list of organists, composers and organ builders was remembered, a poignant affirmation and tribute to past colleagues. This Mass along with others has been recorded by the choir, but participating in its liturgical context was to hear the music of the spheres.

### Worship: The Church of St. John the Evangelist

Solemn Eucharist with Healing was the liturgy Thursday morning at the Church of St. John the Evangelist. The intimacy of the worship space with the organ and choir in a rear gallery and the well planned liturgy brought the congregation into a community of openness and honesty. There was nothing pretentious here. This parish known for its Anglo-Catholic tradition as well as its music program, for many years directed by Everett Titcomb and now by William Porter, is a model for participatory worship with artistic integrity. Aside from the two motets sung by the impressive all-volunteer choir, the congregation sang hymns, psalm and the mass ordinary as is done each Sunday. The direction of the liturgy through music, scripture and homily was on healing with an emphasis on AIDS. Tears flowed freely as many participated in the laying on of hands and in prayer. The liturgy here was tender and supportive, mindful of the delicate balance of ministry and the work of the people in worship. From the opening organ voluntary of Bach's exquisite chorale prelude on *Schmücke dich, O liebe Seele* to the hope in the closing hymn "Eternal light shine in my heart" one was aware of strength and love in this gathering. No part of this worship drew

attention to itself, but all contributed to an experience that healed in many ways.

### Concert: Connecticut Choral Artists (Concora)

Concora is a choral group of 50 singers founded in 1974 by conductor Richard Coffey as Connecticut's first all-professional concert choir. This energetic group performed a concert of four unaccompanied works by composers of this century in the reverberant acoustics of St. Paul's Church, Cambridge. Coffey's clear and expressive conducting brought forth an enormous dynamic range and a variety of styles from his singers in a most interesting program. Beginning with the lovely motet *Locus iste* by Robert Noehren, the choir sang with a warm sound and beautiful rhythmic shaping. Next followed two spirituals from *A Child of Our Time* by Michael Tippett. In "Nobody Knows" and "By and By" the choir moved to a more relaxed style. However the powerful and exciting singing in this live acoustic often obliterated the charm and precision of these pieces and the solo voices. The major work was the *Mass for Double Chorus* by Frank Martin. The composer's preference was to have this work performed only in church within the liturgy. This certainly is not music for weekly liturgies, but the action of the liturgy would no doubt complement some stagnant musical moments. Concora was prepared for the musical challenges and their intonation sure, no easy task for unaccompanied divisi double choruses in a rich harmonic tapestry. Some exceptionally breath taking moments occurred in the Credo. As in the Tippett there were times in the Gloria and Sanctus when some restraint would have prevented harmonic distortion in this wonderful space. Harold Friedell's 1941 AGO prize winning anthem *King of Glory* was sung as an encore to the standing ovation.

### Concert: The Chorus of the Boston Cecilia

Music of Benjamin Britten and a premiere of *Mass* by Robert Sirota was the program for the Friday morning concert of the Boston Cecilia, conducted by Donald Teeters. A choral group that opens an 8:45 a.m. concert with Britten's *Festival Te Deum* is either naive or means business. Fortunately for the large audience attending this final convention early morning concert it was the latter intention which put the Boston Cecilia in company with the other fine choirs heard throughout the convention. Barbara Bruhns navigated the *Te Deum* organ accompaniment with precision but the use of celestes in the opening section kept the ornaments from cutting through the choir and the middle section seemed under registered. The soprano soloist sang the long lines with calm intensity and a beautiful clean sound. The two unaccompanied choruses of Britten, "A Shepherd's Carol" and "Chorale," were sensitively sung with clean diction and good blend. The tour de force was a spectacular performance of Robert Sirota's commissioned *Mass* for chorus, soloists, organ and percussion. Those with appropriate forces would do well to give serious attention to performing this work. The effective writing in the organ and percussion parts was superbly played by Bruhns and two percussionists using many instruments. The central focus of this mass setting is the Credo with its inclusive language and insightful statement. The opening and closing of the Credo was effective with instrumental interludes and mantra-like invocations from the choir. The Sanctus/Benedictus used two conductors, one conducting the ordinary text while the other conducted the American folk melody "Resignation" (My shepherd will supply my need). The *Agnus Dei* was stunning in composition and performance. Sirota's 30-minute mass is a concert work filled with originality, inspiration and musical demands which the Boston Cecilia met easily and convincingly.

### Recital: Diane Meredith Belcher

Boston University's Marsh Chapel was the setting for Diane Belcher's recital. Performing on the 1985 III/70 rebuilt and enlarged Casavant of 1950, Belcher's performance of works by Reger, Larsen and Vierne placed her unquestionably in the ranks with the most solid virtuosos. Opening with Reger's *Introduction and Passacaglia in F Minor*, Op. 63, she created a dramatic urgency by communicating strongly and directly through a rhythmic tightness and an effective registration, not easily accomplished on this organ. Libby Larsen's commissioned *Aspects of Glory* is a 20-minute work in three movements. The first movement, "Wuldor," explores the glory of creation "placing mankind in a mystical spiritual environment." Movement II, "... my home in Glory," expresses the experience of the conquered and enslaved African culture in a slow bluesy spiritual. The last movement, "Tambourines!," is a rhythmically exciting portrayal of the folk instrument giving "Glory to God." This composition is based on texts which engage the listener through descriptive musical ideas. Belcher performed these movements with appropriate skill and insight. The program closed with three of Vierne's *Pièces de fantaisie*: *Naiades*, *Clair de lune*, and *Toccata*. Ms. Belcher's technical ability, often bordering on athletic agility, was brilliantly displayed in the *Naiades* and *Toccata*. Less persuasive was the *Clair de lune* which received a too straightforward reading.

### Recital: Marie-Madeleine Duruflé

After a hiatus of 15 years of concertizing in the United States and nearly 25 years from her American debut, the appearance of Madame Duruflé at the Boston convention was eagerly awaited and enthusiastically welcomed as she walked to the console at Trinity Church, Copley Square, on Wednesday evening (the first of two identical recitals). An aura, a mystique surrounds her and it was immediately present at the entrance. Her performances of Bach's *O Mensch, bewein* and Buxtehude's *Fugue in C Major* (Gigue) were romantically conceived, complementing the resources of Trinity's organ. In the Buxtehude both chancel and gallery organs were used, subjects soloed out and a crescendo made toward the end with added pedal. Franck's *Cantabile*, though slowly paced, found shape and beauty in the hands of this mature artist. Her command of the opening of Franck's *Pièce Héroïque* was dramatic through well-placed accents and sensitive nuances. The highlight of Mme Duruflé's recital was the performance of two improvisations of Tournemire reconstructed by her late husband and the *Prelude (Suite)* and *Prelude and Fugue sur le nom d'Alain* both composed by Maurice Duruflé. Here her legendary facility and style, for all too long heard only on recordings, communicated again her deep understanding, respect and love for her husband's music. Her recital closed with an improvisation on the *Te Deum* chant followed by an overwhelming ovation that elicited four encores, each stimulating thunderous applause: Schumann's *Canon in B minor*, Daquin's *The Cuckoo*, Vierne's *Impromptu* and Chopin's *Etude in C-sharp minor*. This was history in the making—a recital that will live on. It was not perfect nor conscious of the latest performance practice. Mme Duruflé's recital was music making from the heart which captured the attention, persuaded the emotions, and delightfully entertained.

### Field Trip: Wellesley College Fisk

"When the student is ready, the teacher will appear." With these words Roberta Gary told a la a "Star Trek" script of her encounter in 1981 with the Fisk organ which taught her new techniques in listening and playing. Before performing works of Buxtehude, Scheidt, Scheidmann and Bruhns, Dr.

Gary spoke on what to listen for on this instrument: color, strong dissonance, pure consonance and wind (the organ was being hand pumped) moving the sound. Accompanying her well-chosen program to demonstrate the organ was a handout of all the registrations used in performance. This was especially helpful in identifying the beautiful registers in the Scheidt variations on *Warum betrübst du dich, mein Herz*. Gary's performance opened and closed with two of the better known pieces of the 17th century: Buxtehude's *Praeludium in g minor* (BuxWV 148) and Bruhns' *Praeludium in G Major*. It was a surprise visiting Houghton Chapel to hear an organ built on strict 17th-century lines housed in rather unfavorable acoustic. How much of the beauty of the larger ensemble would be enhanced by a more sympathetic environment could only be imagined. Nonetheless it was a revelation to hear this much talked about instrument bring music to life. In the middle of the program Robert Cornell and David Pike of the Fisk organ firm lectured on the tuning, case design and historic instruments researched for this organ. Much of their fascinating presentation was marred by the lack of a public address system and the distracting noise from inside and outside the chapel.

### Field Trip: Methuen Memorial Music Hall

Performance Considerations of César Franck's *Trois Chorals* was the topic for the Thursday afternoon field trip to Methuen. This workshop led by David Craighead and Russell Saunders got off to an annoying start due to the late arrival of buses. A frustrated Prof. Saunders was pressed into having to condense his lecture notes to the allotted time while not losing the continuity of his planned presentation. He briefly reviewed the information in his 17-page outline which included a bibliography, discography, editions, errata in Durand/Kalmus editions, the organ at Ste-Clotilde and performance considerations. Next followed a tedious measure by measure analysis/discussion on the B minor choral addressing registration, phrasing, tempo, fingering, etc. This was a difficult assignment for so large an audience, many without scores. Time permitting, perhaps Prof. Saunders had planned to use musical (sound) examples to illustrate ideas and approaches. This would have added some refreshment to the rather lengthy talking tour. Dr. Craighead spoke on adapting Franck to organs other than Cavallé-Coll instruments and referred to his registration plan handout for Choral No. 2 on the Methuen organ. The handout included piston set-ups and a chart by measure number outlining what he did mechanically: a valuable piece of information for observing a master performer's detailed plans. The all too brief afternoon concluded with Craighead's elegant performance of Choral No. 2.

Timothy Wissler is organist of the Cathedral of Christ the King, Atlanta, GA. He has served as chair of the fine arts division of Mercer University, Atlanta, for the past three years, and is currently on the faculty of Georgia State University.

## Report by Janette Fishell

### Pre-convention Event

Many who were unable to travel to Worcester for the delights of the AGO Pedagogy Conference were nonetheless entertained by a first-rate pre-convention recital at Boston's Old West Church. Joan Lippincott presented a varied program comprised of de Grigny's *Dialogue sur les grands jeux* (Mass), Bach's transcription of Vivaldi's *Concerto in a minor*, S. 593, and Daniel Pinkham's *Epiphanies*. The opportunity to hear many times the magnificent Fisk organ at Old West was, for this reviewer, one of the highlights of the Boston convention. Ms. Lippincott demonstrated the organ's variety—especially in the demands of *Epiphanies*, a work she premiered on the Fisk organ at House of Hope Presbyterian Church, St. Paul. Further strengthening Ms. Lippincott's convincing performance was an appearance and informal lecture by Daniel Pinkham (AGO "Composer of the Year" for 1990) which lent insight into this important work of our time.

### Convention Recitals and Workshops

#### William Porter at Old West

Returning to the 3-manual, 45-rank Fisk at Old West on Tuesday morning we heard William Porter in a program of de Grigny, J. S. Bach, Tyson Street and improvisation dedicated to the memory of famed improviser Klaas Bolt. Mr. Porter's playing, especially in the French Classic, was marked by an expressive touch, sensitive to the organ and the acoustic. Here is an artist who makes Baroque performance practice a living thing—not a bland recitation of textbook rules, overdone *detaché* or exaggerated gestures.

One of the most commendable aspects of this convention was the number of works commissioned—many from Boston area musicians. It was refreshing that many of these are within the technical and musical grasp of a broad range of organists and audiences. This recital featured Tyson Street's "Two Preludes on Symphonic Themes," a work with which the recitalist seemed less comfortable than Bach and de Grigny. It was a likable work which at times seemed reminiscent of Drischnner with its triadic figures treated *fortspinnung* and deserves another hearing. The occasional lapses in control in Bach's *Sonata in C*, S. 529 and *Passacaglia*, S. 582 did not lessen the musical impact of these masterworks which contained the same elasticity and freedom heard earlier in the program.

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## Workshops: "Reducing Stress" and "Acoustics"

Overheard many times before, during and after Boston was the "problem" of choosing between so many fascinating workshops, worship services and organ tours. For harried reviewers trying to attend as much as humanly possible this plethora of events led to stress which explains why I chose to review David Belleville's class on "Reducing Stress and Burnout." After identifying "stressors" which are particularly common to those in church music (e.g. multiplicity of roles, unorthodox hours, low pay) Dr. Belleville led a group discussion which focussed on the real-life job stress of those attending. Other issues explored were the effect our "workaholic" and "addictive" culture has upon us and ways of breaking the cycle of addiction.

The panel discussion led by David Klepper, the Rev. Jerry Morrow and Ed Søvik (moderator Mark Engelhardt) on "Creating An Acoustical Environment" provided three individual perspectives on the challenge which is so crucial to the success of any worship space.

Rev. Morrow began by reflecting upon the theological and aesthetic differences between an acoustical space for worship as compared with concert halls or one's living room. He pointed out the necessity for an acoustic which aids a sense of community and the need for a room which "works" for the entire liturgy—not only music. In closing he strongly urged caution when approaching the use of any amplification system.

Architect Ed Søvik gave an enlightening, albeit brief, account of the impact the liturgical movement has had upon church architecture. It is impossible to give Mr. Søvik's words justice in a few lines yet I will summarize the most important ideas:

1. Worship seen as a "family gathering" suggests a rectangular square shape which promotes unified, communal response.
2. Since people, not "things," make God present in church no artifact alone is indispensable in a church's architecture.
3. Space should be hospitable to events other than the liturgy.
4. Beauty invites piety . . . Beauty is the only universal metaphor for "holy."
5. Warning against the use of the artificial (in this case electronic organs) Mr. Søvik says, "If we worship in spirit and in truth then we should not surround ourselves with imitations" (a statement which met hearty applause).

Well-known acoustician David Klepper pointed out the benefits of good worship acoustics (better congregational singing and speaking) and gave advice on sound-reflecting surfaces (four sheets of dry wall, no pew cushions, wood in which cracks have been sealed).

## Catharine Crozier at The Mother Church (Christian Science)

The Boston Convention will long be remembered for having offered recitals by two of the "grandes dames" of the organ world: Marie-Madeleine Duruflé and Catharine Crozier. Adding to the prestige and excitement of Dr. Crozier's recital was the fact that The Mother Church's 237-rank Aeolian-Skinner is used in public recital with the greatest infrequency.

Dr. Crozier's program reflected her lifelong interest in 20th-century organ music with a distinct accent upon composers active in the United States. Larry King's *Fanfares to the Tongues of Fire* received a suitably rhapsodic treatment which showcased the thunderous Solo Trumpet. Here, as in the remainder of the program, the organ's ensemble was not enhanced by the full room which unfortunately lacked acoustical warmth found in so many of the other convention venues.

William Albright was present to hear his atmospheric *Nocturne* played beautifully. Pinkham's *A Prophecy* was perhaps too similar in style to the previous

compositions to provide suitable programming contrast. However, it is a powerful work which contains familiar Pinkham trademarks: linear writing, dramatic melodic and rhythmic gestures and colorful use of the organ's timbres. The seldom-performed *Sonata in G* by Robert Russell Bennett closed the first half.

After a gripping performance of *The Burning Bush*, composer Herman Berlinski also present in the audience, Dr. Crozier gave the audience a delightful group of miniatures, *Papillons*, by Raynor Brown. Teachers and recitalists would do well to familiarize themselves with this collection of 33 short compositions. One of the artist's signature pieces, Sowerby's "Passacaglia" from the *Symphony in G*, concluded the recital.

## Cambridge Organ Tour

A walking tour of Cambridge venues began with Marian Ruhl Metson at the charming 1-manual, pedal (divided stops) organ by Philip Beaudry in the Manastery Chapel of the Society of St. John the Evangelist. The recitalist's program encompassed repertoire from early Italian and Spanish through Bach and Handel to the 20th century. Ms. Metson included *Three Carols for High Voice* by John Cook, a composer whose work she champions. In addition to being well-played, this recital was exemplary in its convincing variety which displayed the historic and stylistic range of Ms. Metson and the small instrument she played. Proof once again that size is not everything.

The next stop was First Church where Peter Sykes presided over the 55-rank Frobenius organ, the first instrument by the Danish firm built for North America. Mr. Sykes gave a brilliant and sensitive performance of Hindemith's first organ sonata, a piece very well suited to the neo-Baroque voicing of the organ. Especially memorable was the freedom Mr. Sykes achieved in the slow movement while not losing sight of the architectural integrity of the whole. One of the most enjoyable of the convention's commissioned works, James Woodman's *Four Versets and Canzona*, was given a similarly musical performance. These are useful, easy pieces which all organists should find delightful additions to church or teaching repertoire. Also included on the program was Bach's *O Lamm Gottes, unschuldig*, S. 656 (also well-played) and a hymn.

One's appreciation for Mr. Sykes's artistry more than compensated for the organ's rather thin ensemble which failed to blend. While individual colors could be quite lovely and the reed-dominated tutti exciting, the general impression was of an ensemble which lacked cohesion.

## Thomas Murray at the Mission Church

Thomas Murray's stunning recital at the Mission Church, a basilica of immense beauty and size, was one of the convention's finest hours. The tonal resources of the 72-rank Hutchings organ of 1897 (rebuilt in 1968 by LaHaise yet, by all reports, remarkably intact) were used to their full advantage by Mr. Murray, whose program consisted of two new works by James Woodman and Peter Schickele and Franck's *Grande Pièce Symphonique*, Op. 17.

Woodman's *Sinfonia* which opened the recital will be remembered as one of the best new works heard at the Boston convention. The multi-sectional piece suggested somewhat the 20th-century French improvisational style with its gradual crescendo from soft foundations to a forceful tutti and its lush fugue *sur les fonds* moving to a brilliant toccata. Throughout, the room's acoustic surrounded each note with a halo while still allowing for clarity.

Schickele's *Fantasy for Organ* combined disparate elements such as a jazz-tinged solo for reed (rather like New

Orleans bagpipes), contrasting pastoral theme and plenum-based toccata. While this composition seemed less successful than the Woodman *Sinfonia* it was played with much aplomb.

Franck's longest organ work is often crushed under the weight of its own lofty proportions. Mr. Murray succeeded in uniting the piece with his strong vision, complete control and sensitive musicianship. Renowned for his scrupulous attention to color and the mechanics of registration, he communicated the essence of each phrase to an appreciative audience which responded with a standing ovation.

## Ludgar Lohmann at Church of the Advent

Due to a tight schedule, Dr. Lohmann's first piece, *Prelude und Fuge in G* by Brahms, was not heard by this reviewer. Next on the program was Marilyn Ziffrin's *Theme and Variations for Organ "In Memoriam"*, a commissioned work which was very well played. This piece was cast in a more contemporary mold than many of the other commissioned organ works and, consequently, it placed somewhat greater demands upon the audience. Program notes would have been a helpful guide, if only to explain the nature of the title "In Memoriam."

Dr. Lohmann quickly established his credentials as a superb interpreter of Max Reger. The manner in which he "tossed off" even the most difficult passages of Reger's mammoth *Introduction, Variations and Fugue in F-sharp Minor*, Op. 73, was truly impressive. His seemingly effortless virtuosity combined with a complete mastery of the organ's tonal spectrum to produce a forceful and convincing performance of a work which often suffers due to its length and complexity. One can scarcely imagine a finer advocate for Reger's work than Dr. Lohmann.

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## Report by Colin Andrews

### Young Artist Competition

On Monday, June 25 conventioners packed Boston's Church of the Advent to hear the three finalists in the National Young Artists Competition in Organ Performance. The adjudicators were Robert Glasgow, David Higgs and Cherry Rhodes, and the three finalists Frank Corbin (Region I New England), Matthew Dirst (Region IX Far West) and Jeff McLelland (Region IV Southeast). Each competitor was required to play the same program on the 3-manual Aeolian-Skinner: *Praeludium in A Minor* (BuxWV 153), *Buxtehude; Wenn wir in höchsten*, BWV 641, Bach; *Dismas variations*, McNeil Robinson; *Scherzo*, Duruflé; and "Fantasia" from the *Fantasia and Fugue on BACH*, Reger.

It is often said at competitions that the "standard was very high" and "the judges had a difficult task." Frequently I feel these sentiments are expressed insincerely to prevent competitors from being discouraged. However, in the case of this AGO contest standards were very high indeed. All three finalists showed technical security and brilliance, control of the instrument and sensitivity to the music. Frank Corbin played the Reger with much virtuosity and real sensitivity in the quieter passages. His interpretation of the Robinson piece (an excellent work) was very convincing as was his Duruflé. Jeff McLelland gave, for me, the most heartfelt reading of the Bach chorale-prelude, which is a most deceptively difficult piece to project with the right amount of freedom. His Reger was

thoughtfully prepared—the registration chosen to capture as nearly as possible a Germanic sound. Matthew Dirst's program had a stamp of personality that set him apart from the other finalists. Although his Bach seemed too hasty, the remainder of his performance had spontaneity and insight. The result was First Prize, Matthew Dirst (\$2000.00 donated by the Lillian Murtagh Memorial Fund); Second Prize, Jeff McLelland (\$1000.00 donated by the Nita Akin Competition Fund); and Third Prize, Frank Corbin (\$500).

## Worship at Trinity

During the convention week many alternative worship services were available in several denominations. On Tuesday morning I had the pleasure of attending a repeat of Trinity Church's Easter Day service which included the Trinity Brass Ensemble and Choir; Christopheren Nomura, baritone soloist; Ross Wood, associate organist; and Brian Jones, Director of Music and Organist. This was a sumptuous musical banquet. The half-hour prelude included such gems as the *Five Mystical Songs* of Vaughan Williams, *Rise up my love* of Healey Willan, and Randall Thompson's *Alleluia* which particularly conveyed that British Cathedral ambience and control for which Trinity is known. The final work in the prelude was R. Strauss's *Solemn Entry*. There is nothing so thrilling as brass choir and organ in a resonant worship space and many times during this service we were aware of the potency of this combination.

Even at the early hour of 8:30 a.m. convention attendees sang lustily the Easter hymns "Hail thee Festival Day" and "Jesus Christ is Risen Today." During communion another concert of choral masterpieces was sung, with works from Palestrina and Gibbons to Stainer and Rutter. The Rector, The Reverend Spencer M. Rice, spoke fittingly of our need to bring the news of the Resurrection to the people through our ministry of music. The offertory anthem, *Light's Glittering Morn* by former Trinity organist Horatio Parker, featured the rich baritone of Mr. Nomura. The whole service culminated in a rousing performance of Gigout's *Grand Choeur Dialogue* in an arrangement for organ and brass with Brian Jones at the console.

## Montserrat Torrent recital

On Wednesday the 27th I attended with much anticipation the organ recital at Harvard University Memorial Chapel given by Montserrat Torrent, noted Spanish organist and scholar. This beautiful chapel in New England style was constructed with stone from England and houses a wonderful 4-manual, 75-rank organ by C.B. Fisk.

My anticipation was rewarded by exceptionally musical and expressive playing which brought to life the often austere character of Spanish Baroque and pre-Baroque music. In works by Arauxo and Cabanilles, Madame Torrent demonstrated her command of those elements of Spanish organ music she lucidly described in her lecture later in the week—namely the "glossa" methods outlined by Sancta Maria. Following this group the recitalist played the variations on *Vom himmel hoch* by J.S. Bach. She exuded refinement and artistry in touch, articulation and judicious use of agogic accent. The closing work of this recital aroused much contradictory response. Some comments seemed to imply that the piece had no substance. Well, the *Triptico* of Jesus Guridi (1886–1961) was certainly like no other work I have heard and to my ears this was refreshing. The first movement "El rebano" was a scherzo in basic diatonic harmonic language, with a hint of minimalistic devices such as shifting ostinato clusters which supported a melody. Registration was "ear tickling"—flute passages alternating with regals and plenum. Movement two "La oveja perdida" was a Fantasia for the

tutti. No real thematic elements were discernible; rather, there were melodic fragments interspersed with bravura manual flourishes. The final movement, "El Buen Pastor," was, by contrast, very warm and melodic, like a hymn. As it progressed the hymn stanzas were punctuated by Fanfares, the climax being a startling burst of dissonance consisting of ostinato clusters and a crashing final chord. It was a memorable recital.

#### Improvisation competition

That afternoon I returned to the same chapel to hear the three Improvisation Competition Finalists. Again, a distinguished panel was assembled to judge the competitors: William Albright (University of Michigan), Wolfgang Rübsum (Northwestern University) and Ann Labounsky (Duquesne University). The instructions given to the finalists in this, the first such competition at the AGO National Convention, were as follows:

The competitor has a wide latitude of choices for the improvisation. The competitor may choose to create one or more improvisations and choose the form or forms (and style or styles) in which to improvise. The improvisation(s) will be based on a given theme plus at least one of the following: 1) a given chant, chorale or hymn tune (one theme in each category will be given, the competitor will choose one), and/or 2) a given theme which contrasts with the first given theme.

The given themes were composed by William Albright. The first was in 16th-notes and not unlike the shape of a Buxtehude fugue subject. The second theme was in common time but contemporary in construction. The chant and hymn tune themes were *Veni Sancte Spiritus*, *Herzliebster Jesu* and *Cum Rhondda*. Each candidate was given 45 minutes to study the themes and told that the improvisation should not exceed 25 minutes.

The first competitor, Ronald McKean from San Francisco, opened with a toccata and fuga based on a fragment of the first Albright theme. In between statements of this toccata/fuga formula were recitatives using varied inventive registrations based on the second Albright theme and supported by added note harmony. His second improvisation was one of the most convincing and expressive I've ever heard. It was a chorale-prelude based on *Herzliebster Jesu* in which the cantus firmus was placed in the pedal with a reed stop and surrounded with counterpoint on the manual 8' Principal. The improvisation concluded with a Buxtehude-style recitative on the plenum which also left a strong impression. This was first rate improvisation.

The second candidate was Bruce Neswick of Buffalo, NY. His improvisation was more sectionalized and fragmented—no doubt in order to show his great versatility and range of styles. Much of his working of the Albright themes and chant was ingenious, such as his jazzy development of the second theme on 8', 2 3/4' and the recitative on *Veni Sancte* alternating statements of the chant with virtuosic manual work a la Tournemire. There were glimpses also of Hindemithian harmony, Dupré's rich harmonic style in his opening section and quasi Ligeti figuration manifested in clustered scale passages. All in all excellent use of the instrument

and masterly application of many styles, but perhaps a little fragmentary.

The final competitor, Gordon Turk of Philadelphia, also delivered many styles during his improvisation. In the opening portion we shifted from Reger to Dupré in the blink of an eye. Again Mr. Turk showed much versatility, but I feel he was unfortunate to be given *Cum Rhondda*; the possibilities are not so rich as in a chant, even Mme. Duruflé had a difficult time with the triadic implications of "Jesus Christ is risen today." Nevertheless, Mr. Turk produced a seductive development of the second Albright theme in French style, with pungent harmonies on the strings and filigrees weaving a pattern around the theme. While utilizing judicious registration he concluded with an exciting burst of Guillou-style cadenzas. The result: First Prize, Bruce Neswick (\$2000.00 donated by the Holtkamp Organ Co.); Second Prize, Ronald McKean (\$1000.00 given by the AGO); Third Prize, Gordon Turk (\$500 donated by Mary Louise Herrick).

#### Women and careers

That evening I attended the AGO Committee meeting on Women and Careers which was presided over by Lenora McCroskey (Director), Janette Fishell and George Richie. This committee is relatively new and so a good portion of the hour was concerned with explaining the goals and purpose of the group. In order to better address the concerns of both male and female members of our profession a sample questionnaire devised by Janette Fishell was circulated to those present at the meeting and amongst other conventioners of both genders. It was designed to obtain data on attitudes concerning the roles gender and marital status might play in education, job interviews and negotiations, and performing opportunities. This survey was taken anonymously and was not intended to be a serious statistical exercise, merely "testing the water" of people's experience. The possibility of a column in *The American Organist* which addresses issues of equality in our profession was also discussed, and Dr. McCroskey stated that the first column would soon appear. Several pertinent questions were addressed in the ensuing open forum which prompted lively and constructive dialogue.

#### McNeil Robinson recital

McNeil Robinson's recital at St. Paul's Episcopal Cathedral on the 3-manual, 97-rank Aeolian-Skinner was a fascinating concert, with two new works on the program: Frank Ferko's *A Practical Program for Monks* which is a seven-movement cycle for tenor and organ, and Mr. Robinson's own *Sonata* (1990) which was commissioned by the AGO.

Mr. Ferko's piece (Winner of the 1989-90 AGO Holtkamp Composition Prize) was written in 1989 and based on poems reflecting life in a monastery as viewed by the Trappist monk, author, poet and political activist Thomas Merton (1915-1968). The composer's note on the work provides important insight:

The dry humor and brevity of the Merton poems suited my style very well. Although it is not unusual to find all twelve tones in almost any of the songs, there are

no tone rows: chromaticism is freely used, but each song has its own tonal center. The first song begins firmly rooted on D-flat and the last song is centered on the same pitch, but in between those two D-flats many musical ideas are introduced and developed. As an appropriate reflection on life in a monastery much of the vocal line in the first song is written in the form of a chant. Important melodic motifs are introduced in the second song—motifs in the form of various composers' initials spelled out in musical notation.

The overriding impression that this work left upon me was the chilling atmosphere which conveyed the starkness and loneliness of a monastic existence. The chant-like recitatives were present in almost every movement, the organ adding color and life to the words sung by tenor Michael Hume with absolute ease even in the most angular of musical lines. The sixth song was especially moving and very illustrative of the text, scored rather like a hymn. Here, the tonality and registration reflected the rapidly changing moods of the poetry. There were other interesting aspects of this piece, for example the use of extreme pitches on the organ, cluster effects, spoken lines, use of organum and the dialogue between soloist and accompanist in the final song. This work is to be welcomed warmly.

McNeil Robinson's new *Sonata* was a surprise at first hearing. After the *Dismas Variations* heard in the finals of the NYACOP I was expecting something entirely different. It has become apparent to me with the elapsing of a few days that there is much originality in the *Sonata*. The opening movement "Soave e delicato" seemed in a rather loose sonata form. The thematic elements presented were a pedal melody on a reed stop under an ostinato in seconds played on the strings, all this punctuated by a pizzicato ostinato. Then the piece moved into a different ostinato (reminiscent of piano "vamping") and the right hand melody became more playful, while the ostinato in the other hand grew more irregular. The melody then fragmented into recitatives

with chordal punctuation. After a recapitulation there was a short coda with unison ending.

The second and final movement was again roughly in sonata form with a jazzy edge. Two ideas were presented—a toccata motif with a contrasting melodic one. These were developed and recapped with a short coda. Many diverse inspirations were audible in this new and exciting work, reflecting a composer who is not content with one formula and who is open to the influence of all the music around us. The program also contained two famous organ lollipops: Franck's *Final in B-flat* and Dupré's *Variations on a Noël*. Both of these were given strong, dazzling performances earning Mr. Robinson a standing ovation.

#### Concluding concert

The convention concluded with an evening at the Boston Pops under the baton of Harry Rabinowitz and with James David Christie, organ soloist. We were treated to various lightweight orchestral fare such as Glinka's *Ruslan and Ludmila Overture*, "Mazurka" from *Coppelia* by Delibes, "Strike up the band" (Gershwin arr. Green), and the Hallelujah chorus from *Messiah* by Handel in which everyone participated. In addition to accompanying the Handel, Mr. Christie grappled valiantly with the cyphering 4-manual, 81-rank Aeolian-Skinner to deliver spirited performances of Dupré's *Cortege et Litanie* and Barber's *Tocatta Festiva*. Each portion of the concert was liberally sprinkled with Mr. Rabinowitz's delightful humor. There was a wonderful atmosphere at Symphony Hall that made this a fitting conclusion to a superb convention. Bravo AGO.

Colin Andrews, British-born concert organist and recording artist, studied organ with Lionel Rogg in Switzerland and Gillian Weir in the U.K. He is represented in the U.S. by Concert Artist Cooperative.



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It was in the '50s when I heard my first recording of the carol service from King's College, Cambridge. Besides the glorious sound of the music, these recordings gave one a slight sense of the building as the choir processed past the microphone. The legendary Boris Ord was the choirmaster at that time. Being a professional organist and choirmaster myself, the issuing of these post-war recordings gave me much delight but also awakened in me a desire to attend the carol service. As the years passed I heard many an evensong at King's but I was never free (because of my professional duties) to attend the carol service. Now that I was retired, this was my opportunity.

During the summer I wrote to the secretary of the college inquiring of the procedure for attendance at the service. A quick reply indicated that about a thousand people are admitted from a "queue" and that if one joined that indubitable British convention by about 11 am one could be reasonably assured of a seat in the chapel.

Our walk from the hotel along Trumpington St. under leaden skies was accompanied by a light breeze. Considering the fact that this was Christmas Eve morning one might call the weather "balmy." (It was actually in the high 40s F.) When Trumpington St. becomes King's Parade one is in front of the gothic screen that is one side of the

King's quadrangle. Many bicycles were lined up in front of the porter's lodge. As we entered the quad we saw a queue all the way down one side and stretching around behind the Gibbs building. On the other side stood the chapel whose monumentality impresses the eye. Started in 1446 by King Henry VI, it was completed almost a hundred years later under Henry VIII.

The charter for the college made provision for a choir of 16 singing boys or choristers and six singing men or choral scholars. Today there are still 16 choristers whose silvery treble is supported by 15 choral scholars (undergraduates) providing the alto, tenor and bass parts. The choristers study just across the Cambridge "backs" at the King's College Choir School. Among the 225 boys and girls attending the school the choir boys lead a life that their director, Stephen Cleobury, describes as "stimulating and demanding." Late each afternoon the choir sings Evensong and on Sunday morning the weekly Eucharist. Besides the recordings that have made the choir famous, there are a number of concerts to prepare for. A typical day starts at 7:30 with instrumental music practice. (Each boy is required to study two instruments.) This is followed by choir practice when the music for the services and concerts is learned. Later in the afternoon more choir practice is followed by Evensong in the chapel. In addition to regular studies, 26 hours a week are spent on singing.

The Service of Lessons and Carols is probably the event for which the choir is most famous. The service has been broadcast for the past 61 years. A shorter television version has been seen world wide since 1963.

By the time we arrived on the queue (about 10:25 am) there were already

about 500 people in line, some with camp stools and blankets. There is a great deal of comradery on the queue as people from all over the British Isles and from abroad visit and share food. The doors to the chapel are opened at 1:30 pm and the line files quietly into the exquisite building. Since the chairs are pushed close together, one must leave extraneous possessions such as stools outside. Even large umbrellas ("brollies" to the English) must be left outside. Organ music fills the interval before the 3 o'clock start of the service. Sitting high on the choir screen, the famous 17th-century baroque case with its gilded trumpeting angels houses a modern instrument. This choir screen spanning the seventh bay of the twelve-bay chapel separates the main part of the chapel from what is called the ante-chapel. Members of the college and elected officials of the town sit in the 16th-century choir stalls along with the choir. The altar with its famous Rubens painting of the Visit of the Wise Men is in the east end of the chapel. Candles light the facing choir stalls.

As the light fades from the windows and the magic hour for the service arrives, one can feel the emotions of the congregation stir. The service as we know it descends from one created back in 1880 for the Truro Cathedral. The first service of this nature held at King's was on Christmas Eve 1918. Since 1919 the service has always opened with the hymn, "Once in Royal David's City," the first verse sung by a solo boy treble. After this moving 19th-century children's hymn comes the Bidding Prayer written for the service in 1918 by Dean Milner-White. Many who took part in that first service must have recalled those who were killed in the Great War when it came to the famous passage "all those who rejoice with us but on another shore and in a greater light." Even though the music has made the service famous, the structure depends on the nine scriptural lessons which trace the development of God's loving purpose through the Old and New Testaments. These lessons are read beginning with a young boy chorister up through various members of the college and ending with the ninth by the Provost. Most of the carols are for the choir but the congregation has its part in the familiar ones. Some carols are repeated each year as they are favorites and in some cases have been composed by former choirmasters. Descants by the boy trebles are a feature of the congregational carols.

The acoustics of this magnificent building are among the finest in the world. The narrow width of the building

plus the great height of the wondrous fan vaulting distributes the sound evenly throughout the building. No amplification is used for the readers or the choir.

At the end of the service as the great organ sounds brilliantly, the members of the choir lead out the college members seated in the stalls. The congregation, already in a jubilant mood, exits into the darkness. The long wait on the queue was well worth the inspiration received.

At 11 am on Christmas Day a Service of Holy Communion is held at which the choir sings. The crush of humanity is not so great so one needs only join the queue about 40 minutes prior to the service. The first couple hundred sit up near the altar and by the choir. During the service one can study the unusual stained glass windows. (The chapel contains the largest collection of renaissance glass in the world.)

This past Christmas the skies were bright so that the colors shone with intensity. At this service during the prelude we were treated to the noble sound of a small band of brass players from the town. The choir sang a Missa Brevis in D by Mozart accompanied by strings. Once again the congregation was moved by the beauty of the choir singing but this time we were seated so as to be able to see the faces of the singers. One rejoices at the intelligence and the discipline displayed by these young singers. The Christmas spirit was in evidence among this diverse congregation from around the world as they were filled with the joy of the music and the architecture. For me it was the fulfillment of a dream—even with the long wait on the queue. ■

*Henry Fusner retired recently from his position as organist and choirmaster at the First Presbyterian Church, Nashville. He had previously served at the Presbyterian Church of the Covenant in Cleveland and at churches in the New York City area. Dr. Fusner served on the faculties on the Juilliard School, as head of the organ department of the Cleveland Institute of Music and lastly at the Blair School of Music of Vanderbilt University.*

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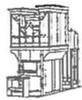
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# Calendar

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

**16 OCTOBER**  
**Christoph Lorenz**; St Bartholomew's, New York, NY 6 pm  
**Judy Glass**; Southern College, Collegedale, TN 8 pm  
**Christine Kraemer**; Chicago Temple, Chicago, IL 12:10 pm  
**Jesse Eschbach**; Louisiana College, Pineville, LA 7:30 pm

**17 OCTOBER**  
Britten, *Missa Brevis in D*; St Thomas Church, New York, NY 12:10 pm  
**Marek Kudlicki**; St Stanislaus, Bay City, MI 7:30 pm

**18 OCTOBER**  
**James Welch**; St Paul's Chapel, Columbia Univ, New York, NY noon  
His Majesty's Clerkes; Quigley Chapel, Chicago, IL 8 pm  
Choral Festival; Holy Family Episcopal, Park Forest, IL

**19 OCTOBER**  
**David Higgs**, with orchestra; Alice Tully Hall, New York, NY (also October 21, 28, 30)  
**Marek Kudlicki**; Metropolitan UMC, Detroit, MI 8 pm  
His Majesty's Clerkes; St Luke's Evanston, IL 8 pm  
**Harry Bramma**; Fourth Presbyterian, Chicago, IL noon  
**Anita Werling**; First Baptist, Macomb, IL 8 pm

**20 OCTOBER**  
Elgar, *Dream of Gerontius*; Pabst Theater, Milwaukee, WI 8 pm  
RSCM Choral Symposium; St Luke Lutheran, Glen Ellyn, IL  
**Barbara Schubert**, with orchestra; Wheaton College, Wheaton, IL 8 pm

**21 OCTOBER**  
**Clyde Holloway**; Cadet Chapel, West Point, NY 3:30 pm  
**Luise Vosgerchian**, piano; Harvard Univ, Cambridge, MA 5:30 pm  
**Jim Jordan**; St Thomas Church, New York, NY 5:15 pm  
American Boychoir; St Luke's, Montclair, NJ 4:30 pm  
**Jeffrey Brillhart**; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm  
Cathedral Choral Society; Washington Cathedral, Washington, DC 4 pm  
**Raymond & Elizabeth Chenault**; St Stephen's Episcopal, Miami, FL 5:30 pm  
Durufle, *Requiem*; Daylesford Abbey, Paoli, PA 5 pm  
**Bruce Wheatcroft**; Cleveland Museum, Cleveland, OH 2 pm  
**Ernst Stender**; Trinity Lutheran, Akron, OH 4 pm  
**Peter Hurford**; First Congregational, Columbus, OH 8 pm  
**Barry Gibbs**; Cathedral of St Philip, Atlanta, GA 3:30 pm  
**Robert Glasgow**; St Paul's Episcopal, Flint, MI 4:30 pm  
Jazz Concert; Park Ridge Community Church, Park Ridge, IL 3:30 pm

**22 OCTOBER**  
**Grethe Krogh**; College of St Thomas, St Paul, MN 8:15 pm

**23 OCTOBER**  
**Andrea Handley**; Chicago Temple, Chicago, IL 12:10 pm  
**Frederick Swann**; Mem Presbyterian, Montgomery, AL

**25 OCTOBER**  
**Douglas Bush**; Univ of Illinois, Urbana, IL 8 pm

**26 OCTOBER**  
**Donald Paterson**; Cornell Univ, Ithaca, NY 8:15 pm  
Capitol Hill Choral Society; Cathedral of Saints, Albany, NY 8 pm  
Elgar, *Dream of Gerontius*; St. Paul Cathedral, St. Paul, MN 8 pm  
**\*Douglas Bush**; St Peter's RC, Quincy, IL 8 pm

**27 OCTOBER**  
**+ Douglas Bush**; Church of Jesus Christ of Latter-day Saints, Macomb, IL 6:30 pm

**28 OCTOBER**  
Franck Festival; Cathedral of the Holy Cross, Boston, MA 2 pm  
**Grethe Krogh**; Harvard Univ, Cambridge, MA 5:30 pm  
**Jon Gillock**, with harp; First UMC, Schenectady, NY 4 pm  
**Richard Heschke**; Reformed Church, Bronxville, NY 4 pm  
**David Chalmers**; St Thomas Church, New York, NY 5:15 pm  
**Joan Lippincott**; Corpus Christi Church, Chatham, NJ 2 pm  
**Haig Mardirosian**; St Matthew's UCC, Baltimore, MD 4 pm  
**John Weaver**, hymn festival; Second Presbyterian, Baltimore, MD 4 pm  
Franck, *Mass in A*; First Presbyterian, Burlington, NC 5 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
**Todd Wilson**; Westminster Presbyterian, Dayton, OH 4 pm  
Choral Concert; St Paul's Church, Chicago, IL 3:30 pm  
**Frank Boles**; St Paul's Episcopal, Indianapolis, IN 3:30 pm  
**Michael Corzine**; First Presbyterian, Muncie, IN 7:30 pm  
Bach, *Cantata 106*; Christ UMC, Memphis, TN 3 pm  
**Robert Murray**, with violin; All SS Episcopal, Atlanta, GA 3 pm  
**David Craighead**; Pilgrim Congregational, Duluth, MN 4 pm

**29 OCTOBER**  
**John Weaver**; Second Presbyterian, Baltimore, MD 8 pm  
**Marianne Webb**; Univ of Montevallo, Montevallo, AL 8 pm

**30 OCTOBER**  
St Thomas Choir; St Thomas Church, New York, NY  
American Boychoir, with orchestra; Pennington School, Pennington, NJ 8 pm  
**Anne & Todd Wilson**; Uihlein Hall, Milwaukee, WI 8 pm  
**Margaret Kemper**; Chicago Temple, Chicago, IL 12:10 pm

**1 NOVEMBER**  
**Herndon Spillman**; Independent Presbyterian, Birmingham, AL 4 pm

**2 NOVEMBER**  
American Boychoir; St Paul's Lutheran, Washington, DC 7:30 pm  
**Michael Murray**, with orchestra; Philharmonic Center, Naples, FL 8 pm  
**Daniel Hathaway**; Trinity Episcopal, Toledo, OH 8 pm  
**Delores Bruch**; Northwestern Univ, Evanston, IL 8:15 pm

**3 NOVEMBER**  
**Charles Harris**, with orchestra; First Presbyterian, Red Bank, NJ 8 pm (also Nov 4, 4 pm)  
**Michael Murray**, with orchestra; Philharmonic Center, Naples, FL 8 pm  
**Delores Bruch**, workshop; Northwestern Univ, Evanston, IL 9 am  
**James Christie**, masterclass; St Joseph Cathedral, La Crosse, WI 10:30 am

**4 NOVEMBER**  
**James Johnson**, with brass; Harvard Univ, Cambridge, MA 5:30 pm  
**Richard Heschke**; Trinity Ev. Lutheran, Syracuse, NY 4 pm  
**Cj Sambach**; St Brendan's, Clifton, NJ 4 pm  
**James Moeser**; Camp Hill Presbyterian, Camp Hill, PA 4 pm  
American Boychoir; Washington & Lee Univ, Lexington, VA 3 pm  
Chamber Orchestra; First UMC, Brevard, NC 4 pm  
**Anne & Todd Wilson**; Church of the Savior, Canton, OH 4 pm  
Rutter, *Requiem* (excerpts); Trinity Episcopal, Toledo, OH 10:30 am  
Choral Concert; Cathedral of St Philip, Atlanta, GA 3:30 pm  
Fauré, *Requiem*; First Congregational, Evanston, IL 10 am

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**James Christie**; St Joseph Cathedral, La Crosse, WI 7:30 pm  
**Monty Bennett**; St Rose, New Orleans, LA 4 pm

**Robbe Delcamp**; Cathedral of St Philip, Atlanta, GA 3:30 pm  
**James Moeser**; Independent Presbyterian, Birmingham, AL 4 pm

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5 NOVEMBER  
**Wilma Jensen**; Cathedral of St Philip, Atlanta, GA 8 pm

28 NOVEMBER  
**Haydn, Lord Nelson Mass**; St Bartholomew's, New York, NY 8 pm

8 NOVEMBER  
**American Boychoir**; Tuscalum College, Greeneville, TN 8 pm

**UNITED STATES**  
**West of the Mississippi**

9 NOVEMBER  
**Anders Paulsson**, with saxophone; Lindenwood Christian, Memphis, TN 7:30 pm

10 NOVEMBER  
**Robert Murray**, with violin; St George's Episcopal, Fredericksburg, VA 7:30 pm  
**Richard Heschke**; First Presbyterian, New Bern, NC 8 pm  
**Mark King**; Cathedral of St Philip, Atlanta, GA 3:30 pm

21 OCTOBER  
**John Walker**, with orchestra; Grace & Holy Trinity Episcopal, Kansas City, MO 4 pm  
+ **Carlene Nelhart**; Knox Presbyterian, Overland Park, KS 3 pm  
Hymn Festival; St Andrew's Presbyterian, Beaumont, TX 4 pm

11 NOVEMBER  
**Chamber Players of Maine**; Harvard Univ, Cambridge, MA 5:30 pm  
**Brenda Leach**; Cadet Chapel, West Point, NY 3:30 pm

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

**John Rose**; St Stephen's, Millburn, NJ 4 pm  
**David Arcus**; Duke Univ, Durham, NC 5 pm  
**Bedrich Janacek**; Cleveland Museum, Cleveland, OH 2 pm  
**Dene Barnard**; First Congregational, Columbus, OH 8 pm

28 OCTOBER  
**Kimberly Patterson**, with brass; Westminster Presbyterian, Lincoln, NE 4 pm

13 NOVEMBER  
**Franck Centennial Concert**; Church of the Covenant, Cleveland, OH 8 pm  
**Egbert Schoenmaker**; Southern College, Colgedale, TN 8 pm  
**Diane Belcher**; Emory Univ, Atlanta, GA 8:15 pm

2 NOVEMBER  
**Donald Pearson**; Ascension Lutheran, Denver, CO 7:30 pm  
**Robert Glasgow**; St Mark's Cathedral, Seattle, WA 7:30 pm

16 NOVEMBER  
**Peter Planyavsky**; Old West Church, Boston, MA

3 NOVEMBER  
Cesar Franck Conference; Dr Martin Luther College, New Ulm, MN

Schola Cantorum; Bethesda Episcopal, Saratoga Springs, NY 8:15 pm  
St. Thomas Choir; West Side Presbyterian, Ridgewood, NJ 8 pm  
**Lynne Davis**; Our Lady of Mt Carmel, Chicago, IL 7:30 pm

4 NOVEMBER  
**Rosalind Mohnsen**; Teikyo Westmar Univ, LeMars, IA 8 pm

17 NOVEMBER  
**Donald Paterson**, with orchestra; Cornell Univ, Ithaca, NY 8:15 pm

5 NOVEMBER  
**James Welch**; Cate School, Carpinteria, CA 5:30 pm

18 NOVEMBER  
**Donald Joyce**; Harvard Univ, Cambridge, MA 5:30 pm  
**Paul Wey**; St Cecilia, Stamford, CT 7 pm  
The Light Blues; St Bartholomew's, New York, NY 4 pm

7 NOVEMBER  
**Michael Farris**; Dordt College, Sioux Center, IA 8 pm

**Bedrick Janacek**; United Methodist, Red Bank, NJ 4 pm  
Bernstein, *Chichester Psalms*; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm  
+ **John Williams**; First UMC, Laurinburg, NC 4 pm

9 NOVEMBER  
**Gillian Weir**; St John's Cathedral, Denver, CO 8 pm  
**Jesse Eschbach**; All Souls Episcopal, Oklahoma City, OK 8 pm

**Robert King**; First Presbyterian, Burlington, NC 5 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
**David Hurd**; Grace Lutheran, Dover, OH 7:30 pm

10 NOVEMBER  
**Jesse Eschbach**, masterclass; All Souls Episcopal, Oklahoma City, OK 10 am

**Anne Wilson**; East Shore UM, Euclid, OH 7 pm  
**James Mellichamp**; Cathedral of St Philip, Atlanta, GA 3:30 pm  
+ **Jesse Eschbach**; First UMC, Warsaw, IN 3 pm

13 NOVEMBER  
**Lynne Davis**; Baylor Univ, Waco, TX 8 pm

**Sr Mary Jane Wagner**, with brass; Cathedral of St John, Milwaukee, WI 3 pm  
**Jerome Butera**, with pianist; Park Ridge Community Church, Park Ridge, IL 3:30 pm  
**Peter Planyavsky**; Independent Presbyterian, Birmingham, AL 4 pm

14 NOVEMBER  
**Lynne Davis**, masterclass; Baylor Univ, Waco, TX 1 pm

25 NOVEMBER  
**Ronald Cross**, harpsichord; Memorial Hall, Staten Island, NY 7 pm  
**James Litton & William Trafka**; St Bartholomew's, New York, NY 4 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm

15 NOVEMBER  
**John Walker**; A & M UMC, College Station, TX 8 pm  
**Herman Van Vliet**; First Christian Reformed, Lynden, WA 7:30 pm

16 NOVEMBER  
**David Douma**; Holy Trinity Episcopal, Sacramento, CA 7:30 pm

18 NOVEMBER  
**Cherry Rhodes**; Plymouth Park UMC, Irving, TX 7:30 pm  
**Robert Anderson**; Christ UMC, Tucson, AZ 3 pm  
**Tim and Cheryl Drewes**; Peninsula Church Center, Seaview, WA 5 pm

19 NOVEMBER  
**Raymond & Elizabeth Chenault**; Highland Park Methodist, Dallas, TX 8:15 pm

27 NOVEMBER  
**Herman Van Vliet**; First Reformed, Edgerton, MN 7:30 pm

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#### INTERNATIONAL

17 OCTOBER  
**John Grew**; Christ Church, Montreal, Quebec 8 pm  
**John Wells**; Little St Mary's, Cambridge, England

19 OCTOBER  
**Kei Koito**; Ryerson United Church, Vancouver, BC 8 pm

21 OCTOBER  
**Kei Koito**; Robertson-Wesley Church, Edmonton, Alberta 3 pm

28 OCTOBER  
**John Wells**; St John's College, Cambridge, England

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**William O'Meara**; Singer Hall, Calgary, Canada

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**John Wells**; King's College, Cambridge, England

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**Herman Van Vliet**; Cooke's Presbyterian, Chilliwack, BC 8 pm

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DAVID CHRISTIANSEN, St. Paul's Ev. Lutheran Church, Brenham, TX, March 11: Toccata and Fugue in D Minor, Op. 59, Reger; Prelude and Fugue in A Minor, Bach; Choral Variations on *Veni Creator*, Duruflé; *Litanies*, Alain; Sonata No. 4, Op. 98, Rheinberger; Sonata I, Op. 65, Mendelssohn.

ANDREW COUSE, St. James United Church, Montreal, Quebec, June 19: *Fantaisie et Fugue en Si bémol*, Boëly; *Mein junges Leben hat ein End*, *Balletto del granduca*, Sweelinck; Two Canonic Studies, Op. 65, Nicht zu schnell, Adagio, Schumann; Introduction and Passacaglia in C Minor, Op. 132, Rheinberger.

PHILIP CROZIER, Katholische Kirchengemeinde St. Nikolaus, Euskirchen-Kuchenheim, July 8: *Mein junges Leben hat ein End*, Sweelinck; Voluntary in D, Stanley; Canzona quarta, Frescobaldi; Praeludium und Fuge in fis-moll, Buxtehude; *Herr Jesu Christ*, S. 655, *Wenn wir in höchsten*, S. 641, Bach; Allegretto, Folk tune, Scherzo, Whitlock; Fantasia chromatica, Sweelinck.

MARK DIRKSEN, Washington Cathedral, July 29: *Fanfare for T.S. Eliot*, Richard Dirksen; *Sei gegrüßet, Jesu gütig*, Bach; Finale (Symphonie VIII), Widor; Fanfare from "The Borgias," Delarue; Sarabande, Howells; *Le Banquet Céleste*, Messiaen; *An Evening Dance*, Albright.

MARIE-MADELEINE DURUFLÉ, First Presbyterian Church, Burlington, NC, June 17: Concerto in B-flat, Handel; Nasard, Basse de trompette, Clérambault; Prelude and Fugue in D Major, S. 532, Bach; Allegretto (Sonata IV), Mendelssohn; *Pièce Héroïque*, Franck; *Naiades*, Vierne; *Victimae Paschali*, Tournemire; Prelude and Fugue on the name Alain, Duruflé; Improvisation.

VICTOR FIELDS, St. Thomas More Church, Baltimore, MD, March 11: Sonata

No. 14 in C, Rheinberger; *Cantilène Pastorale*, Caprice, Guilman; *Partita on "Duke Street"*, Callahan; *A Song of Sunshine*, *A Trumpet Minuet*, Hollins; *Dieu parmi nous*, Messiaen.

ALEXANDER FREY, First Christian Church, Peoria, IL, May 6: Concerto VI, Soler; *Le Coucou*, Daquin; Simple Gifts, Hebble; Choral in B Minor, Franck; Improvisation-Caprice, Op. 37, No. 2, Jongen; Toccata (Symphony V), Widor; Fantasy and Fugue on "Ad nos," Liszt.

JUNE HUDSON, Christ United Methodist Church, Rochester, MN, July 31: Prelude and Fugue in A Minor, Bach; Andante Sostenuto (*Symphonie Gothique*), Widor; *Divertissement*, Vierne; *Prelude and Trumpetings*, *Pastorale and Aviary*, Roberts; *Tu es petra*, Mulet.

THERESE LAFLAMME, St. James United Church, Montreal, Quebec, July 24: Passacaglia and Fugue, S. 582, Bach; *Pièce Héroïque*, Franck; Prelude and Fugue on BACH, Liszt.

K. JOYCE MYNSTER, First Covenant Church, Omaha, NE, June 3: Scherzo, Hurford; *Cinquième Livre*, Marchand; Fantasia and Fugue in A Minor, S. 561, Bach; Cantilena, Op. 71, No. 1, Foote; Trilogy on Pentecost, Goemanne; Song of the Quail, March, Andantino, Haydn; *Praeambulum in mi*, Kleber; Ballade, Richard Coeur de Lion; Suite Gothique, Boëllmann.

CARLENE NEIHART, Countryside Christian Church, Mission, KS, June 10: *Pièce Héroïque*, Franck; Jesu, joy of man's desiring, Toccata and Fugue in D Minor, Bach; *Moto Ostinato*, Eben; *Naiades*, Vierne; Variations on a Theme of Paganini, Thalben-Ball; "St. Elizabeth," Edmundson; "St. Columba," Ley; *Lobe den Herren*, Bedford; *Tu es petra*, Mulet.

DENNIS REPPEN, Christ United Methodist Church, Rochester, MN, July 10: *Prelude et Fugue sur le nom d'Alain*, Duruflé; Romance (Symphony IV), Vierne; Allegro deciso (*Evocation*), Dupré.

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**Moller unit organ opus 7642; 2M, 5R; built in 1948,** rebuilt in 1979; currently in use and professionally maintained. Asking \$7,500. Call Centerport United Methodist Church, Long Island, NY. 516/261-5222.

**2M, 7-stop Holtkamp mechanical action organ (1978).** Self-enclosed, free standing case on moveable platform. REPLY BOX SE-2, THE DIAPASON.

**2M/4R Wicks residence pipe organ, nice and running.** \$3,000 cash. John R. Ross, 223 Linda Lane, Duncanville, TX 75137. 214/298-4288.

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**Estey (?), 13R, 3M Klann console, partially** set up in home, in process of conversion to direct electric; was tubular-pneumatic. New, never installed Justin Matters pipe valves, enough to complete conversion. Spencer Orgoblo blower. Will sell separate parcels or as one unit. Price negotiable. Buyer to remove before December 20, 1990. Contact R.F. Miller, P.O. Box 29, Rutland, VT 05702. 802/775-1083.

**6R, 2M organ, direct electric action, some** unification, contains some Schuelke pipework, Klann console. Available immediately—best offer. Redeemer Lutheran Church, 1700 W. Fair Ave., Marquette, MI 49855; 906/228-9883.

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**Pipe organ, Welte; 2M, 32 pedal, 7R, 45 years** old; perfect condition; nobody to play; church or home; central New Jersey. Private home. Information call EST 7 pm, keep trying. 908/462-1537.

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**Boston Organ Co., ca. 1910 13R organ, re-** stored, returned, now in storage. Easily adapted. Contact James Marshall, 585 Jefferson Blvd., Warwick, RI 02886. 401/732-1500. Asking \$40,000.

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**Wurlitzer 3M, 14R theatre organ. Asking** \$32,500. SASE for description. Geoff Hansen, 707 Lockhaven Dr., Pacifica, CA 94044.

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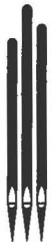
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**D.W. Kam 2MP, 10 1/2R; ornate case, with** blower. Photos available. J. Van Meppelen, 78 East St., St. Thomas, Ontario, Canada. N5P 2R5. 519/631-4720.

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