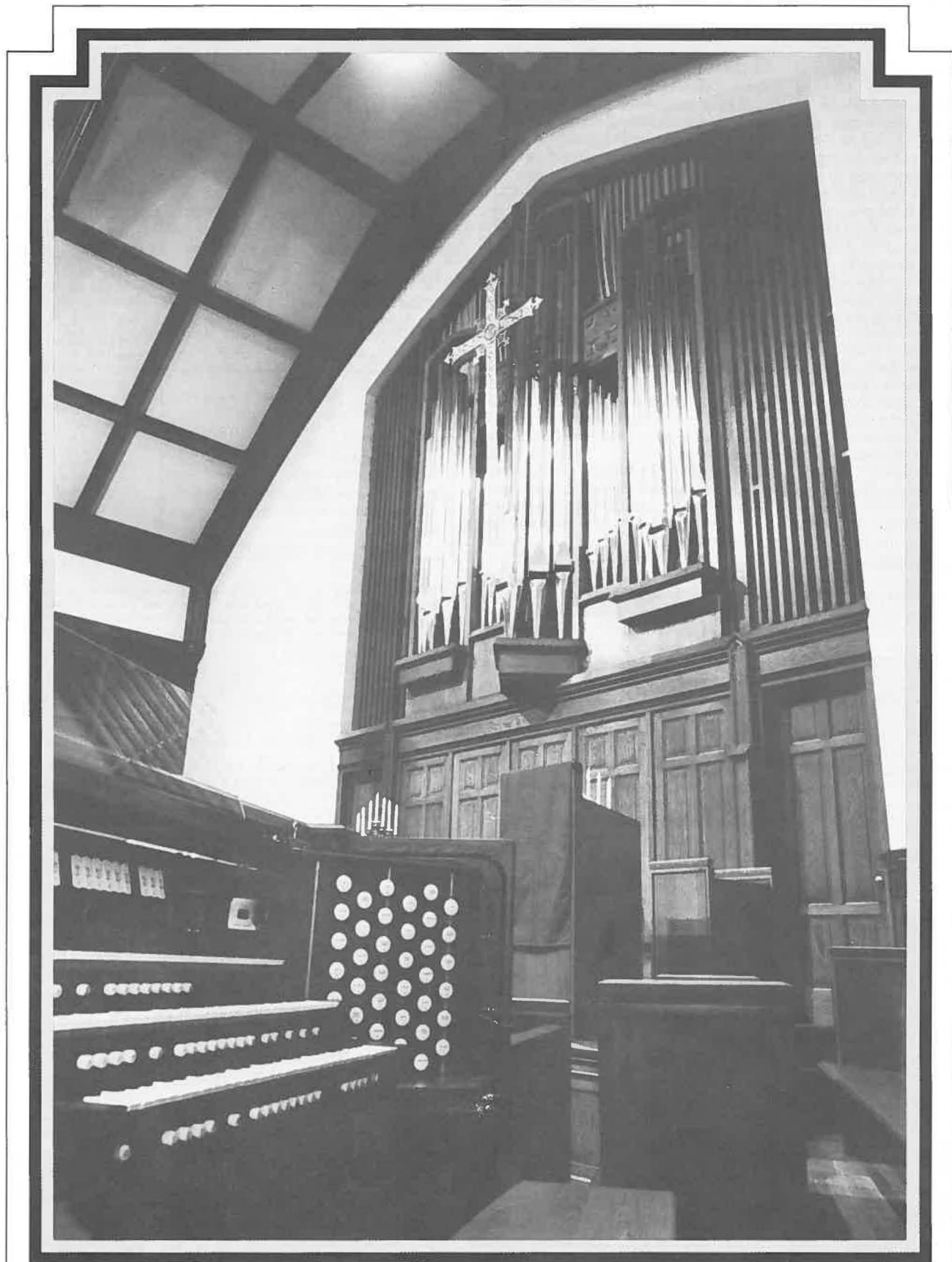


THE DIAPASON

OCTOBER, 1993



Princeton United Methodist Church, Princeton, NJ
Specification on page 16

Box "Brustie"

The creative inventiveness of your technical staff never ceases to amaze—now the BRUSTWERK HEADPHONES ("Brusties"), designed to protect organists' hearing against the onslaught of nasty multi-rank mixtures, offered in the July issue.

However, I have noticed the small rodents resident in our screaming baroque box scurrying frantically about, little paws clutching their hairy ears, whenever the offensive high-pitched harmonics and deafening decibels pre-

dominate. In consideration of animal rights in this matter, can you provide the welcome Brusties in churchmice sizes, too? Also, in fairness to the recitor's tabby, a pair of Brusties for this churchmouser would be appropriate. Thus the desired protection against hearing impairment would be extended to the lower levels of our ecclesiastical community, without discrimination.

A. Udi
Parish Organist
Ste. Ouïe-en-Visage

Here & There

Casavant Frères recently completed restoration of the 4-manual, 65-rank Moller organ at Cornell College in Mount Vernon, Iowa. The organ was damaged by vandals in October 1991. Some 400 pipes were either trampled or thrown down on the stage of the College's King Chapel. Losses exceeded \$45,000, most of which were covered by insurance. In assessing the over-all condition of the organ, the College added \$15,000 to the project to make tonal adjustments and to add a 12-note Posaune 32' extension to the pedal. The organ, completed in 1967, was inaugurated that year with recitals by Robert Baker (consultant), Marilyn Mason, Anton Heiller, Austin Lovelace, Richard Westenbergh with the Kansas City Symphony, and college organist Robert Triplett, in the first recital playing a commissioned work by Lucas Foss, *Four Etudes for Organ* (Carl Fischer).

This year the organ will be re-dedicated in an October 15 recital by Robert Triplett. The program, "Those Sassy Americans," features works by 20th-century composers who in one way or another have been influenced by American satire or jazz. (*Variations on "America,"* Ives; *Symphony for Organ*, Sowerby; *Sweet Sixteenths*, Albright; and *Five Dances*, Hampton.) On March 11, 1994, Dr. Triplett will play an all-Bach program commissioned by Cornell president David Marker, who will retire in June 1994. To honor the departing president, and to feature the restored organ, the Board of Trustees at Cornell College voted to underwrite a concert by the Choir of Men and Boys of St. Thomas Church of New York, conducted by Gerre Hancock. This concert constitutes the final event in the annual Cornell Spring Music Festival, established in 1899 and said to be the oldest continuing music festival west of the Mississippi. For information: 319/895-4110.

RLDS Temple, Independence, Missouri, will take place on October 16 at 8:00 pm, and October 17 at 3:00 pm. John Obetz, Principal Organist for the RLDS Church, will be the recitalist. For information: Temple Organ Recitals, P.O. Box 1059, Independence, MO 64051; 816/521-3051. On March 4 and 5, 1994, the inaugural events will continue with a symposium titled, "The Organ in the 21st Century," which will include performances by Marie-Claire Alain and John Obetz, and topical presentations by Larry Archbold, Michael Bauer, Scott Cantrell, and Jean-Louis Coignet.

The 6th annual Norman Mealy Memorial Workshop takes place October 23 at St. Mark's Episcopal Church, Berkeley, California. Emily Brink and Raymond Glover will be co-leaders, focussing on "Hymns: People's Music or Historical Treasures?", with such issues as cultural diversity, relevance, inclusive language, and the effects of Liturgical renewal. For information: 510/849-1564.

The St. Thomas Choir of Men and Boys, under the direction of Gerre Hancock, has announced the 1993-94 season of its Tuesday Evening Concert Series: October 26, all-French program, "Celebration and Remembrance," Langlais, *Messe Solennelle*; Fauré, *Requiem*; and Poulenc, *Concerto in G minor*; December 14 and 16, Handel, *Messiah*, accompanied on period instruments by Concert Royal; March 22, "Viennese Masses II," Haydn, *Little Organ Mass*; Mozart, *Coronation Mass* and *Sonata in C Major*, K. 336 for organ and orchestra; and May 10, the American Boychoir, directed by James Litton. For information: 212/757-7013.

The Midwestern Historical Keyboard Society is issuing a call for papers for their April conclave, "The Orbit of the Sun King: Music, Dance, Arts, and Letters." Sponsored by the Midwestern Historical Keyboard Society, The Schubert Club, and Alliance Française, it will be held in St. Paul, Minnesota April 14-17, 1994. Included in the program will be a production of a Charpentier opera, French humanities lectures by Sheridan Germann, Ray Erickson and others, recitals sponsored by the Schubert Club, lecture-demonstrations and more. The project is sponsored in part by the Minnesota Humanities Commission, in cooperation with the National Endowment for the Humanities and the Minnesota State Legislature.

Abstracts of papers and proposals for short recitals are requested. Topics should be relevant to the France of Louis XIV, the 17th century in particular. Presentations should be no longer than 25 minutes, to allow five minutes for discussion. All papers must include a 200-word biography (not a resumé) and a list of audio-visual requirements. Include also a one-page abstract. Proposals for recitals or lecture-recitals must include a recital program and a cassette tape of a representative per-

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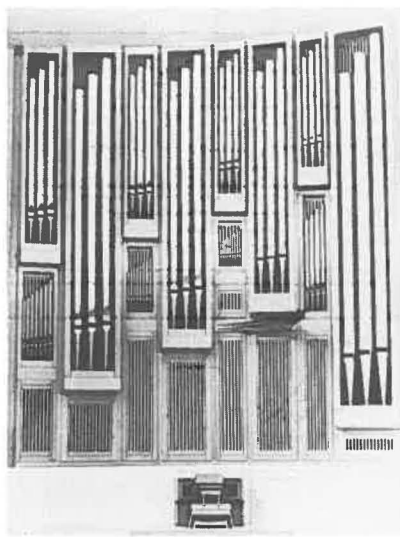
An International Monthly Devoted to the Organ, the Harpsichord and Church Music
Official Journal of the International Society for Organ History and Preservation

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Casavant organ at the RLDS Temple, Independence, MO

The first in a series of inaugural recitals on the new 60-stop, 102-rank, mechanical action Casavant organ at the

formance. Send materials to Nanette Gomory Lunde, 140 Skyline Dr., Eau Claire, WI 54703, postmarked by November 1, 1993. For more information, call 715/834-5578. The Society does not pay participants' expenses or any fees.

Julie Lyonn Lieberman will offer a technique rehabilitation training seminar November 13 and 14 at the Unison Arts and Learning Center, New Paltz, New York. The seminar is designed to develop a group of professionals equipped to work with musicians who are developing or have sustained muscular injuries. For information: 914/255-1559.

On the occasion of the Orlandus Lassus year 1994, the Alamire Foundation, International Center for the Study of Music and Musical Life in the Low Countries, in cooperation with the Katholieke Universiteit Leuven, Musica, and the Festival of Flanders, will organize an international conference in Antwerp, Belgium, August 24-26, 1994, on the secular music of Lassus. Lectures will be given by musicologists specializing in the area of the composer's music. In addition, other themes will be elaborated in separate sessions, in the broader context of "The Age of Lassus," e.g., performance practice, new archival discoveries, polyphony and liturgy, the technique of parody, the process of composition in the second half of the 16th century, etc. Proposals for papers, accompanied by an abstract

of 30 lines at most, should be sent before January 1 to: Ignace Bossuyt, Alamire Foundation, Blijde-Inkomstraat 21, B-3000 Leuven, Belgium; fax 016/285025.

The Ruth and Clarence Mader Memorial Scholarship Fund will sponsor a National Organ Composition Competition. Entries are to be of medium difficulty, 6 to 10 minutes in duration, based on one of the following hymn tunes: Adon Olam, A la rue, Arirang, Balm in Gilead, Bourbon, Holy Manna, Lacquiparle, Poor Little Jesus, Sheng En, or Torah Song. The competition is open to citizens or residents of the United States under the age of 35. The winner will receive an award of \$2,500; the winning composition will be published by Selah Publishing Company, and will be a required work for the next Mader National Organ-playing Competition. For information: The Ruth and Clarence Mader Memorial Scholarship Fund, P.O. Box 571, Pasadena, CA 91102.

First Presbyterian Church, Deerfield, Illinois, has announced that its Annual Organ Competition will not be held in 1994 because of vandalism to the 58-rank Noerhen organ in the sanctuary of the church. A number of pipes were damaged and others were removed.

At this year's summer commencement exercises, St. Joseph College, Rensselaer, Indiana, presented its 1993

Father Lawrence Heiman Citation to **Robert J. Batastini**, senior editor of GIA Publications, Chicago, and director of music at St. Joseph Parish, Downers Grove, Illinois. The award cites Batastini's lifetime dedication and contribution to church music and liturgy in the United States. The award was named by the St. Joseph College Graduate Council after Fr. Lawrence Heiman, C.P.P.S., who founded the Rensselaer Program of Church Music and Liturgy in 1960, and has continued to serve as its director.



Wesley Evan Beal

Wesley Evan Beal, of Dallas, Texas, was awarded First Prize in the 1993 Johann Sebastian Bach International Competition held June 29-30 at the Kennedy Center for the Performing Arts, Washington, DC. This marked the first time in the competition's 35-year history that organ was the chosen instrument. Judges included Ulrich Brensteller, Herndon Spillman, and Jacques Taddei. Beal holds the BMus in piano from Eastman School of Music, and two MMus degrees, in organ and piano, from Southern Methodist University. He also earned a Master of Theology degree from Dallas Theological Seminary. Mr. Beal won first prize in the San Antonio Competition last March, and has held the post of Organist-Choirmaster at Holy Trinity Episcopal Church, Garland, since 1986.

Elizabeth and Raymond Chenault gave the world premiere of *The Juggler*, an organ duet written for them by Myron Roberts, at the Cathedral of Christ the King in Atlanta, Georgia on June 25. The Chenaults premiered *Allegro for Organ Duet* written for them by British composer Philip Moore at Trinity College Chapel, Hartford, Connecticut, on February 7. The duo will play recitals in France next July, including one at Notre-Dame Cathedral in Paris. The Chenaults are represented by Phillip Truckenbrod Concert Artists.

Philip Crozier and Sylvie Poirier played the world premiere of *Suite Montréalise* by Francis Jackson at the International Congress of Organists in Montréal on July 12. The work was commissioned by the organ duo with funds provided by the Arts Council of Great Britain. The composer was present for the premiere, and also performed on the summer series at St. James United Church, Montréal, presenting the Canadian premiere of his *Legend and Scherzo Amabile*. Later in the summer Crozier and Poirier played five concerts in Poland and two in England. Philip Crozier is director of music at St. James United Church, Montréal.



Gerald Bales, Ronald Fox, Gabriel Kney

Ronald Fox, chairman of the London Centre RCOO, played the Canadian premiere of **Gerald Bales' Four Short**

Hymn Settings in concert at Aeolian Hall, London, Ontario, on July 21. The program also included music by Sweelinck, Bach, Hummel, Carvalho, Bonnet, Schumann, Langlais and Paine. The 3-manual organ (commissioned by the late Gordon Jeffery) was built and installed by Gabriel Kney in 1971. A new console was added in June, 1993, along with some tonal revision.



George Gregory

George Gregory was honored on June 6 on the occasion of his 35th anniversary as organist/carillonist at Central Christian Church, San Antonio, Texas. The choir commissioned Theron Kirk to write a composition for organ in his honor. Entitled *Fanfare and Celebration*, it will be premiered this fall when the new organ console is installed at the church.

Ceremonial Music, written by **Roger Hannahs** for organ, two trumpets and two trombones, received its premiere on June 16 at the Methuen Memorial Music Hall. **Susan Armstrong** commissioned the work and played the first performance.

David Higgs is featured on a new CD recording, *David Higgs Premieres the C B Fisk Opus 100 Organ of the Meyerson Symphony Center, Dallas*, on the Delos label (DE 3148). The recording includes works of Bach, Franck, Schumann, Mozart, Conte, Liszt, Daquin, Hampton, and Susa. (See pp. 17-18 of the November, 1992 issue of THE DIAPASON for a report by Larry Palmer on the Fisk Opus 100.) For information: Delos International, 213/962-2626.

Composer **Karel Husa** has won the \$150,000 University of Louisville Grammeyer Award for his 1989 Cello Concerto. Born in Prague in 1921, Husa studied in Paris in the 1940s with Arthur Honegger, Nadia Boulanger, and Andre Cluytens, and in 1954 came to the United States to join the faculty of Cornell University. He is the recipient of many awards and prizes, and is the holder of several honorary degrees and citations. Among many other works, Husa has also composed a *Concerto for Organ and Orchestra* (1987), first performed by Karel Paukert on October 28, 1987 at the Cleveland Institute of Music. From the Concerto, the composer transcribed one movement for organ solo, entitled *Frammenti*.

James Kibbie has recently recorded the complete *Clavierübung III* by J.S. Bach for Afka Records. The *pedaliter* were recorded on the 3-manual, 38-stop Létourneau organ at the Cathedral of St. Catherine of Alexandria in St. Catharines, Ontario, Canada. The *manualiter* were performed on a 4-stop positiv built by Létourneau for Christopher Dawes in Toronto and moved to the Cathedral for the recording. The recording will be issued as a set of two compact discs in late 1993.

William Kuhlman, Professor of Music and College Organist at Luther College, Decorah, Iowa, was featured on three national radio broadcasts con-



William Kuhlman

nected to the 100th anniversary of Antonin Dvorak's visit to Iowa. In June, he was heard on "Performance Today" with Martin Goldsmith. In August and again in September, he was interviewed on the American Public Radio program "Saint Paul Sunday Morning" with host Bill McLaughlin, seated at the historic 1876 J.G. Pfeffer & Son organ where Dvorak played for daily mass. Kuhlman performed the Preludes and Fugues for organ by Dvorak as well as the Op. 99 "Biblical Songs" with Covent Garden soprano Christine Brewer. Also featured was the Tackas String Quartet performing the "American" string quartet.

On August 6, Kuhlman was the opening performer on the weekend-long "Remembering Dvorak" celebration, a festival which brought solo musicians from around the world to commemorate Dvorak's visit to the village of Spillville in the summer of 1893. Later that day, he was featured lecturing and playing the Dvorak organ works on "All Things Considered" with Noah Adams on National Public Radio. Kuhlman's OHS performance from the 1986 National Convention on the historic Schuelke organ at St. Boniface Church in New Vienna, Iowa, was played on "Pipe-dreams" with Michael J. Barone in September, 1993. In July of 1992, Kuhlman was the only American to appear in solo on the "Festival of Organ Art" at the Court Church of St. Augustine in Vienna, Austria. Later that fall he dedicated the new Sipe organ at St. James Church, Lake Forest, IL. His other appearances included Hickory, NC, Evanston, IL, and Owatonna, MN. This fall and winter he will appear in recital in Decorah, IA, Caledonia, MN, La-Crosse, WI and Des Moines, IA.

Dan Locklair's Triptych for Manuals, a set of three miniatures, has been re-released by H.W. Gray/PPP Belwin. Originally published by Gray in 1976, it had been out of print for several years.

Larry Palmer's Harpsichord in America: A Twentieth-Century Revival, published by Indiana University Press, is now available in a paperback edition. The book relates the story of the harpsichord's revival, the careers of its prominent soloists, and the achievements of present-day American builders: 224 pp., 26 b&w photos, 3 illus., bibl., notes, index; \$12.95 paper (\$25.00 cloth). For information: Indiana University Press, 601 N. Morton St., Bloomington, IN 47404; 812/855-6553.

Robert Reuter, currently organist and director of music at St. Thomas Lutheran Church, Charlotte, North Carolina, played recitals in the Chicago area this past April. Formerly chairman of the organ, choral and church music departments of Chicago Musical College of Roosevelt University in Chicago, Dr. Reuter performed at St. Peter United Church of Christ, Lake Zurich; Faith Lutheran Church, Lake Forest; and The First United Methodist Church (Chicago Temple), Chicago.

Kathleen Scheide has been added to the roster of Artist Recitals Concert Promotional Service. Currently residing in San Diego, California, Dr. Scheide serves as Dean of the San Diego AGO chapter and as organist/choirmaster of Mission Hills-First Congregational Church. She studied early music (harpsichord) and organ at the



Kathleen Scheide

New England Conservatory of Music, and organ and composition at the University of Southern California. She has concertized on organ and harpsichord as soloist and chamber musician, and has written for organ and ensemble.

On May 23 **James Welch** performed on the Vespers Recital Series at the Cathedral Church of St. John the Divine, New York City. His program featured New York premieres of works by Mexican and Brazilian composers, including José Jesús Estrada, Manuel de Elías, Angelo Camin, Blas Galindo-Dimas and Ramón Noble. On May 26 Welch joined soprano Barbara Cramer in a recital in the Grand Salon of the Renwick Gallery of the National Museum of American Art in Washington, DC.

John Wells is featured on a new CD recording, *J.S. Bach: The Well-Tempered Organ*. The program includes Preludes and Fugues 1-16 from *The Well-Tempered Clavier*, performed on the Létourneau organ at St. Paul's Collegiate School, Hamilton, New Zealand. Ribbonwood Digital RCD 1006. For information: The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184.

Appointments



Connie Hensley Golden

Connie Hensley Golden has been appointed Director of Music Ministry for Douglass Boulevard Christian Church, Louisville, Kentucky. She succeeds F. Anthony Thurman who has been accepted into the DMA program at the Manhattan School of Music. Golden, a native of Kentucky, was a 1972-73 recipient of a George C. Marshall Fellowship for study in Denmark. There she studied Buxtehude's organ works with Jorgen Ernst Hansen, and studied 20th-century Danish music with Grethe Krogh, Professor of Organ at the Royal Conservatory in Copenhagen. During that time Ms. Golden concertized throughout Scandinavia and northern Europe. She also participated in the International Organ Academy, Haarlem. She holds the BMus and MMus in piano and organ, is completing the DMA in organ at the University of Kentucky, and has been accepted as a post-doctoral student of Harald Vogel

to complete study of the North German school.

Other interests have included the introduction of a Kodaly-based method of music reading using the hymns of the church, which she developed at Christ Church Cathedral in Lexington, Kentucky, where she served as associate choirmaster-organist before moving to Louisville. Golden joined the staff of Douglass Boulevard Christian Church in 1992 as Children's Music Coordinator, and has utilized her hymn project with the choristers of the church.

Ed Nowak has been appointed Director of Music at St. Barbara's Catholic Church in Brookfield, Illinois, a position formerly held by Robert Batastini. He assumes duties as organist and director of the Parish Choir, Children's Choir, Celebration Choir, Resurrection Choir, and Cantor Program. His former posts include director of music at St. Francis Xavier Church in LaGrange, and St. Joseph Church in Aurora, Illinois. Mr. Nowak holds a BMus (with highest honor) from DePaul University in music composition, and has completed the coursework for the Master of Church Music degree from Concordia University. Other credits include compositions published by GIA Publications, articles in *THE DIAPASON* and *Pastoral Music* and two Christian music recordings on which he arranged, performed and conducted. He studied organ with Jerome Butera and Steven Wente, piano with Helen Engler and Julian Leviton, jazz piano with Alan Swain, and composition with Phil Windsor, Darlene Cowles, and Richard Hillert.



Dennis Schmidt

Dennis Schmidt has been named Director of Music and Organist for St. Stephen's Lutheran Church, Wilmington, Delaware. He will plan the congregation's music program, play the 49-rank Casavant organ for all services, direct the adult choir, and supervise the Assistant Director of Music who is in charge of youth choirs and handbell choirs. Dr. Schmidt is a graduate of Dana College, Wartburg Theological Seminary, and the University of Michigan. He has served as a professional musician in Nebraska, Iowa, Michigan, New Mexico, and New Hampshire. His publications include the two-volume work, *An Organist's Guide to the Resources for The Hymnal 1982*, which is published by The Church Hymnal Corporation in New York. Dr. Schmidt will continue as Executive Director of The Bach Festival of Philadelphia, a position which he began in March of 1993.



Mark Brampton Smith

Mark Brampton Smith has been appointed associate minister of music, First Presbyterian Church, Fort Wayne, Indiana, succeeding Jack Ruhl. His responsibilities include playing the 77-rank Aeolian-Skinner organ in the sanctuary and the 12-rank Reuter organ in the chapel, accompanying the church's choirs, directing the handbell choir, and assisting in other areas of the music ministry and fine arts series, which includes the annual National Organ Competition. Mr. Smith began his organ studies with William Watkins in Washington, DC, and continued with Russell Saunders at the Eastman School of Music, earning the BMus and the Performer's Certificate in 1976. He received the MMus from the University of Michigan in 1979, studying organ with Robert Glasgow and harpsichord with Edward Parmentier. His recent positions have included serving as director of music at First Presbyterian Church, Wilmette, Illinois; organist at First United Methodist Church, Plymouth, Michigan; organist at Temple Beth Emeth, Ann Arbor; and accompanist for the Ann Arbor Cantata Singers. He received first prize in the 1989 First Presbyterian National Organ Competition, first prize in the 1982 Ann Arbor International Organ Competition, and runner-up prize in the 1974 AGO National Competition.

Nunc Dimittis

William Forney Brame died July 29 at his home in Kinston, North Carolina, after a long battle with heart problems. He was 68. Born in Montgomery, Alabama, December 15, 1924, he attended Huntingdon College in Montgomery, and the University of the South, Sewanee, Tennessee. Around 1939 Mr. Brame began working with the Millard Organ Service, Atlanta, Georgia. He travelled with Mr. Millard during school vacations, servicing organs in Alabama and Georgia. Before his career in the pipe organ business, Mr. Brame operated several music stores, first in Columbia, South Carolina, and then in Wilson, North Carolina, where he moved in 1950. There he met and married Mary Hunter Hackney, who is a church organist. They worked in several churches together while living in Anniston, Alabama; Orlando, Florida; Brattleboro, Vermont; and Wilson, North Carolina. Settling in Kinston, North Carolina, Mr.



William Brame

Brame served as organist-choirmaster at St. Mary's Episcopal Church for 25 years, retiring in 1987. While living in Brattleboro Mr. Brame was sales manager for the Estey Organ Company. He later represented Aeolian-Skinner and Petty-Madden, and at the time of his death Goulding and Wood.

Mr. Brame was instrumental in the creation of several "eclectic" organs long before that style became an accepted norm. He likewise was devoted to the preservation of great period instruments, was an active member of the OHS, and had been recently named to the advisory board of the Friends of the Wanamaker Organ. He had also written articles for organ journals, including *THE DIAPASON*. During his tenure at St. Mary's, he managed a concert series which brought many established artists as well as up-and-coming organists to Kinston. Mr. Brame is survived by his wife, four sons, six grandchildren, and two brothers.

Kathryn Karch Loew, of Kalamazoo, Michigan, died at age 68 in an automobile accident, driving from Kalamazoo to South Haven on August 2. Born Kathryn Louise Karch in Hartford, Wisconsin on February 12, 1925, she was a graduate of the University of Michigan, where she earned bachelor's and master's degrees. She earned a master of sacred music from Union Theological Seminary in 1950. While at Michigan, she was awarded the Albert Stanley medal, the highest recognition of academic and musical excellence at the university. Mrs. Loew taught at Kalamazoo College 1963-65, and taught for many years at Western Michigan University, serving also as University Organist, retiring from that position in 1990. She was director of music at Zion Lutheran Church in Kalamazoo for 10 years, and then served as organist of First Presbyterian Church, Kalamazoo, from which she retired on June 27 of this year. She was twice Dean of the Southwestern Michigan AGO chapter. Last December the chapter established a scholarship in her name. Her husband, Cornelius Loew, was a professor at Western Michigan, and has been professor emeritus since 1986. At the time of this writing, he was in critical condition at Bronson Hospital in Kalamazoo. Mrs. Loew is survived by her husband, a son, a daughter, a foster son, two grandchildren, a brother, and a sister.

Rebecca Ruehrdanz-Gustin died July 14 in Park Ridge, Illinois, at the age of 39. Mrs. Ruehrdanz-Gustin was organist and minister of music at Messiah Lutheran Church in Chicago, where she directed choirs and handbells. A native of Chicago and daughter of a Lutheran pastor, she held the BMus from Augustana College and MMus from the Eastman School of Music, and had done additional study in Vienna, Austria. She maintained a private piano studio of 30-40 students and was active as an accompanist and a chamber music player. Mrs. Ruehrdanz-Gustin was a member of the AGO and the North Shore Piano Teachers Association. She is survived by her husband, two children, her parents, and two sisters.

Richard Forrest Woods died May 15 at the age of 63. Born in Pennsylvania, he began his music study with Marshall Bidwell at the Carnegie Mellon Institute. After serving in the U.S. Navy Band, he attended Tulane University. In 1962 he began a two-year study with Nadia Boulanger. While in France he studied organ with Jean Langlais and Andre Marchal. Dr. Woods served as organist/choirmaster in several churches in the U.S., including St. James Episcopal Church, Wichita, Kansas, and the Roman Catholic Cathedral of Holy Angels in Gary, Indiana. Before moving to Houston, he was professor of music at the Episcopal Seminary of the Southwest in Austin, and for the last 21 years served as Director of Music at St. John the Divine Episcopal Church in Houston. In 1982 the Choir of St. John's traveled to England, and in 1990 toured Eastern Europe. Woods served on many church music boards and commissions, and had given lectures and seminars throughout the country on congregational singing and church music. A memorial service was held May 22 at St. John's.

Here & There

Oxford University Press has announced the re-issue of *Seven Songs from 'The Pilgrim's Progress'* by Ralph Vaughan Williams (*Collected Songs*, Volume 3, \$11.95). For information: 800/334-4249, ext 7168.

Leonard Bernstein's Psalm 148, written at age 14 and recently discovered, was recorded for the first time by the Milken Family Archive of 20th Century Jewish Music. Under the baton of Samuel Adler, *Psalm 148* and a number of other little-known Jewish choral and instrumental works of Bernstein received their first recorded performance. Soloists included pianists Barry Snyder and Jean Barr; flutist Bonita Boyd; tenor Howard Stahl; baritone Michael Sokol; soprano Angelina Réaux; and organist Aaron Miller, along with singers and instrumentalists from the Eastman School of Music. For information: The Milken Family Archive, 1250 Fourth St., Suite 440, Santa Monica, CA 90401; 310/998-2680.

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calendar and guide for all Sundays and special days of the liturgical year from September 1993 through August 1994. Service pages include 14 hymns of the day keyed to 12 hymnals and the Revised Common, Episcopal, Lutheran, and Roman Catholic lectionaries. Paul Hamill, Ch.M., is the editor and publisher of the handbook.

Editions Max Eschig and Theodore Presser, sole distributor, have issued *My Daily Technique* by Gaby Casadesus. Subtitled "An approach to some of the difficulties in the piano technique of French music," the book is a compilation of the most effective exercises devised by Mme. Casadesus. Eschig 510-03483, \$25.00.

Greenwood Press has announced the publication of *The Musical Image—A Theory of Content* by **Laurence Bertram**. The book offers an archetypal approach to musical expressiveness, seeks common ground in the Western musical heritage, and offers a conceptual framework for understanding musical experiences. For information: Greenwood Press, 203/226-3571.

Allen Organ Company has announced installations at the First United Methodist Church of Mount Vernon, Illinois and Faith United Methodist Church of Montoursville, Pennsylvania.

First United Methodist Church, Sioux Falls, South Dakota, presented its third annual Summer Noontime Organ Recital Series with ten half-hour programs June 9–August 11. Performers included JanEL Gortmaker, Richard Collman, Doug Chapman, Marilyn Schempp, Darline Bill, Nora Christensen, David Moklebust, David Beyer, Eugene Douth, and Marcia Kittelson. The organ, by John F. Nordlie of Sioux Falls, comprises 41 stops, 53 ranks, mechanical action, and was installed in November of 1990.

The American Boychoir's two touring choirs and the Resident Training Choir made more than 200 appearances during its 55th season. Opening with the Fifth National Choral Conference, the season continued with six tours in various parts of the United States and Canada. The season ended with a con-

cert for the National Conference of the Anglican Association of Musicians in Princeton, NJ, and a ten-day tour of Japan. The American Boychoir School is North America's only nonsectarian boarding choir school. Its 80 students come from 25 states and four Canadian provinces.

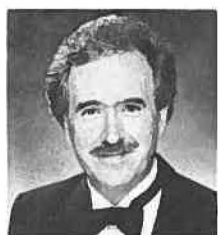
The National Association of Pastoral Musicians (NPM) Standing Committee for Organists is encouraging churches to consider the possibility of purchasing a pipe organ. The committee felt that communities with smaller church buildings and organists without a strong knowledge of pipe organs would be interested in knowing that quality pipe organs can be purchased even when a limited budget is a factor. With the assistance of the Association of Pipe Organ Builders in America (APOBA), NPM has produced a brochure listing pipe organs all under \$100,000; 19 different APOBA companies are represented. To obtain a copy, contact the National Association of Pastoral Musicians, 225 Sheridan St. NW, Washington, DC 20011-1492.

Don Hustad Turns 75



Don Hustad

For those who know him, it hardly seems possible that Don Hustad could



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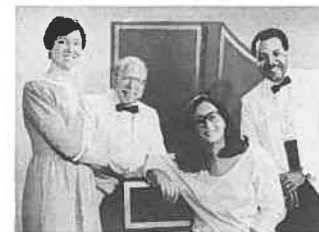
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be celebrating his 75th birthday. Anyone who maintains such an active and demanding schedule could not possibly be approaching his diamond anniversary birthday. And yet the calendar tells us it is so.

Donald Paul Hustad was born on October 2, 1918, at Sioux Agency, Yellow Medicine County, Minnesota. His father was killed in a hunting accident when Don was only one year old, and Don and his brother and mother moved to Boone, Iowa. When he was four years old, a kindly piano teacher took him under her wings, and he began piano lessons. He started playing for church services and was on the radio by age eight.

His education continued after high school at John Fletcher College where he earned the B.A. in piano in 1940, and at Northwestern University where he earned the M.M. in 1945, and D.Mus. in 1963. Post-graduate study was done at Indiana University and also a year of private study with Jean Langlais in Paris. He earned the American Guild of Organists' A.A.G.O. in 1969, and the Royal College of Organists' A.R.C.O. in 1972, and F.R.C.O. in 1974.

Professional experience has included being on the staff of WMBI, Chicago, from 1942-1945. Also, Don was the musical director of "Club Time" on ABC radio from 1945-1953. In 1946 he was appointed associate professor of music at Olivet Nazarene College in Kankakee, Illinois. He left Olivet to go to the Moody Bible Institute in Chicago, where from 1950-1963 he was director of the music department. As the conductor of the Moody Chorale, he directed concerts in the United States, Canada, and Mexico.

In 1961, Don was reunited with an old friend, Billy Graham. He had first played for a Billy Graham Crusade in 1948 in Des Moines, Iowa. For six years, Don served as staff organist. He was also the director of "Crusader Men" on the "Hour of Decision" radio broadcast.

He was named visiting professor of church music at New Orleans Baptist Theological Seminary for the school year 1964-65, and was then appointed professor of church music at The Southern Baptist Theological Seminary in 1966. He continued at Southern Seminary through 1986 when he was named Senior Professor. In 1975, Don was appointed V.V. Cooke Professor of Organ, an endowed professorship. Responsibilities at the Seminary included teaching organ, classes in church music, and conducting numerous choral groups.

Don began his long association with Hope Publishing Company in 1950. As an editor with this company, he has assisted in the production of seven hymnals. He served as senior editor for both *Hymns for the Living Church* (1974) and *The Worshipping Church* (1990). Much organ and choral music has also been produced for Hope during his many years with this company.

As a choral conductor, Don has been active in a wide variety of ensembles. While at Moody he conducted the Moody Chorale on both national and international tours to critical acclaim. For the Billy Graham Evangelistic Association he has conducted the Crusader Men. At Southern Seminary, he conducted at various times the Seminary Choir, Male Chorale, and Oratorio Society.

Playing recitals and organ dedications has taken him around the country. He has played as many as two or three recitals a month, but tends to limit his traveling now to no more than two appearances in a given month. Long active in the American Guild of Organists, he has presented lectures and recitals at both regional and national AGO conventions. Also while at Southern Seminary, he was a sponsor of the student Guild chapter.

His contributions to church music in general and to Southern Baptists in particular earned him the W. Hines Sims Award from the Southern Baptist

Church Music Conference in 1984. The Hymn Society in the United States and Canada bestowed upon him the Fellowship Award in 1989.

Dr. Hustad is also an author, with a number of books presently in print. *Fanny Crosby Speaks Again*, published in 1977, contains biographical information about the beloved gospel hymn writer as well as hymn texts not previously known. *Jubilate! Church Music in the Evangelical Tradition*, published in 1981, traces the development of music in evangelical circles. *Choral Musicianship and Voice Training*, co-authored with Kerchal Armstrong in 1986, is a resource manual for choral conductors.

When asked if he had a word for organists preparing for worship, in a recent interview in *Pedalpoint* magazine, Dr. Hustad replied: "Organists should remember that what they do in church music is their gift to God. What I do as organist in a worship service is my gift to God! It is not my chance to milk an audience for applause. The most exciting thing I do as an organist is lead the congregation in the hymns from the organ. I honestly believe I can make a hymn come alive for a congregation."¹ Those of us who have been privileged to participate in a service where he has played know he can indeed make the service come alive. We are grateful for his inspiration in our own lives.

Don and his wife Ruth, who celebrated their 50th wedding anniversary in November, 1992, continue to make their home in Louisville, Kentucky. A small farm across the Ohio River in Indiana provides pasture for the several horses which they both ride frequently. Their three daughters and their families all live in the Chicago area. Both Don and Ruth continue to remain active in church, seminary, and professional activities.

—James H. Hyatt
Minister of Music
Edenton Baptist Church
Edenton, NC

Notes

1. Betty Jones, "A Champion for Worship," *Pedalpoint*, January, 1993, p. 4.

Harpichord News

Events

The Southeastern and Midwestern Historical Keyboard Societies held their second joint annual meeting in Louisville, Kentucky, 15-17 April. More than 150 aficionados of early keyboard music attended the wide-ranging offerings of concerts, instrument demonstrations, lectures, and displays of musical instruments and publications. Coming just at the opening of "Derby Season," the conference had to buck some blustery weather and a very large crowd of revellers who overran downtown Louisville on the final evening. Spectacular fireworks were featured for these visitors; at a distance from this crowded venue musical fireworks were provided at the University of Louisville by Peter Williams' incandescent performance of the complete *Parthenia*, or the first music ever published for the virginals. The artists

total mastery of this sometimes-esoteric literature kept a rapt audience enthralled.

Duo-fortepianists Nancy Garrett and Penelope Crawford played an impeccably-musical concert at Christ Church Cathedral on the opening night of the conference. Between these memorable events came opportunities to hear and compare harpsichords by the many builders in residence, and to hear mini-recitals and a large number of papers illuminating the main themes of the meeting: women in music and the music of Johann Sebastian Bach.

Close proximity of the conclave hotel and the main location for the conference was a major plus: those of us without cars were grateful for the easily negotiated walking distance. The idea of having a joint annual meeting is also commendable. With the diminution or demise of most institutional travel budgets in recent years, attendance at more than one early keyboard conference per year is not always possible. Beneficial, too, is the growing sense of community among a truly national gathering of persons interested in stylistic musical performances on appropriate instruments. Regional individuality is kept intact by separate annual luncheon meetings for the two societies. SEHKS leadership passed from Calvert Johnson's presidency to that of Elaine Furnaro; MHKS elected Paul Irvin to succeed Marcelline Hawk Mayhall.

Forthcoming national meetings, divided again, are scheduled for Charleston, SC (January 27-29, 1994; SEHKS) and St. Paul, MN (April 14-17; MHKS).

—Larry Palmer

As a component of the tercentenary celebrations for **Fenton House** (one of the first grand houses to be built in Hampstead, circa 1693), the Broadwood Trust made possible a harpsichord competition in which some of the instruments of the famous Benton Fletcher Collection of Early Keyboard Instruments could be used by the competitors (27-28 May, 1993).

Harpichord students enrolled at music conservatories and university music departments in the United Kingdom were invited to take part. Five instruments were available: a 1761 Shudi, a 1752 Kirkman, a single-strung Italian, the Hatley virginals, and the Vincentius virginals. Competitors were obliged to play one appropriate piece on each of three different instruments of their own choice. The winner, Stephen Devine of St. Peter's College, Oxford, was presented in a recital at Fenton House on September 15. Peter Bennett, King's College, London, was a worthy runner up. The three judges were Davitt Moroney, Jill Severs, and Virginia Pleasants (a member of the Benton Fletcher Committee).

—Virginia Pleasants

Antverpiano 1993, held in Antwerp, Belgium, 15-20 July, was the final installment of three such international festivals built around the clavichord, harpsichord, fortepiano, and modern piano, conceived and directed by the well-known performer and teacher Jos van Immerseel. Occurring at two-year intervals, festivals were presented in 1989 and 1991; the 1993 event quite happily coincided with Antwerp's des-

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ignation as "Cultural Capital of Europe" this year.

Some 65 builders, 53 performers, and 25 musicologists came together to exchange ideas and to listen in an extensive program of concerts, exhibitions, demonstrations, workshops, masterclasses and forums. There were too many participants to allow a listing of names, but programs were as diverse as a presentation of an original two-keyboard work for clavichords, a performance of Bach-pupil Muehthel's *Sonate für zwei Klaviere*, and, in one long evening, a program featuring clavichord, harpsichord, fortepiano, and the romantic piano.

There was ample space for the display of all instruments, each category having a room to itself, not too near any other room. The demonstrations, for the most part, were prefaced by the builder speaking about his particular instrument. The forums offered a variety of subjects relative to various aspects of building and playing. All in all, it was a congenial atmosphere, devoid of the tension associated with competitions.

—Virginia Pleasants

Early Music

This year's issues of the quarterly journal *Early Music* continue to provide articles of special interest to harpsichordists. Philip Mercier's portrait of George Frideric Handel graces the cover of volume XXI/1 (February 1993), and Michael Cole's article in this issue investigates the possible provenance of the harpsichord in this portrait. Also of interest: several articles on the early piano and George Stauffer's "Boyvin, Grigny, D'Anglebert, and Bach's assimilation of French Classical organ music"—complete with a facsimile of J. S. Bach's handwritten copy of the D'Anglebert ornament table (from the Frankfurt City and University Library manuscript).

Not to be missed in volume XXI/2 (May 1993) is David Fuller's discussion of problems of interpretation in the keyboard music of Jacques Champion de Chambonnières ("Sous les doigts de Chambonnière"). As usual Professor Fuller's discussion is erudite and witty: be sure to note his *bon mot* on "textuality" (page 198).

Quote without comment department

"To the violin, the spinet, and the virginals I can listen with pleasure, but the piano is, to my belief, an instrument of torture invented by the Devil."

William Rothenstein

Men and Memories 1900-1922

London: Faber & Faber, 1934; v. 2, p. 372.

Music for Voices and Organ

by James McCray

Christmas music: part I

In a fascinating chapter titled "Assessment: Music, Man and Society" of David Tame's new book *The Secret Power of Music*, the author describes a series of studies that reveal the influences of music. He states that "There is scarcely a single function of the body which cannot be affected by musical tones." For example, sustained chords lower blood pressure while shorter, repeated ones raise it. We are all aware of how much music influences plants. Here, nearby in Denver, Dorothy Rettallack ran a series of experiments in which plants were scientifically controlled for equal light, temperature, etc., but one group heard acid rock for three hours a day and the other heard lighter, classical music. Those hearing rock had erratic growth and were leaning away from the sound. After a month of this the rock plants all died.

There are many such revelations about music's power. For those of us in church music, we easily can testify to its ability to console, inspire, etc. Each

week the choir and organist present service music that helps the congregation focus on a theme or idea. Since earliest days, music and church have been linked. The early church fathers had great debates regarding the suitability of music in worship, since its power was often seen as destructive or pagan. It was decided that its power could be used for helping people, therefore its use in church service was valid.

During the Advent-Christmastide-Epiphany seasons, music plays a significant role in worship services. Hearing and singing the traditional carols and hymns of the season often releases deep emotions. The rekindled memories of joys surrounding Christmas burst forth as in no other season. People seem to want to hear more music during this time. By the time we have left the church after that final Christmas Eve service, we are totally exhausted from it all, and have little energy left for our own family celebrations.

Christmas music is not, however, just a one-month episode. Publishers start the next season immediately after Christmas. They must select the works to be published and then move them through the process so that they are in print and distributed for the summer reading sessions. We begin by seeking and selecting the music early, ordering it so that it is here for rehearsals prior to Advent, hiring the additional instrumentalists, and the list goes on.

In the spirit of that old Phillip Nicolai (1556-1608) Advent text, "Wake, awake, for night is flying," I invite you to prepare for the season of fatigue by selecting your music early, and going through your annual checklist of things to do. Christmas is nearly here, and if you don't believe me, just look in the stores next to the Halloween decorations, and you will see that at this point you are already behind. Merry, Merry!

Advent

The Lord will surely come, Gerre Hancock. SATB, Bar solo, and organ, Oxford University Press, 94.345, \$1.50 (M).

The musical mood is somewhat impressionistic. The organ plays quiet, pulsating parallel thirds as a background for liquid choral statements of Kyrie Eleison. These areas alternate with more dramatic English statements of the title. The organ part is not taxing, but on three staves with registration suggestions. While not difficult, there are areas where the intonation may wobble as the new harmonic areas shift. Lovely music.

Magnificat and Nunc Dimittis, Thomas Weelkes (c.1576-1623). SAATB and organ, Oxford University Press, TCM 108, no price given (M).

Taken from Weelkes' Sixth Service, the traditional alternation of solo verses and full choral responses is used. Full sections are very limited and homophonic; in contrast, the longer solo areas are contrapuntal and more challenging. A soloist from each voice section will be needed. The Nunc Dimittis, which might be eliminated in many church performances, follows the same pattern.

Magnificat and Nunc Dimittis, Herbert Howells (1892-1983). SATB and organ, Novello and Company, 29 0289, \$1.95 (M+).

Howells wrote numerous settings of this text; this one is from his Collegium Regale, composed for King's College and dates from 1947. Emphasis is placed on treble voices in the Magnificat and on a tenor soloist in the N.D. The music is ethereal with the organ providing accompanimental support for the singers. The Gloria Patri is the same for both, typical of British canticle settings, and is powerful and majestic. Excellent repertoire.

Hail! Blessed Virgin Mary, Harrison Oxley. SATB and organ, Oxford University Press, X 368, no price given (M-).

This easy carol to words by G.R. Woodward incorporates both English

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and Latin phrases including words from "Ave Maria." The organ consists of half-note chords that quietly process behind the choral lines. About half is unaccompanied singing. The music is gentle.

Christmastide

Three Intros from Christmastide, Daniel Pinkham. SA or TB unaccompanied, Thorpe/Theodore Presser Co., 392-03018, \$1.00 (M-).

The musical lines are primarily syllabic and move together; there are moments of mild dissonances, and each of the three intros closes with an Alleluia based on similar material and always ending on E. Each is one minute or less duration.

Shepherds, shake off your drowsy sleep, Gordon Lawson. SATB and organ, Randall Egan Music Publishers, EC-305, \$1.20 (E).

This 6/8 carol has five verses with the opening and closing to the same music. The others keep the melody but make little adjustments for variety. The organ primarily doubles the choral parts and is always accompanimental.

Sing, be joyful, Christ is born! Louis d'Aquin (1694-1772)/arr. Noel Goemanne. SATB, 2 trumpets, timpani, and organ, Flammer of Shawnee Press, Inc., A-6798, \$1.10 (E).

Organists will certainly recognize this famous Noel setting, originally for organ. The antiphonal flavor of the original has been retained by Goemanne. There is an opening for the trumpets which is then mirrored by the choir alone. The third area features an organ solo, then all performers combine for the closing section which ends loud with a festive Gloria. Charming arrangement.

All my heart this night rejoices, Johann Eberling (1637-1676), arr. Dan Locklair. SATB and organ, Music 70 Publishers, M70-627 (M).

This lively tune is treated in an an-

tiphonal fashion with the men and women singing the phrases back and forth. The organ music is sparse and helps hold pitch.

In the bleak midwinter, Harold Darke (1888-1976). SATB, soprano and tenor soli, and strings (or keyboard), Thorpe of Theodore Presser Co., 392-03016, \$1.00 (E).

The four verses are set with the soloists singing the first and third. The others are for unaccompanied choir. There is a serene quality to this setting of the famous Rosetti text. The melody is retained throughout. Sweet and calming music.

Here in the silence, He came to us, Theron Kirk. SATB, bells and keyboard, Carl Fischer, CM 8381, \$1.15 (M-).

The bell part is a recurring lyric solo that serves as a ritornello between the verses. There are several sections, each with its own tempo; later the tranquil bell mood changes to a fast dance as the choir sings the carol "Masters of this Hall." Easy music that will serve most types of church choirs.

A Boy was born, Robert S. Hines. SA and keyboard, Augsburg Publishing House, 11-10193, \$1.10 (M-).

The harmonies remain surprisingly fresh in this chromatic setting. There are three verses, with the first one in unison; each ends with repeated alleluias. The keyboard is on two staves, but provides much of the fiber of the piece and seems to lead the singers. Interesting setting of this 16th-century text and especially recommended to women's school choirs.

Book Reviews

Mary Cyr, *Performing Baroque Music* (Portland: Amadeus Press, 1992); 250

pp., 31 musical examples, 11 musical scores, 7 tables, 4 b/w photos, \$34.39; companion cassette tape \$10.

Baroque performance practices have undergone serious reevaluation during the last twenty years. Many of the so-called rules with regard to ornamentation and style are no longer considered valid for every type of repertory from every country of the 17th and early 18th centuries. Scholars now realize that context, type of composition, performance circumstance, etc., have a great role in determining resolutions to the many open-ended choices and problems found in baroque works. Mary Cyr's *Performing Baroque Music* clearly and succinctly deals with these issues. Organized into chapters which deal with important performance topics, this book profits from the most recent scholarship, but always presents ideas in such a way that performers can follow the discussion of the subject. Various viewpoints are summarized efficiently, with frequent reference to baroque sources—often those that are little known. In many of the chapters, Italian versus French methods of performance are contrasted so that the reader can understand the sharp differences of style that developed during the 17th century. In addition, many illustrations, musical examples, and reproductions of paintings enliven the text. Each chapter ends with a section entitled bibliographic notes in which Professor Cyr summarizes and comments on the relevant bibliography related to the topic of the chapter. An appendix of musical examples is found at the end of the book.

Professor Cyr demonstrates how key terminology develops and how important words are often used in several senses. A good example of this is her consideration of the word "adagio," in which she shows that this term does not always mean a specific tempo, but can imply a type of ornamentation, a character of a piece, or even a ritardando within the prevailing tempo. Also included are valuable tables in which tempi and dances are presented together with descriptions from major treatises of the time. Particularly impressive is Cyr's consideration of pitch and tuning standards during the baroque, a question that is often overlooked even by the best-intentioned modern performer. For example, she notes that a modulation or choice of a key involving many accidentals will create a greater dissonant effect than that found in equal temperament. Often repertory is cited or insights are given that will surprise even those who feel they know the subject.

Any criticisms are slight and in no way detract from the general value. One might argue for a much longer discussion of vibrato and overdotting. Both topics have recently been the subject of lengthy and sometimes confusing scholarly inquiry. It would have been nice to know Professor Cyr's opinion on when and where both should be applied. Does overdotting apply to the 17th century? Is vibrato always considered an ornament, or does it occur within because of the nature of the work or technique of the instrument or voice? The musical examples of the appendix are organized alphabetically according to the last name of the composer. This means they do not occur in the same order that references to them appear in

the text. Page references to the examples in the appendix within the text would have saved time in searching for the spot referred to. Perhaps they would have been better placed after the chapters that they illustrate. I also would have preferred a less well-known example than the "Possente spirito" from Monteverdi's *Orfeo* to illustrate vocal ornamentation of the early 17th century. A more major failing, but one usual in discussing the baroque, is that no examples from the repertory found in 17th-century Spain or Latin America are cited, even though such composers as Juan Hidalgo or Juan de Araujo respectively participated in bringing baroque techniques to Spain and Latin America. A few typographical errors (such as appoggiatura for appoggiatura on p. 97, mordants for mordents on p. 140) are inevitable in a first edition.

Mary Cyr has come to be recognized as an authority in the area of baroque performance practice, and this book is a much needed addition to a bibliography that is often too complex for the general musician. Attractive and wonderfully helpful—recommended.

—Enrique Alberto Arias
Chicago, IL

New Recordings

Alexandre Guilmant: *Ausgewählte Orgelwerke*, vol. 6. François Lombard, Cavallé-Coll organ of St. Omer Cathedral (Notre Dame des Miracles), France. Motette CD 11561. *Pièces dans différents styles: Morceau de concert; Marche Nuptiale in E-major; Fugue in D-major; Canzone in A-minor; Lamentation in D-minor; Tempo di minuetto in C-major; Légende et Final Symphonique in D-minor; Prière et Berceuse in Ab-major; Pastorale in A-major; Morceau Symphonique in A-minor.*

Having launched its Guilmant series with the works for organ and orchestra, Motette departs its native turf for that of the composer, exchanging the cosmopolitan strains of Altenberg's Klais instrument for the decidedly gallic garb of St. Omer's unilingual Cavallé-Coll.

The organist for this edition of The Guilmant Hour is the brilliant young Frenchman, François Lombard, who accomplishes his task with élan. The program is a pretty mixed bag of (mainly) lesser-known music, with the odd chestnut (the good old *Morceau de Concert*, for example) thrown in for good measure. Not all of it is of the highest order; if the truth be told, some of it is very slim fare indeed. (For those in search of a Guilmant 'sampler'—and a truly entertaining one at that—Charles Callahan's splendid romp on Pro Organo, *Guilmant Garnishes*, still tops the list.) Nevertheless, it is well served by Lombard's playing, which places a happy emphasis on the music's stronger moments, drawing attention away from the weaker ones.

The famous Cavallé-Coll of 1855, restored in 1988 by Haerpfer, comes into its own here, and Lombard does not hesitate to demonstrate its many splendors: for instance, listen to the remarkable *Voix humaine*—a particularly pungent specimen, as ripe as any Roquefort.

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A fine photo of the beautiful Piette case, dating from 1717, adorns the booklet cover. Sadly, Motette has excelled (if not outdone) itself yet again in the English version of the liner notes:

... [Lemmens] had great influence on Guilmant, because he made him acquaint [sic] with Bach's organ music and he taught him a new practice to play; ... dynamic play in his masterly pedal's practice; ... he loosened the organ from services; ... he formed sure interpreters able to play perfectly the music and to make use of the modern organ's manifold possibilities; ... he deserved well, too, of ancient composer's edition, although there did not exist yet a fixed organ repertoire; ... Guilmant continued his career in Paris, where he exhausted all possibilities of an organist.

The mind boggles . . .

Motette has to get its act together and do something about these mangled translations: they simply aren't acceptable.

This recording is most certainly a worthwhile acquisition—just hold your nose and ignore the program notes. The *Voix humaine* alone merits the price of the disc, and Lombard's excellent playing is a major drawing card. I very much hope that we will see more of him as the series progresses.

Poésie de l'orgue symphonique. Odile Pierre plays the Cavaillé-Coll organs of Sainte-Trinité Abbey, Fécamp, and Saint-Godard, Rouen. FR 51190. *Prélude in E-flat minor* (Durufié); *Choral no. 2* (Franck); *Feux Follets* (Vierne); *Quatre Pèlerinages à la Vierge pour orgue à 4 mains* (Odile Pierre w. Michaël Matthes); *Andante du quatuor* (Debussy/Guilmant); *Prélude, Fugue et Variation* (Franck). Available from Éditions Leduc, 175 Rue St. Honoré, 75040 Paris cédex 01; and Odile Pierre, Secrétariat Musical, 17 Rue Sébastien Mercier, 75015 Paris.

These recordings were made by Olivier Coutance in 1990, and appear to have been produced on a 'private' basis—search as one may, there is no indication anywhere as to a recording company!

A winner of the *Premier Prix* in Dupré's class at the Paris Conservatoire, and former *titulaire* of the Madeleine church (where she succeeded the legendary Jeanne Demessieux), Odile Pierre hails from Normandy, a region blessed with Cavaillé-Colls. For this disc, she has chosen two of the area's lesser-known instruments: Fécamp Abbey, inaugurated by Guilmant in 1883, and St. Godard, Rouen, opened the following year.

Two organs were chosen out of necessity rather than design, due to extraneous noise from the blower at Fécamp (it is quite noticeable, nevertheless, in softer moments). For the two quieter pieces, Coutance and Pierre moved to St. Godard, where the blower-noise is less intrusive. Both organs are treasures, although the Fécamp instrument has that little extra 'something' which makes it all the more special. Sadly, it no longer possesses the *Récit Voix humaine* (sorely missed in the Franck B-minor) and the Positif *Unda-maris*, both excised during the neo-classic age of unenlightenment. (Similarly, the St. Godard organ is no longer in its original condition.)

Pierre plays works by Durufié, Franck and Vierne, three representatives of a school she has championed throughout her distinguished career as performer, concert artist and teacher. Durufié's *Prélude* (from the op. 5 *Suite*) receives sympathetic treatment at the hands of his former pupil; and Franck's B-minor *Choral*, in spite of some curiously matter-of-fact playing, is characterized by moments of rare interpretative insight. Guilmant's transcription of the slow movement from Debussy's string quartet shows off the diaphanous beauty of the St. Godard strings, while a first-rate reading of Vierne's *Feux follets* is treated with an appropriately deft touch, devoid—thank goodness—of the

shrieking mutations which so often mar performances of this delightful piece.

Pierre (joined by organist Michaël Matthes) plays her *Quatre Pèlerinages à la Vierge*, a four-movement suite which utilizes gregorian themes in honour of the Virgin Mary. Try as I might, I found it difficult to make friends with this somewhat prosaic composition which, in spite of some compelling moments, is somewhat short on substance for its (nearly) eighteen minutes duration. For those wishing to investigate, it is published by Alphonse Leduc.

The recorded sound is fine, although the pedal has a tendency to boom in quieter passages. Liner notes are in French only, and trace the history of the organs at Fécamp since 1139 in detail—but make virtually no mention of the St. Godard instrument. Yes, I know that it's picky, but Debussy praised Vierne's second symphony, not—as the notes claim—the third. On the other hand, the beautifully-written French is a joy to read. The notes on the music are works of art in their own right—it's worth learning French just to be able to appreciate them!

The larger Cavaillé-Colls (and the more famous ones) have been flattered by the attention of organists and their recording companies. All the more reason, therefore, to applaud Odile Pierre for bringing these interesting instruments into the limelight. Without any doubt, this is a disc of considerable documentary value: may it not be the last!

—Mark Buxton
Toronto, Ontario

Dietrich Buxtehude and his Pupils Johann Sebastian Bach, Nicolaus Bruhns, Vincent Lübeck. Played by Hans Helmut Tillmanns at the Cathedral in Lübeck. Koch/Schwann Musica Sacra CD 315027 H1. Available from Koch International: Musimail 1-800/688-3482. No price given.

The recording contains *Passacaglia in d-moll*, *Nun bitten wir den heiligen Geist*, *Erschienen ist der herrliche Tag*, *Praeludium und Fuge in F-dur*, and *Tocatta und Fuge in F-dur*, all by Buxtehude; *Praeludium und Fuge in d-moll* by Lübeck; *Praeludium und Fuge No. 2 in e-moll* by Bruhns; and *Tocatta und*

Fuge in F-dur (BWV 540) by Bach. We may mention that the recording company does *not* think that Bach was in any literal sense a pupil of Buxtehude!

All of these works are available on other recordings, some of them in several versions, and only careful comparison, the style and quality of the organ used, and personal taste can lead to the choice of a "best" version. Tillmanns gives largely orthodox interpretations, keeping the pulse steady in multi-movement works, although he does allow himself some rubato occasionally, and he uses mild rallentandos more frequently than some purists will welcome.

The Buxtehude passacaglia is played in a rather restrained manner. Tillmanns emphasizes, with noticeable rallentandos, the four-section structure. I have never heard two performances of *Nun bitten wir* in which the ornaments were played in exactly the same way; Tillmanns surprised me once or twice, but his version is certainly defensible, and the smoothness of the coloratura line is undisturbed. There are more exciting versions of the Bruhns prelude and



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Tradition

INNOVATION

The beautiful traditional exterior of Seiai Church, in Kobe City, Japan, belies the state-of-the-art facilities found inside. Each of the church's cushioned seats has its own P.A. speaker and volume control. A remote-control video system broadcasts the service to a 100" screen. Even the ceiling lamps utilize advanced technology, which lowers them to floor level when bulbs need to be changed.

Because music is a central part of the church's worship, the sanctuary was specially designed for the finest acoustics. The balcony was built to support the weight of a substantial pipe organ, for which the church had already bud-

geted. A preference for traditional organ repertoire dictated the need for pipe sound, but the church also demanded the flexibility to perform music ranging from plainsong to spirituals. Reliable and maintenance-free performance were additional key issues. The church finally decided on an instrument that satisfied all these requirements, a three-manual Allen organ.

Seiai Church joins nearly forty other Allen installations in Kobe City. In Japan, where reverence for tradition is as strong as passion for technology, Allen is the most chosen church organ.

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fugue available, but there are none where every note is clearer. The Buxtehude toccata and fugue, a well-worn favorite, is given a straightforward reading, notable only for the quick tempo in the toccata.

In some ways Buxtehude's *Praeludium und Fuge in F-dur* is the most striking piece on the disc. The physical separation of the manuals makes the echo effect of the trill-like theme unusually effective, despite or perhaps because of a very moderate tempo. Tillmanns plays the three repetitions, first on the Rückpositiv, then on the Hauptwerk, and then on the Oberwerk, for the Rückpositiv is in fact the most assertive manual.

No one can expect many innovations in a performance of Bach's F-major toccata and fugue. Clarity, particularly in the fugue, is the characteristic of this version. Tillmanns' approach to the opening section of the toccata deserves to be tried. The manual duets are played relatively loudly over a substantial pedal point and the pedal solos are played without adding any reeds or other heavy artillery.

The organ used is a 3-manual Marcussen, completed in 1970. There are 47 stops and about 72 ranks. The cathedral's famous Schnitger was totally destroyed, as were the organs of the better-known Marienkirche, in 1942, and a Kemper organ (II/24), much too small for the building, did duty from 1951 until the installation of the new instrument. Because of the position, in a transept, the physical distribution of the manuals is very apparent. The Rückpositiv is less weighty than the Hauptwerk, but has a more direct impact on the listener. The quality of the stops seems uniformly high, and the clarity of the pedal at various volume levels is exceptional. The accompanying booklet contains a brief note from the sound engineer explaining the problems of recording baroque music in the extremely lively acoustics, but while Tillmanns may in fact adjust his tempi occasionally because of the resonant building, the clarity is still unusual.

The booklet contains information about the organ and useful notes on the music (in German and good English and French translations) but nothing about the performer. I was struck by Tillmanns' attention to the little things that make such a difference. His phrasing is impeccable, and he varies articulation nicely.

I am not prepared to say that any of the performances here are the very best available, but they are all very good and well worth considering. An interesting collection of fairly standard works, well played on an organ that is absolutely first-rate in this repertory! Only one real criticism: There is little excuse these days for offering only 51' of music on a CD.

—W.G. Marigold
Urbana, Illinois

BACH WEEK 1993

Columbia College and Lutheran Theological Southern Seminary
Columbia, South Carolina
June 14–18, 1993



Bach Week 1993

Bach Week 1993, sponsored by Columbia College and the Lutheran Theological Southern Seminary, welcomed 19 participants from six states for an intensive week of study June 14–18, consisting of lectures, demonstrations, masterclasses and performances of the music of J.S. Bach by faculty members Hans Fagius, Roberta Gary, and Edmund Shay. Daily classes in the Alexander Technique were also offered.

Morning sessions were held in the Recital Hall at Columbia College on a 1980 Casavant mechanical-action organ. Hans Fagius of Sweden, who is currently teaching at The Royal Danish Music Conservatory, began the week's lecture/demonstrations with a discussion of early fingering and pedaling. He explained the three types of accentuation described by J.J. Rousseau in 1768: Grammatical (metrical accents within a bar); Oratorical (phrases, entrances, syncopations); and Pathetical (high points of a melodic line, dissonances, surprising harmonies). Closely related to the grammatical form of accentuation is the concept of note value outlined by Père Engramelle in 1775 in which he states "all notes consist of two parts—the sounding part and the pause. These two together will make the entire note value." Early fingering and pedaling draw heavily on these concepts as shown in numerous examples from familiar Baroque literature.

Roberta Gary, head of the organ department at the University of Cincinnati College-Conservatory of Music, building on Dr. Fagius' lecture on accentuation and early fingering and pedaling, explained the concept of Baroque legato. Sources such as Forkel and Quantz describe a gliding motion for releasing a key as opposed to a perpendicular attack and release. This gliding motion is physically more natural and thus easier in playing. It is also more suited to music of the 17th and 18th centuries and is used for all keyboard instruments, not just the organ.

"Ornamentation and Rhythmic Freedom in Bach's Organ Works" was the subject of Dr. Fagius' subsequent lec-

ture/demonstration. He likened ornaments to flowers in the garden: not only do they make the piece of music more beautiful, but they show a musician's skill and taste. Once, ornaments were spontaneous, but later were notated or written out. Trills, in particular, seem to cause considerable consternation. Until the end of the 17th century, trills beginning on the main note predominate. However, 98% of the trills in the works of J.S. Bach begin on the upper note. Fragments from many of Bach's Preludes and Fugues demonstrated where some of those main note trills occur and the reasons why the trill begins on the main note. Appoggiaturas and slide were also shown to be affected by their musical context resulting in considerable rhythmic freedom in executing combinations of ornaments.

Dr. Gary discussed "Awareness in Practicing." We are teaching ourselves to learn as we practice, thereby placing ourselves into a dual role. Our practice should incorporate the attributes of a good teacher: listening to determine what we need; and the time, patience and energy to accomplish our goals. She emphasized that we have a far greater ability to learn than we think we have. Before beginning to practice she recommended that we formulate a plan of action, quiet ourselves mentally and physically, and trust that we can learn quickly. Limited practice time and fewer repetitions of smaller fragments of music often can result in more rapid learning. The three stages of practice required to achieve performance level were identified with the surprising realization that much learning occurs subconsciously after the practice session is completed.

Mid-morning featured a daily session of Alexander Technique led by Laury Christie, a certified teacher of the Alexander Technique and an Artist/Faculty member of the University of South Carolina. This innovative method of body awareness and movement was especially geared to the needs of organists, offering insight into how posture and motion affect tension or ease at the console.

The conclusion of each morning at Columbia College consisted of master classes with Hans Fagius or Roberta Gary. Everyone had a chance to perform.

Afternoons were spent in Christ Chapel at Lutheran Theological



Hans Fagius, Roberta Gary, Edmund Shay

Southern Seminary, home of a 1985 Flentrop mechanical-action organ. Hans Fagius discussed and performed the Prelude and Fugue in D Major (BWV 532), settings of *Allein Gott in der Höh' sei Ehr* (BWV 662, 663, 664), the *Pièce d'Orgue* (Fantasie) in G Major (BWV 572), chorales on *Komm, Gott Schöpfer, heiliger Geist* (BWV 667) and *Vor deinen Thron tret ich* (BWV 668), the Partita: *O Gott, du frommer Gott* (BWV 767), and the Prelude and Fugue in E-flat Major (BWV 552). Roberta Gary presented settings of *Nun Komm, der Heiden Heiland* (BWV 659, 660, 661), *Jesus Christus, unser Heiland* (BWV 665, 666), the Toccata and Fugue in E Major (BWV 566), the Toccata and Fugue in D minor (BWV 538), and the Partita: *Sei gegrüßet, Jesu gütig* (BWV 768). Analysis and performances of the Prelude and Fugue in C Major (BWV 547), the *Schübler* Chorales (BWV 645-650), and the Canzona (BWV 588) were offered by Edmund Shay.

The Flentrop was the vehicle for a Faculty Recital on Tuesday evening. Dr. Shay opened the concert with settings of *Valet will ich dir geben* (BWV 736, 735), and rounded out his program with the Prelude and Fugue in C Major (BWV 547). The Partite diverse sopra: *Sei gegrüßet, Jesu gütig* (BWV 768) was interpreted by Roberta Gary. Hans Fagius offered the Trio Sonata in G Major (BWV 530), and closed the recital with the Fantasie and Fugue in G minor (BWV 542). Participants Marylee McCallister, John MacKey, and Julie Shelton presented a short recital on Thursday evening.

On Friday morning participants were invited to ask questions of all the faculty members regarding any of the topics or works covered earlier in the week, or any other topics of concern to organists. One interesting discussion was in reference to the many editions devoted to Bach's music and their strengths and weaknesses. It was agreed that consulting several editions may be necessary to formulate our decisions regarding performance practices.

Edmund Shay, professor of music at Columbia College and a reviewer of organ music for THE DIAPASON, is the organizer of Bach Week. The support of local donors and many organ builders helped make the workshop possible. We look forward to Bach Week 1994 which will take place June 13–17. For more information contact Edmund Shay, Columbia College Music Department, Columbia, SC 29203-9987, phone 803-786-3613.

—Martha Klemm

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This is the second in a series of articles by James McCray on the choral music of William Mathias. Part 1 appeared in the September issue of *THE DIAPASON*, pp. 14–15. See also articles by Jane Andrews on the vocal works (September issue, pp. 16–17), and by Brenda Lynne Leach on the organ works on page 14 of this issue. Dr. McCray continues with Part 3 of the choral works next month.

Mathias has a large body of choral music that generically may be classified as church music. His friend and executive with Nimbus Records adroitly observes that Mathias is unique among recent composers because, "he has consistently contributed to the music of the Church—a contribution he regards as integral to his output and in no way peripheral or occasional."¹

In the broadest sense, these compositions have sacred texts which could be used as general anthems or in a more carefully defined church music classification as a mass, canticle, etc. For purposes of this article, these compositions have been categorized as follows:

1. Traditional Church Music Texts
2. SATB Anthems With Brass And Organ
3. SATB Anthems With Organ
4. SATB Sacred Music with Orchestra
5. SSA/TBB Settings
6. Unaccompanied Settings
7. Christmas Music

The first three categories, which comprise about 70% of his church music, are described below. The last four choral areas will appear in the next installment of this article with a summation of his entire choral style, output, etc.

1. Traditional church music texts

Compositions in this category are based on traditional church texts including the Mass, Magnificat, and Te Deum. It should be noted that although a Latin title is used, Mathias does not always use a Latin text for that work.

1965: *Festival Te Deum*, Op. 28. SATB and organ. Text: traditional Te Deum words in English (We praise thee, O God). Oxford University Press, S574.

This early church work was commissioned by the Choir of Manchester Cathedral for their 1965 Arts Festival. The organ has numerous solo areas and is an equal partner to the choir. Its music, at times, is busy with independent material, yet in those areas where the choral music has divisi and/or challenging harmonic passages, Mathias reduces the organ's role to accompaniment, and it doubles the voices for support; this characteristic is common to much of his music, and shows his pragmatic concerns for performance. Often the choir has extended unison phrases which are not particularly interesting, but they provide a method to sing all of the words in this extended text. There are several sections to the music, each with its own tempo and thematic idea.

As often can be seen in twentieth-century British church music, the organ introduction sets out the melodic and harmonic ideas which are to be explored in the work. The combination of 4th/5th intervals, static block chords with dissonances, and a running eighth-note phrase in the upper register in both hands, presents the primary fiber for the setting. Most of the choral singing is syllabic with very little counterpoint. There are brief unaccompanied passages as well as phrases which are sung above an extended organ chord. The choral music is not particularly difficult and the voice ranges tend to be comfortable for most choirs in this festive setting of the text common to the Morning Service in the Anglican Church.

1967: *Communion Service in C*, Op. 36 (*Gwasanaeth y Cymun yn C*). Unison voices and organ. Text: traditional Latin, English, and Welsh words. Oxford University Press, S586.

This communion service differs from his later one in that it remains in unison, and has a version in Welsh as well as English and Latin. It is intended for liturgical use and the separate voice parts are available in English and Welsh for congregational use. There are different "movements" than in his later setting; here he has two Kyries and responses to the Commandments, and joins the Sanctus and Benedictus into one continuous movement. The organ is primarily on two staves. Its music is simple, but harmonically important for the unison singing. There is a modal feel but often Mathias uses chords that are a third apart, creating a feeling of majesty. Of particular interest is the inclusion of Psalm tone derivations in tiny notes above the Gloria and Credo movements. These ancient melodic ideas served as impetus for his setting, linking the old church (plainsong) with the modern church (20th-century harmonies). The music is easy, practical, and very attractive.

1971: *Magnificat and Nunc Dimittis*, Op. 53. SATB and organ. Texts: traditional words in English (My soul doth magnify the Lord and Now lettest Thy servant depart). Oxford University Press, S596.

These settings are traditional texts common to the Evening Service; throughout the history of British church music their material has been linked.² Both texts close with the Gloria Patri and while the two movements are similar—unlike many twentieth-century British settings—they are not identical. In the service performances, the Magnificat and Nunc Dimittis are separated by readings so that the Nunc Dimittis is not performed immediately after the Magnificat except in concert versions.

As before, the opening organ music establishes a mood and introduces the melodic/harmonic material. Because this was commissioned for the dedication of an organ, its music, as in the *Te Deum* above, is flashy and soloistic. Mathias' Magnificat is fast and rhythmic with no real tempo change until the end. He controls the textual moods in other ways which tend to give the impression that a tempo has changed (i.e., longer notes, less energy, etc.). The first fourteen measures of the Nunc Dimittis should be sung unaccompanied; however, in his practical way, the composer provides long chords in the organ which may be played as a "discreet background" if needed. As in most settings of this text, the work opens with a quiet, slow, expressive setting that then is contrasted with a jubilant return of the fast tempo for the Gloria Patri.

1973: *Missa Brevis*, Op. 64. SATB and organ. Texts: traditional mass texts with Kyrie in Latin and others in English. Oxford University Press, S606.

All of the basic mass movements are present except the Credo. Unlike most settings of this text, Mathias never uses soloists for any of the material—it is all choral, a feature common to all of his choral music. Instead of a Hosanna at the end of the Sanctus he uses a brief

Glory be to Thee text; that music is then reused after the Benedictus for the traditional Hosanna text. The Gloria, the longest movement, often uses counterpoint, melismas, and repeated text which extends its length. Each movement comes to a close and is autonomous.

1975: *Communion Service (Series 3)*, Op. 71. For unison congregational use with optional SATB choir and organ. Texts: traditional in English.

This is functional, not concert music, and it is possible to purchase inexpensive congregational parts. The Kyrie, Gloria and Agnus Dei movements are the only non-unison "choral" movements; the congregation may sing in all musical settings other than the Agnus Dei. Other texts set to music include: The Gospel, Sursum Corda, Sanctus, Benedictus, Acclamations, and Dismissal. The organ is accompanimental; this music very singable—it could be used by any small church choir.

1984: *Missa Adeis Christi*, Op. 92. SATB and organ. Texts: traditional Latin. Oxford University Press, S 616.

Mathias' score indicates that this mass is in memory of William Walton. As with the previous mass of 1973, this setting omits the Credo, uses no soloists, and has a long Gloria movement. Here, however, only a Latin text is used for performance. The Kyrie is a gentle, somewhat mysterious setting in which Mathias seems to be asking for mercy on the soul of Walton. The Gloria is a rhythmic, fast movement in which repetitions of the text dominate. The organ has unison melodies in both hands which help drive the music. The Sanctus uses organ grace notes that are then held into the chords to help create a background for the contrapuntal choral lines; then, the organ disappears and the remaining music is unaccompanied. These organ motives later return as background for the Hosanna in the Benedictus; the Hosanna at the end of the Sanctus is unaccompanied and related to the last part of the Benedictus Hosanna. This Hosanna, then, ties all of the material together. The Agnus Dei is a quiet, homophonic setting that has the choir and organ in alternation of thematic ideas.

1991: *Magnificat and Nunc Dimittis (St. David's Service)*, no opus number. Text: traditional. SATB and organ. Oxford University (to be published in 1994).

This setting was commissioned by the London Chorale and premiered at St. David's Cathedral, Dyfed on February 29, 1992. The text is in English, and in the British tradition, there is musical connection between the two movements: the Nunc Dimittis opens with the same organ material as the Magnificat, and the Gloria Patri which ends each movement is in the same tonal area. In the Magnificat the choir is in unison; in the Nunc Dimittis fifths add color. This work features slow and meditative SSA neutral singing (Ah) above an organ solo. The spirit of these settings of the traditional Magnificat and Nunc Dimittis texts seems to be considerably different from his earlier settings of 1971. The work was dedicated to his friends Kenneth and Angela Bowen.

In closing, there are other Latin title settings by Mathias and these will be discussed in other sections of this article. While they could be placed here, they are examined in equally appropriate categories such as those for male or female voices, those for Christmas, etc. Of particular importance is his large, orchestral setting of the *Te Deum* text and his *Gloria* for male voices.

2. SATB Anthems with organ and brass

There is a substantial amount of choral literature which uses organ and brass. Several of his last works which are yet to be published fall into this category. *Come Holy Ghost*, for example, was given its premiere in June of 1992, just a month prior to his death. His interest in this genre was a constant throughout his life with his first setting, *O Sing unto the Lord*, Op. 29, dating from 1965; however, this work is published without the brass—the original version is available only on rental.

In this category are works which just use trumpets and settings with larger brass ensembles; often these works include percussion. Those brass works published for organ alone are included with this category.

1965: *O Sing unto the Lord*, Op. 29. SATB, organ and optional brass and timpani. Text: Psalms 96 and 98. Oxford University Press, A 228.

Published as choir and organ, neither the score nor the Oxford catalogue indicates what brass is required. This is an early example of Mathias' predilection for combining texts, especially Psalms. As in his setting of *Make a Joyful Noise*, Op. 26, No. 2, composed a year earlier, his use of parallel fourths as thematic material can be seen. There are several short sections and generally, while supportive, the organ tends to be independent from the voices and, unlike many of his later works, does not double the voices; often it has solo areas without the choir. This jubilant work is of moderate difficulty, returns to the opening section at the end, and does not use an Amen.

1967: *Three Medieval Lyrics*, Op. 33. SATB, 2 trumpets, organ, and percussion (2 players). Texts: Medieval Latin Lyrics, translated by Helen Waddell. Oxford University Press, #49.467.

The three movements include: A Sequence for St. Michael, Easter Sunday, and Invocation. The first movement is the longest with the total performance time at about 14 minutes. Mathias' early works tend to be more harmonically and rhythmically difficult, and this one, composed for Simon Preston and The New English Singers, a professional choir, is no exception. Yet, typical of Mathias the organ accompaniment doubles the voices in those taxing areas.

Mathias suggests that the two outer movements use a large chorus and the slower middle movement be sung by a smaller group; it does not use the trumpets or the organ, but places emphasis on a vibraphone and glockenspiel as accompaniment. The outer movements concern St. Michael and middle movement the resurrection of Christ. Malcolm Boyd says that the "first (movement) is fashioned in a series of self-contained blocks, each with its own tempo and instrumentation."³ These challenging works have a haunting mysteriousness which tries to capture the medieval spirit within a twentieth-century style, similar to some music of Stravinsky.

1982: *Except the Lord Build the House*, Op. 89, No. 2. SATB, 3 trumpets, organ, and percussion. Text: various Psalms. Oxford University Press, A 337.

This work has four different versions for choral performance: (1) organ alone; (2) organ and 3 trumpets; (3) organ, trumpets and timpani; (4) organ, trumpets, timpani and percussion. The extensive choice of accompanying instruments is unusual. It was commissioned by Harvard University and subtitled

"An Anthem of Thanksgiving."

The twenty-three page setting is festive, often majestic, with an unaccompanied middle section. Its primary compositional design grows from a Lydian scale as a single chord that uses an augmented fourth which recurs in many ways. (See Example 1.) There are several sections, each with its own thematic material and tempo, and generally these are structured according to the various Psalm texts (Ps. 127, 107, 128, and 134). The choir has divisi, dissonant areas, choral humming, and a predominantly homophonic texture. Although the brass and percussion will add excitement and color, performance with organ alone will be satisfying.

1984: Alleluia! Christ Is Risen!, Op. 91, No. 3. SATB, organ, 3 trumpets, 3 trombones, and optional timpani. Text: Christopher Wordsworth. Oxford University Press A 347.

Again, Mathias' primary published version of this anthem is for organ alone. Commissioned for the choir at The Riverside Church of New York, the original intent was with organ and brass, and as with all of these settings performing versions are available from Oxford.

This Easter anthem has four verses in a modified strophic form including key changes, additional descant, unaccompanied vs. accompanied singing, etc. Each verse is separated by instrumental interludes that usually are of moderate length. Although dissonances are used, Mathias has been careful to maintain an accessible and attractive harmonic palette; this clearly is intended for use on Easter Sunday and is suitable for large, balanced church choirs.

1987: Let All the World in Every Corner Sing, Op. 96, No. 2. SATB, organ, 3 trumpets, 3 trombones, tuba, timpani, and 3 percussion. Text: Psalm 95 and George Herbert. Oxford University Press, A 352.

This joyous anthem has two general areas, again separated according to the two texts. The opening based on Psalm 95 is in a fanfare style with repeated staccato brass explosions and a bravura spirit. Within this part is a contrasting middle section that is softer and more homophonic. In the last half, based on the famous Herbert poetry, the music becomes hymn-like and the congregation is to sing with the choir; their music is printed separately on the back cover and may be reproduced. The brass fanfares return between the two verses and for the final Amen.

This music is of moderate difficulty and as with the Easter anthem described above, requires a large, mature choir. The use of the congregation is not unusual, but is rare for Mathias. That this was written for the 60th anniversary of the founding of the Royal School of Church Music shows his concern for creating works which exemplify the commission. To Mathias, celebrating a school devoted to training church musicians required that they, as a group, be involved in the performance rather than serve as interested observers.

1989: Praise Is Due to You, O God in Zion (no opus number). SATB, 3 trumpets, timpani, and percussion. Text: Psalm 65 and Corinthians 2. Oxford University Press, A 386.

A special feature of this eight-minute anthem is the free, meditative, chant-like section in which individual sections of the choir sing above sustained chords. This flowing ornamentation is introduced (justified?) with the trills which open the setting. (See Example 2.) This work is relatively easy with several recurring sections; often sections of the choir sing alone or in two parts. Here, as in many of his church settings, the music ends with an unaccompanied Amen built on a ninth chord which is then re-enforced with the addition of those notes in the accompaniment for power.

The remaining works in this category are unpublished and in various stages of release (i.e., ready for proofing, only in manuscript, etc.) by Oxford University Press. All are scheduled to be published, probably within the next two years, and the author is grateful to them for providing examination copies.

1985: Veni Sancte Spiritus, Op. 96, SATB, organ, 2 trumpets, and 1 percussion. Text: traditional Latin motet. Oxford University Press, #19 353263B.

Only a Latin text is provided for performance. The percussion includes crotales and bell tree giving a colorful timbre to the music. The organ has sustained trills interrupted by rapid, frantic phrases which, while not pure 12-tone, have that character in their variety of note choices. The trumpets hammer out repeated notes which occur in driving outbursts. In contrast to these explosive eruptions, the choir sings longer, gentle lines which create a delicate, airy contradiction. Later, the choir sings unaccompanied and eventually accompanied chords which have a disquieting hymn-like character. The opening material returns at the end in a higher key which builds to a loud *ff* climax followed by a grand pause. Then, the work dissolves into a serene, unison Alleluia and Amen ending.

1987: O Lord, Our Lord (no opus number). SATB, organ, 3 trumpets, 3 trombones, tuba, timpani, percussion. Text: Psalms 8, 9, and 28. Oxford University Press, #19 350397 2.

Although composed in 1987, this work has yet to be typeset, and was reviewed in his original manuscript. Mathias' scores are immaculate examples of notational procedures with precise lines, clear notes, and careful attention to details. As with other settings, this anthem will be published in an organ version with optional brass and percussion.

The combination of separate texts (three here), a characteristic common to Mathias, is again treated so that each Psalm is prepared sectionally, and in fact at the end of the Psalm 8 text, he even uses a double bar. Yet, the music does not stop at that point but rather continues in the same tempo with the organ connecting the two areas. Later, in moving to the next Psalm he again uses a double bar with no stopping, but the change of mood is more striking as the opening brass material returns giving an ABA structure to the music. The expressive middle section is very brief and omits brass and organ. Throughout the entire work the choir is homophonic, almost exclusively syllabic, and rarely sings at the same time as the brass which has contrasting material. Frequently, the organ merely doubles the voice parts. The brass music is majestic, chordal, and adds a spirit of brilliance to the music.

1990: Lord, Thou Has Been Our Dwelling Place (No opus number). SATB, organ, 2 trumpets, 2 trombones. Text: Psalm 90. Oxford University Press, A395.

Also unpublished at this time, this work has publication proofs and is to be released shortly in a choir and organ version. This eight-minute anthem is not difficult with long unison choral areas and an ABCA design. The organ, on two staves, has solo interludes, but is always supportive of the voices doubling their parts, sometimes with an additional counter-melody. Commissioned by a Texas church choir, Mathias has been careful to not overly tax the voices—he has conveniently set the text so that the music sounds more difficult than it is. The third section which begins on the text "Return, O Lord, how long," uses a six-part choir with some mild dissonances, but with his judicious voice leading and voice doubling, the music is not difficult. Typically, the work ends on a ninth chord eventually doubled by the organ. This

Example 1. Except the Lord, ms. 1-3, 10-11, and 78-79.

Example 2. Praise Is Due, ms. 1-2 and ms. 82-83.

Example 3. Come, Holy Ghost, ms. 24-30 (Mathias' manuscript).

work is well within the reach of most accomplished choirs.

1991: Alleluia (no opus number). SATB, organ and 2 trumpets. Text: only Alleluia used. Oxford University Press, X366.

Scheduled for release soon, this work remains in manuscript. This dancing setting of the title is not long—it continues to grow throughout so that while there are sections with stops, the tempo never fluctuates. The work assumes the spirit of a fanfare and the trumpet parts add to that spirit with their staccato articulations. There is less obvious doubling of choral parts here, and each medium (organ, brass, choir) retains a certain independence although toward the end they all join together. This work, strongly Lydian, has repeated ideas, organ chords which create dissonance through the pedal notes, extended choral melismas, and the typical Mathias ninth chord choral ending punctuated with more dissonance from the organ. It is certain to find numerous performances by a wide variety of choirs and would serve well to open a concert or a church service.

1992: Come, Holy Ghost (no opus number). SATB, organ, 3 trumpets, and optional timpani. Text: traditional text with additional Biblical words. Oxford University Press, no number assigned yet.

In this, Mathias' final choral work, completed four months prior to his death and premiered in America just one month before he died, there is a blending of customary Mathias choral techniques with less common features such as an additional speaker, and indeterminate choral chanting. The choir has two areas where pitches are assigned and the eight-part choir enters consecutively at the interval of a half-note, and then freely chants their text, "Come, Holy Ghost, Creator come," and repeats at will for ten measures as the sound builds from *pp* to *ff* in a massive tone cluster. Even though this helps connect to the narrator's text for Pentecost about the rushing mighty wind, it also seems to create an eerie personal outcry from the composer who, at that time, was greatly suffering from his disease. (See Example 3.)

Interestingly, other areas of the text that Mathias chose to use also seem to

Example 4. Hear O Thou, ms. 126–130.

personalize his situation. Phrases such as "O guide our minds with thy blest light, with love our hearts enflame, And with thy strength which ne'er decays, Confirm our mortal frame" seem to reflect his acceptance of impending death as described by his wife in part one of this article. This long work has several sections of a contrasting nature. A long center area sets the text as a hymn, doubled by the organ with trumpet interjections at the ends of phrases. The work builds to a climactic Amen ending with his favorite G Major ninth chord supported by the organ.

1992: Ad Majorem Dei Gloriam, no opus number. SATB and organ. Text: Latin phrase of Jesuit order. Oxford University Press (to be published in 1994)

This very brief work is a Fanfare whose title is translated as "To the greater glory of God" which is a motto of the Jesuit order that Gerard Manley Hopkins (one of Mathias' favorite poets) had joined when he was 24. This marvelous little gem is based on very limited materials which include only two recurring ideas for the choir. The material alternates between the organ, which is very important, and unaccompanied choral singing. There are no tempo changes in this brief, fast fanfare that is only eight staves duration with the last one in a contrasting counterpoint which punctuates "gloriam" to the end above a repeated organ motive. The final chord is Mathias' favorite G-ninth chord with dissonances in the organ and divisi choral parts. This short fanfare was commissioned and first performed by the Choir of Stonyhurst, on the occasion of the college's 400th anniversary. It is in proof stage and should be released in 1994, but does not appear in the current Mathias catalogue.

Only one work in this category was unavailable for review, a 1985 setting in Welsh titled *Gogoneddawg Arglwydd*, Op. 95, No. 5, for SATB, organ, and brass.

3. SATB anthems with organ

This is Mathias' largest single category of choral music as described in these articles. In addition to the twenty settings discussed below, it should be noted that many of those compositions using organ and brass (section 2, above) have been published in an SATB/organ arrangement.

1961: All Thy Works Shall Praise Thee (Dy holy weithredoedd a'th glodforant). SATB and organ. Text: Psalm 145. Oxford University Press, A 180.

Both English and Welsh texts are provided for performance in this, his first involvement in choral church music. In comparison with most of his music, this setting is brief, consisting of only 42 measures. It is slow with the organ usually not playing while the chorus is singing; they alternate material. The middle area has an effective water-fall technique in overlapping phrases for the choir. Here he closes the work with an Amen built on a G Major ninth chord, and it can be seen that this was a favorite tonal area for him as described above in his final choral work of 1992.

1964: Make a Joyful Noise unto the Lord (Jubilate Deo), Op. 26, No. 2. SATB

and organ. Text: Psalm 100. Oxford University Press, A 220.

This, too, is a short anthem and one of two different settings Mathias made of Psalm 100. Its happy, rhythmic spirit and choral/organ material are reminiscent of Benjamin Britten's *Jubilate Deo* of 1961. Curiously, it is a text that both composers chose to set twice to music. It moves through three connected ideas, the last one canonically treating the bass and treble voices in parallel fourths. The organ music is on three staves and different from that of the choir, yet serves as accompaniment. This brief setting also closes with an Amen ninth chord.

1969: Lift up Your Heads, O Ye Gates, Op. 44, No. 2. SATB and organ. Text: Psalm 24. Oxford University Press, A 304.

This popular anthem was commissioned for *Anthems for Choirs Volume I*, edited by Francis Jackson, but is available separately. Its simplicity and rhythmic drive are intoxicating; there are two basic ideas which are repeated. The bass voice is used sparingly and much of the setting is in three voices. The organ is soloistic but supportive, and adds greatly to the celebrative mood of this Palm Sunday and/or Advent text.

1970: Bless the Lord, O My Soul, Op. 51. SATB and organ. Text: Psalm 104. Oxford University Press, A 284.

There are two contrasting ideas, one vertical and rhythmic, the other horizontal and lyric. The opening section (vertical) returns in the end in a manner similar to that used by Classical composers in sonata form; the two intrinsic ideas are reversed to accommodate harmonic return. In this way, section A may be seen as having a b ideas and in the return of section A at the end those ideas are presented as b a. The flowing middle area has legato lines in the organ as background for singular lines by the choral areas; these eventually dissipate into new vertical ideas based on A material, which gives the setting a very tight compositional process. As usual, Mathias' harmony draws on ninth chords, parallel fourths/fifths, and static repeated chords. The ending is a sustained choral ninth chord punctuated by organ chords similar to those used throughout which finally arrive at the choral chord; this technique can be seen in many of his chorus/organ works.

1972: Alleluia Psallat (Sing, Alleluia), Op. 58. SATB, soprano and organ. Text: 13th century words, translated by John Morehen. Oxford University Press, A 299.

There is a processional personality to this work which retains a medieval presence within the twentieth-century dissonances. The modal melody dances above a march-like organ part employing a pedalpoint which helps anchor the music. The organ also has brief outbursts of fanfare motives which, at the fast tempo, are tricky to play. There is a solo soprano obbligato that floats above the choir in a contrasting middle section. Both Latin and English performing versions are given. The choir sings in unison and two parts and their dotted rhythms add to the rhythmic flavor. Mathias again ends on a G ninth chord

with organ punctuation. The work is not difficult and immediately attractive.

1977: Arise, Shine, for Your Light Has Come, Op. 77, No. 2. SATB and organ. Text: Third Song of Isaiah. Oxford University Press, A 327.

Drawing on the Mixolydian mode, this energetic setting uses a minimal amount of thematic ideas, effectively developed. The piece is extensive, but the fast tempo never changes and, as in other works, there is a feeling of slowing created by longer notes. The polychoral organ notes, a feature he uses throughout his life, add color to the music, and they alternate with single-note lines that are melodic. The choir is independent from the organ accompaniment and, at times, sings alone. Choral textures are dominated by unison and two parts. Mathias has added a Gloria Patri at the end, and in it condenses and combines some of the musical ideas. The setting closes with the inevitable G ninth chord on Amen.

1981: Praise Ye the Lord, Op. 87, No. 2. SATB and organ. Text: Psalm 148. Oxford University Press, A 333.

There is a robust athleticism in this anthem. The organ has marching, detached chords which provide a rhythmic setting for the choir. The organ also has symmetric three-note motives that skip along as solos and/or background for the choir. These motives later expand and connect in pairs and triplets which provide new background shapes. In the textual area about dragons the choir sings alone with the organ playing brief interludes between the choral phrases to add to the dark character of the text. The chords, as so often in Mathias' music, use combinations of fourths and fifths in both hands creating mild dissonances that have a static quality. Typically, they eventually move into seventh and ninth chords and those colors also are used in the choir. His favorite ninth chord Amen ends the Psalm.

1982: All Wisdom Is from the Lord, Op. 88, No. 3. SATB and organ. Text: Ecclesiasticus I, 1–10. Oxford University Press, A 336.

There is an Hebraic flavor in this slow, mysterious anthem, created by the use of the augmented second. This interval appears as choral theme and counter-melody in the organ. Mathias builds dissonant chords based on major seconds which unfold in rolled organ chords. Later the organ has a busy accelerando that finally erupts in 64th notes. The chorus sings in unison, two parts, and sometimes in parallel fourths, a favorite interval of his. Although there is a small tempo increase, the general mood remains slow and lyric. The Amen ending uses the sustained fourth/fifth chords that float toward a quiet, final organ chord that draws on simultaneous major seconds.

1983: Hear O Thou Shepherd of Israel, Op. 89, No. 4. SATB and organ. Text: Psalm 80. Oxford University Press, A 339.

The organ plays a major role in this anthem with many brief solo areas between choral phrases. Typically, the organ introduction establishes mood and sets out musical ideas used throughout the anthem. There is a sense of pageantry to the music. The chorus frequently sings unaccompanied, and has some divisi, mild dissonances, repeated chords, and modal harmony. Much of its music is on two staves. Using wide dynamic ranges, dotted rhythms, and varying articulations, he moves through several transpositions of the material. One of Mathias' frequently employed harmonic characteristics, rapid shifts of a major or minor third distance for chords, is used throughout the setting and then baldly exposed to set up the Amen which is on a G major chord, but without a ninth. (See Example 4.)

1983: O Be Joyful in the Lord (Jubilate Deo), Op. 90, No. 2. SATB and organ. Text: Psalm 100. Oxford University Press, A 340.

This is Mathias' second setting of Psalm 100 (see above, Op. 26). It is longer, places stronger emphasis on unaccompanied singing with a less prevalent organ involvement, and adds the traditional Gloria Patri at the end. The Lydian mode is openly used in the organ lines while the chorus uses modality in more subtle ways and often shifts melodies and chords through fourths. The two basic thematic ideas used in the opening are then transposed and reused in a second section; these ideas then serve as the basis for the Gloria Patri and the linear Lydian motive shifts to the choir as it builds toward its final Amen which again is a major ninth chord.

1983: O How Amiable, Op. 90, No. 3. SATB and organ. Text: Psalm 84. Oxford University Press, A 342.

In this slow, sensual setting of Psalm 84, the harmonic flow dominates the music. At times "bluesy," the chords have a descending ebb and are first stated in the organ introduction. Compositionally, the opening pedal measures set the shape for the theme and harmony in broad notes exposing the scale to be used in the anthem. The chorus is notated on two staves and their more difficult passages are doubled by the organ, but often they sing unaccompanied and the organ then provides brief connecting phrases for them. This expressive setting is primarily soft with a brief outburst in the middle area. The pedal motive of the opening serves as the link to the final C Major Amen. If possible the basses are asked to sing a sustained low C (doubled by the organ pedal). The anthem is hauntingly beautiful and relatively easy for most church choirs.

1983: Tantum Ergo (Before him bending), Op. 90, No. 4. SATB, soprano, and organ. Text: St. Thomas Aquinas, with translations by Neale and Caswall. Oxford University Press, A 345.

Commissioned by a high school in Texas, this brief anthem is in a modified strophic form for the four verses. The second merely adds a soprano obbligato line, and the third verse moves up a whole step and repeats the music of verse one. The final verse returns to the opening key and is a repetition of the second verse with an additional closing Amen. The choral parts are supported by organ and, generally, the music is easy to perform.

1986: O Clap Your Hands, Op. 96, No. 3. SATB and organ. Text: Psalms 47 and 46. Oxford University Press, A351.

Again, combining more than one Psalm offers him opportunity to have contrasting musical ideas. This lively, rhythmic anthem is somewhat longer than usual and displays many of his compositional traits described throughout this article (fourths, harmonic shifts of a third, etc.). There are four sections (ABCA) each having its own tempo dictated by the text. The organ is an equal partner and has frequent soloistic passages; it also is used to support voices in difficult choral areas. The choir has some divisi and antiphonal singing—often treated as a bold brass choir with forceful homophonic chords that create decisive hemiolas in the fast 3/4 meter. This adds drive to the rugged outer A sections. The slower B area is more chant-like, and C (an extension of the B area) has the instructions "as if from a distance" on the text "Be still, and know that I am God," giving an even stronger dramatic image to the music. The powerful, but not conclusive *ff* Amen is then followed by an even more resolute Alleluia on Mathias' inevitable G Major ninth chord with organ doubling at the end.

William Mathias, born in Wales in 1934, was a prolific composer of symphonies, opera, concertos, chamber music, keyboard works, vocal pieces, choral compositions, anthems, cantatas, hymn tunes, and music for plays, films and television. Organists are fortunate that among his impressive output are sixteen organ solos and an Organ Concerto. His organ works offer diversity in style, length, and technical demands. Although many of his works exhibit the influence of other composers, Mathias created a style and language which were uniquely his own.

In 1956, Mathias entered the Royal Academy of Music where he studied composition with Lennox Berkeley and piano with Peter Katim. Here he was exposed to avant garde compositional techniques such as serialism, electronic manipulation, and chance music; however, such styles are not strongly apparent in his music. Rather, we encounter the spirit of Bartok, Vaughan Williams, Hindemith, Walton, Tippett and Messiaen.

Early works clearly suggest Bartok with their frequent use of seconds and fourths as both melodic and harmonic intervals (*Partita*) and Vaughan Williams with their penchant for neo-modal language (*Postlude*). Mathias often wrote sequences based on the interval of a fourth and cadences resolving to an open fifth reflecting the influence of Hindemith. Rhythmically, many of Mathias' works suggest Walton with their use of syncopation (*Jubilate*), cross rhythms (*Partita*), and phrase repetition with realignment of metrical accents. Mathias abandoned classical structures in some compositions and relied instead on a technique often used by Stravinsky and Tippett called block structures—the juxtaposition of masses of differing musical ideas (*Invocations*).

The organ works of Mathias generally fall into two categories—large-scale works appropriate for concert programming and miniature compositions, usually three to four minutes in length, appropriate for use in worship services.

The first large-scale organ work composed by Mathias was a three-movement work called *Partita* (1963) which was commissioned by and dedicated to Allan Wicks. This work is not a set of variations as could be inferred from the title, but rather a concert suite. The chromatic writing and lack of key signature in the first movement create a sense of atonality. This movement features cross rhythms, syncopation and a reliance on melodic and harmonic seconds and fourths. The second movement is dirge-like featuring dissonant and chromatic harmony. Movement three is similar in spirit to the first. Stylistically, it features triads, pedal point, frequent meter changes, and sequencing. The coda refers back to the introduction of the first movement.

Variations on a Hymn Tune (1963) is based on the Welsh hymn tune, "Briant," and consists of an introduction, statement of the theme, and six variations. The introduction is based on stacked fifths (the opening interval of the theme) in sequence. The theme is then stated in a two-voice canon on flute stops (Example 1). Each of the six variations that follow is based on a phrase or fragment of a phrase from the theme.

Variation 1 consists of four dance-like statements of phrase 1 in two-part imitative polyphony alternating with chordal interludes.

Variation 2 is in 4/4 time, marked "Alta marcia e risoluto." This variation is based on phrase 1 of the theme which is heard in the pedal in three sequential statements on A, C, E outlining the dominant minor of the tonal center, D.

Variation 3 is an elegy in 6/8. Based on phrase 2 of the theme, it is composed in a free style.

Variation 4 is based on phrase three and is characterized by staccato and marcato articulation indications.

Variation 5 (Allegro moderato) suggests phrase four of the theme and features 16th-note figuration.

In Variation 6 the theme is stated twice, first between the pedal and right hand. The hymn is then highlighted on a solo tuba stop and recapitulated with a final statement in four-part harmony.

On the score of the next large-scale work, *Invocations* (1967), Mathias indicates that the title implies both a summons and a prayer. This conceptual duality is perhaps reflected in the main theme which incorporates the composer's concurrent use of major and minor modes (Example 2). Harmonically, this composition is highly chromatic, based on a scale referred to by Messiaen as the second mode of limited transposition (Porter, p. 25). (See Example 3.) The use of block structure, each block short but with its own texture, color and character, suggests the influence of Tippett (*Second Piano Sonata*, 1962, and *Concerto for Orchestra*, 1963).

The *Fantasy for Organ* (1978) is another concert work, improvisational in style, yet centered around four main themes. Three sections—fast, slow, fast—are apparent in this free work.

Antiphonies (1984) is the composer's first work based on pre-existing material. The following statement appears on the score:

Antiphony—at least from the early Christian era—has implied a responsive manner of singing by a divided choir. Its use as the title of this piece extends the meaning to one of heightened contrast in terms of both textures and ideas.

The link with what we consider as the past is strongly pronounced in that the work is based on two archetypal musical ideas: a) the popular French chanson *L'Homme Armé* ("Beware of the armed man") and b) the plainchant *Vexilla Regis* ("Forth comes the standard of the King; Hail O Cross on which the Saviour died and by His death our life restored"). A greater metaphysical contrast between sacred and secular can hardly be imagined.

Two more recent works lean toward classical structures. *Berceuse* (1986) is in sonata form; this composition is highly dissonant relying heavily on seconds, fourths, and sevenths. *Fenestra* (1991) is a single-movement fantasy in eight sections contrasted by tempos.

In addition to these large works, Mathias wrote short pieces—miniatures—

Example 1. Variations on a Hymn Tune, ms. 9–25.

THEME
Molto moderato (♩ = ca. 80)

Example 2. Invocations, ms. 1–4.

Lento espressivo (♩ = c. 54)

Example 3. Invocations, ms. 6–9.

Tempo II (♩ = c. 138)

Example 4. Processional, ms. 1–2.

Alla marcia (♩ = c. 132)

Example 5. Chorale, ms. 1–4.

Tempo I (♩ = c. 126)

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which are appropriate for church and festive occasions. All of these pieces should be accessible to the competent church organist. In terms of length and style, they offer interest to both the skilled musician and the average listener. The *Postlude* and *Processional* share the use of rondo form. Hints of church modes and reliance on open fourths and fifths create an ambiance of medieval music (Example 4). *Chorale*, written for Easter 1966, is composed in a highly chromatic chordal texture (Example 5). The short but technically demanding *Toccata Giocosa* involves frequent meter changes and heavy use of parallel fourths. Samuel Louis Porter

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points out that "seconds, fourths and sevenths are as usual with Mathias the most prominent intervals. The scale which uses the raised fourth (Lydian) in combination with the flatted seventh is seen here for the first time. Erno Lendavi has identified this scale in Bartok's music as the 'acoustic' or 'overtone' scale" (Porter, p. 33). *Jubilate*, another miniature, echoes *Invocations* in its use of block construction, and also reflects a jazz influence in its use of seventh chords, syncopation, and blue notes. It also involves frequent meter changes (Example 6). Both *Canzonetta* and *Recessional* depend on small structures, the first in ABA form, and the latter in rondo form. Both involve the use of Dorian and Lydian modes. *Carillon*, in ABA form, imitates bells as the title suggests. As in much of his music, he bases the development on sequential writing.

The organ music of Mathias is generally both accessible and popular. His writing is stylistically varied and suggestive of other composers, yet undeniably his own. In summary, the *Penguin Stereo Record Guide* offered these appropriate words: "... It is difficult to think of . . . other mid-twentieth-century organ music that offers such diversity of style, natural feeling for the instrument plus genuine musical inspiration."

Solo Organ Works by William Mathias

(All are published by Oxford University Press.)

- 1963: *Partita*, Op. 19 (13 minutes). Dedicated to and commissioned by Allan Wicks.
- 1963: *Variations on a Hymn Tune*, Op. 20 (13–14 minutes). Commissioned by the Welsh BBC and first performed in 1962 by Robert Joyce at Llandaff Cathedral.
- 1963 (1974): *Postlude* (3 minutes) (*A Mathias Organ Album*, no. 4 and *Album of Postludes*, no. 6).
- 1965: *Processional* (3½ minutes) (*A Mathias Organ Album*, no. 2 and *Modern Organ Music*, Bk. 1, no. 6).
- 1967: *Chorale* (3 minutes) (*A Mathias Organ Album*, no. 6 and *Easy Modern Organ Music*, Bk. 1, no. 3).
- 1967: *Invocations*, Op. 35 (10 minutes). Commissioned by the Organist and Dean at Liverpool Cathedral. First performed by Noel Rawsthorne at the Metropolitan Cathedral of Christ the King.
- 1968: *Toccata Giocosa*, Op. 36, no. 2 (3 minutes). "To Sir David Willcocks on the occasion of his Inauguration of the new organ at The Royal College of Organists, 7th October 1967." (*A William Mathias Organ Album*, no. 7).
- 1975: *Jubilate*, Op. 67, no. 2 (3 minutes). Dedicated to Michael Smythe, chief engineer of the 1975 recording of Mathias' complete organ works.
- 1978: *Fantasy for Organ*, Op. 78 (10 minutes). Commissioned by the 1978 Manchester International Organ Festival, in association with the Welsh Arts Council and dedicated to Geraint Jones.
- 1979: *Canzonetta*, Op. 78, no. 2 (3 minutes). (*A William Mathias Organ Album*, no. 5 and *A Second Album of Preludes*, no. 1).
- 1984: *Antiphonies*, Op. 88, no. 2 (10 minutes). Commissioned by Egwlys Dewi Sant, in association with the Welsh Arts Council. Dedicated to and first performed by John Scott in 1982.
- 1986: *Berceuse*, Op. 95, no. 3 (10 minutes).
- 1986: *Recessional*, Op. 96, no. 4 (4 minutes) (*A William Mathias Organ Album*, no. 1). Dedicated to Christopher Morris, musician, publisher, and friend.
- 1990: *Carillon* (4 minutes). Commissioned by the Allen Organ Co. Premiered by Todd Wilson in 1990.
- 1991: *Fenestra* (12 minutes). Dedicated to and first performed by Jennifer Bate.
- 1991: *Fanfare* (*Oxford Book of Wedding Music*).

Organ and orchestra

1984: *Organ Concerto*

Bibliography

- Boyd, Malcom. *William Mathias*. University of Wales Press, 1978.
- Hardwick, Peter. "The Organ Works of William Mathias." *The American Organist* 17, no. 1 (January 1983): 52–55.

Porter, Samuel Louis. *The Solo Organ Works of William Mathias*. Tuscaloosa, Alabama: The University of Alabama, 1991.

Sadie, Stanley, ed. *The New Grove Dictionary of Music and Musicians*. Vol. 11. London: Macmillan Pub. Ltd., 1980.

► McCray: Mathias choral II

1986: *I Will Lift up Mine Eyes*, Op. 99, No. 2. SATB and organ. Text: Psalm 121. Oxford University Press, A 361.

The score indicates "slow and contemplative" for this moderately long anthem that combines frail, almost gossamer lines with consecutive major chords sometimes having a contrasting dissonant note in the lower pedal. These two features alternate throughout the organ introduction and then function as the primary ingredients for the setting. At times the Mixolydian mode provides a harmonic background for the choir which moves freely in and out of it. The majority of the choral music is chordal (vertical) with brief moments of linear exploration of the delicate theme mentioned above. Dissonance is minimal in this anthem, and tension emerges through eighth-note duplets that fight against the simple 6/8 pulse. A modest, uncontrived character is presented and this anthem is easy enough for most average choirs who will find it immediately appealing.

1986: *Rejoice in the Lord*, Op. 99, No. 1. SATB and organ. Text: Psalm 33. Oxford University Press, A 359.

Mathias' propensity for combining two major chords into polychords can

be seen in this setting. Throughout much of his organ/choral music, his approach to dissonance is achieved in this way. The opening organ introduction is a clear example of one of the main features of his musical style. (See Example 5.) Other identifiable Mathias traits in this anthem include the short motive which recurs in various ways, the hints of modality, the parallel fourths, the majestic parallel chords, and the usual Amen major chord ending, but the choir does not sing the ninth and it only appears in the organ punctuations.

1987: *Thus Saith God the Lord* (An Orkney Anthem). SATB and organ. Text: Isaiah 42. Oxford University Press, A362.

This was commissioned by the St. Magnus Festival of the Orkney Islands for the 850th anniversary of their cathedral. It is a spectacular showcase for the organist whose music is very flamboyant, yet not overly difficult. Polychords are used as dramatic, dissonant pillars of strength and in jocular, rhythmic motives that repeatedly dance on the manuals. These two ideas are immediately exposed in the first four measures of the organ introduction and then constantly intrude throughout.

Example 5. *Rejoice*, ms. 1–9.

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The first half of the anthem has five tempo changes for sections of varying lengths; then, the last half remains constant as the opening organ ideas are developed. The chorus, notated on two staves, has a mixture of unaccompanied and accompanied singing, frequent two-part singing (ST/AB), and harmonies that emphasize the drama through augmented fourths which also is used for the Amen ending. This work has a powerful impact on the listener and sounds much more difficult than it is.

1987: *As Truly as God Is Our Father* (no opus number). SATB and organ. Text: Julian of Norwich (b. 1342). Oxford University Press, A 366.

This anthem, composed at the request of the Friends of St. Paul's Cathedral and sung in the presence of the Queen and the Queen Mother, has been described by Geraint Lewis as, "one of Mathias' most tranquil and profoundly beautiful anthems, glowing with calm serenity."³ The mystical thirteenth-century texts suggest that God is not only our Father but also our Mother. The chorus, on two staves, has the men singing the male aspect (strength, fatherhood, etc.) and the women the female characteristics (mercy, motherhood, etc.). The music is based on a series of descending esoteric chords which create an austere feeling of otherworldliness. The music's simplicity is deceiving; its expressive quality permeates every measure and provides a moving experience for listeners and performers.

1988: *Y Nefoedd Sydd yn Datgan Gogoniant Duw* (The Heavens Declare the Glory of God) (no opus number). SATB, soprano, alto, tenor, and baritone solos, and organ. Text: Psalm 19. Oxford University Press, A 383.

Commissioned on the occasion of the 400th anniversary of the translation of the Bible into Welsh, it is highly appropriate that Mathias set this Psalm with performance possibilities in both languages; in fact, Welsh is written above the English. The work, scheduled for release, is in proofs at this writing. Over 200 measures in length, the music moves through several sections. Two somewhat rare features include the use of soloists with the choir and the employment of changing meters. The meter changes only occur for selected material and add zest to the rhythmic flow. The soloists perform above neutral syllable choral singing in a slower middle section. This leads to a rhythmic Alleluia which retains the same tempo but feels faster/different. Then, the return of the opening organ introduction with A instead of D as a pedal note sets up the return of the chorus. There is a bold unison above broader organ chords on the text "Their music can be heard by all nations." The dotted rhythm motive used earlier connects to the coda based on Alleluia Amen; this has repeated chords and organ punctuations which end on a D Major ninth chord. This exciting setting will require solid performers and an especially robust group of male singers.

1988: *I Will Celebrate* (no opus number). SATB and organ. Text: Psalms 89 and 90, adapted from the Jerusalem Bible. Oxford University Press: Unpublished.

Composed for a church in Davenport, Iowa, this eight-minute anthem opens with an extended organ introduc-

tion. Lewis describes the work as follows: "An extended organ fanfare and processional sets a ceremonial tone and also presents in outline all of the material of the work. Mathias' music is immediate in impact and bold in gesture, but constructed with an integrated economy and ingenuity which is paradoxically, yet cunningly disguised by the very immediacy. In this setting he seems to respond to the full-throated exuberance of American choirs with music of exaltation and reflection culminating in a paean of praise . . . It is cast as a single slow span of lyricism and devotion."⁵ Although unpublished and unlisted in the Oxford catalogue at this writing, it has been recorded by the Christ Church Cathedral Choir, Stephen Darlington, director. It is expected that Oxford will eventually publish this extended, persuasive anthem.

1989: *The Doctrine of Wisdom* (no opus number). SATB and organ. Text: Proverbs 3 and 9. Oxford University Press, A 390.

Mathias' last work in this genre bears a resemblance to his *As Truly as God* in its slow, mystical mood and descending triads in the organ. Even the choral music retains a similarity to the previous work. The choir and organ rarely perform at the same time. The music is organized as an ABA structure so that B moves to a key area a third away, a characteristic found frequently in his choral music. Through the descending organ chords the music returns to its original C area; these chords then are used to quietly bridge to the C major Amen ending; however, the security of the tonality is obscured as the organ softly intrudes above the sustained C Major chords with Eb Major chords shrouding the sound in a veil.

One work, *Cantate Domino* (1987), was unavailable for review. It is an eight-minute setting for SATB and organ and is listed under the publication number of A 365.

It is obvious from reviewing this prodigious amount of church music for chorus and organ that it occupied a central place in Mathias' creative endeavors. Although his earliest compositions were instrumental, he soon became concerned with church music. As Lewis points out, "Establishing a musical reputation very quickly, early works were soon performed as far afield as Prague and California and major commissions followed from the leading British festivals and orchestras. Nevertheless, it seems somehow appropriate that his first work for the church should be written in Welsh in 1962, but immediately published bilingually by Oxford University Press."⁶ His reputation was secured and in 1961 Oxford had engaged Mathias so that they would be his exclusive publisher, which clearly reveals not only the promise of the man, but also the rapidity with which he became established. The final part of this extended examination of Mathias' choral music will be published in the next issue of THE DIAPASON.

Notes

1. Geraint Lewis, "William Mathias, Church and Choral Music," commentary on CD recording insert, Nimbus NI 5243, 1990.
2. James McCray, "British Magnificats of the Twentieth Century," Ph.D. dissertation, University of Iowa, 1968.
3. Malcolm Boyd, "William Mathias" in *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie, 1980, p. 821.
4. Lewis, *ibid.*
5. *Ibid.*
6. *Ibid.*

New Organs



Cover

Patrick J. Murphy & Associates, Stowe, PA, has built a new organ for the Princeton United Methodist Church, Princeton, NJ. The organ contains new pipework from A.R. Schopp's of Alliance, OH, polished facade pipes of the Pedal Principal from Organ Supply of Erie, PA, and some ranks from a private residence instrument. Retained from the church's former organ were the Great and Swell chests as well as four ranks of pipes. The facade and new 3-manual drawknob console with 32 levels of memory were constructed by Patrick J. Murphy & Associates. New windchests were built by Schopp's and Murphy. All wiring is solid state. All bellows and chests were rebuilt.

GREAT

- 16' Gemshorn (Ext)
- 8' Principal (1-10 from Pedal)
- 8' Chimney Flute
- 8' Gemshorn
- 4' Octave
- 4' Blockflute
- 2 3/4' Twelfth
- 2' Flachflute
- 2' Fifteenth
- IV Mixture
- 16' Festival Trumpet t.c.
- 8' Festival Trumpet (not affected by couplers)
- 4' Festival Trumpet
- Zimbelstern
- Chimes
- Tremulant

SWELL

- 16' Lieblich Gedackt (Ext)
- 8' Gedackt
- 8' Viola Pomposa
- 8' Viola Celeste
- 4' Principal
- 4' Traverse Flute
- 2 3/4' Nazard
- 2' Flageolet
- 1 3/4' Tierce t.c.
- IV Mixture
- 16' Bassoon
- 8' Trumpette
- 8' Oboe
- 4' Clarion
- Tremulant

CHOIR

- 8' Holz Gedackt
- 8' Erzähler
- 8' Erzähler Celeste
- 4' Koppel Flute
- 2' Principal
- 1 1/2' Larigot
- III Scharff
- 16' Krumhorn (Ext)
- 8' Krumhorn
- 8' English Horn
- 4' Regal
- Tremulant
- 16' Festival Trumpet t.c.
- 8' Festival Trumpet
- 4' Festival Trumpet

PEDAL

- 32' Bourdon (Electronic ext)
- 16' Principal (Facade)
- 16' Bourdon
- 16' Lieblich Gedackt (Sw)
- 8' Octave (Ext)
- 8' Bourdon (Ext)
- 8' Gemshorn (Gt)
- 4' Principal (Ext)
- 4' Blockflute (Gt)
- IV Mixture
- 32' Cornet
- 32' Contra Trombone (1-12 Electronic ext)
- 16' Trombone
- 16' Bassoon (Sw)
- 8' Trumpet (Ext)
- 8' Festival Trumpet (Gt)
- 4' Clarion (Ext)
- 4' Festival Trumpet (Gt)
- 4' Regal (Ch)



Bond Pipe Organs of Portland, Oregon, has rebuilt and enlarged the organ for First Presbyterian Church, La Grande, Oregon. The two-manual organ reuses some of the pipework from the 1920s Kilgen organ formerly in use at the church. Most of the pipework is new. New electric slider chests were built, as well as a new console on a moveable platform. New casework and facade pipes were installed to harmonize with the original style of the church, removing a 1960s remodel which was unsuitable. Those who worked on the project were Dean Applegate, Richard Bond, Roberta Bond, Tim Drewes, Cliff Fairley, John Stump, Kelly Thorsell, and Jess Wells.

GREAT

- 8' Principal
- 8' Rohrflöte (1-12 from Kilgen)
- Melodia
- 4' Octave
- 2' Waldflöte
- III Mixture
- 8' Trumpet

SWELL

- 8' Gedackt (Kilgen, revoiced)
- 8' Salicional (Kilgen)
- 8' Voix Celeste TC (Kilgen)
- 4' Koppelflöte
- 2 3/4' Nazard (1-49 from Kilgen)
- Dulciana, rescaled)
- 2' Principal
- 1 3/4' Tierce (1-49 from Kilgen Aeoline, rescaled)
- 8' Oboe (13-61 from Kilgen Oboe)
- Tremolo

PEDAL

- 16' Bourdon (Kilgen)
- 16' Lieblich Gedackt
- 8' Principal
- 8' Gedackt (Sw)
- 4' Octave (ext)
- 16' Fagott (Sw ext)
- 4' Schalmey (Sw)

Levsen Organ Company, Buffalo, IA, has rebuilt the 1908 Marshall-Bennett organ at First Lutheran Church, Monmouth, IL. The Bennett organ had been moved from a smaller building, remodeled numerous times, struck by lightning, and placed at different locations in the church. It suffered from numerous problems of design and function. Some usable pipework was retained in the new instrument, and oak embellishments from the original woodwork were incorporated into the new casework. The 30-rank organ required all new windchests, supplement-

ary ranks and console. Wind pressures were lowered, and a digital operating system provided, with 10 levels of memory and a transposer. The Great is all new except for the flutes that were revoiced. The Swell received new pipework including the Erzähler Celeste, 4' Gemshorn, 2 3/4' Nazard, 2' Flachflöte, and 1 3/4' Tierce. The Pedal received a II Mixture and 16' extension of the Trumpet. The design took into account a rose window, and the pipework was arranged around it. The dedication was played by Carl Swanson of Los Angeles.

GREAT

- 8' Principal
- 8' Grossflöte
- 8' Erzähler
- 8' Erzähler Celeste
- 4' Octave
- 4' Waldflöte
- 2' Fifteenth
- III Mixture
- 8' Trompette
- Chimes

SWELL

- 8' Geigen Diapason
- 8' Stopped Flute
- 8' Salicional
- 8' Erzähler
- 8' Erzähler Celeste
- 4' Gemshorn
- 4' Rohrflöte
- 2 3/4' Nazard
- 2' Flachflöte
- 1 3/4' Tierce
- 8' Trumpet
- 4' Oboe
- Tremolo

CHOIR

- 8' Principal T.C.
- 8' Grossflöte
- 8' Viol
- 4' Flute
- 4' Octave
- 2 3/4' Nazard
- II Mixture
- Tremolo

PEDAL

- 32' Resultant
- 16' Bourdon
- 16' Bass Dolce
- 16' Choir Gedeckt
- 8' Principal
- 8' Pommer
- 4' Choralbass
- II Mixture
- 16' Posaune
- 8' Trumpet
- 4' Clarion

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Calendar

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

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

UNITED STATES East of the Mississippi

15 OCTOBER

Brian Jones; Trinity Church, Boston, MA 12:15 pm
Marie-Madeleine Duruflé; Ev Lutheran Church of the Holy Trinity, Akron, OH 8 pm
Herndon Spillman; workshop; Trinity Methodist, Huntsville, AL 7:30 pm

16 OCTOBER

Susan Armstrong; lecture; Congregational Church, Adams, MA 7 pm (October 17, recital, 3 pm)
Bach Festival Concert; St Paul's Episcopal, Chestnut Hill, PA 8 pm
+ **James Welch;** with orchestra; Weidner Center, Green Bay, WI 7:30 pm

17 OCTOBER

CJ Sambach; Park Presbyterian, Newark, NJ 4 pm
Alexander Fiseisky; Cadet Chapel, West Point, NY 3:30 pm
Tim Smith; St Ignatius Loyola, New York, NY 4 pm
Trent Johnson; St Thomas Church, New York, NY 5:15 pm
Samuel Swartz; Second Presbyterian, Newark, NJ 3 pm
American Boychoir; Trinity Cathedral, Trenton, NJ
Bach Festival Concert; St Mark's Episcopal, Philadelphia, PA 3 pm
Stephen Schnurr; Grace Episcopal, Washington, DC 3 pm
Donald Sutherland; Quaker Memorial Presbyterian, Lynchburg, VA 5 pm
John Scott; Calvary Episcopal, Pittsburgh, PA 8 pm
Karel Paukert; Cleveland Museum, Cleveland OH 2 pm
Almut Rössler; First Congregational, Columbus, OH 8 pm
Huw Lewis; Christ Episcopal, Warren, OH 4 pm
Hymn Festival; First Presbyterian, Evansville, IL 3 pm
+ **James Welch;** Weidner Center, Green Bay, WI 5 pm
Diane Bish; St John's Cathedral, Milwaukee, WI 3 pm
Byron Blackmore; Our Savior's Lutheran, La Crosse, WI 4 pm

18 OCTOBER

Samuel Swartz; masterclass; Second Presbyterian, Newark, NJ 7:30 pm
Marie-Madeleine Duruflé; Grace Lutheran, River Forest, IL 8 pm
John Walker; Univ of St Thomas, St Paul, MN 8:15 pm

19 OCTOBER

Daniel Lamoureux & Margaret Angelini; harpsichord & organ; Stonehill College, North Easton, MA 8 pm
Kim Heindel; Bucknell Univ, Lewisburg, PA 8 pm
Thomas Murray; St Martin of Tours, Louisville, KY 8 pm
John Scott; Emmanuel Episcopal, Champaign, IL 8 pm

20 OCTOBER

Mark Brombaugh; with trumpets; United Church on the Green, New Haven, CT 12:05 pm
Duruflé, Requiem; St Ignatius Loyola, New York, NY 8 pm
Trent Johnson; St John's Church, Washington, DC 12:10 pm

21 OCTOBER

Stephen Schnurr; St Paul's Chapel, Columbia Univ, New York, NY noon
Marie-Madeleine Duruflé; National Arts Camp, Interlochen, MI 8 pm

22 OCTOBER

Erik Suter; Trinity Church, Boston, MA 12:15 pm
Peter DuBois; First Presbyterian, Athens, OH 8 pm
Church Music Workshop; Concordia College, Ann Arbor, MI (through October 23)
Huw Lewis; with orchestra; First Methodist, Holland, MI 8 pm
John Scott; Southern Illinois Univ, Carbondale, IL 8 pm
Jazz concert; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

23 OCTOBER

American Boychoir; St Mark's, New Canaan, CT
Pierce Getz; Market Square Presbyterian, Harrisburg, PA 7 pm
Marilyn Keiser; St Andrew's Presbyterian, Raleigh, NC
Gillian Weir; Salem College, Winston-Salem, NC 1:30 pm
Gillian Weir; workshop; Salem College, Winston-Salem, NC 2:45 pm

24 OCTOBER

Mark Brombaugh & Stephen Rapp; harpsichords; United Church on the Green, New Haven, CT 5 pm
Agnes Armstrong; Mem Music Hall, Methuen, MA 3 pm
CJ Sambach; First Presbyterian, Jamestown, NY 4 pm
Willis Bodine; Madison Ave Presbyterian, New York, NY 3 pm
Grethe Krogh; St Thomas Church, New York, NY 5:15 pm
Ty Woodward; Shea's Center for the Performing Arts, Buffalo, NY 2 pm
Gilbert Lekkerkerker; St Stephen's Episcopal, Millburn, NJ
Bart Harris; Longwood Gardens, Kennett Square, PA 2:30 pm
Mickey Terry; Old St Mary's RC, Philadelphia, PA 5 pm
James Darling & Thomas Marshall; organ & harpsichord; First United Methodist, Newport News, VA 7 pm
Christopher Herrick; St John's Cathedral, Jacksonville, FL 8 pm
Marie-Madeleine Duruflé; The Cleveland Museum, Cleveland, OH 3:30 pm
Carlene Nelhart; Vermillion United Church of Christ, Vermillion, OH 4 pm
Robert Glasgow; First United Methodist, Grand Rapids, MI 7 pm
Choral Concert, with orchestra, Zion Lutheran, Ann Arbor, MI 4 pm

26 OCTOBER

John Scott; Hope College, Holland, MI 8 pm

27 OCTOBER

Michael Regan; St John's Church, Washington, DC 12:10 pm
Marie-Madeleine Duruflé; Westwood Presbyterian, Cincinnati, OH 8 pm

28 OCTOBER

Gillian Weir; Philharmonic Center, Naples, FL 8 pm

29 OCTOBER

Andrés Mojica; Trinity Church, Boston, MA 12:15 pm
William Watkins; First Church of Christ, Scientist, New York, NY 7 pm
Stephen Schnurr; Fourth Presbyterian, Chicago, IL 12:10 pm

30 OCTOBER

His Majesty's Clerkes; St John Cantius, Chicago, IL 8 pm

31 OCTOBER

Barry Turley; Church of the Advent, Boston, MA 5:30 pm
Elizabeth Melcher; Madison Ave Presbyterian, New York, NY 3 pm

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Hampson Sisler; Second Presbyterian, New-
ark, NJ 3 pm

Thomas Trotter; United Methodist, Red Bank,
NJ 4 pm

Lee Erwin; Irvine Auditorium, Philadelphia, PA
3, 7:30, 9 pm

Alexander Fiseisky; Duke Univ, Durham, NC
5 pm

Christopher Herrick; St Gregory's Episcopal,
Boca Raton, FL 4 pm

Karel Paukert; Cleveland Museum, Cleve-
land, OH 2 pm

Gillian Weir; Central United Methodist, Lan-
sing, MI 4 pm

Palestrina, *Missa Brevis*; St John Cantius, Chi-
cago, IL 12:30 pm

Durufle, *Requiem*; Cathedral Church of the
Advent, Birmingham, AL 5 pm

2 NOVEMBER

Gerre Hancock; Lutheran Theological Semi-
nary, Columbia, SC 8:15 pm

Robert Sutherland Lord; Univ of Pittsburgh,
Pittsburgh, PA noon

James Johnson; Univ of Louisville, Louisville,
KY 8 pm

Mozart, *Requiem*, with orchestra; St John Can-
tius, Chicago, IL 7:30 pm

Frederick Swann; First United Methodist,
Champaign, IL 8 pm

3 NOVEMBER

Gregory D'Augustino; St John's Church,
Washington, DC 12:10 pm

4 NOVEMBER

Monty Bennett, with flute; First Baptist, Or-
angeburg, SC 7:30 pm

5 NOVEMBER

Andrew Risinger; Trinity Church, Boston, MA
12:15 pm

Mark Dwyer; Church of the Advent, Boston,
MA 8 pm

Thomas Trotter; St James Episcopal, Rich-
mond, VA 8 pm

Vienna Boys Choir; Lindenwood Christian,
Memphis, TN 7:30 pm

Michael Farris; Indiana Univ, Bloomington, IN
8 pm

Pietro Yon, *Requiem*; St John Cantius, Chicago,
IL 7:30 pm

Frederick Swann; First Baptist, Peoria, IL

6 NOVEMBER

Marilyn Mason; Historical Society, York, PA 2
pm

Michael Farris, masterclass; Indiana Univ,
Bloomington, IN 10 am

American Boychoir; Christ Church, Winnetka,
IL

7 NOVEMBER

The Woodland Scholars; Immanuel Congre-
gational, Hartford, CT 4 pm

Mark Brombaugh & Stephen Rapp, harpsi-
chords; St John's Lutheran, Stamford, CT 4 pm

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

Lynne Davis; Christ Church, Westerly, RI 4 pm

David Fedor; St Francis of Assisi Cathedral,
Metuchen, NJ 4 pm

Lee Dettra; Reformed Church, Oradell, NJ 4
pm

Marilyn Mason; First Presbyterian, York, PA 3
pm

Thomas Trotter; Peace Lutheran, Perkasio,
PA

Gerre Hancock; St John's-in-the-Valley Epis-
copal, Glyndon, MD 3 pm

Delores Bruch; Luther Memorial, Madison, WI
7 pm

Gillian Weir; Bethel Lutheran, Madison, WI
American Boychoir; Grace Lutheran, River For-
est, IL 8 pm

Rudolf Zuiderveld; Illinois College, Jackson-
ville, IL 8 pm

Jesse Eschbach; Independent Presbyterian,
Birmingham, AL 4 pm

James Johnson; St Mark's Cathedral, Shreve-
port, LA 4 pm

9 NOVEMBER

William Albright; Holy Trinity Lutheran, New
York, NY

Thomas Trotter; Westminster Presbyterian,

Buffalo, NY 8 pm

Peter Planyavsky; Glenn Memorial Church,
Atlanta, GA 8:15 pm

Marianne Webb; Tabernacle Presbyterian, In-
dianapolis, IN 8 pm

10 NOVEMBER

McNeil Robinson; St Ignatius Loyola, New
York, NY 8 pm

Musiqua Antiqua; St John's Church, Washing-
ton, DC 12:10 pm

Marie-Madeleine Durufle; Spelman College,
Atlanta, GA 8 pm

Ezequiel Menendez; Trinity Church, Boston,
MA 12:15 pm

David Craighead; First Presbyterian, Stam-
ford, CT

Todd Wilson; Spivey Hall, Morrow, GA 8:15
pm

Frederick Swann; First Presbyterian, North-
ville, MI 7 pm

American Boychoir; Northwestern Michigan
College, Traverse City, MI 8 pm

Erik Suter; St Alphonsus, Chicago, IL 8 pm

12 NOVEMBER

Rudolf Zuiderveld; Arkansas College, Bates-
ville, AR 8 pm

13 NOVEMBER

Thomas Trotter; Spencerville Seventh-Day
Adventist, Silver Spring, MD 4 pm

Rudolf Zuiderveld, workshop; Arkansas Col-
lege, Batesville, AR

14 NOVEMBER

Saint-Saëns, *Mass Op. 4*; United Church on the
Green, New Haven, CT 5 pm

Kent Trille; St Ignatius Loyola, New York, NY 4
pm

Mary Ann Switz; St Thomas Church, New
York, NY 5:15 pm

Patricia Maimone, with brass; Cadet Chapel,
West Point, NY 3:30 pm

American Boychoir; Lake Street Presbyterian,
Elmira, NY 4 pm

Frederick Swann; Pine Street Presbyterian,
Harrisburg, PA 4 pm

Mary Fenwick; Emmanuel Lutheran, Potts-
town, PA 7:30 pm

Guy Bovet; Chevy Chase Presbyterian, Wash-
ington, DC 4 pm

Elizabeth & Raymond Chenault; Calvary
Baptist, Roanoke, VA 3 pm

Marie-Madeleine Durufle; First Presbyterian,
Burlington, NC 5 pm

Marilyn Keiser; Trinity-by-the-Cove Episcopal,
Naples, FL 4 pm

Jaroslav Tuma; Cleveland Museum, Cleve-
land, OH 2 pm

Mozart, *Mass K 275*, with orchestra; St John
Cantius, Chicago, IL 11 am

St Luke's Choirs; St John Cantius, Chicago, IL
5 pm

Lynne Davis; Independent Presbyterian, Bir-
mingham, AL 4 pm

17 NOVEMBER

Vocal Ensemble; St John's Church, Washington,
DC 12:10 pm

18 NOVEMBER

Marie-Madeleine Durufle; Church of the Re-
deemer, Sarasota, FL

Jaroslav Tuma, clavichord; Cleveland Mu-
seum, Cleveland, OH 3:30 pm

19 NOVEMBER

Michael Kleinschmidt; Trinity Church, Boston,
MA 12:15 pm

Todd & Anne Wilson; Holy Trinity Ev Lutheran,
Akron, OH 8 pm

Elizabeth Smith; Cathedral Church of the
Advent, Birmingham, AL 12:30 pm

20 NOVEMBER

Patrick Allen; St Paul's Episcopal, Chestnut
Hill, Philadelphia, PA 8 pm

21 NOVEMBER

Choral Concert; South Church, New Britain, CT
4 pm

Marie-Madeleine Durufle; Church of the As-
cension, New York, NY 3 pm

David Messineo; St Thomas Church, New
York, NY 5:15 pm

Richard Apperson; First United Methodist,
Newport News, VA 4 pm

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Robert Parkins; Duke Univ, Durham, NC 5 pm
John Rose; First Scots Presbyterian, Charleston, SC 3 pm
Martin Jean; Calvary Episcopal, Pittsburgh, PA 7:30 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
 Choral Concert; First Congregational, Columbus, OH 4 pm
Todd Wilson; East Shore United Methodist, Euclid, OH 7 pm
 Schola Cantorum of St Peter's; St Mark's Episcopal, Milwaukee, WI 4 pm
 Howells, *Mass in the Dorian Mode*; St John Cantius, Chicago, IL 11 am
John Weaver; Independent Presbyterian, Birmingham, AL 4 pm

22 NOVEMBER
Martin Jean, masterclass; Trinity Cathedral, Pittsburgh, PA 8 pm

24 NOVEMBER
Marvin Mills; St John's Church, Washington, DC 12:10 pm

26 NOVEMBER
Massimo Nasetti; Trinity Church, Boston, MA 12:15 pm

28 NOVEMBER
 Choral Concert; King's Chapel, Boston, MA 5 pm
James Dawson; Church of the Advent, Boston, MA 5:30 pm
 Advent Lessons & Carols; Church of the Advent, Boston, MA 6 pm
Ezequiel Menendez; St Thomas Church, New York, NY 5:15 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Joan Lippincott; Fourth Presbyterian, Chicago, IL 6:30 pm
Martin Jean; Independent Presbyterian, Birmingham, AL 4 pm

UNITED STATES
West of the Mississippi

15 OCTOBER
 + **Robert Triplett**; Cornell College, Mt Vernon, IA 8 pm
Gillian Weir; Colorado State Univ, Ft Collins, CO 7:30 pm
Nancy Sartain, harpsichord; First Congregational, Los Angeles, CA noon

16 OCTOBER
 + **John Obetz**; RLDS Temple, Independence, MO 8 pm (also Oct 17, 3 pm; 21, 4 pm)

17 OCTOBER
Gillian Weir; St Luke's Episcopal, Ft Collins, CO 7:30 pm
 + **Robert McDonald**; St Stephen Presbyterian, Ft Worth, TX 7:30 pm
 Choir Concert, with orchestra; Immanuel Presbyterian, Los Angeles, CA 4 pm
 Bach, *Mass in B Minor*; First Congregational, Los Angeles, CA 7:30
David Chalmers, with Glorae Dei Cantores; First United Presbyterian, San Diego, CA 7 pm

19 OCTOBER
David Craighead; First United Methodist, Campbell, CA 5 pm

22 OCTOBER
Mary Preston; Palmer Memorial Episcopal, Houston, TX 7:30 pm
Martin Jean; St John's Lutheran, Bakersfield, CA 8 pm

24 OCTOBER
David Dahl; Cornerstone UMHE, Lincoln, NE 4 pm
Martin Jean; Trinity Lutheran, Fremont, NE 7 pm
John Scott; Boston Avenue Methodist, Tulsa, OK 5 pm

26 OCTOBER
Olivier Latry; Southern Methodist Univ, Dallas, TX 8:15 pm

27 OCTOBER
Frederick Swann; Brentwood Baptist, Houston, TX 7:30 pm

29 OCTOBER
Donald Sutherland & Phyllis Bryn-Julson, organ and soprano; Augustana Lutheran, Denver, CO 8 pm

31 OCTOBER
Kathleen McIntosh, harpsichord, with recorder; All SS Episcopal, Beverly Hills, CA 5 pm
 Bach Cantatas 196, 80, 192, 79; Immanuel Presbyterian, Los Angeles, CA 4 pm

1 NOVEMBER
 Hovhanness, *30th Ode of Solomon*; Immanuel Presbyterian, Los Angeles, CA 7:30 pm

4 NOVEMBER
Marie-Madeleine Durulé; Trinity Univ, San Antonio, TX 8 pm

5 NOVEMBER
 American Boychoir; First Presbyterian, Davenport, IA 8 pm
Gillian Weir; First Plymouth Congregational, Lincoln, NE 8 pm
Martin Jean, hymn festival; Concordia Univ, Irvine, CA

6 NOVEMBER
Martin Jean, workshop; Concordia Univ, Irvine, CA

7 NOVEMBER
Bill Otis, with choir; Trinity Episcopal, Santa Barbara, CA 3:30 pm
Susan Ferré, with instruments; Univ of Texas, Austin, TX 4 pm
Marie-Madeleine Durulé; St John's United Methodist, Lubbock, TX 7 pm
 Hymn Festival; St Stephen Presbyterian, Ft Worth, TX 7 pm
Matthew Dirst, harpsichord, with orchestra; First Congregational, Palo Alto, CA 4 pm
Edward Murray; Immanuel Presbyterian, Los Angeles, CA 4 pm

14 NOVEMBER
James Welch; St Mark's Episcopal, Berkeley, CA

15 NOVEMBER
Guy Bovet, masterclass; St Paul's Lutheran, El Paso, TX

16 NOVEMBER
Philip Crozier & Sylvie Poirier; St Luke's United Methodist, Oklahoma City, OK 8 pm
Guy Bovet; St Paul's Lutheran, El Paso, TX

18 NOVEMBER
Carlene Neihart; Mid-America Nazarene College, Olathe, KS 7:30 pm

19 NOVEMBER
Guy Bovet; Southern Methodist Univ, Dallas, TX 8:15 pm

21 NOVEMBER
 Texas Christian Univ Concert Chorale; St Stephen Presbyterian, Ft Worth, TX 7:30 pm
Guy Bovet; Central Lutheran, Eugene, OR
Peter Planyavsky; Christ Church United Methodist, Tucson, AZ 3 pm

28 NOVEMBER
 Advent Carols; All SS Episcopal, Beverly Hills, CA 5 pm
Charles McDermott, with ensemble; Trinity Church, Santa Barbara, CA 3:30 pm

INTERNATIONAL

16 OCTOBER
Ian Tracey; Liverpool Cathedral, Liverpool, England 3 pm
Margaret Phillips; Grosvenor Chapel, London, England 7:30 pm

17 OCTOBER
James Johnson; St Andreas Church, Babenhausen, Germany 3 pm

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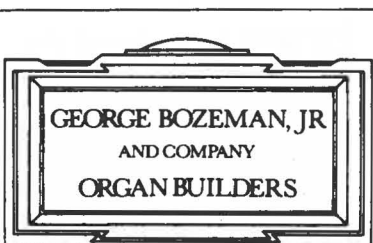
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21 OCTOBER
Christopher Lorenz; Grace Anglican, Brantford, Ontario, Canada 8 pm

25 OCTOBER
Gillian Weir; First St Andrew's United, London, Ontario, Canada 8 pm

30 OCTOBER
American Boychoir; St Catherines Univ, St Catherines, Ontario, Canada 8 pm

31 OCTOBER
Marie-Madeleine Duruflé; Westminster United, Winnipeg, Manitoba, Canada 8 pm

10 NOVEMBER
Philip Crozier & Sylvie Poirier; Cathédrale St Germain, Rimouski, Québec, Canada 8 pm

21 NOVEMBER
Cambridge Kiwanis Boys Choir; Grace Anglican, Brantford, Ontario, Canada 3 pm

27 NOVEMBER
Philip Crozier & Sylvie Poirier; Église St Martyrs Canadiens, Québec, Québec, Canada 1 pm

Organ Recitals

JANICE BECK, Methuen Memorial Hall, Methuen, MA, July 21: *Fugue in E-flat*, S. 552, Bach; *Nazard, Arabesque sur les flûtes (Suite Française), Hymne d'action de Grâce: Te Deum, Langlais; Sonata in F Minor*, Mendelssohn; *Choral No. 3 in A Minor*, Franck; *Aria, Final (Symphony No. 6)*, Vienne.

MICHAEL CAPON, St. James United Church, Montréal, Québec, June 29: *Prelude and Fugue in G Minor*, Lübeck; *Trio Sonata VI in G*, mvts 1 & 2, Bach; *Petite Suite, Bales; Fugue (94th Psalm Sonata)*, Reubke; *Prelude and Fugue in G Minor*, Dupré.

AARON COMINS, The Baptist Temple, Brooklyn, NY, April 17: *Psalm 19*, Marcello; *Allegro (Concerto in A Minor)*, Bach; *Trumpet Voluntary*, Stanley; *Carillon du Longpont*, Vienne; *Adagio*, Albinoni; *Menuet, Toccata (Suite Gothique)*, Boëllmann; *Grand*

Pièce Symphonique, Franck.

CATHARINE CROZIER, Wichita State University, Wichita, KS, March 3: *Choral in B Minor*, Franck; *Communion, Sortie (Mass for Pentecost)*, Messiaen; *Selections from the Musical Clocks*, Haydn; *Partita, Awake a voice is calling*, Distler.

DAVID HIGGS, Davies Symphony Hall, San Francisco, CA, April 3: *Prelude and Fugue in G Major*, S. 541, Six Schübler Chorales, S. 645-650, *Prelude and Fugue in A Minor*, S. 543, *Fugue in G Major*, S. 577; *Concerto in A Minor*, S. 593, *Prelude and Fugue in E-flat*, S. 552, Bach.

JACKIE JAMES, Christ United Methodist Church, Rochester, MN, June 29: *Prelude and Fugue in C Major*, S. 547, Bach; *Symphonie*, op. 13, no. 4, Widor.

JOHN SCHULTZ, Christ United Methodist Church, Rochester, MN, June 15: *Fugue sur le theme du Carillon des Heures de la cathedrale de Soissons*, Duruflé; *Le Banquet Celeste*, Messiaen; *Processional*, Mathias; *Air*, Howells; *Alleluyas*, Preston.

MURRAY FORBES SOMERVILLE, Methuen Memorial Music Hall, Methuen, MA, June 23: *Sonata in B-flat*, Mendelssohn; *Chorale*, Mathias; *Trio Sonata No. 1 in E-flat*, S. 525, *Gelobet seist du, Jesu Christ*, S. 604, *Herr Jesu Christ, dich zu uns wend*, S. 632, *Toccata and Fugue in F*, S. 540, Bach; *Double Fugue on God save the Queen*, op. 2, no. 2, Paine; *Preludio al Vespro di Monteverdi*, Tippett; *Prelude and Fugue on BACH*, Liszt.

SAMUEL S. SORIA, Jr., Douglass Boulevard Christian Church, Louisville, KY, March 11: *Symphonie Breve*, Ferko; *Psalm Prelude*, set 2, no. 1, Howells; *Final (Symphonie No. 6)*, Vienne.

STEPHEN THARP, Christ Church, Springfield, IL, May 22: *Praise the Lord with the Drums and Cymbals*, op. 101, *Blessed Jesu, how hast Thou offended*, op. 65, *Karg-Elert; Preludio in D Minor*, Respighi; *Twelve Gospel Preludes*, Book IV, nos. 10, 11, 12, Bolcom; *Prelude and Fugue in C Major*, op. 36, no. 3, Dupré; *Meditation*, Hurford; *Sarabande*, Cooke; *Toccata*, Vienne.

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- #9341 **Marie-Madeleine Duruflé in Concert**... the famous French composer performs at the Riverside Church in New York City (r. 11/19/89) and at the Saint Paul Cathedral in Minnesota (r. 5/26/92).
- #9342 **Tribute to Ned Rorem**... a 70th-birthday celebration, with a selection from the Pulitzer Prize-winning composer. Performers include the choirs of Harvard University and St. Thomas Church, New York, Orchestra New England, and soloists Eileen Hunt, Delbert Dissehorst, and Catharine Crozier.
- #9343 **Fate, Phantoms, and Furies**... and other things that go bump in the night, "spiritual" music with a twist in observance of Halloween. William Evans, Thomas Murray, Wolfgang Rubsam, Diane Bish, Susan Ferré, Louis Robilliard and Virgil Fox raise the rafters.



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F. ANTHONY THURMAN, Douglass Boulevard Christian Church, Louisville, KY, March 18: *Toccata and Fugue in D Minor*, S. 538, *O man, bewail thy grievous sin*, S. 622, Bach; *God among us*, Messiaen.

CHARLES BOYD TOMPKINS, First Presbyterian Church, Salem, OR, March 21: *Sonata in F Minor*, Mendelssohn; *Toccata Quarta*, Frescobaldi; *Toccata, Adagio and Fugue in C Minor*, S. 564, Bach; *Sonata for Organ*, op. 86, Persichetti; *Clair de Lune*, Vierne; *Prelude and Fugue in B Major*, op. 7, no. 1, Dupré.

JAMES WELCH, Cathedral of St. John the Divine, New York, NY, May 23: *Chacona para Organo*, Estrada; *Scherzo em fa menor*, Camin; *Variaciones para órgano del Ballet El Sueño y la Presencia*, Galindo-Dimas; *Preludio Elegiaco*, Elias; *El Flautista Alegre*, Toccatina, Noble.

TODD WILSON, Lake Avenue Congregational Church, Pasadena, CA, May 2: *Prelude and Fugue in E-flat*, S. 552, Bach; *Choral in B Minor*, Franck; *Variations on America*, Ives; *Roulade*, Bingham; *Sonata on the 94th Psalm*, Reubke.

LOLA WOLF, with Le Schola des Chochons, St. Thomas Episcopal Church, Medina, WA, June 4: *Fantasia and Fugue in G Minor*, S. 542, Bach; *Suite du premier ton*, Guilian; *Toccata and Fugue in F*, S. 540, Bach; *Choral varié sur le theme du Veni Creator*, Duruffé.

SUSAN CAROL WOODSON, Methuen Memorial Hall, Methuen, MA, June 30: *Prelude and Fugue in D Major*, S. 532, Bach; *Andante, Vivace* (Flute-Clocks), Haydn; *Fantasy in F Minor*, K. 608, Mozart; *Elfes*, Bonnet; *Concert Piece*, Peeters; *Tu es Petrus*, Liszt; *Pastoral Drone*, Crumb; *Clair de lune*, Vierne; *Fantasia and Fugue on BACH*, op. 46, Reger.

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