

THE DIAPASON

FEBRUARY, 1991



First United Methodist Church, Sioux Falls, SD
Specification on page 14

Here & There

Candler School of Theology presents its 12th annual Church Music Workshop February 22-23. Presenters include Peter Le Huray, Fred B. Craddock, Don E. Saliers, Timothy Albrecht, Milburn Price, William Lemonds, Sue Mitchell-Wallace, Norman Mackenzie, Steven Darsey, and the Candler Choraliens. For information: Steven Darsey, Church Music Workshop, Candler School of Theology, Emory University, Atlanta, GA 30322; 404/727-5607.

The Willis Bodine Chorale presents two performances Brahms' *Ein deutsches Requiem*, February 28 and March 1, at First United Methodist Church, Gainesville, FL. Soloists are Margaret Rice, soprano, and William McRae, baritone, with a 44-member orchestra, Willis Bodine, conductor. For information: Gerald Herman, 7808 SW 53rd Pl., Gainesville, FL 32608; 904/378-7114.



Gloriae Dei Cantores

Gloriae Dei Cantores, 44 singers from Cape Cod, MA, will conduct its first North American tour March 1-19, with performances in Boston, MA, New Haven, CT, New York, NY, Baltimore, MD, Washington, DC, Pittsburgh, PA, Toronto, ON, Buffalo, and Albany, NY. The choir was invited to perform during 1990 in Moscow, Leningrad, Prague, London and Edinburgh. The 1991 tour will feature the North American premiere of *Resurrexi*, a new work based on Gregorian chant themes by Gerald Near. Additional tour repertoire will include works of Bach, Bruckner, Duruffé, Poulenc, Mozart, Howells, Langlais and Copland. Gloriae Dei Cantores sings weekly services of Holy Communion and Evensong at The Chapel of the Holy Paraclete in Orleans, MA. Four digital recordings of the choir are available. For information: 508/255-3999.

The Atlanta Bach Choir, conducted by Porter Remington, will present the 10th annual Bach Around the Clock marathon concert on March 23 at the Druid Hills Presbyterian Church, Atlanta, GA. Beginning with the Brandenburg Concerti at 11 a.m. and concluding with a candlelight evening performance by the Atlanta Bach Choir and chamber orchestra, Bach Around the Clock will include organ music, chamber recitals and vocal solos. The day will feature a German supper, available for an additional charge, and Bach souvenirs will be on sale all day at the Bachtique. For information call 404/872-BACH (872-2224).

The Yale Institute of Sacred Music, Worship and the Arts will present *The Art of Worship*, a symposium, April 4-6. The focus of the symposium will be on Word, Music and Architecture in the art of worship. Faculty includes John W. Cook, Martha Dewey, George Guest, Peter Hawkins, Aidan Kavanaugh, Daniel Pinkham, the Rt. Rev. Jeffery Rowthorn, Russell Schulz-Widmar, and Paul Westermeyer. For information: Yale Institute of Sacred Music, Worship and the Arts, Spring Symposium, 409 Prospect St., New Haven, CT 06511; 203/432-5180.

The Scuola Internazionale d'Alto Perfezionamento Musicale in Perugia, Italy has announced its annual courses

and seminars for 1991. The seminar for organ will be taught by Mme Odile Pierre, Professor at the National Conservatory of Music for the region of Paris, and will take place April 20-27. For information: Segreteria della Scuola Internazionale d'Alto Perfezionamento Musicale, Palazzo di Draghi, Via dei Priori, 24, 06100, Perugia.



York Minster Choir

The April 1991 North American tour by the choir of men and boys of England's York Minster will be supported in part by a gift from the Reuter Organ Company of Lawrence, KS. The choir will be making its second American tour, represented by Phillip Truckenbrod Concert Artists, and will perform ten times in eight states and Canada. In announcing the sponsorship by Reuter, Phillip Truckenbrod praised the Reuter Company's "commitment to excellence in church music, which is demonstrated anew by the company's sponsorship of the York Minster Choir tour."

The choir, which made its debut American tour in 1987, will begin this year's tour in St. John, New Brunswick. Subsequent performances take place in Roanoke, VA, Miami, FL, Valparaiso, IN, Minneapolis, MN, Farmington Hills, MI, New Orleans, LA, Louisville, KY, and twice in South Hamilton, MA. The choir's tour period was limited by choir school schedules in York, and a number of interested presenters were not able to be accommodated.

York Minster Choir is directed by Philip Moore, Master of the Music at the cathedral. John Scott Whiteley is Assistant Organist of York Minster. Kenneth J. Bartschi booked the tour for Phillip Truckenbrod Concert Artists, and Raymond Albright will serve as the agency's road manager for the choir with Stacy Cahoon coordinating the tour from the agency's Hartford offices.

The sixth biennial Boston Early Music Festival and Exhibition will take place June 1-9. Among the 16 concert offerings by over 100 artists will be a noon-time chamber series in the Grand Lobby of the Wang Center featuring artists of the Handel & Haydn Society; a North American debut series sponsored by the E. Nakamichi Foundation, featuring Fretwork, The Moscow Academy of Ancient Music, violinist Tatyana Grindenko and harpsichordist Alexi Lubimov; a sacred choral series to include The Tallis Scholars and Pomerium Musices; and Scherzi Musicale, a 17th-century Italian music spectacle featuring, among many, the Musicians of Swanee Alley. Spanish organist Montserrat Torrent will perform in Boston's Old West Church.

In addition to concert performances and masterclasses, the BEMF Exhibition will feature over 120 craftsmen in the spacious hall of The Castle. Exhibitors include instrument makers, dealers in rare books, prints, manuscripts, and antique instruments, as well as record companies, publishers and accessory manufacturers.

Conferences include a symposium for Collegium Musicum directors; educational outreach; the trade and technique of instrument making; and the future of early music from the music critic's standpoint. The Erwin Bodky Competition, honoring the solo keyboard and chamber music of Mozart, is scheduled

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for the middle of the week.

For a complete schedule of events: The Boston Early Music Festival, P.O. Box 2632, Cambridge, MA 02238; 617/661-1812 or 262-0650; FAX 617/267-6539.

The Royal School of Church Music has announced its 1991 Training Courses: Ohio Course for Boys and Adults with Gerre Hancock, June 30-July 7; Carolinas Course for Boys and Adults with Murray Somerville, July 8-14; Atlanta Course for Girls and Adults with James Litton, July 9-14; Valley Forge Course for Boys and Adults with Barry Rose, July 28-August 4; Valley Forge Course for Advanced Girls with Barry Rose, July 28-August 4; and Montreal Course for Boys and Composers' Seminar with Stephen Crisp and Alan Ridout, August 18-25. For information: St. Paul's Episcopal Church, 1361 W. Market St., Akron, OH 44313-7186; 216/836-9327.

In 1991, the bicentenary year of Mozart's death, **The Westfield Center and The Museum of Fine Arts, Boston**, will present an interdisciplinary program of discussion and music examining the life and work of Mozart in the context of 18th-century definitions of nature. Designed for a general audience, the program's sessions will feature dramatic readings, lectures, panels, and

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question-and-answer periods. Speakers will include experts from many disciplines, and concerts will be presented by many noted artists. The symposium is supported by a grant from the National Endowment for the Humanities. For information: The Westfield Center, One Cottage St., Easthampton, MA 01027; 413/527-7664.

The Organ in America, A Festival and International Symposium on the organ and its future, in conjunction with the dedication of the Fritts organ at Arizona State University, will take place January 12-15, 1992. Sponsored by the American Organ Academy, Arizona State University, and the Westfield Center, the event will consist of recitals, presentations, panels, and seminars, with Michael Barone, Robert Bates, Gene Bedient, David Boe, Guy Bovet, John Brombaugh, Delores Bruch, Douglas Bush, John Butt, Robert Clark, David Dahl, Steven Dieck, Lynn Edwards, Quentin Faulkner, Susan Ferré, Paul Fritts, David Fuller, Kimberly Marshall, Fritz Noack, Barbara Owen, William Porter, George Ritchie, Manuel Rosales, Russell Saunders, David Sellers, George Stauffer, Russell Stinson, George Taylor, Carole Terry, and Harald Vogel. For information: The Westfield Center, One Cottage St., Easthampton, MA 01027; 413/527-7664.

Appointments



Joseph Golden

Joseph Golden has been appointed Professor of Music in the Schwob Department of Music at Columbus College, Columbus, GA. He is director of opera and coordinator for music literature and history in addition to teaching music theory, introduction to musicology, jazz improvisation, studio organ and harpsichord, and coaching upper level voice majors. Golden, who was editor for literature and music for RILM Abstracts 1986-1989, holds the BMus and MMus in organ performance from the University of North Texas. His teachers include Daniel Smith, Robert Glasgow, Norma Stevlingson, and Charles Brown. Mr. Golden continues as organist/choirmaster at Trinity Church, Columbus, where his choir and brass ensemble have just completed a new Christmas recording and are making plans for a two-week tour of English cathedrals and churches in 1992.

Sandra Prodan has been named music director of the Glen Ellyn (IL) Children's Chorus. After completing the master's degree in music education at the University of North Carolina, Prodan founded the Carolina Children's Chorus, which grew from 18 singers to over 70 in two years. She was chosen over 11 other candidates in a nationwide search for a music director to lead the 175-member chorus through and beyond its 25th season. This past summer the group toured Poland, Czechoslovakia and Finland, and performed Mahler's Third Symphony with the Chicago Symphony Orchestra.

Herman D. Taylor has recently been appointed organist at St. John's Lutheran Church (Missouri Synod) in Mattoon, IL. Dr. Taylor moved back to the midwest in July and assumed the position of chair of the music department at Eastern Illinois University in Charleston.

Here & There



Susan Armstrong

Susan Armstrong played recitals in the midwest last autumn featuring works of Johnson, Hannahs, Titcomb, Faxon, Manari, Bonnet, Franck, Rheinberger and Guilman. Last year Armstrong gave over 30 performances in 11 states and Canada, as well as a slide show/lecture on the organ builder Wil-

liam Johnson to various AGO chapters and church groups. A compact disc recorded at All Saints' Cathedral in Albany of Guilman, Rheinberger, Hannahs and Bonnet will be released this year.



Kevin Bowyer

English organist Kevin Bowyer was the first-prize winner of the Calgary International Organ Festival Competition, held in Calgary, Alberta, October 13-19. He received the Gold Medal and a cash prize of \$12,000 in addition to a recording engagement and a season of concert management under Karen McFarlane Artists, Inc.

Born in Essex, England, Mr. Bowyer has won many prestigious awards, including the 1983 first prize at the St. Albans International Organ Festival. In 1990 he garnered numerous awards including first prizes in Dublin, Paisley and Odense. His teachers have included David Sanger, Christopher Bowers-Broadbent, Douglas Hawkrigge and Eric Welch. While studying in London he played the complete organ symphonies of Widor, Vierne and Dupré at St. Pancras Parish in a series of 18 recitals. As a recitalist, Kevin Bowyer has performed throughout the UK, including the Royal Festival Hall, and in Ireland, Denmark, Norway, Germany, Malta, Nigeria, Canada, and the US. He has become well-known as a recording artist, with several discs on Priory, Continuum and Nimbus, and has a contract with Nimbus to record the complete organ works of Bach. He has made numerous recordings for BBC Radio 3 and other networks. Mr. Bowyer is organist to the Parish of Warwick, near Coventry, where he continues a fine musical tradition involving a large choir of men and boys.

He is available for engagements in North America during the 1991-92 season through Karen McFarlane Artists, Inc., Cleveland, OH.



John Gouwens

John Gouwens of Culver, IN, has been named First Prize Winner in the 1990 International Organ Performance Competition, sponsored by the University of Michigan. The First Prize consists of a cash award of \$1,000 and several professional performance engagements, including a broadcast on Minnesota Public Radio's *Pipedreams* program, heard nationally through the American Public Radio network. Mr. Gouwens is Academy Organist and Carillonneur of Culver Military Academy/Culver Girls Academy. He holds the B.Mus. from the University of Michigan

as a student of Robert Glasgow and the Master's degree from the University of Kansas, where he studied carillon with Albert Gerken.

Andre Lash, Associate Minister for Music Education at St. John's Baptist Church, Charlotte, NC, received the Second Prize of \$500. He holds the DMA from Eastman as a student of Russell Saunders. Michael Mazzatenta, a doctoral student of Robert Clark at Arizona State University, was awarded the Third Prize of \$300. Timothy Berlew of Grand Rapids, MI, and Mark Wickens of Ann Arbor, MI, were also finalists.

The Final Round of the 1990 Competition was held on the recently-completed 3-manual, 72-rank David Wigton organ at Old St. Mary's Church, Detroit. An earlier taped Elimination Round had narrowed the field of applicants to the five finalists. All finalists performed identical repertoire, consisting of works of Franck, Tournemire and Langlais.

The jury for the Final Round was composed of Janice Beck, Organist of the First Baptist Church of Ann Arbor; Kathryn Loew, Prof. Emeritus of Organ, Western Michigan University, Kalamazoo; and Gary Verkade, Organist of the Evangelische Kirche, Essen-Bergerhausen, Germany. Elimination Round judges were Prof. Ray Ferguson of Wayne State University, Detroit; Dr. James Hammann, Director of Music at Jefferson Avenue Presbyterian Church, Detroit; and Dr. Wayne Wyrembelski, Director of Music at St. Mary's Cathedral in Gaylord, MI.



Stanton A. Hyer

Stanton A. Hyer, Minister of Music for the First United Presbyterian Church of Ft. Pierce, FL, for the past 16 years, resigned December 31, 1990. He and Mrs. Hyer plan a sabbatical leave for an indefinite period of time which will be devoted to travel. Hyer began the study of piano at age four and organ at age eight. He studied organ with Mallory W. Bransford and later with Claire Coci at Oberlin. Following service in WWII, he resumed study with Coci in New York, along with popular style with Jesse Crawford and George Wright.

Mr. Hyer was appointed staff organist for Steinway & Sons in New York City and in that position was heard in hundreds of concerts in Steinway Hall and throughout the country. He also appeared in supper clubs in New York, as well as theatre dates, radio and television. He was organist/director at Wagh Memorial Congregational Church on Long Island and active in the Suffolk County AGO.

Upon retiring in 1960, the Hyers moved to Florida, where Mr. Hyer has served several churches as organist or organist/director. At First Presbyterian, he was instrumental in getting the 3-manual McManis organ moved and installed in the new multi-purpose building used as a sanctuary until the new church building is completed. The church sponsored a farewell dinner and recognition service in his honor.

James Kibbie, associate professor of organ at the University of Michigan, performed Franck's 12 major organ works in a series of recitals throughout 1990. The series concluded with a four-

week tour of the Soviet Union in December and January sponsored by Goskoncert, the Soviet state concert agency. Kibbie has recently been named chairman of the newly-formed Alain Association in America, an organization dedicated to disseminating information on the musical, literary and graphic works of composer Jehan Alain.

First Presbyterian Church, Burlington, NC, presented Franck's *Solemn Mass*, op. 12, as part of its All Saints' Day and Reformation Day service on October 28. The opening voluntary was Franck's *Cantabile*, and the Mass was sung by the Chancel Choir with strings, harp, timpani and organ. Robert B. King is organist-choirmaster.

The Metropolitan Museum of Art has released *Keyboard Instruments* by Laurence Libin as its *Bulletin* for Summer, 1989. The publication is a survey of outstanding examples of keyboard instruments and keyboard iconography from the 15th to 20th centuries, from the Museum's collection; including pipe and reed organs, clavichords, harpsichords, pianos, as well as less common types such as claviola, glassichord, and nyckelharpa. 56 pages, 42 color and 32 black and white illustrations, paperbound, 8½ x 11 inches, \$4.75 plus \$2 postage and handling from: Department of Musical Instruments, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028-0198.



Rosalind Mohnsen

Rosalind Mohnsen has given two performances of the recently rediscovered *Symphony in F-sharp Minor* by Sigfrid Karg-Elert. On July 17 she performed the work on the Austin organ at City Hall Auditorium, Portland, ME, for the Kotzschmar Summer Organ Series. On September 30 she gave the first Boston area performance of the work on the E.M. Skinner organ at First Baptist Church, Malden, MA. Composed in 1930, the work was given its first performance in 1985 after the rediscovery of the lost manuscript.



Ardyth Lohuis and Robert Murray

The violin/organ duo of Robert Murray and Ardyth Lohuis has been awarded touring grants by the Virginia Commission for the Arts for both the 1990-91 and 91-92 seasons. The artists, colleagues at Virginia Commonwealth University in Richmond, have been performing together for several years and were featured performers at the College Music Society convention in Santa Fe, NM, and at the Margam Festival in South Wales. The Murray/Lohuis Duo is also affiliated with the

Mid-Atlantic Arts Association. Dr. Murray received his degrees from the American Conservatory of Music and Indiana University. Dr. Lohuis is a graduate of Northwestern University and the University of Cincinnati.

Thirty-four friends and relatives of American organist, teacher, composer, and organ-builder **Robert Noehren** gathered in Cleveland on Friday, December 14, and Saturday, December 15, to celebrate his eightieth birthday (December 16). Dr. Noehren gave a public lecture at The Cleveland Museum of Art on Friday afternoon during which he spoke about his life and work. This was followed by dinner at the Cleveland Skating Club, where William Osborn, Walter Holtkamp, Jr., Karel Paukert, and Bruce Shewitz each gave short speeches of congratulations. A print by Cleveland artist H. C. Cassill was presented to Dr. Noehren as a gift from all who attended.

On Saturday afternoon, Dr. Noehren presented a free public recital on the McMyler Memorial Organ (Holtkamp, 1971) in the Art Museum's Gartner Auditorium. His program included his own Fugue. The entire celebration was planned by the Museum's Department of Musical Arts (Karel Paukert, chief curator; Bruce Shewitz, associate curator; Catherine Miller, secretary).



John Obetz

John Obetz is featured on a new recording, *Auditorium Organ Encores*. This is the first compact disc release for Dr. Obetz and for the 100-rank Aeolian-Skinner organ at the RLDS Auditorium in Independence, MO. It is also the first classical disc to be produced using the Shure HTS Stereosurround process. The 68-minute recording includes six of the most popular pieces performed by Obetz over the past 23 years he has been broadcasting his weekly, nationally syndicated recitals: *Improvisation on 'Victimae Paschali'*, Tournemire; *Choral No. 2 in B Minor*, Franck; *Passacaglia and Fugue in C Minor*, Bach; *Prelude*

and *Fugue on BACH, Liszt; Adagio for Strings*, Barber; and *Variations on 'The Star Spangled Banner'*, Paine. The recording, also available on cassette, can be purchased from the Worship Commission at the RLDS Auditorium, P.O. Box 1059, Independence, MO 64051; 1-800/825-2806, ext. 434. CD \$15, cassette \$9.

Larry Palmer was one of three Southern Methodist University professors to receive the University Lecture Series Author's award for 1990. The \$500 prize was given in recognition of Dr. Palmer's book, *Harpsichord in America*, published by Indiana University Press. This marked the first time in the ten-year history of these awards that a member of the music faculty had been honored.

David Schrader is featured on a new compact disc, *Soler: Fandango and Sonatas for Harpsichord*, issued by Cedille Records, CDR 90000 004. Currently dean of the Chicago AGO Chapter, Schrader performs the Fandango in D Minor and Sonatas 4, 9, 16, 24, 25, 60, and 63 on an Italian style harpsichord by Paul Y. Irvin. For information: Cedille Records, 5432 S. Ridgewood Ct., No. 2, Chicago, IL 60615; 312/955-6597.

Sir David Willcocks conducted the New York premiere of his *Ceremony of Psalms* for mixed chorus, baritone, and orchestra on November 25 at Carnegie Hall, as the opening concert of the Manhattan Philharmonic's 1990-91 season. The work sets five psalms in the Coverdale texts: 98, 130, 150, 23 and 65. Commissioned by and first performed at the Green Lake Festival under Willcocks on July 29, 1989, the work was originally scored for accompaniment to match that of the Bach *Magnificat*. For information on the music, contact Oxford University Press, 212/679-7300, ext. 7165.

The Allen Organ Company announces the installation of a large 4-manual Allen organ of 107 stops at Choong Hyun Presbyterian Church in Seoul, South Korea. Choong Hyun is among the largest churches in Korea. With a membership of almost 24,000, it is also one of the largest Presbyterian churches in the world. This is the second Allen organ purchased by the church, which was founded in 1953 and moved to its present location in southeastern Seoul 10 years later.

A recording of festival arrangements of Christmas carols has been made, with all proceeds going to benefit "Habitat for Humanity." It features the choirs of the Ridgewood United Methodist Church, the Glen Ridge Congregational Church, and St. Timothy's Lutheran Church, Wayne. Richard Frey is the director, and David Messineo, organist. Also participating are the Carillon Ringers of the Glen Ridge Church, the Brass and Percussion Ensemble of

the Ridgewood Church, harpist Mary Collins, tenor soloist Daniel Doster, and soprano soloists Margaret Hartman and Vicki Fisk.

The cassette recording is the second in the "Heritage of Hymns" series. The price for the tape is \$10 (includes postage). Order from Ridgewood United Methodist Church, 100 Dayton St., Ridgewood, NJ 07450; 201/652-2868. Checks (tax deductible) may be made payable to the Ridgewood United Methodist Church. All profits from the tapes will go to Habitat for Humanity, an international non-profit Christian housing ministry based in Americus, GA. Affiliates in over 400 U.S. communities and 13 countries overseas are dedicated to building decent low-cost houses and selling them to needy families at no profit, financed by no-interest mortgages, with families providing sweat equity by working on their houses.

The 37th Conference on Music in Parish Worship offered by the University of Wisconsin-Madison is scheduled for July 16-18. It focuses on music in the worship life of a parish, oriented to both liturgical and non-liturgical traditions. Faculty includes Rev. Robert Webber, Karl Hochreither, Helga Schauerte, David Davidson, Bruce Bengtson, and Lawrence Kelliher. For information: UW-Madison Continuing Education in Music, 610 Langdon St., Madison, WI 53703; 608/263-6822.

The first Charlotte (NC) performance of Jean Gilles' *Messe de Morts* was given on November 4 at Covenant Presbyterian Church, Charlotte, sung by the Covenant Choir and soloists under the direction of Richard Peek. Accompaniment included a chamber orchestra, organ continuo by Betty Peek, and harpsichord continuo by Sylvia Thompson.

Titanic Records has announced the release of two new compact discs. *Eighteenth-Century Music for Two Keyboard Instruments* (Ti-185) features Bernard Brauchli and Esteban Elizondo in works by Krebs, Schaffrath, Blanco, Olivares, and J.C. Bach. *Keyboard Works of C.P.E. Bach* (Ti-186) features Bernard Brauchli playing the clavichord. For information: Titanic Records, P.O. Box 204, West Somerville, MA 02144-0204; 617/864-5530.

Karen McFarlane Artists, Inc., Cleveland, OH, announces the addition of three major English choral conductors to their roster of concert organists and choirs. They are George Guest (St. John's College, Cambridge), David Hill (Winchester Cathedral) and Martin Neary (Westminster Abbey). They will be available in North America for choral training sessions, workshops and concerts. In addition, the management represents other major choral directors Stephen Cleobury (King's College, Cambridge), Gerre Hancock (St. Thomas Church) and Simon Preston.



George Guest



David Hill



Martin Neary

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Nunc Dimittis

Ludwig Altman, organist at Temple Emanu-El in San Francisco, CA, for 50 years, died November 27 at the age of 80. Mr. Altman was the San Francisco Symphony's organist for 33 years, staff organist of the Palace of the Legion of Honor for 38 years, and retired from Temple Emanu-El in 1986. He was also organist of the Ninth Church of Christ Scientist in San Francisco.

His annual New Year's Day recital at Temple Emanu-El was a special event where he invariably presented premieres along with unusual repertory. He introduced pieces by such composers as Stravinsky, Schoenberg, Milhaud, Britten, Stockhausen, Reimann and Feininger, and commissioned pieces by Kohn, Sheinfeld, and Freed, among others. Altman was also known as a composer. His last work was a *Sacred Service* commissioned by Temple Emanu-El on the occasion of his retirement. He played his last performance in San Francisco at the Legion of Honor last June before leaving on vacation for Europe, and retired from the co-organist post there in October.

Born in Breslau, Germany, Altman was educated at the Universities of Breslau and Berlin, and at Berlin's State Academy for Church and School Music. After serving for three years as organist in Berlin's largest synagogue, he left the city in 1936 to escape Nazi persecution. He is survived by his wife of 50 years, Emmy.

David R. Thurman, organist and choirmaster of Trinity Episcopal Cathedral, Miami, FL, died December 4 of heart failure. He was 64.

A graduate of the University of Miami and holder of a Master's degree from Northwestern University, Thurman be-

came organist and choirmaster at Trinity in 1970, the same year the church was named the cathedral of the Episcopal diocese of Miami. A native of Miami, he attended Union Theological Seminary and the Royal School of Church Music. In addition to his church post, he played the Wurlitzer theatre organ at Gusman Cultural Center. Mr. Thurman, past dean of the Miami AGO Chapter, was also a member of the South Florida Theatre Organ Society. Services were held December 7 at Trinity Cathedral.

Fernando Valenti by Virginia Pleasants



Fernando Valenti

To know Fernando Valenti either as a superior harpsichordist or as an equally arresting personality, or both, was a rewarding experience.

He was born in New York City of Spanish parents and was completely bilingual, at home on both sides of the Atlantic and in both cultures. A witty, urbane, cultivated man. Even before

graduating from Yale University, where he had studied with Ralph Kirkpatrick, his career as an exceptional harpsichordist had been launched. He had started as a pianist, but soon found that he liked playing Bach and Scarlatti better than Liszt, on their instrument. From then on he was to be identified mainly with these two composers, particularly Scarlatti, through whom he was notably influential in promoting the harpsichord to its present place in the musical world.

Valenti was known for making up his public programmes on the stage, choosing as the mood dictated, often adding spontaneous comments. He once did a series of Sunday midnight concerts at a New York nightclub, playing Bach, Scarlatti, and Rameau. After the first surprise subsided the customers relaxed and enjoyed both music and drink.

In the Fifties a monumental undertaking of recording all 550 Scarlatti sonatas was begun but unfortunately reached only 330. When these records first appeared, students at one university in Spain formed a Fernando Valenti club.

His playing reflected his Spanish temperament but it was not all a dazzling display. As Allen Hughes, a critic of the *New York Times* wrote, "His playing had a kind of humanity that begins by attracting listeners' attention and ends by winning their affection. The interpretations grow out of scholarship, but they are not smothered by it."

He was the first professor of harpsichord at the Juilliard School in New York and later taught at other schools. For three summers, in 1974-77, he gave master classes at Dartington and appeared in recitals, master classes and broadcasts in London and elsewhere in Britain.

As a very young man he was invited by Casals to play in the first historic Prades Festival in 1950 and was later

associated with many world-famous musicians. He was interested also in contemporary music for the harpsichord, a reflection of his interest in "bringing the instrument back into the mainstream of musical activity" in his own words.

Ill health in the recent past greatly curtailed his public engagements but a recent CD of Bach's Goldberg Variations will be a most fitting close to a career all too short. He wrote one slender volume, *The Harpsichord: a dialogue for beginners*. Of this he wrote, characteristically: "Many years ago I promised myself that I would never put into print anything that even vaguely resembled a 'method' for harpsichord playing, and this is it." A second, *A Performer's Guide to the Keyboard Partitas of J.S. Bach*, is awaiting publication.

Anyone—friend, student, musician or member of the audience who came into contact with Fernando Valenti will have an anecdote. The following was witnessed personally. At a concert in New York with the usual programme of unspecified Scarlatti sonatas, Valenti, after playing the first half of the programme, turned to the audience and said: "As far as I am concerned, this recital is finished." So is this brief tribute.

Fernando Valenti was born in New York City on 4 December 1926. He died in Red Bank, New Jersey, on 6 September 1990. Valenti's family was from Mallorca, a Spanish island, where the harpsichordist maintained a beach house near the ancestral palace. Although he did not flaunt it, Fernando Valenti was a Spanish duke and grandee. He is survived by his son Miguel.

Valenti's career is treated more extensively in "Marathon Man," chapter twelve of Larry Palmer's *Harpsichord in America: A 20th-Century Revival* (Indiana University Press, 1989), pages 149-155.

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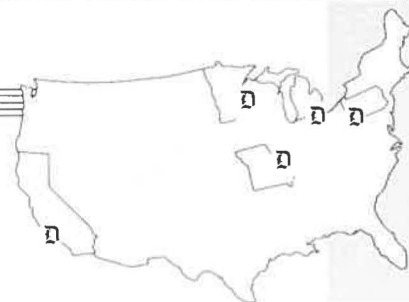
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University of Evansville Church Music Weekend



University of Evansville Church Music Weekend participants

The University of Evansville's 1990 Church Music Weekend took place September 28-29. Eighty-seven participants gathered in the University's Neu Chapel. Activities, centering around the topic "Improving Congregational Singing," were organized by the Rev. John Brittain, University Chaplain; Dr. Douglas Reed, University Organist; and Dr. William Eash, Director of Choral Activities. Guests included Karel Paukert, recitalist and currently Curator of Musical Arts at the Cleveland Museum of Art; Dr. Mary Oyer of Associated Mennonite Biblical Seminaries in Elkhart, IN; and the Rev. Gary Schaar, University of Evansville graduate and pastor of the Paoli, IN, United Methodist Church.

Paukert opened the weekend with a recital of music which ranged from two of Bach's *Schübler* chorales and the *Prelude and Fugue in G Major* (BWV 541) to Moberly's *Critical Mass* for organ and electronic tape, to *Aware*, a song from medieval Japan sung by Paukert's Japanese-born wife, Noriko Fujii. Applause brought him back for three encores including music by his fellow countryman Janáček.

A short service of Evening Prayer and Praise was accompanied by UE students Dwight Huntley, organist, and Mark Witt, violinist. Student organists Danielle Rheinhardt and Diane Bubenzer and vocalist Chris Hignight provided music for Saturday's first event, a service of Morning Prayer and Praise.

A round-table discussion followed on the state of congregational singing and how it might be improved.

Mary Oyer, active in music studies throughout the world, enthusiastically shared with participants from her Mennonite background and her wealth of knowledge, suggesting various ways to improve congregational singing. Included was the singing of a shape-note hymn from the *Sacred Harp*, which demonstrated the "fuging" technique.

The afternoon workshop with Karel Paukert was great fun. He stressed the idea that the introduction to a hymn should be a "welcome"—an opened door inviting the congregation to sing. He demonstrated, with the help of participants, various methods of introducing hymns varying from single-line melody to his own startling improvisations. Afternoon workshops were also led by Mary Oyer and Gary Schaar, on teaching new songs and techniques and creative hymn selection.

The closing Festival Service began with Craig Phillips' rousing improvisation on "Lobe den Herren" played by Douglas Reed. Choirs from several city churches, the University Concert Choir and Brass Ensemble, and organ students Carol Cantrell and Douglas O'Neill contributed to the musical celebration. All were moved by the powerful hymns "All Creatures of Our God and King," and "When in Our Music God is Glorified," complete with descants, brass, and timpani. Chaplain John

Brittain's homily reminded the congregation of the diverse ways music affects our lives. A work for children and Orff instruments, written by UE mathematics professor Dr. Clark Kimberling, was performed by a group of children with whom his wife Margaret had worked as a part of the day's activities. Mulet's *Carillon-Sortie* was a fitting conclusion to the Festival Service.

Beautiful organ, choral, and instrumental music, together with fellowship, sharing and learning made this annual Church Music Weekend a memorable and successful experience.

—Betty Walters

Betty Walters is the Organist/Director of Music at the United Presbyterian Church in Princeton, Indiana.

Music for Voices and Organ

by James McCray

A melange of Easter music

Ah Easter! The promise fulfilled. The return of optimism. The unbridled joy of springtime. The predictability of what a choir will sing on Sunday. Lent has tried to prepare us for the happiness of Easter. We have focused on those dark days for several weeks and now, amid boastful Alleluias, the prophecy unfolds. As with Christmas Eve services, it is here where the choir sings to the largest congregations of the year. In many churches, the choir's duty is extended to multiple services which tend to be jammed with people who have not heard them for a year. Because of the extended vacation time at Christmas, more people travel than at Easter, so it is highly probable that more local church members may attend their own church in the spring than during the winter holiday. Nevertheless, it is a time when directors want music that is inspiring, useful, and not overly difficult. Most choirs have had a full burden of performances during Holy Week, so to have bravura music that is not too taxing on those early morning services of Easter is, in fact, highly desirable.

This is one of those times when the class of brass is added to the choir. While it is not necessary that every Easter setting use brass instruments, often directors hire additional instrumentalists to help with the festive celebration. Then, since they are being paid and are there, conductors program

several anthems with brass to make the most of the situation. But, does it? With the additional pressure of preparing music for Holy Week, there usually is less time available for joint rehearsals.

Perhaps, a better solution is to merely program one brass/choral work, and then have the brass join on the hymns to give them more color. This minimizes the amount of rehearsal time needed, and reduces rehearsal problems during that week of extensive musical performances for the church. With Palm Sunday, Maundy Thursday (Tenebrae), and Good Friday, the choir already has considerable additional time commitments. Another potential problem for directors is that the congregation expects to hear familiar music. Therefore, by having the brass choir play on those hymns where the congregation sings, the brass is adding to the inspirational mood without reducing rehearsal time, and, somehow, the additional expense is justified as well.

An additional benefit is that it allows the conductor to program something a bit different for the service which gives it a greater-than-usual variety. If all of the Easter music is loud, fast, high, and overly-celebrative, then part of the effect of it all is lost. But, by including something that offers contrast to those anthems, they then seem even more effective. The choral reviews this month focus on several directions for conductors. Included are choral works with handbells, with a solo trumpet, with no accompaniment, as well as those with the traditional brass choir.

For many American church choir directors Easter signals the beginning of the end of our primary responsibilities since, typically, most volunteer choirs have limited organized participation in the summer months. As was mentioned a few years ago in an earlier article, it also marks the beginning of a declining choir population. Mixed blessings indeed. Happy Easter, and this year, try giving your choir and congregation a melange of music for this special day.

An Easter Carol, Phyllis Zimmerman. SATB unaccompanied, Mark Foster Music Co., MF 2046, \$90 (M-).

The homophonic texture in the lilting brisk tempo adds to the carol quality. Although the choir moves through changing meters and tempos, the music generally flows comfortably. The attractive text is by Christina Rossetti. The modal music includes frequent choral unisons that burst into block chords. There are no dynamic markings so that the treatment of this carol can be changed to fit its place in the service, and a quiet, gentle unaccompanied setting would be a welcome addition to most Easter services. Useful music for a change of pace.

The Tomb Could not Contain Our Lord, David N. Johnson. SATB with optional three-octave handbells and organ, Augsburg Publishing House, 11-2337, \$80 (M-).

Each of the three verses boldly states the musical theme, but only the last one is in four parts. The handbells are used sparingly until the final verse where they play loud, full chords with the choir. The organ is accompanimental. A Easter anthem that uses handbells offers yet another color for the service, and this one is easy enough for any choir and handbell group.

Christ, Being Raised from the Dead, John Blow (1649-1708). SATB, SATB soli, and organ, Belwin-Mills Publishing (H.W. Gray), GCMR 3437, \$60 (M).

In this verse anthem, the four SATB soloists, who have independent contra-

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puntal lines, dominate. The chorus sings briefly in two places and their music is in block chord style and relatively simple. Edited by Beverly Ward, this anthem will require solid soloists, and while their ranges are not extensive, they will need to sing independently. This Baroque anthem will require little preparation for the choir and offers yet another direction for the Sunday service; useful for ensembles having a good solo quartet.

Thy Light Is Come, David Sartor. SATB and organ, E.C. Schirmer Music Co., No. 4270, \$2.10 (D).

The organist plays an equal role with the choir in this sophisticated work. Although the organ music is not unusually difficult, it is moderately busy; registrations are included. The choral writing is primarily chordal with some dissonances that are usually doubled in the organ. This contemporary work will challenge most choirs, but its text is suitable for both the Easter and Christmas seasons, so that learning it increases its potential use during the year. Good music.

An Easter Introit, Richard Slater. SATB, organ, and brass quartet, G.I.A. Publications, G-3058, \$.80 (M).

For those seeking a dramatic opening to the Easter services, this setting should be considered. Within several brief pages the choir narrates the story of the empty sepulcher and the spreading of the news of a risen Christ. The brass parts for trumpets and trombones add much to the mood. At first they are linear in design, and then as the idea changes to a fast, rhythmic character when it is announced that he has risen from the dead, they jubilantly burst forth into flourishes that help drive the music forward; those flourishes return at the end while the choir is holding a broad C major chord. The limited organ is used only in those final measures to heighten the tension. Highly recommended.

I Know that My Redeemer Lives, Paul C. Bunjes. SATB, trumpet, organ and congregation, Concordia Publishing House, No. 98-2933, \$1.10 (M-).

This choral concertato has eight brief movements (stanzas) with only the fourth in a four-part choral setting. Usually each verse is in unison with some type of descant (vocal or instrumental). The melody is very clear and parts generally are doubled by the organ. This is easy and designed for the small church choir that wants to perform an extended work. Useful music.

Share the Good News! He Is Risen, Allen Pote. SATB, keyboard, with optional guitar and bass, Choristers Guild, CGCA-509, \$4.95 (M).

In this 25-minute mini-opera, lighting, staging, and costumes are suggested. The music is appropriate for a youth choir and has a "pop" spirit with jazz-like chords, syncopation and additional chord symbols above the keyboard part. The work covers the events of Holy Week including Palm Sunday, the Last Supper and Easter. There are six movements that employ several singing soloists, a narrator, and spoken solo parts. The choral writing, on two staves, is not difficult but is predominantly in four parts. Youth groups wanting a fun, yet musically effective production should find this work of great interest.

Acclamation for Easter, Gordon Young. SATB unaccompanied, The Sacred Music Press, S-452, \$.95 (E).

Young's ABA setting is chordal with a slower middle area that moves to minor. The dotted rhythms, short phrases, and festive alleluias build to a majestic closing that has divisi. This could be used as an introit or benediction, as well as an anthem. Certain to please the congregation.

Easter Triumph, Carlton Young. SATB with optional treble choir and keyboard, Hope Publishing Company, A 537, \$.65 (E).

The children's choir may sing alone or with the women of the choir. There are several sections, each with its own identity; the choir has one slower area that is unaccompanied. The keyboard is background for the voices. Very easy music.

New Organ Music

We're Marching to Zion, compiled by Sharron Lyon. Genevox Music Group 4577-56 (no price listed).

Twelve contemporary composers are represented in this volume of hymn settings based on 14 different hymn tunes. Most of the hymn tunes are "general praise" hymns known to most denominations. All of the settings are short (some will take only seconds to finish), but they might work well in conjunction with congregational singing (as hymn introductions, modulations, *alternatim* verses, or varied harmonizations). The pieces are all easy to play.

Some pieces suffer from being very simplistic in their harmonic construction. A useful volume for the organist looking for simple and short hymn-based materials.

Organ Masterworks. Edward B. Marks, distributed by Hal Leonard Publishing Corporation 00009629. \$7.95.

This album contains familiar works by well-known composers, arranged by Gerard Alphenaar. Most are transcriptions, so the title may have been more appropriate as *Masterworks Arranged for the Organ*. Bach's "Air on the G String," "Jesu Joy of Man's Desiring," and "Sheep May Safely Graze," Handel's "Hallelujah Chorus," Mendelssohn's "Wedding March," and the trumpet tunes of Clarke and Purcell are all present here, along with works of Bizet and Karg-Elert. There is nothing really new here, but it may be a useful volume for service playing or for weddings.

4 Organ Pieces for Lent, Austin C. Lovelace. Concordia 97-6029. \$6.50.

Lenten tunes which are the basis for

these compositions include "All Glory, Laud, and Honor," "Lamb of God, Pure and Sinless," "O Sacred Head, Now Wounded" and "You Are the Way, to You Alone." The composer's practical compositional technique is very much in evidence in these pieces. Trio, canon and fuggetta procedures are used. The most interesting works of the collection are the three settings of "O Sacred Head," as stark harmonies and a tone-cluster presentation of the tune (split among four octaves) seek to portray the emotion present in the text of the chorale. These pieces will be accessible to most organists, and very useful for Lenten services. Although the pieces may be a bit short for service use if played separately, they could be played together as a Lenten suite.

Triptych for Organ, Charles Callahan. Concordia 97-6028. \$4.95.

The three movements of this work are entitled Procession, Threnody and Final. The first and third movements are festive and march-like, while the second is lyrical and thought-provoking. The harmonic language is fresh and



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III Scharf
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Tremulant

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16 Violone Celeste
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2 Octave
2 Flûte à Bec
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1 Sifflet
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8 Holzgedackt
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1 1/3 Quintflöte
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III Zimbel
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8 Kleine Trompete
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Tremulant

P E D A L

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32 Untersatz
32 Violonbasse
16 Diapason
16 Bourdon
16 Violone
16 Lieblichgedackt
16 Quintaton
10 2/3 Gross Quinte
8 Octave
8 Spitzgeigen
8 Gedacktflöte
8 Gambe
5 1/3 Quinte
4 Choralbass
4 Flûte Ouverte
2 Hohlpipeife
IV Mixtur
III Scharf
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16 Bombarde
16 Rohrkrummhorn
8 Trompette
8 Fagott
4 Schalmei

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16 Contre Gambe
16 Contre Gambe Celeste
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8 Diapason Celeste
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8 Viola da Gamba
8 Viola da Gamba Celeste
4 Octave
4 Flauto Traverso
4 Violetta
4 Violetta Celeste
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captivating. There is a modal feeling in the scales used, with the Dorian and Phrygian modes present in the opening measures of the three movements. Some of the writing calls to mind works of Mathias and Vienne. The title might suggest that the works are intended to be performed as a unit, but it would seem possible for the movements to be used independently as well. The works are moderately difficult, but well worth the time and effort that will be spent to learn them.

Easter Suite: Christ Is Arisen, Robert Lind. Paraclete Press PPM 08912 (no price listed).

Variations on In Babilone, Robert Lind. Concordia 97-6027. \$3.75.

Four Easter chorales serve as the basis for the four movements of the suite. However, the first chorale, "Christ ist erstanden," serves as a *leit-motif* for each movement of the suite. The other chorales treated are "Noël Nouvelet," "Mit Freuden zart," and "O Filii et Filiae." In the last movement, the composer very cleverly weaves four additional Easter chorales into the texture, making for interesting juxtapositions of melodies and ingenious use of canons. Trio writing is preferred throughout most of the suite. The harmonic language is sometimes austere, but at other times quite warm. This suite represents an interesting treatment of these familiar hymn tunes.

There are four variations on the hymn tune "In Babilone;" 2-, 3- and 4-part writing are employed. The composer's writing in this work is a bit simpler than in the Easter Suite. The third variation is especially interesting, as the composer changes key and uses the hymn tune in various voice parts and keys.

Both of these publications offer very creative hymn-based writing for the organ. They are well worth your investigation.

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

New Recordings

La scuola organistica inglese xvi-xviii secolo. Played by Livio Vanoni. Eco 643 C. Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree MA 02184. \$11.00 plus \$2.00 postage per order.

One does not approach with particularly high expectations a recording of early English organ music performed by an Italian-Swiss organist on an Italian organ and produced in Milan, but in this instance the recording is in every sense a delight. The record contains 18 pieces ranging in length from 44 seconds to just under four minutes. They include two anonymous pieces (one from the Robertsbridge Codex), and pieces by Redford, Newmann, Blithemann, Tallis, Cornet, Bull, John James, Purcell, Georg Berg, Battishill, Travers, Walond, Thorley, Philip Hayes, Alcock, and Samuel Wesley.

Vanoni has put together a fascinating collection of works that are largely unknown, even to those who play a reasonable amount of early English music. All of the works are mentioned in Francis Routh's *Early English Organ Music* (1973), and most, if not all, are now available in the large collections published in recent years by Novello and others. Neither Routh nor other standard sources provide any information about Thomas Thorley, James, or Newmann beyond the date of publication of their collections. Philip Hayes (1738-1797) succeeded his slightly better-known father, William, as organist of Magdalen College, Oxford. While Georg Berg, a German-born and German-trained musician who became a church organist in London in the 18th century is legitimately included, I have found no reason for the presence of Peter (Pieter) Cornet, except perhaps for his association with Bull and Philips during their sojourns in the Nether-

lands. It is unfortunate that many of the pieces are not clearly identified, for often simply giving the usual number (Voluntary 10 in the case of Alcock, for example) would solve the difficulty.

Few of these selections appear on other recordings. Thus there are no duplications at all with either Gustav Leonhardt's recording of Elizabethan music (Cambridge Records) or Nicholas Jackson's recording of the Bernard Smith organ in Adlington Hall (Oryx), and only the Alcock voluntary appears on Lawrence Moe's Cambridge record, *Procession of Voluntaries*. Wesley's famous gavotte, probably the best-known work Vanoni plays, has been recorded several times, usually in what we may call nonauthentic performances, however.

Some of the lesser-known works here are delightful and deserve to be heard often. Thomas Thorley's "Flute piece" trips along charmingly, while Berg's "Cornet Voluntary" makes one understand Grove's comment that Berg is unjustifiably neglected.

The organ used here was built by Giorgio Maroni in 1909 for the church in Brione sul Minusio, just outside Locarno, Switzerland. It was renovated and slightly enlarged in 1979 by Vanoni, who is active as an organbuilder, and Willy Bollier. It is a one-manual of 13 stops, two of them on the pedal. While we are clearly looking at a characteristic Italian instrument with divided stops, the printed specification does not indicate which stops divide where. This is a little unfortunate, since one is often curious as to how Vanoni manages certain effects. As an example: we hear a good cornet stop, and the specification does in fact show the necessary ingredients, but the apparent range of the accompaniment suggests that the stops do not divide where one would expect them to! The little organ is actually very suitable for most of this music. Its gentle diapasons are first-rate, and the divided reed, while quite un-English in tone, is extremely effective.

Vanoni is a teacher, organbuilder, and performer in Italian Switzerland. A previous recording (*Antichi organi del Canton Ticino*) was only moderately impressive, but I find his playing here almost totally convincing. Clearly, none of this music requires great technique, but Vanoni supplies clear phrasing, nice articulation, and a good sense of style. I would question what seems to me a slightly excessive *rallentando* at closing cadences. The use of 16' tone, found in three pieces on this record, is certainly challengeable. Vanoni has, and uses, 16' tone on both manual and pedal. While the celebrated Exeter Cathedral organ of 1665, by Loosemore, possessed a Double Diapason, it is uncertain whether any other instrument until very much later did. Only Cornet and Bull would likely have been accustomed to such luxury. I think that Vanoni did overlook the fact that Wesley, particularly during his later life, had considerably larger instruments at his disposal. The famous "Gavotte" would

benefit from more robust registration.

The jacket notes, by Gian Nicola Vessia, are so brief and general that they are merely frustrating. One wishes too that Eco had used a photograph of the Brione organ on the front of the jacket rather than one of a 19th-century English organ.

The record is highly recommended for repertory, sound and performance!

—W. G. Marigold
Union College
Barbourville, KY

Organ Music of Leo Sowerby: Fantasy for Flute Stops, Requiesscat in Pace, Symphony in G Major for Organ. Catharine Crozier, Aeolian-Skinner Organ, St. John's Chapel of the Groton School, Groton, MA. Delos Compact Disc 3075. No price given.

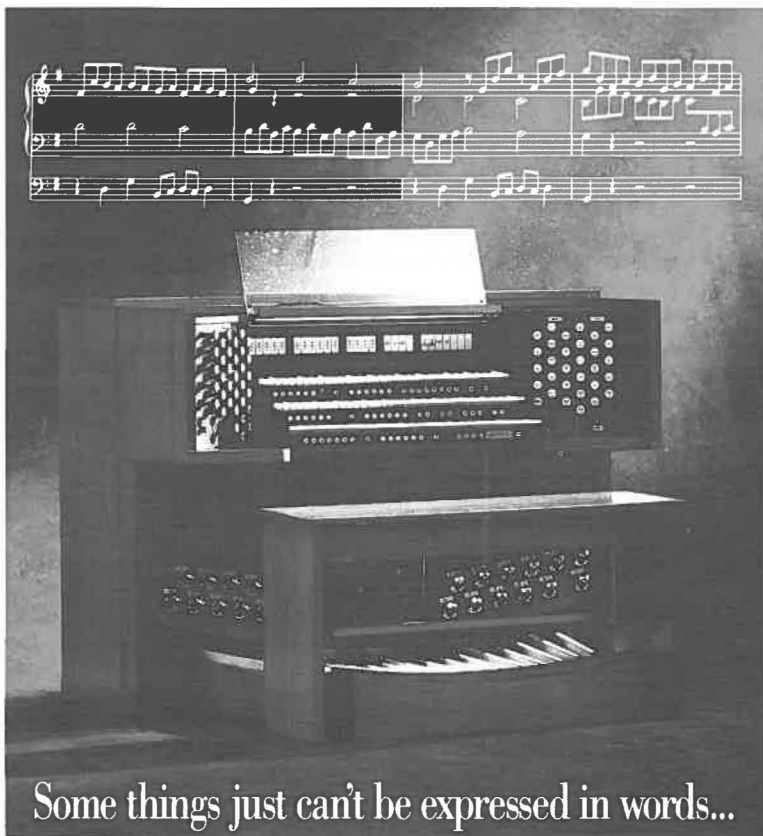
Organ Works of Ned Rorem: A Quaker Reader, Views from the Oldest House. Catharine Crozier, Marcussen Organ, Wiedemann Hall, The Wichita State University, Wichita, KS. Delos Compact Disc 3076. No price given. Information: 213/962-2626.

We can put these two discs by Catharine Crozier in a very special category. Miss Crozier, U.S. born and trained, gives us masterpieces by two of our most important composers for the organ. Through her celebrated performances, which have dazzled audiences for decades, Miss Crozier stands among the royalty of American organ virtuosi. These two discs are a triumphal testimony to this observation.

The Sowerby disc couples two small, but beloved, works with the monumental *Symphony in G Major*. As the opening work, the *Fantasy for Flute Stops* serves as a playful curtain-raiser, enticing the listener's attention with its limpid passage-work, played on silvery, and slightly chuffy, flutes. In contrast, the somber-hued *Requiesscat in Pace*, written in 1920 as a tribute to those who died in World War I, explores the darker resources of the instrument, then builds to an urgent climax before sinking back to end softly, "resting in peace."

In notes excerpted from an earlier recording, Harold Gleason, the noted teacher, historian, and late husband of the artist, called Sowerby's *Symphony* "one of the monumental works in all of organ literature." Without question, it is Sowerby's masterpiece—carved out of stone, it seems, with its strength of statement, ample dimensions, and finely chiseled features.

Sowerby's voice is unique in the organ world, an unusual mix of American "spunk" and European sophistication, not unlike that of George Gershwin. Sowerby studied in Rome for three years and developed a keen sense of form and balance which underlies all of his works. Infused in this structural framework, however, like a piquant seasoning, is a wonderful sense of orchestral color as found on the organs of the 1920s and an original harmonic language derived partly from what might be called "soft-core" jazz. This combi-



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nation of European structure with American content is Sowerby's calling card, and it comes to the fore most significantly in the Symphony in G Major.

The work is cast in three movements: a broad-scale sonata form, a devilish scherzo marked "Fast and sinister," and an imposing passacaglia. Miss Crozier's performance can be considered definitive, since she and her husband knew Sowerby well and went over details of the Symphony with him many times. Actually, this is Miss Crozier's second recording of the work, the first issued in 1953 by Kendall Recording Corporation of Rochester, New York.

The two recordings, separated by almost 35 years, are remarkably similar (except for the recording quality, of course). Only the first movement, which on the earlier disc is played rather more slowly and with more rhythmic flexibility, offers a point of contrast. The similarities, however, attest to a fundamental characteristic that has endured throughout Miss Crozier's career—consistency.

The first movement here receives a spacious reading, aptly reflecting the large, but carefully constructed, structure. Exploring luscious string stops, singing flutes, throaty woodwinds, and the dramatic resources of the full ensemble, Miss Crozier combines remarkable intensity guided by finely tuned restraint.

Fast and sinister, with its infectious 5/4 syncopations, jazzy harmonies, and sizzling passage-work for feet and hands, comes off as the sassiest "show-time teaser" ever concocted for organ. Miss Crozier tosses it all off with the ease and energy of an 18-year-old rock-and-roller.

The Passacaglia, a towering design of 33 variations in two large sections, can compare with any in the form including that of the great Leipzig master. Structurally, the movement explores all the contrapuntal devices one would expect in a polyphonic form (canon, inversion, retrograde inversion, and the like) but implanted into this structure are all the unique Sowerby trademarks: orchestral color, jazzed-derived harmonies, and an essentially lyrical quality that discloses Sowerby's basically vocal orientation. Miss Crozier catches every nuance of this vocal foundation with her finely-timed phrasing and astute combination of dramatic urgency with lyric repose.

Curiously, this same combination of drama and repose infiltrates the Rorem works as well; but, whereas in the Sowerby they are more or less combined, in the Rorem they are held separate as a means of contrast and unlikely juxtaposition.

Quaker Reader was commissioned by Alice Tully and written for Leonard Raver, who premiered it in Alice Tully Hall in 1976. Subsequently, it has become a classic in contemporary literature. Inspired by Jessamyn West's *The Quaker Reader*, the work comprises eleven short pieces. Each piece is headed by an epigraph from Friends' writings, although some of the inscriptions were applied after the fact, as is often the case with much so-called program music. Rorem states that, since much of the poetry extols absolute quiet, his music represents a blaze of silence—the first hint of several paradoxical ideas associated with this work.

The first piece, "First Day Thoughts," is based on a poem by John Greenleaf Whittier, and describes a silent Friends' meeting, "Where never a hymn is sung, Nor deep-toned organ blown." Of course, the deep-toned organ is precisely what we hear; and midway through the work loud pulsating chords shatter the "calm and cool and silence" extolled in the poem, giving us a marvelous tongue-in-cheek twist of logic.

"Mary Dyer did hang as a flag," the first of three large toccatas, is a frightening portrayal of Mary Dyer, a fighter for liberty of worship, hanging from a gallows in the Boston Common in 1660. Perhaps the most grizzly and graphic piece in the set, it is characterized by

extraordinarily demanding technical figuration, up and down the keyboard. The whirlwind gradually fades away before three crashing chords at the end decry a "silent scream." For sheer shock value, there is nothing like it in organ literature.

Less grizzly, but equally intense, are the other toccatas: V, "The World of Silence," where Rorem depicts the inner chaos that can erupt in the brain when it is subjected to outer silence; and IX, "One Sigh Rightly Begotten," which is marked to be played, "Fast, dry and nasty." (Is this designation an after-taste of Sowerby's "Fast and sinister?") Whatever the case, Miss Crozier carries off the "chaos" of the one and the "nastiness" of the other with equal aplomb.

Several of the quieter pieces assume a deeply mystical tone which, with their long, sustained tones underpinning flute-like filigree work, reminds one of Messiaen, but with a slightly acerbic bent.

Two of the quieter works not in a mystical vein are IV, "There is a Spirit That Delights to Do No Evil," and VIII, "... No darkness at all." Both are based on previously composed hymn-like tunes by Rorem and in their utter simplicity sound as American as an Appalachian folk tune. Although "Delight" is the most accessible piece

in the cycle, its dissonant-free elegance seems curiously inconsistent with the cerebral tone in the rest of the work. Nevertheless, it truly is a lovely cameo.

The formidable close of the work is supplied by XI, "Ocean of Light." This number, the longest in the set, recalls the primitive power of the earlier toccatas, while contrasting sections evoke the mysticism of some of the quieter pieces. Finally, the opposing forces are forged together in a mesmerizing fortissimo ending.

Views from the Oldest House was commissioned by the Washington, D.C. Chapter of the American Guild of Organists for the National Convention of 1982, where it was premiered by John Obetz. In six movements, "Views," like its earlier counterpart, is loosely programmatic and offers a rich variety of musical experiences: quiet simplicity, evocative mysticism, explosive drama, even outbursts of rowdiness. Miss Crozier gives a brilliant account of the work, capturing the wide contrasts of moods with compassionate understanding and electrifying execution. The last movement, "Sunday Night," is especially memorable in its inexhaustible energy which reaches levels of primeval power.

Without doubt, Ned Rorem in both works has made a major contribution to 20th century organ literature. The two works are affectionately discussed in an

insightful article, "The Solo Organ Music of Ned Rorem," by Leonard Raver (*The American Organist*, October, 1983, p. 67-71).

In planning her two discs, Miss Crozier has chosen her instruments wisely. For the Sowerby disc she plays the splendid Aeolian-Skinner at The Groton School, an instrument originally built in 1935 by Donald Harrison, who presided over many changes in the organ over the next 15 years as he developed his ideas. With its extensive array of solo stops, as well as its clear ensembles, it is an ideal instrument for Sowerby. Likewise, the 65-stop, 84-rank Marcussen organ at Wichita State University with its more hard-edged, but still sumptuous, tone is an excellent vehicle for the Rorem works. Both discs are admirably recorded by the engineers for Delos records.

Of the countless organ discs released each year it is refreshing to see two important discs devoted to music of our own heritage. In a time when many turn to Europe for inspiration, here we have a great organist playing masterworks of the 20th century, and it is one hundred percent American—all the way. To that I say, "Right on!"

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The Church Music of Adrian Cruft

(1921–1987)

Helen Sills

February 10, 1991 marks the 70th anniversary of the birth of the British composer Adrian Cruft, who died in 1987. Born into a famous musical family, his early musical experiences as a chorister at Westminster Abbey, as a professional double bass player and as a clarinetist in the Royal Artillery band, promoted the catholic nature of his output. The genres upon which his work focuses reflect to some extent the changing interests in music-making in Britain since the war. The individuality of his style has been shaped by the influence of Sibelius and the English School of composers working with traditional techniques: Elgar, Holst, the Vaughan Williams of the 4th Symphony, early Walton, and his teachers Gordon Jacob and Edmund Rubbra. Cruft's music is rooted in diatonicism, always adhering to a tonal center without necessarily keeping strictly in the major or minor mode. Over the years he refined his diatonic-based language and developed his range of harmonic change. His craftsmanlike approach paid great attention to registral and dynamic subtlety and to the practicalities of performance.

He expressed a special interest in *working with words*, believing that there were great possibilities in combining singers with wind and brass instruments. The clarity of his favorite structural style—that of statement and transformations of the statement which have a similar weight and simplicity but are of varying mood—is particularly suited to the immediacy of the texts that he selected. His style is especially effective in the setting of spiritual texts, a genre with which he established his individual compositional voice in the 1950s and which remained a source of inspiration throughout his life. The depth of his own faith and convictions may be felt in his musical response to the vivid spirituality of 17th-century religious verse, especially to the poetry of Richard Crashaw (1613–1649) and Robert Herrick (1591–1634), and also to English medieval texts. Cruft reflects their uncompromising sentiments in dark clusters and dramatic antiphonal arrangements of the vocal registers.

His church music may be viewed under four headings: anthems with and without instrumental accompaniment, liturgical settings and solo organ music.

Of the short unaccompanied anthems, two celebrate the Nativity of Christ: the meditative *Poor World-Proud World* (for SSATB) with its effective alternation of chordal and contrapuntal sections, and *Welcome* (for SATB), an incisively dramatic, homophonic piece. Three other short anthems, *These Hours*, *I Do Believe* and *How Shall I Find Him* (this last text by Eugene Mason 1862–1935), are also suitable for liturgical or recital use, expressing quietly philosophical sentiments in an immediately approachable style. They are only moderately chromatic, needing nevertheless some sure-footed intonation and sensitive flexibility in performance.

The composer's love of darker colors is evident in the three short anthems for unaccompanied male voices. These comprise two simpler pieces: *May God Abide* and *Thy God was making Haste* (for TTBB, published together) and the more fervent and personal setting of a prayer by Archbishop Bradwardine (died 1349), *My God I Love Thee* (set for AATTBB) which Cruft wrote for the choir of Canterbury Cathedral (See Example 1).

Perhaps the most technically difficult of the unaccompanied anthems are *Ye Are No More Strangers* (scored for SATB and written for the 900th anniversary celebrations at Westminster Abbey) and the three *Medieval Prayers*, of 1976. His music for these last three settings creates a remoteness of time and place, and a universality which matches the character of their early English texts by the reflective mirroring of parts and expressive use of open intervals (See Example 2).

The accompanied anthems fall into two stylistically contrasting groups. The first is characterized by a reflective, easy flowing homophonic style: a *Benedictus* (for SATB with organ or brass ensemble) and *All That Began With God*. More demanding, both technically and dramatically, are *Come Holy Dove*, a Festival Anthem for Whitsuntide (with a baritone solo, organ or string orchestra), and *Bring Us O Lord God* (with string orchestra), a striking setting of the poem by John Donne (See Example 3).

The second group of settings reveals the composer in a more joyous mood: a *Jubilate* (for SATB), two settings of the *Te Deum* (one with a separate semichorus of unison voices, one with organ, strings and percussion) and a Festival Anthem *Great is the Lord* to words from Psalm 145 (See Example 4).

This group, written for the Chapel Royal, Westminster Abbey and such occasions as the St. Cecilia Day Service at St. Sepulchre's Church, Holborn, largely in the 1960s, is characterized by a direct chordal style in subtly changing moods, skilfully structured by repetitions and refrains. The two Psalms of Praise (to words from Psalms 93 and 117) are more simply scored for unison voices and piano duet.

On a larger scale, Cruft composed four cantatas for a solo medium voice, chorus and instrumental ensemble. A *Passiontide Carol* for contralto solo, chorus, strings and percussion has an expressively varied strophic form that owes its effective increase in intensity to a hypnotically inexorable rhythm. *An Hymne of Heavenly Love*, for baritone solo, chorus and orchestra, the most extended of these pieces with a duration of around 29 minutes, explores and reflects the humility and ultimate glory of Edmund Spenser's words. The Annunciation Cantata *Alma Redemptoris Mater* is a setting of two 15th-century poems for both contralto and baritone soloists, SATB and solo instrumental ensemble, based on an expressively repeated semitone. The Bemerton Cantata, for solo mezzo-soprano, chorus and orchestra, makes explicit, by a poignantly recurring phrase, that deep longing of the soul for release into heavenly light which is the subject of this text by John Norris of Bemerton (1675–1711) and also other texts which Cruft chose to set to music (See Example 5).

In addition to this very personal body of anthems, there are two settings of the *Magnificat* and *Nunc Dimittis* and two settings of the *Mass*. The *Collegium Regale* setting of the *Magnificat* and *Nunc Dimittis*, written for King's College Cambridge, demonstrates clearly Cruft's technique of the transformation of melodic motifs and juxtaposition of harmonic fields, and is relatively straightforward to perform despite its scoring for two ATB choirs. The *Mass for St. Michael* has some complex

Example 1. *My God I love thee*, mm. 16–20

Example 2. *Medieval Prayers, I. "To Our Lady for good dreams"*

Example 3. *Bring Us O Lord God*

Example 4. *Great is the Lord*

Helen Sills is a free-lance violinist and teacher in London, England, and has recently completed a doctorate on the music of Igor Stravinski. She is married to an Anglican priest, and works for Joad Press.

Example 5. A Bemerton Cantata, mm. 161-5



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division of parts in its Agnus Dei while the mass setting for the Lutheran Church sets only the Kyrie and Gloria for two unaccompanied (and unequal) choirs.

Cruft composed only three solo works for organ: the *Little Organ Mass* (its three movements based on the *Mass for St. Michael*), the *Suite for Organ* (four movements lasting about 7.5 minutes) and the *Meditation on the Passion Chorale* (3.5 minutes) which he was inspired to arrange for other instrumental groupings. Though small-scale these short, atmospheric pieces in meditative style make effective use of the instrument.

Adrian Cruft's church music forms a substantial part of his output—one third of the hundred or so opus numbers—and includes some of his finest music. Although his works are, generally speaking, demanding of both vocal and interpretative skills, they repay the effort needed to achieve their proper articulation and clarity. Sensitive performers, they make a fine addition to the tradition of Anglican Church music. ■

The IN-Group Forum

Tuning for yourself, Reeds, and other horror stories

Date: 9 Nov 90
From: Bon Smith [72726,705]
Subject: Reeds

Re the reeds discussion, it occurred to me that among the most insidious sources of damage to reeds are AGO conventions. These conventions are usually held during some of the hottest times of the year. Organists in churches where convention events occur always insist on the organ being tune, naturally. So what happens? The scrolls get ripped down (or the wires get knocked down to the point that the reeds choke). Once ripped down, of course, the scrolls are never the same.

Re "Tuning for yourself": Aw, c'mon. You talk about cramped layouts in electropneumatic organs, but I have yet to see a mechanical action organ in which tuning access was not a problem.

Several organists in churches where I maintain organs are able to touch up errant reeds, and I encourage it, since it cuts down on annoying emergency calls. I would be happy to instruct any capable organist, since it would likely give the person an appreciation of what we do during tuning visits.

However, there is a lot of room for mischief here, as you so wisely point out. I recall an organist who bought a "tuning meter" and proceeded to tune all the mixtures in the organ, with hideous results.

Your points to the organist interested in tuning are well put. I am sure the article will raise some interesting discussion.

Bon Smith
(Austin Organ Service, Avon, CT)

Reply from Herb Huestis

Just got back from the conference in Berkeley on "The Organ in Music History." My one gripe was that the organs did not appear to be tuned for the concerts! Ho-hum. It brought me some pleasure to know that the participants had just finished reading their trusty

DIAPASONS, and SOMEONE could have been checking for sour notes before each performance!

Thanks for your note. Your responses are extremely helpful in this ongoing IN-Group discussion of reeds. The first comments that popped into my mind were these. They are not really aimed at you—but at the audience we might both be addressing:

1. Knowing "what is going on in there."

The more the organist knows about what we do, the better! More technicians should encourage organists to find out what is going on, rather than create

the feeling that it is a mystery only the technician can unravel. The more they appreciate our work, the less they will object to paying for it!

2. Access in tracker vs. electric action organs.

Yes, sometimes tracker organs are very crowded—often with trackers running in front of reed pipes. Tuning through trackers does take a special touch! It seems that organ tuners are sometimes paid for gymnastic abilities to do the "impossible!" There is a need for amateurs to cultivate fine body movements and make tuning adjustments "with a fairy touch" (Bonavia-Hunt).

In the best situations, reeds are laid out on tracker windchests next to the back of the case. Many organbuilders design their instruments with this kind of access in mind. If they do not, that is something to complain about.

However, electric action chests may be arranged in a helter-skelter fashion, since there is little discipline imposed on the placement of pipes by the action itself. (Austin's are usually excepted, since the "universal chest" encourages straightforward positioning of stops.)

Something both tracker and electric action organs share is crowded swell boxes with poor entry. Hopefully, most tracker swell boxes are accessible through the back, whereas this is usually not the case with electric action organs.

In electric action organs, the tuning wires are often at one's feet, with the resonators in the easiest position to reach; whereas encased windchests are often elevated and the tuning wires are easier to reach.

These are the variations I have found in the field, and elements in any organist's decision to become involved in tuning. I am really pleased to find support for this notion, along with your well taken cautions. If readers think about these factors with any insight, they will surely improve their lot . . . And that of the tuner as well!

Herb Huestis

Date: 8 Dec 90
From: Bon Smith [72726,705]
Subject: Second Thoughts

Herb, I have been thinking more about the organists mucking about in the organ chamber and the more I think about it, the less I like the idea.

During the pre-Christmas tuning rush, which you were probably involved

in, too, I took mental notes of a couple of organs where the organist had gone into the chamber and wreaked havoc. I think at this point I would just as soon they would stay out—with a very few exceptions.

In one instance, the organist had a cipher. She went into the chamber and patted all the pipes until she found the culprit and pulled the pipe. A few days later I got an emergency call from her complaining that the organ was badly out of tune. I couldn't imagine why the organ should be out of tune since we had only recently tuned it. When I saw the situation, I KNEW what had happened. Took us several hours to retune everything. And she was upset when I told her what she had done.

In another organ, I found badly bent pipes. Turns out the male organist has big feet and had gone in to "touch up a few reeds." He made a mess of the III Cymbale with his toes.

I could go on, but I think you see my point. Maybe if an organist requested training in emergency procedures, I would feel better about it, but I have never had such a request.

I have another situation where the organist has done quite a bit of work on the organ himself. He's knowledgeable, but the work is not the best. When I complain, he says, "Well, we just can't afford to have you do it with your high rates and our limited budget." I may yet drop this contract. I don't want my reputation sullied by others thinking I did the work.

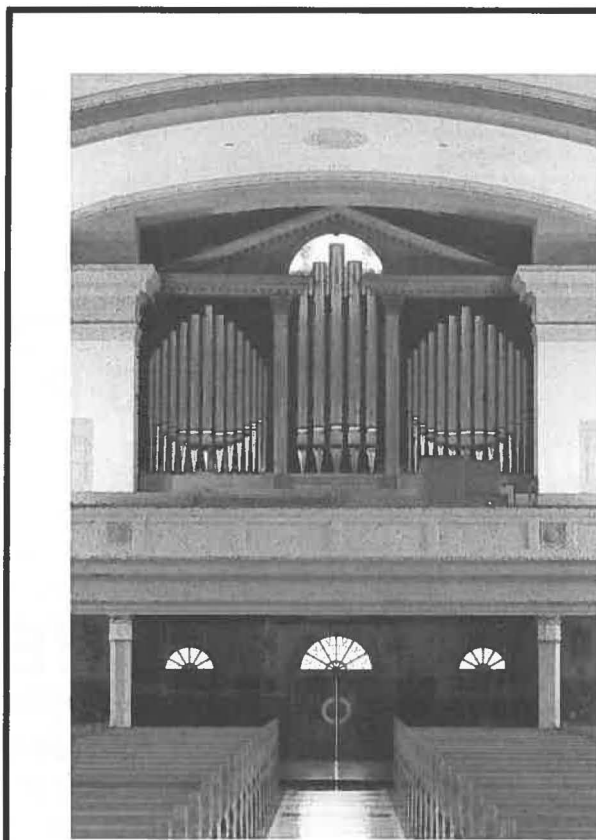
I don't know. It's a tough question about organists doing their own tuning. I tend to think organs are a lot more fragile than harpsichords and pianos and the organists can do more damage than good in most situations. Of course, there is always the exception.

Maybe it's been a long season and is now nearly midnight . . . Keep the faith!

Bon

Please feel free to send a message to the IN-Group Forum regarding any of these topics. Your comments will be preserved for posterity in the record of the Forum, and Abstracts and Extracts will appear from time to time.

—Herb Huestis



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Retrospective Gestures in Hindemith's Organ Concertos

Randy L. Neighbarger

Paul Hindemith's organ concertos date from opposite ends of the composer's career—the first from 1927, the last from 1962. Unlike the three organ sonatas, the concertos are rarely performed. These little-known works from the beginning and end of Hindemith's creative life provide a background against which to study the development of his compositional style. A strong sense of musical tradition was an important part of Hindemith's artistic persona. Technical and cultural retrospection is evident in both concertos; however, the purposes leading to the adoption of compositional techniques with clearly identifiable antecedents and the results of a consciously historical artistic stance produced two very different works.

Concerto for Organ and Chamber Orchestra

The *Concerto for Organ and Chamber Orchestra* (*Kammermusik Nr. 7*, Op. 46, No. 2) was commissioned by Frankfurter Rundfunk. The premiere took place 8 January 1928 at the dedication of the radio station's new two-manual, eighteen-rank organ.¹ The concerto is the last of the *Kammermusiken*, imaginatively-scored chamber pieces inspired by baroque and classical formal models and concertato principles.

In the early 1920s the young Hindemith had made a name for himself with several impudent, expressionistic works.² His contemporaries were surprised when he adopted the severe style of the *Kammermusiken*. A year before the appearance of the *Organ Concerto*, Alfred Einstein wrote:

Archaism becomes definitely intentional. Hindemith continues to seek a classical ideal in the toccata, fugue, chaconne, and basso ostinato forms, his thematic development and instrumental groupings are modeled on the oldest examples.³

Hindemith's return to "a classic ideal" was not unprepared. As a performer, he had been interested in baroque and Renaissance music since at least 1922.⁴ He knew early music theory treatises. The anti-Romantic stance of the expressionist works was carried over into the neoclassical scores inspired by the example of Stravinsky and other composers grouped together in the "back to . . ." movements of the 'teens and 'twenties.

Kammermusik Nr. 7 is unusually scored—piccolo, flute, oboe, clarinet in B-flat, 2 bassoons, horn in F, trumpet in C, trombone, cellos, basses, and organ solo. Both the size of the orchestra (reminiscent of reduced forces typical of the classic and baroque eras) and the novelty of the instrumentation were in reaction to the large string-based orchestras of the nineteenth century.⁵ The variety of instrumental color and the independence of orchestra parts emphasize the score's linearity.

This linearity is the music's most prominent feature. Horizontal movement in all parts supersedes vertical organization, often resulting in the creation of almost indefinable harmonic structures. Tonal centers remain clear. (See Musical Example 1.) Despite novel intervallic content, the thematic material displays regularity of phraseology and rhythmic stress. Rhythmic patterns generate the kind of motor energy associated with baroque music (Example 2).

Formal structures are parodies of past models.⁶ The sonata-allegro patterns of the first and last movements are clearly defined by the aforementioned phrase/meter regularity and established tonal centers. The outer sections of the ABA-form second movement are articulated by a repeated chaconne-like bass figure.

In *Kammermusik Nr. 7* Hindemith made effective use of the contrast between contemporary technique and a reliance on past models. Expectations set up by reference to classic and baroque music are challenged by a modern approach. For example, the contrapuntal textures introduce a consistent dissonance that is neither approached nor left by traditional means. The sonata-allegro movements, while clearly recognizable, do not display classic tonal relationships.

In his writing about Hindemith, Einstein recognized potential problems in a compositional style based on such contrast.

Music Example 1. Hindemith: *Kammermusik Nr. 7*, mvt. I, mm. 21–27.



Music Example 2. Hindemith: *Kammermusik Nr. 7*, mvt. III, mm. 1–6.



. . . [T]here is an impending crisis in this distraction, this division of forces between an achieved form and a revolutionary impulse.⁷

In later years, Hindemith acknowledged, "I have lived through the transition from conservative training through the new freedom perhaps more intensely than anyone else."⁸ His attempt to avoid the crisis of the "division of forces" led Hindemith to attempt an assimilation of traditional technique into a modern musical language.

Organ Concerto

The 1962 *Organ Concerto* was Hindemith's last major orchestral work. By this time he had developed a comprehensive—some say reactionary—music theory.⁹ He had written a philosophical statement on the composer's working environment.¹⁰ He continued to perform early music.¹¹ As a performer, theorist, and composer, Hindemith was keenly aware of his place in musical tradition.

This sense of place is especially evident in the concerto. Hindemith was asked to write a work for the inaugural season of New York's Lincoln Center. It was the composer's own idea to write a piece for organ and orchestra.¹² While writing the concerto he asked for information on the organ's specification.¹³ Anton Heiller was soloist at the 25 April 1963 premiere. Hindemith conducted. The audience received the piece politely, seeming more interested in the elevator for raising and lowering the console.¹⁴

The use of the tenth-century hymn "Veni Creator Spiritus" as the theme for the concerto's concluding variations suggests a program for the entire piece.¹⁵ The "Veni Creator" text is informative.

Veni Creator Spiritus,
Mentes tuorum visita;
Imple superna gratia,
Quae tu creasti pectora.

Come, Creator-Spirit,
Visit your reason upon us,
Filling with lofty grace
The breasts of those you have created.

Randy L. Neighbarger recently received the Ph.D. in historical musicology at the University of Michigan, where he also studied organ. He also holds a degree in English literature from Denison University. Currently a resident of Chapel Hill, NC, he is working on a book about music for 18th-century Shakespeare productions. Dr. Neighbarger is also an announcer for public radio station WCPE in Raleigh.

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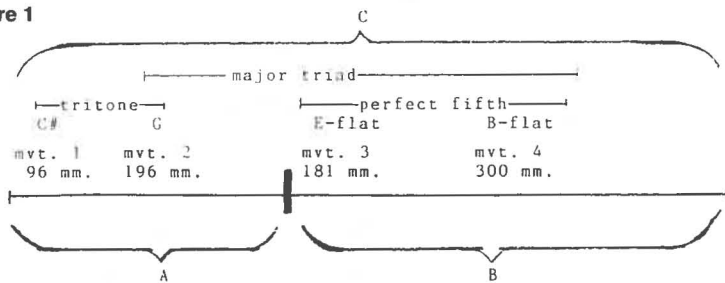
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Hindemith had acknowledged his subscription to an Augustinian view of music (tempered by a Platonic sense of music's ability to sway human character) postulated in the philosopher's *De musica libri sex*.¹⁶ He also felt a kinship with composers of the middle ages for whom "measure, music, and the cosmos inseparably merged."¹⁷ The "Veni Creator" reference invites the hearer to accept the work as an example of Hindemith's sense of the cosmic, moral, and religious nature of the composer's art.

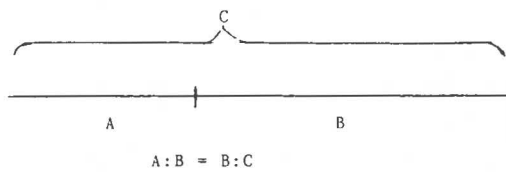
The four movements display a progressive tonal scheme (Figure 1). The

Figure 1



concerto's overall shape is defined by the tonal centers of each movement and the resulting intervals between as evaluated in Hindemith's hierarchical theory. (See Endnote 9.) The work divides into two sections. The first, made up of movements 1 and 2, is defined by the most ambiguous of harmonic relationships, the tritone. In the second section, movements 3 and 4 are separated by a fifth, the most perfect interval. These two sections are bridged by the arpeggiated E-flat triad, the major triad being a basic structural element of music.¹⁸ The two sections display a proportional relationship called the golden section. This concept, known and used by ancient and medieval artists and architects, was thought to have aesthetic and mystical significance. A bisected line displays this trait if the ratio of the length of the short segment to the long segment is equivalent to the ratio of the long segment to the whole (Figure 2). Analogously applying this principle

Figure 2



to the concerto's length as determined by the number of measures achieves (with an error of less than 2%) a similar proportion.

In other late works Hindemith had followed the antique practice of assigning symbolic significance to key centers.¹⁹ He never provided a program for the *Organ Concerto*; however, in light of the work's large-scale tonal structure, a case can be made for the emergence of order (B-flat) out of chaos (C#). The thematic material at the opening of movement 1 presents all twelve tones. The melodic tritones in mm. 4-6 and the pedal point obscure the tonal center (Music Example 3). In

Music Example 3. Hindemith: *Concerto* (1962), mvt. I, mm. 1-6.

contrast, the effect of the last movement, with a B-flat tonal center, is almost one of diatonic, major-key tonality. If the C# / G / E-flat / B-flat progression represented some aspect of the creation of order for Hindemith, he created a unique musical structure based on medieval musical and philosophical precepts.

Within movements, Hindemith used traditional means to novel ends. In keeping with the history of organ literature, textures are primarily contrapuntal, free and imitative. The first movement, titled "Crescendo," is a growth of harmonic, textural and rhythmic intensities as well as dynamics. The second movement, with contrasting sections for organ and orchestra, recalls early antiphonal polychoral music. The title of the third movement, "Canzonetta in triads, and two Ritornelli," is a conscious gesture to the past; however, the voice leading and expanded modality of the triads do not suggest Renaissance choral song (Music Example 4).

Music Example 4. Hindemith: *Concerto* (1962), mvt. III, mm. 1-4.

Neither do the ritornelli create the sound of a baroque concerto. Variation form is so basic to the musical process it cannot be considered retrospective. Yet certain gestures in the "Veni Creator" movement are. The first variation (mm. 23-83) is a North German chorale fugue. The organ pedal plays the theme in augmentation over an orchestral counterpoint based on the theme's opening notes. Strict canon is incorporated into the variations at several points. The Renaissance melody "L'homme armé"—pertinent for its sacred/secular double meaning—is combined with the theme in mm. 102-122.

A composer can react to his musical heritage with slavish imitation, complete rejection, or a synthesis of old techniques into new processes. These concertos represent different stages of Hindemith's synthetic process. The twentieth-century harmonic vocabulary of *Kammermusik Nr. 7* is circumscribed by traditional structural forms. In the 1962 concerto, the incorporation of medieval philosophical and musical attitudes resulted in a uniquely-constructed work that might be called neo-Gothic. Both concertos display an awareness of the historical and ethical nature of a musician's work.

Notes

1. "Eine Rundfunk-Orgel," *Frankfurter Zeitung*, abendblatt, p. 2.
2. A harmonic language verging on the atonal (*Quartet*, Op. 16), stage works with sensational Freudian texts (*Sancta Sussana*), and in some works an anti-art stance (*Suite 1922*) caused Hindemith to be considered an expressionist, a futurist, or a man of wild, satirical attitudes. Ian Kemp suggests Hindemith came to consider this disruptive artistic profile "morally reprehensible" in the German political atmosphere of the 1920s. "Paul Hindemith," in *The New Grove Modern Masters: Bartok, Stravinsky, Hindemith*, The New Grove Dictionary of Music and Musicians Composer Biography Series (New York: W. W. Norton, 1984), p. 248.
3. Alfred Einstein, "Paul Hindemith," *Modern Music* 3 (Mar.-Apr. 1926):26.
4. Howard Boatwright, "Hindemith's Performances of Old Music," *Hindemith Jahrbuch* 3 (1973):39.
5. Stravinsky's 1924 *Piano Concerto*, another work based on eighteenth-century formal models, was scored for a similar, if larger, orchestra: piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 4 trombones, tuba, timpani, contrabass, and solo piano.
6. Structural and thematic analyses of both concertos can be found in an article by Emily Cooper Gibson, "A Study of the Major Organ Works of Paul Hindemith," *The Diapason*, Feb. 1971, p. 24.
7. Einstein, "Paul Hindemith," p. 26.
8. Paul Hindemith, *The Craft of Musical Composition*, 2 vols., trans. by Arthur Mendel (New York: Associated Music Publishers, 1945), 1:8.
9. In the first volume of *The Craft of Musical Composition*, Hindemith outlined a detailed system for describing both conventional and modern harmonic practices. The system accepts the independence of the semitone. Any of the tones may become a tonal center. (Tonality is an inescapable

result of the nature of sound production.) Major and minor scale systems—and the accompanying concept of "altered" tones—are avoided. The traditional concept of discrete consonance and dissonance is replaced by a continuum of the harmonic and melodic value of intervals. The harmonic values, derived from acoustical principles, rate the perfect fifth as the strongest interval (after the octave's unique equivalency) and the tritone as neutral. Chord quality is judged by the "best" interval (i.e., the one with the strongest harmonic value) within the chord and whether the chord has a tritone.

10. *A Composer's World: Horizons and Limitations* (Cambridge: Harvard University Press, 1952).
11. Hindemith conducted the Collegium Musicum during his tenure at Yale.
12. R. Hanson, "New Hindemith Concerto Given Auspicious Debut," *The Diapason*, June 1963, p. 6.
13. Ross Parmenter, "Hindemith Leads a New Concerto," *New York Times*, 26 Apr. 1963, p. 26.
14. *Ibid.*
15. Hindemith carefully chose thematic quotations, e.g. "Für deinen Thron tret ich hiemet" in *Trauermusik* or "Es sangen drei Engel" from *Mathis der Maler*.
16. Hindemith, *Composer's World*, pp. 3-13.
17. Hindemith, *Craft*, 1:13.
18. "In the world of tones, the triad corresponds to the force of gravity. It serves as our constant guiding point, our unit of measure, and our goal, even in those sections of compositions which avoid it." *Craft*, 1:22.
19. Hindemith described such a symbolic scheme in his introductory remarks for the new version of *Das Marienleben* (New York: Associated Music Publishers, 1954), p. 2 ff.

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New Organs



Cover

J. F. Nordlie Company, Sioux Falls, SD, has built its largest organ to date, Opus 22, for the First United Methodist Church, Sioux Falls, SD. 41 stops, 53 ranks, 2,619 pipes. The new organ incorporates parts of the church's older organ of 1913. The columns and capitals of the old instrument were used as the beginnings of the new case; new pipe shade carvings are inspired from the old. Flue pipes, both wood and metal, from the old organ were remodeled and "recycled" where their sounds were appropriate to the new tonal concept. The 58-note manuals have keychecks and surround of black walnut, naturals plated with cow bone, and ebony sharps. Ebony drawknobs with engraved cow bone faces are laid out in a vertical arrangement on each side of the keydesk. The casework and pipe shades are constructed of quarter sawn white oak with a stained and lacquered finish. Wind is regulated by three wedge reservoirs with curtain valves. Wind is supplied to the pipes from slider key-channel windchests and electro-pneumatic windchests for Pedal Prestant 16' basses, Double Bourdon 32' basses, Great Prestant 16' basses, and Swell Bourdon 16' basses.

GREAT (Manual I)

- 16' Prestant
- 8' Diapason
- 8' Spire Flute
- 8' Viola
- 4' Octave
- 2 3/4' Twelfth
- 2' Fifteenth
- 1 3/4' Seventeenth
- 2' Mixture V
- 1/2' Cymbal III
- 8' Trumpet

SWELL (Manual II)

- 16' Bourdon
- 8' Violin Diapason
- 8' Chimney Flute
- 8' Celeste
- 4' Open Flute
- 2 3/4' Nazard
- 2' Block Flute
- 1' Sharp III
- 16' Basson Hautbois
- 8' Trompette
- 4' Clairon

CHOIR (Manual III)

- 8' Stopt Diapason
- 4' Principal
- 4' Spindle Flute
- 2' Italian Principal
- 8' Cromhorne
- V Grand Cornet
- 8' Fanfare Trumpet
- Zimbelstern (prep)

PEDAL

- 32' Double Bourdon
- 16' Prestant
- 16' Subbass
- 8' Open Bass
- 8' Flute Bass
- 4' Choral Bass
- 2 3/4' Mixture V
- 16' Posaune
- 8' Trompete
- 4' Shawm



The Holtkamp Organ Company, Cleveland, OH, has built a new organ for First United Methodist Church, La Mesa, CA. The project was an all community endeavor. Funds were contributed from many community organizations. The organ casework is in a light stained red oak. The console, with mechanical key action, is separated from the organ by two rows of choir. The organist is Cheryl Bower. The dedication recital was played by Mr. Kim Armbruster, who was also the consultant for the project. Electric stop action. Compass 61/32.

GREAT

- 16' Pommer
- 8' Principal
- 8' Rohrgedackt
- 4' Octave
- 2' Superoctave
- IV Mixture
- V Cornet
- 8' Trumpet

POSITIV

- 8' Copula
- 4' Principal
- 4' Rohrflote
- 2 3/4' Nazard
- 2' Blockflote
- 1 3/4' Tierce
- III Scharf
- 8' Cromorne
- Zimbelstern

SWELL

- 8' Gamba
- 8' Voix Celeste
- 8' Hohlflote
- 4' Gemshorn
- 2' Principal
- 1 1/4' Larigot
- 16' Dulzian
- 8' Oboe
- Tremolo

PEDAL

- 16' Principal
- 16' Pommer (Gt)
- 8' Octave
- 8' Flute
- 4' Chorallbass
- III Mixture
- 16' Posaune
- 8' Trumpet

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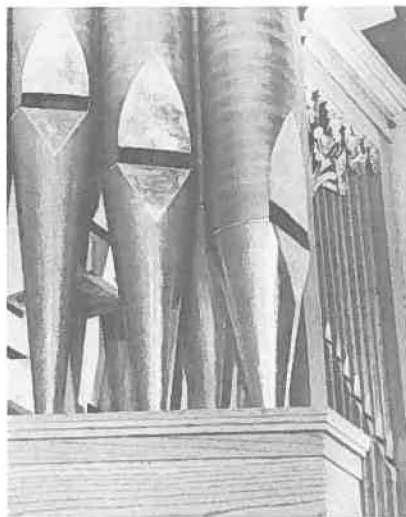
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Schoenstein & Co. of San Francisco has completed a 2-manual, 11-rank organ for The Church of Jesus Christ of Latter-Day Saints, Danville, CA. This instrument is one of several built by Schoenstein for L.D.S. Stake Centers. (A Stake is similar to a Diocese.) Most L.D.S. churches follow a standardized building plan with minor local modifications. This provides an unparalleled opportunity to perfect designs, scaling and voicing through repetitive experience. It is almost like a laboratory situation for a builder willing to think of this as a creative opportunity. The objective was to provide maximum variety and flexibility from a limited number of stops in a relatively dry acoustic. Furthermore, each L.D.S. church has many organists—all volunteer—of varying skills. The organ must be very easy to play, but at the same time, provide musical interest for the advanced and professional players. Schoenstein's ap-

proach was a complete one-manual organ disposed over two manuals and pedal with duplexing and limited extension. This provides solo and accompaniment possibilities and an honest ensemble without resort to unification. In addition, it has full couplers for organists who wish to register it as a traditional two-manual. The instrument is entirely enclosed with the exception of the Great Principal and the Pedal extensions. The scaling is large, and the action is Schoenstein's electric-pneumatic system with expansion cell wind chests. The drawknob console has bone and ebony keys and solid state combination action with five memory levels. Tonal design, scaling and finishing were supervised by Jack Bethards, president and tonal director of Schoenstein & Co. The consultant was James Wallmann and the dedication was played by James Welch of the University of California at Santa Barbara.

MANUAL I	MANUAL II	PEDAL
8' Principal	8' Holzgedeckt	16' Subbass
8' Hohlflöte	8' Viola da Gamba	8' Principal
8' Holzgedeckt	8' Viola Celeste II	8' Bass
8' Viola da Gamba	4' Spitzprincipal	8' Holzgedeckt
4' Spitzprincipal	4' Nachthorn	4' Principal
4' Nachthorn	2 2/3' Sesquialtera II	4' Flöte
2 2/4' Nasat	2' Sifflöte	16' Bass Trompette
2' Sifflöte	1' Mixture III	8' Trompette
1' Mixture III	8' Trompette	
8' Trompette	Tremulant	



The Bedient Pipe Organ Company, Lincoln, NE, has built a 22-stop mechanical action instrument for St. John's Episcopal Church, Norman, OK. Located in the rear balcony of the church, the organ is configured with the Great and Pedal on integrated chests in the front of the case and the Récit chests behind the Great. The largest pipes of the Subbass 16' and Pedal Flute 8' are set behind the case at the impost level and operate by tubular pneumatic action from the pedal windchests. Wind is supplied through solid poplar trunks from a wedge bellows located above the impost walkboard. The case is made of white oak and the pipe shades are carved of red gum. Keyboards have naturals of rosewood and the accidentals are white maple. Stopknobs are walnut. The stoplist is a hybrid 18th-century German/19th-century French concept. The metal pipes vary from high lead content to high tin content as dictated by the historical character of each individual stop. Stopped pipes have soldered caps and open pipes are cone tuned. The temperament is Vallotti and the wind pressure is 80 mm. The instrument uses a custom-designed high-pressure pneumatic stop action system which has a capture combination action with three general combinations, full organ, and general cancel. The organ was dedicated by Janet Regier Bergey and Clark Kelly. Linda Roman is organ-

ist at St. John's. The organ builders are Gene Bedient, Gwen Bedient, Mark Beech, Russell Behrends, Marcia Hamilton, Bob Hoppens, Paul Lytle, Jed Martin, Mickey Sorge, Marla Kallas, Joe Magedanz, Terry O'Keefe, and Mark Smith. The organ is Opus 24.

GREAT
16' Bourdon
8' Praestant
8' Rohrflöte
4' Octave
2' Octave
Sesquialtera II
Mixture III-V
8' Trompette
RÉCIT
8' Bourdon
8' Viöle de Gambe
8' Voix Celeste
4' Prestant
4' Octavante
Plein Jeu III-V
8' Trompette
8' Hautbois
PEDAL
16' Subbass
8' Octave
8' Flute
4' Octave
16' Fagott
8' Trompet

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Stephen J. Russell & Co., Cambridgeport, VT, has built a new organ for Abiding Savior Lutheran Church, Milwaukee, WI. The organ is conceived along traditional North German lines with the necessary adaptations which allow the organ to achieve good balance and blend in the church. The instrument contains 16 ranks, 906 pipes and utilizes suspended mechanical key action and mechanical stop action. The casework is of white oak and incorporates architectural detailing which is used in the church. All voicing and tonal finishing were completed in the building. The instrument contains four ranks of pipes which were rebuilt from old pipes. The Swell windchest was also rebuilt from an early 20th century Odell organ. All other material is new. All mechanical portions of the instrument, as well as flue pipes, were fabricated in the builder's shop. Pedal duplexing is by transmission of wind.

- GREAT**
 8' Principal
 8' Bourdon
 4' Octave
 2' Super Octave
 III Mixture (1')
 8' Trompet
- SWELL**
 8' Gedeckt
 4' Principal
 2' Flute
 II Cornet tc
 8' Krummhorn
 Tremulant
- PEDAL**
 16' Bourdon
 8' Principal (Ct)
 8' Bourdon (Ext)
 16' Fagot
 8' Trompet (Ct)

Visser-Rowland Associates, Houston, TX, has built a new organ (Opus 81) for Fountain of Life Lutheran Church, Sun City, AZ. Due to several architectural limitations the organ could not be made with mechanical key action; therefore, electric slider windchests were used. The Swelwerk and Pedaal are placed to the left of the central window of the choir loft, and the Hoofdwerk is placed to the right side. The choir sits directly in front of the organ. The 8' Horizontal Trompet is playable from both manuals. The organ is used frequently for recitals. Mr. Jan Kwant of Sun City was the organ consultant. Compass 61/32.

MANUAL I Hoofdwerk

- 8' Praestant
 8' Roerfluit
 4' Octaaf
 4' Koppelfluit
 2 2/3' Nasard
 2' Woudfluit
 1 1/2' Terts
 1 1/4' Mixtuur IV
 8' Trompet

MANUAL II Swelwerk (expressive)

- 8' Gemshoorn
 8' Celeste
 4' Praestant
 4' Nachthoorn
 2' Oktaaf
 1 1/2' Larigot
 1' Scherp III
 8' Roerschalmey
 Tremulant

PEDAAL

- 16' Subbas
 8' Praestant
 8' Gedekt
 4' Koraalbas
 2' Kleinbas
 16' Fagot
 8' Trompet



Gabriel Kney & Co., Limited, London, Ontario, has built a new organ for First and Central Presbyterian Church, Wilmington, DE. The organ of 29 stops and 38 ranks has mechanical key action and electric stop action. The console is detached three feet from the casework. Each division has its own wind reser-

voir. The wind pressures are: Great 51mm; Swell 66mm; Pedal 64mm. Vernon deTar and incumbent David Schelat acted in advisory capacity. The inaugural recital was played by David Craighead and included works by Mendelssohn, Bach, Balbastre, Brahms, Franck, Albright and Dupré.

- | | | |
|-------------------|------------------|-------------------|
| GREAT | SWELL | PEDAL |
| 16' Gedeckt | 8' Gedeckflöte | 16' Open Bass |
| 8' Praestant | 8' Salicional | 16' Subbass |
| 8' Rohrflöte | 8' Celeste T.C. | 8' Principal |
| 4' Octave | 8' Offenflöte | 8' Bassflöte |
| 4' Spitzflöte | 2' Principal | 4' Choralbass |
| 2 2/4' Nasat | 1 3/4' Terz | 2 2/4' Mixture IV |
| 2' Blockflöte | 1 1/4' Larigot | 16' Posaune |
| 1 3/4' Terzflöte | 1' Scharff III | 8' Trompete |
| 1 1/2' Mixture IV | 16' Dulcian | |
| 3/4' Zimbel II | 8' Oboe Schalmey | |
| 8' Trompete | Tremulant | |
| Tremulant | | |
| Zimbelstern | | |



Calendar

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

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

UNITED STATES East of the Mississippi

15 FEBRUARY
American Boychoir; Franciscan Life Center, Sylvania, OH 8 pm

16 FEBRUARY
Donald Joyce; St John's in the Village, New York, NY 8 pm
American Boychoir; Holy Cross Lutheran, Fort Wayne, IN 7:30 pm

17 FEBRUARY
Mickey Terry; Trinity College, Hartford, CT 3 pm
St Bartholomew's Chamber Orchestra; St Bartholomew's, New York, NY 4 pm

Frank Stoldt; St Thomas, New York, NY 5:15 pm

Hymn Festival; Coral Ridge Presbyterian, Ft Lauderdale, FL 6:15 pm

Herbert Buffington; Cathedral of St Philip, Atlanta, GA 3:30 pm

Andre Pagenel; Cleveland Museum, Cleveland, OH 2 pm

David Higgs; SS Peter & Paul RC, Sandusky, OH

Matthew Dirst; First Congregational, Columbus, OH 8 pm

Byron Blackmore; Viterbo College, La Crosse, WI 3 pm

18 FEBRUARY
Peter DuBois; First Presbyterian, Charleston, WV 8 pm

Nancy Lancaster; House of Hope, St Paul, MN 4 pm

Sandra Soderlund; St Peter's, Jackson, MS 7:30 pm

19 FEBRUARY
***Matthew Dirst;** Trinity Episcopal, Toledo, OH 8 pm

David Higgs; All SS Episcopal, Atlanta, GA 8:15 pm

21 FEBRUARY
Michael Kaminski; St Paul's Chapel, New York, NY noon

Charles Miller; St Paul's Episcopal, Flint, MI 12:05 pm

22 FEBRUARY
Cj Sambach; Grace UMC, Aberdeen, MD 10 am; First UMC, Bel Air, MD 1 pm

Cathedral Clerkes; Christ Church Cathedral, Indianapolis, IN 12:05 pm

Church Music Workshop; Emory Univ, Atlanta, GA (through Feb 23)

Timothy Albrecht; Emory Univ, Atlanta, GA 8:15 pm

Raymond & Elizabeth Chenault; UMC, Roswell, GA 8 pm

23 FEBRUARY
Marilyn Keiser, workshop; West Side Presbyterian, Ridgewood, NJ

***Cj Sambach;** St Peters UMC, Ocean City, NJ 10 am; St Mark & All SS Episcopal, Absecon Highlands, NJ 7 pm

John Walker, workshop; St Luke's UMC, Orlando, FL 10 am

24 FEBRUARY
John Gillock; Trinity College, Hartford, CT 3 pm

Interscholar Youth Orchestra; St Bartholomew's, New York, NY 4 pm

Marsha Long; St Thomas, New York, NY 5:15 pm

Marilyn Keiser; West Side Presbyterian, Ridgewood, NJ 4 pm

Cj Sambach; St Matthew Lutheran, Bel Air, MD 4 pm

Jean Leguay; St Thomas More Cathedral, Arlington, VA 7:30 pm

Robert Parkins; Duke Univ, Durham, NC 5 pm

Jesse Eschbach; First Presbyterian, Delray Beach, FL 4 pm

Jeff Havens; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm

John Walker; St Luke's UMC, Orlando, FL 7:30 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Peter Stoltzfus; St Paul's Episcopal, Flint, MI 4:30 pm

Choral Concert, with orchestra; Cathedral of St Philip, Atlanta, GA 8 pm

Huw Lewis; Second Presbyterian, Indianapolis, IN 8 pm

Solemn Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 5 pm

Hymn Festival; Cathedral of St John, Milwaukee, WI 2:30 pm

Organ-Fest; First Presbyterian, Deerfield, IL 4:30 pm

26 FEBRUARY
August Humer; St Paul Cathedral, Pittsburgh, PA 8:30 pm

28 FEBRUARY
Capital Univ Choir; Good Shepherd Lutheran, Lancaster, PA 7 pm

Willis Bodine Chorale; First UMC, Gainesville, FL 8:15 pm (also March 1)

James Diaz; St Paul's Episcopal, Flint, MI 12:05 pm

1 MARCH
Gloriae Dei Cantores; Church of the Advent, Boston, MA 8 pm

2 MARCH
American Boychoir; Christ Church, Bronxville, NY 7:30 pm

Donald Sutherland, with chorus and orchestra; Bradley Hills Presbyterian, Bethesda, MD 8 pm (also March 3, 3 pm)

Dayton Bach Society; United Theological Seminary, Dayton, OH 8 pm

Bach, *Mass in B Minor*; College of DuPage, Glen Ellyn, IL 8 pm

3 MARCH
Early Music Players; St Bartholomew's, New York, NY 4 pm

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

The Tallis Scholars; St Mary the Virgin, New York, NY 8 pm

Rossini, *Petit Messe solenne*; Christ's Church, Rye, NY 5 pm

Mozart, *Vespers*; Cadet Chapel, West Point, NY 3:30 pm

***Cj Sambach;** St Paul's UMC, Ocean Grove, NJ 4 pm

American Boychoir; St Peter's, Philadelphia, PA 7:30 pm

John Innes, hymn festival; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm, 6:15 pm

Jan Hora; Cleveland Museum, Cleveland, OH 2 pm

Gillian Weir; Ashland Univ, Ashland, OH 4:30 pm

Dayton Bach Society; Seventh-day Adventist, Kettering, OH 4 pm

David Mulbury; St Andrews Presbyterian, Tucker, GA 5 pm

Joyce Schemanske, with flute; St Philip Cathedral, Atlanta, GA 3:30 pm

Arthur Vidrich, with trumpets; First Presbyterian, Flint, MI 3:30 pm

Howells, *Requiem, Stabat Mater*; Christ Church Cathedral, Indianapolis, IN 4 pm

+ Robert Anderson; Methodist Temple UMC, Evansville, IN 3 pm

Durufflé, *Requiem*; Rockefeller Chapel, Univ of Chicago, IL 5 pm

4 MARCH
Gillian Weir, workshop; Ashland Univ, Ashland, OH

***Matthew Dirst;** First Presbyterian, Knoxville, TN

5 MARCH
Gloriae Dei Cantores; Mechanic's Hall, Boston, MA 8 pm

6 MARCH
Gloriae Dei Cantores; Trinity on the Green, New Haven, CT 8 pm

Robyn Hyland; Christ Church, Oyster Bay, NY 12:10 pm

Verdi, *Requiem*; St Bartholomew's, New York, NY 8 pm

Jerome Butera; Park Ridge Community Church, Park Ridge, IL 12 noon

7 MARCH
Julian Goodwin; St Paul's Chapel, Columbia Univ, New York, NY 12 noon

AMIS annual meeting; Moravian College, Bethlehem, PA (through March 10)

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Tom Bara; St Paul's Episcopal, Flint, MI 12:05 pm

8 MARCH
Cj Sambach; St Luke's Episcopal, East Greenwich, RI 7 pm (also March 10, 7 pm)
Canadian Brass; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm (also March 9)

Gloriae Dei Cantores; St Paul's Cathedral, Buffalo, NY 5 pm

Russell Patterson, with choir and orchestra; First Presbyterian, Philadelphia, PA 3:30 pm
Sigmund Kramme; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Sarah L. Martin; St Philip Cathedral, Atlanta, GA 3:30 pm
Collegium Musicum Bremen; St Philip Cathedral, Atlanta, GA 8 pm
Michael Stockdale, guitar; St Paul's Episcopal, Flint, MI 4:30 pm
Marilyn Keiser; First UMC, Warsaw, IN
Verdi, *Requiem*; Second Presbyterian, Indianapolis, IN 8 pm
Rossini, *Stabat Mater*; First Congregational, Evanston, IL 10 am
*Dupré, *Stations of the Cross*; St Thomas the Apostle, Chicago, IL 3 pm
Singing Boys of Pennsylvania; First Congregational, West Dundee, IL 5 pm

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9 MARCH
Gloriae Dei Cantores; Assumption BVM Basilica, Baltimore, MD 8 pm

10 MARCH
American Boychoir; Our Lady of the Angels, Worcester, MA 7 pm
Bach, *Mass in B Minor*; Immanuel Congregational, Hartford, CT 4 pm
Baroque Festival Concert; St James the Less, Scarsdale, NY 7 pm
The St Cecilia Chorus; St Bartholomew's, New York, NY 4 pm
Frederick Grimes; Holy Trinity Lutheran, New York, NY 5 pm

18 MARCH
Singing Boys of Pennsylvania; St John's Lutheran, Sterling, IL 7 pm

19 MARCH
Singing Boys of Pennsylvania; Collingwood Presbyterian, Toledo, OH 7:30 pm
James Moeser; Southern College, Colledge-dale, TN 8 pm

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University Methodist Church
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Gerald Wheeler; St Thomas, New York, NY 5:15 pm
***Thomas Murray**; Shadyside Presbyterian, Pittsburgh, PA 8 pm
Gloriae Dei Cantores; National Presbyterian, Washington, DC 5 pm
Evensong for Lent; Christ Church, Charlotte, NC 6 pm

20 MARCH
Thomas Trotter; St Bartholomew's, New York, NY 4 pm
Melody Doering; Christ Church, Oyster Bay, NY 4 pm
Kent Wehman, piano; Park Ridge Community Church, Park Ridge, IL 12 noon

MICHELE JOHNS
A.Mus.D
Organ — Harpsichord
The University of Michigan
School of Music

Brian Jones
TRINITY CHURCH
BOSTON

Uwe Karsten Gross; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Olivier Latry; Trinity Episcopal, Toledo, OH 4 pm
Gillian Weir; Worthington UMC, Worthington, OH
G. Dene Barnard; First Congregational, Columbus, OH 8 pm
Atlanta Meister Singers; St Philip Cathedral, Atlanta, GA 3:30 pm

21 MARCH
M. Brampton Smith; St Paul's Episcopal, Flint, MI 12:05 pm

22 MARCH
Singing Boys of Pennsylvania; Court St UMC, Flint, MI 7:30 pm
Concerto Choral Celebration; Lindenwood Christian, Memphis, TN 7:30 pm

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D.M.A.
St. John's University
Collegeville, MN 56321

JAMES KIBBIE
D.M.A.
The University of Michigan
School of Music
Ann Arbor, MI 48109

11 MARCH
Marilyn Keiser, workshop; St Paul's Episcopal, Westfield, NJ 7:30-9:30 pm
Bach's Birthday Concert; Church of the Covenant, Cleveland, OH 8 pm
Olivier Latry; St Thomas College, St Paul, MN 8:15 pm

23 MARCH
Atlanta Bach Choir; Druid Hills Presbyterian, Atlanta, GA
Bach, *Mass in B Minor*; Pabst Theatre, Milwaukee, WI 8 pm (also March 24, 7:30 pm)

GALE KRAMER
DMA
Wayne State University
Metropolitan Methodist Church
Detroit 48202

WILLIAM KUHLMAN
Decorah, Iowa 52101
Luther College

12 MARCH
Gloriae Dei Cantores; St Paul's Cathedral, Pittsburgh, PA 8 pm
John Obetz; Christ Episcopal, Pensacola, FL 7:30 pm

24 MARCH
Fauré, *Requiem*; St Bartholomew's, New York, NY 4 pm
Bach, *Cantata 182*; Holy Trinity Lutheran, New York, NY 5 pm
John Hermans; St Thomas, New York, NY 5:15 pm

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13 MARCH
John Gillock; Park Avenue Christian, New York, NY 8 pm
Carol Weitner; Christ Church, Oyster Bay, NY 12:10 pm
Singing Boys of Pennsylvania; Neffs Union Church, Neffs, PA 7:30 pm
Rudolf Zuiderveld; Park Ridge Community Church, Park Ridge, IL 12 noon

John Walker; Hitchcock Presbyterian, Scarsdale, NY 4 pm
Singing Boys of Pennsylvania; St Mary of the Angels, Olean, NY 3 pm
Haydn, *Paukenmesse*; UMC, Red Bank, NJ 7 pm

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14 MARCH
Joel Hastings; St Paul's Episcopal, Flint, MI 12:05 pm

15 MARCH
Raymond & Elizabeth Chenault; Second Presbyterian, Petersburg, VA 8 pm
Rudolf Zuiderveld; Fourth Presbyterian, Chicago, IL

Dennis Schmidt; Holy Trinity Lutheran, Lancaster, PA 4 pm
Michael Murray, with orchestra; Christ Lutheran, Hazelton, PA 3:30 pm

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16 MARCH
Cj Sambach; St Mary Magdalen, Kentwood, MI 7:30 pm
Singing Boys of Pennsylvania; Eastminster Presbyterian, Evansville, IN 8 pm

John Walker; Church of the Covenant, Cleveland, OH 4 pm
Dayton Bach Society; Seventh-Day Adventist, Kettering, OH 4 pm
Vivace Winds; St Philip Cathedral, Atlanta, GA 3:30 pm

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17 MARCH
Webber, *Joseph and His Amazing Technicolor Dreamcoat*; First Church of Christ, Wethersfield, CT 7 pm
The Princeton Singers; St Bartholomew's, New York, NY 4 pm

27 MARCH
Singing Boys of Pennsylvania; Archwood UCC, Cleveland, OH 7:30 pm

Joan Ringewole; St Thomas, New York, NY 5:15 pm
Marsha Long; Cadel Chapel, West Point, NY 3:30 pm
John Walker; Asbury Methodist, Rochester, NY 4 pm

28 MARCH
Andrew Andela; St Paul's Chapel, Columbia Univ, New York, NY 12 noon
Sue Mitchell-Wallace; Central UMC, Asheville, NC 7:30 pm

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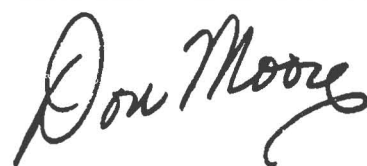


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29 MARCH
Philadelphia Singers; Academy of Music, Philadelphia, PA 8 pm
Bryn Mawr Chamber Singers; Bryn Mawr Presbyterian, Bryn Mawr, PA 8 pm
Dubois, *Seven Last Words*; St Stephen's, Richmond, VA noon
Service of the Cross; Lindenwood Christian, Memphis, TN 5:30 pm

30 MARCH
Singing Boys of Pennsylvania; First United Presbyterian, Greenville, OH 8 pm

31 MARCH
Michael Kleinschmidt; St Thomas, New York, NY 2 pm
Choral Evensong & Te Deum; St Bartholomew's, New York, NY 4 pm
Bach, *Easter Oratorio*; Holy Trinity Lutheran, New York, NY 5 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

UNITED STATES
West of the Mississippi

15 FEBRUARY
Raymond & Elizabeth Chenault; St John Cathedral, Denver, CO 8 pm

16 FEBRUARY
Phoenix Bach Choir; Camelback Bible, Paradise Valley, AZ 8 pm

17 FEBRUARY
John Obetz, workshop; First Lutheran, Fargo, ND 2 pm
Texas Baroque Ensemble; St Stephen Presbyterian, Ft Worth, TX 7:30 pm
Phoenix Bach Choir; Chandler Center for the Arts, Chandler, AZ 7 pm

18 FEBRUARY
John Obetz; First Lutheran, Fargo, ND 7:30 pm

19 FEBRUARY
Irmtraud Krueger, with trumpet; St Luke's, Irving, TX 7:30 pm

22 FEBRUARY
James Welch; Christian Life Center, Bakersfield, CA 8 pm

23 FEBRUARY
Robert Glasgow; RLDS Auditorium, Independence, MO 8 pm

27 FEBRUARY
Samuel Adler Festival; Univ of Kansas, Lawrence, KS 8 pm (through March 3)

28 FEBRUARY
Choral Concert; Caruth Auditorium, Dallas, TX 8:15 pm

1 MARCH
James Higdon; Univ of Kansas, Lawrence, KS 8 pm
Matthew Dirst; Westminster UMC, Houston, TX 8 pm
Gala Concert Choir and Orchestra; St John's Cathedral, Denver, CO 8 pm

3 MARCH
Carol Lei Post, fortepiano; Preucil School of Music, Iowa City, IA 7:30 pm
Michael Bauer, with orchestra; Plymouth Congregational, Lawrence, KS 7 pm
Jean-Pierre Leguay; First UMC, Shreveport, LA 5 pm
Bach, *St Matthew Passion*; Highland Park UMC, Dallas, TX 6 pm

5 MARCH
Raymond & Elizabeth Chenault; Central Union Church, Honolulu, HI 8 pm

7 MARCH
Mendelssohn, *Elijah*; St Michael & All Angels, Dallas, TX 8 pm (also March 8, 8 pm March 9, 2 pm)

8 MARCH
Peter DuBois; Valley Presbyterian, Scottsdale, AZ 7:30 pm

9 MARCH
Sandra Soderlund, workshop; San Diequito UMC, Encinitas, CA 9 am

10 MARCH
Diane Belcher; Hennepin Ave UMC, Minneapolis, MN 7 pm
John Rose; Plymouth Congregational, Des Moines, IA 4 pm
John Obetz; Christ Church Cathedral, New Orleans, LA 4 pm
E. Davis Wortman II; Highland Park Presbyterian, Dallas, TX 7 pm

11 MARCH
Music with lunch; St John's Cathedral, Denver, CO 12:10 pm

14 MARCH
Olivier Latry; First Presbyterian, San Antonio, TX 7:30 pm

15 MARCH
Donald Pearson; St John's Cathedral, Denver, CO 8 pm
Michael Murray; First Congregational, Los Angeles, CA 8 pm

17 MARCH
Larry Schou, with orchestra; First UMC, Sioux Falls, SD
Texas Baroque Ensemble; Christ UMC, Plano, TX 7:30 pm

21 MARCH
Church Music Colloquium; SMU, Dallas, TX 8 pm

22 MARCH
Olivier Latry; Trinity Episcopal, Portland, OR

23 MARCH
Phoenix Bach Choir; Chandler Center for the Arts, Chandler, AZ 8 pm

24 MARCH
Stephen Hamilton; St Mark Cathedral, Minneapolis, MN 8 pm
Matthew Dirst; College View Seventh-day Adventist, Lincoln, NE 8 pm
Durufle, Requiem; Plymouth Park UMC, Irving, TX 7:30 pm
Phoenix Bach Choir; Trinity Cathedral, Phoenix, AZ 4 pm

26 MARCH
Matthew Dirst; Westminster Presbyterian, Oklahoma City, OK
Olivier Latry; St Andrew's Presbyterian, Ft Worth, TX 7:30 pm

INTERNATIONAL

17 FEBRUARY
Michael Murray; Christ Church Cathedral, Ottawa, Ontario 8 pm

27 FEBRUARY
Jean-Louis Gil; Luis Arango Hall, Bogota, Colombia 8 pm (also February 28)

15 MARCH
Gloriae Dei Cantores; St James' Cathedral, Toronto, Ontario 8 pm

17 MARCH
Olivier Latry; All Saints Cathedral, Edmonton, Alberta 3 pm

19 MARCH
Olivier Latry; Jack Singer Concert Hall, Calgary, Alberta 8 pm

24 MARCH
Olivier Latry; Westminster United, Winnipeg, Manitoba

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Organ Recitals

ROBERT ANDERSON, Nieuwe Kerk, Amsterdam, August 9: *Toccata in e, Gelobet seist du, Toccata in d*, Weckmann; *Psalm 24*, van Noordt; *Fantaisie*, Racquet; *Capriccio cromatico*, Frescobaldi; *Sonata in g*, Wq 70/6, *Præcludium in D*, Wq 70/7, C.P.E. Bach; *Agnus Dei*, Martin; *Concerto in d*, S. 596, Bach.

AGNES ARMSTRONG, The Park Church, Elmira, NY, November 10: *Grand Choeur*, op. 52, no. 2, *Seconde Sonate en D Majeur*, *Chant Elégiaque*, op. 55, no. 3, *Fugue in La bémol*, op. 40, no. 1, *Communion sur le chant de l'hymne 'Placare Christe servulis'*, op. 65, *Chant du matin, bluettes, Improvisation par M. Alexandre Guilman*, *Le Crèche, Pastorale et Adoration*, op. 50, no. 3, *Introduction et Variations sur un ancien Noël Polonais*, op. 80, Guilman.

DENNIS BERGIN, St. Matthew Lutheran Church, Hanover, PA, October 21: *Sinfonia in Cantata 29, Wir danken dir, Gott, Bach/Dupré; Liebest Jesu, wir sind hier*, S. 731, Bach; *Fantasy in F Minor*, K. 608, Mozart; *Phantasie über den Choral 'Hallelujah! Gott zu loben'*, op. 52, no. 3, Reger; *Symphonie-Rassion*, op. 23, Dupré.

DOUGLAS E. BUSH, Church of Jesus Christ of Latter-day Saints, Macomb, IL, October 27: *Prelude and Fugue in A Major*, S. 536, Bach; *Lobe den Herren*, Drischner; *Estampie*, Robertsbridge Codex; *Se le fatze ay pale*, Buxheim Organ Book; *Frisch auf, gut Gsell, lass rummer gahn*, Distler; *Beautiful Savior, High on the mountain top*, Lord, *I would follow Thee*, Bush; *Pussacaglia*, Buxtehude; *Schönster Herr Jesu*, Schroeder; *Liebster Jesu, wir sind hier*, S. 731, *Allein Gott*, S. 711, Bach; *Es hat ein Bauer, Ein guotter polnischer dancz*, Loeffelholz Tablature; *Fantasia in G Major*, S. 572, Bach.

JAMES DAVID CHRISTIE, Cathedral of St. Joseph the Workman, La Crosse, WI, November 4: *Incantation for a Holy Day*, Langlais; *Postlude for the Office of Compline*, Alain; *Joie et clarté des corps glorieux*, Mes-

siaen; *Allegro vivace (Symphonie I)*, Vierne; *Chorale III in A Minor*, Franck; *The Book of Hours*, Pinkham; *Sonata I in D Minor*, op. 42, Guilman.

PHILIP CROZIER, St. James United Church, Montreal, August 28: *Intermezzo, Ballade en mode Phrygien, Deuxieme Prelude Profane, Grave, Aria, De Jules Lemaitre, Petite Piece, Trois Danses*, Alain.

JANETTE FISHELL, Brevard United Methodist Church, Brevard, NC, October 12: *Sonata III in A Major*, op. 65, no. 3, Mendelssohn; *Das alte Jahr vergangen ist*, S. 614, *O Lamm Gottes unschuldig*, S. 618, *Prelude and Fugue in A Minor*, S. 543, Bach; *A Festive Voluntary: Variations on 'Good King Wenceslas'*, Eben; *Pièce Héroïque*, Franck; *Clair de lune*, Vierne; *Petite rapsodie improvisée, Cantilene improvisée, Choral-improvisation sur le 'Victimae paschali'*, Tourneüre.

JAMES W. GOOD, Temple Baptist Church, Durham, NC, October 28: *Processional*, Mathias; *Voluntary in D*, op. V/V, Stanley; *Old 100th*, Pachelbel; *A mighty fortress*, Buxtehude; *If you will only let God guide you, Fugue in E-flat*, S. 532b, Bach; *Cortège et Litanie*, op. 19/2, Dupré; *New Britain*, Wood; *Prelude and Fugue in E-flat*, op. 99/III, Saint-Saëns; *Hyfrydol, Lobet den Herren*, Manz; *Finale (Symphonie VI)*, Widor.

JERALD HAMILTON, Cathedral of St. John, Albuquerque, NM, November 11: *Pièce Héroïque*, Franck; *Two Dances to Agni Yavishtha, Variations on a theme of Clément Jannequin*, Alain; *Choral III in A Minor*, Franck; *Second Fantasy*, Alain; *Prelude, Fugue, and Variation*, Franck; *Postlude for the Office of Compline, Litanies*, Alain.

CLYDE HOLLOWAY, National Presbyterian Church, Washington, DC, October 14: *Fantasia in F Minor*, K. 608, Mozart; *Three Noëls*, Daquin; *Pussacaglia in C Minor*, S. 582, Bach; *Choral in A Minor*, Franck; *Deuxième Fantaisie*, Alain; *Arioso, Pugeant*, Sowerby.

JOAN LIPPINCOTT, Corpus Christi Church, Chatham, NJ, October 28: *Concerto*

in A Minor, S. 593, *Allein Gott*, S. 675, 676, Bach; *Fantasia in F Minor*, K. 608, Mozart; *Fantaisie in A Major*, Franck; *Allegro vivace, Adagio, Toccata (Symphonie V)*, Widor.

KAREL PAUKERT, Museum of Art, Cleveland, OH, October 14: *Sept pièces en ré majeur et ré mineur*, Franck; *Prelude and Fugue in G Major*; *Wo soll ich fliehen hin, Meine Seele erhebt den Herrn, Ach bleib bei uns, Herr Jesu Christ*, Bach; *Choral No. 3 in A Minor*, Franck.

ROBERT SCOGGIN, St. Michael and All Angels Church, Dallas, TX, October 10: *Petit Suite*, Bales; *Andantino in G Minor*, Franck; *Coronation*, Langlais; *St. Elizabeth*, Hancock; *Earth and All Stars*, Wyton; *Sonata*, Mendelssohn.

LARRY SMITH, First Congregational Church, Los Angeles, CA, October 10: *Tocata XII*, Muffat; *Tocata VI*, *Tocata II*, Froberger; *Magnificat primi toni*, BuxWV 203, Buxtehude; *Schmücke dich, o liebe Seele*, S. 654, Bach; *Toccata for Organ*, Decker; *Three Preludes and Fugues*, Op. 36, Dupré.

ZYGMUNT STRZEP, Museum of Art, Cleveland, OH, June 20: *Sonata Eroica*, op. 94, Jongen; *Old Polish dances from tablature*, Jan de Lublin; *Improvisation on the old Polish church melody Society Boze, Society Mocny, Swiety Niesmiertelny, zmluj sie nad nami*, op. 38, Surzynski; *Pussacaglia and Fugue on BACH*, op. 150, Karg-Elert; *O Gott, du frommer Gott*, S. 767, Bach; *Allegro deciso (Evocation)*, Dupré.

FREDERICK SWANN, Calvary Church, Charlotte, NC, October 12: *Heraldings*, Hebble; *Roulade*, Bingham; *Very slowly (Sonatina)*, Sowerby; *Pussacaglia and Fugue in C Minor*, Bach; *Choral No. 3 in A Minor*, Franck; *Improvisation on three hymn tunes*, Swann; *Sonata on the 94th Psalm*, Reubke.

CHARLES BOYD TOMPKINS, University of Connecticut, Storrs, CT, September 30: *Sonata in A*, Mendelssohn; *Dialogue, Dialogue, Plein jeu*, de Grigny; *Prelude and Fugue in D*, S. 532, Bach; *Fantasy in A*, Franck; *Naiades, Carillon de Westminster*, Vierne.

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WILLIAM D. TURNER, First Church of Christ, Scientist, Atlanta, GA, October 21: *Praeludium in C Minor, Now thank we all our God, Bach; Lass mich dein sein und bleiben, Strungk; Herzlich tut mich verlangen, Bach, Brahms; O Haupt voll Blut und Wunden, Pepping; Toccata, Letton; Three Chorales, Franck.*

GILLIAN WEIR, St. Paul's Episcopal Church, Akron, OH, October 21: *Variations de Concert, Bonnet; Trio Sonata No. 1 in E-flat, Bach; Prière, Franck; Variations on a theme of Frescobaldi (Homage à Frescobaldi), Langlais; Allegro vivace (Symphonie V), Widor; Trois Danses, Alain; Scherzo, Bossi; Toccata, Jongen.*

ANITA EGGERT WERLING, First Baptist Church, Macomb, IL, October 19: *Symphonie Gothique, op. 70, Widor; Grande Pièce Symphonique, op. 17, Franck.*

TODD WILSON, Westminster Presbyterian Church, Dayton, OH, October 28: *Final, op. 27, no. 7, Dupré; Humoresque 'L'organo primitivo', Yon; Irish Air from 'County Derry', Lemare; Passacaglia and Fugue in C Minor, S. 582, Bach; Roulade, op. 9, no. 3, Bingham; Prelude on 'Iam sol recedit igneus', Simonds; Fantasia and Fugue on the Name of BACH, op. 46, Reger.*

ALEC WYTON, Holy Trinity Church, Hillsdale, NJ, November 2: *Apparition de l'Eglise Eternelle, Messiaen; Sleepers wake, Bach; Adeste fideles, Ives; Three Kings of Orient, Aus der Tiefe rufe ich, Wyton; Herzlich tut mich verlangen, Buxtehude; Christ lag in Todesbanden, Bach; Veni creator spiritus, Wyton; Sonata No. 2 in C Minor, Mendelssohn; Amazing grace, Shearing; Lotus, Strayhorn/Wyton; Sweet Sixteenths, Albright; Toccata (Symphonie V), Widor; Kyrie, Gott, Heiliger Geist, Bach.*

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Director of Music: First Presbyterian Church, Evansville, IN. Located in southwestern Indiana. Marvin Randolph, pastor. Full-time position for organist/choral director to develop music program and graded choirs. 2/29 Fisk organ, to be installed January, 1991; 4-stop Brunzema portable organ, 1988. Salary range \$22,500-\$26,650; benefits, in accordance with AGO and PAM guidelines. Minimum Master's degree in organ (performance and/or church music). Minimum 3 years experience as director for church music program. Position available July 1, 1991. Please send resume, tape of organ playing and choral work, and a personal philosophy of church music to: Helen Templeton, Search Committee, First Presbyterian Church, Evansville, IN 47713 by 3/15/91. Church phone: 812/423-6297.

Graduate student scholarship Assistant to University Organist (1991-92, renewable); M.A./Ph.D. programs in Musicology, Composition or Ethnomusicology. Other fellowships available. Deadline: February 15, 1991. For details write: Dr. Robert S. Lord, 205 Music Building, University of Pittsburgh, Pittsburgh, PA 15260.

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Simon Preston**



George Ritchie



Louis Robilliard*



Daniel Roth*



Larry Smith



Donald Sutherland



Frederick Swann



Ladd Thomas



Thomas Trotter*



John Weaver

Choral Conductors**

George Guest
 David Hill
 Martin Neary

* = available 1991-92



Gillian Weir*



Todd Wilson