

# THE DIAPASON

NOVEMBER, 2002



Church of St. Peter, St. Peter, Minnesota  
Specification on page 23

# Letters to the Editor

## "Toaster" debate

I'm one of many organists around the country who were startled by the three "Letters to the Editor" in the September issue of THE DIAPASON.

The two Gawthrop letters opined that it was a "luxury" to debate between pipe organs and electronic instruments when the "more troubling" issue was the decline in organ audiences. It's unimaginable to me that anyone could fail to see a connection between the two issues! Thousands of people would not travel to Portland, Maine, or Methuen, Massachusetts, or Fifth Avenue in New York to hear an electronic organ. Nor would audiences at churches increase if preachers were replaced by robots with digitally sampled prayers.

No classical pianist plays an electronic piano in public. No classical violinist plays an electronic violin. And right down the line, through the entire orchestra. Once again, organists have distinguished themselves from other musicians. When the average member of the average congregation sees no fault with an electronic organ, that is understandable. When organists, organ composers, and organ correspondents are similarly unbothered, this is unfathomable.

Leonardo A. Ciampa  
St. Paul's Episcopal Church  
Brookline, Massachusetts

## Organ audiences

The issue raised by father and son Gawthrop in the September issue of THE DIAPASON ("Letters to the Editor") should cut the contentious organ community to the quick. They have, in two columns, summed up the state of organ music in this country, and perhaps, around the world. It seems a case of Nero fiddling while Rome burned.

I have been appalled over the past thirty-some years that I have been a part of this community as a professional organist by the debates that have raged amongst organists regarding everything from electronic substitutes to Kimberger temperament to whether one has truly given an authentic performance of some early music unless horses and carriages have passed by the concert hall during the recital! And while all this has gone on, the audience for organ music had faded until it is now a real accomplishment to get a couple hundred people to an organ recital.

At the turn of the twentieth century common folks stood in long lines for hours hoping to hear the great organists of that time—Lemare, Dupré, Farnam and others—present a recital at a local church or concert hall. We read of these musicians having to repeat their program three or four times to appease the

crowds. While there is little doubt that the greater availability of great music of all genre and entertainment in general have given prospective audience members far more choices, it is also true that the general level of organ playing today is probably higher than ever before. Why then does the public stay away in droves?

I believe it has to do with the drive for ever more authentic performance without much thought for either musicality or entertainment value. Yes, entertainment! The most successful of our concert artists today still include some 'lollipops' in their performances to give the audience some delight. Other areas of music have delved into the historical accuracy of performance without taking it to such extreme lengths as have organists.

I for one don't worry too much about all the gray hair in the audience. I believe that as people mature they find serious music more to their liking and often relish it for the first time in their lives. But those gray hairs are showing up at symphony and chamber music concerts, not organ recitals. Those musicians have not forgotten that Beethoven and Brahms sell. Organists in their fervor to discover ancient music have forgotten that Vierne and Widor and Dupré sell. So does Bach—as our dear departed colleague Virgil Fox proved at the Fillmore East in the 1970s! But it is Bach, Vierne and Widor played with passion and flare as well as deep musicality that makes great performances that will draw audiences.

Let's hope the pendulum in the twenty-first century will swing back to the middle ground where scholarship and musicianship meld into great, entertaining performances. And all of us who call ourselves organists try to remember that the organ is an "instrument"—that which facilitates the making of music—not an end in itself. Then we can look forward to the next generation of organists rather than seeking only to preserve a historical curiosity that the organ will have become.

Thomas Clark-Jones  
Pine Street Presbyterian Church  
Harrisburg, Pennsylvania

## St. Mark's, Philadelphia

Mr. Marsh's letter (September, page 2) invites us to come and hear the combined pipe/electronic organ at St. Mark's, Philadelphia. I did during the AGO convention, was disgusted by the disgusting sound, and promised never to return short of a promise that only the pipe work would be used.

Dr. Karl E. Moyer, FAGO  
Lancaster, Pennsylvania

# Here & There

**Independent Presbyterian Church**, Birmingham, Alabama, has announced its 38th annual November organ recital series: November 3, Peter Sykes; 11/10, Paul Lee; 11/17, Paul Jacobs; 11/24, Pierre Pincemaille. On December 15, the IPC Choir will present its annual Christmas concert featuring various settings of *O Magnum Mysterium* and Gerald Near's *Cum Novo Cantico*. For information: 205/933-1830.

**St. Mary's Cathedral**, San Francisco, continues its series of concerts on Sunday afternoons: November 3, Alan Blasdale; 11/10, John & Sophie Chang; 11/17, Brian Swager; December 1, Ray Garner; 12/8, Vytenis Vasyliunas; 12/15, Vintage Brass; 12/22, Lyle Settle; 12/29, David Hatt. For information: 415/567-2020 x213.

**Yale School of Music and Institute of Sacred Music** continues its season

of Great Organ Music at Yale: November 3, Ann Elise Smoot; November 24, Jon Gillock; December 15, Thomas Murray; January 26, Carole Terry. For information: 203/432-4158.

**The Jesuit Urban Center** (Church of the Immaculate Conception), Boston, Massachusetts, continues its concert series: November 8, Barbara Bruns; December 13, Festival of Lessons & Carols; 12/14, The Tallis Scholars; January 24, The Seraphim Singers; February 21, Daniel Ian Smith Jazz Trio; March 21, Peter Sykes; April 12, Bach Collegium of Japan: *The St. Matthew Passion*; May 9, Jeremy Bruns; 5/30, Ray Cornils. For information: 617/536-8440; <www.immaculateboston.org>.

**Holy Trinity Lutheran Church**, Akron, Ohio, continues its 19th season of organ recitals on Friday evenings at 8 pm: November 8, David Boe; February

# THE DIAPASON

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7, Frederick Hohman; March 21, Craig Cramer; April 4, Marilyn Keiser. For information: 330/376-5154; <trinitymusic@neo.rr.com>.

**St. Bartholomew's Church**, New York City, continues its season of music events: November 13, Ken Cowan; 11/20, Anthony Newman; December 6, Mount Holyoke College Choir; 12/18, Christmas Concert with Sylvia McNair and the St. Bartholomew's Choir and Boy and Girl Choristers; 12/31, Bach, *Brandenburg Concertos*; 12/31, William Traffa. For information: 212/378-0248; <www.stbarts.org>.

**Emmanuel Church**, Chestertown, Maryland, continues its music events: November 15, Julie Evans; 11/27, Evensong; December 22, Advent Lessons & Carols; January 10, William Osborne. For information: 410/778-3477.

**St. Peter's Church**, Morristown, New Jersey, continues its music series: November 15-17, Three Choirs Festival, choirs of St. Peter's Church, Christ Church, Greenwich, and Trinity Church, Princeton; December 1, Advent Lessons & Carols; 12/14, The Choir of Men and Women; 12/15, The Early Music Players; 12/22, Christmas Pageant; 12/29, Christmas Lessons & Carols. For information: 70 Maple Ave., Morristown, NJ 07960.

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**Washington National Cathedral** continues its series of organ recitals on Sundays at 5 pm following Evensong: November 17, Mark Laubach; December 1, Scott Hanoian; 12/29, Florian Pagitch. For information: 202/537-6216; <Angela\_Calo@Cathedral.org>.

**St. Paul's Church**, Augusta, Georgia, continues its music series: November 19, The Kolevi Family; December 3, The Accidentals; January 7, Jazzmatazz; 1/21, Joseph Gramley, multi-percussionist; February 4, Keith Shafer, pianist, with soprano; 2/18, Cowboy Envy; March 4, Augusta Children's Chorale; 3/18, jazz concert. For information: 706/724-2485.

**The National Meeting, Oaxaca, Mexico**, on the theme "Guidelines for the Restoration of Historic Organs in Mexico: Interpretation and Implementation," takes place November 22-24, in conjunction with the Second International Festival of Organ Music, November 21-24, in Oaxaca, Mexico. The international conference on restoration of organs in Latin America which took place November 29-December 3, 2001, resulted in two documents detailing organ restoration. (See the report by James Wyly in the March 2002 issue of THE DIAPASON, pages 15-17.) This year's meeting will examine the application of the guidelines to actual restora-

tion situations. The festival will feature five concerts and four lectures highlighting the historic organs of Oaxaca. For information: <iohio@spersaoaxaca.com.mx>.

**The Church of St. Jean Baptiste**, New York City, continues its sacred music series: November 24, Choral Society & Orchestra of St. Jean's, music of Handel, Ives, Schickele, Hoiby, and Halley; February 24, The Virgin Consort & Orchestra, all-Bach program; May 7, Choral Society & Orchestra of St. Jean's, music of Beach and Britten. For information: 212/570-2130.

**CONCORA** (Connecticut Choral Artists) continues its new season: November 24, Purcell, *Dido and Aeneas*; December 14 & 15, An American Christmas; April 6, Bach, *Mass in B Minor*; May 10, The Women of CONCORA. For information: 860/224-7500; <www.CONCORA.org>.

**Duke University**, Durham, North Carolina, continues its organ recital series on Sundays at 5 pm: December 1, Peter Sykes; January 19, Martin Haselböck; February 9, Martin Jean; March 2, David Arcus; 3/30, Robert Parkins. For information: <rparkins@acpub.duke.edu>.

**St. Paul's Church**, Doylestown, Pennsylvania, continues its music series' 13th season. Tuesdays at Noon recital series includes December 3, Alison Simpson, harp; 12/10, Joy Bai, piano; 12/17, Lee Milhous with soprano. On December 8, Lee Milhous will present an organ recital followed by Advent Procession with Lessons & Carols; 12/20, Tydings Trew, Feasts of Christmas in Medieval England, with The Lionheart Vocal Ensemble; 12/22, Christmas Lessons & Carols. For information: 215/230-7098.

**The Church of the Ascension**, Montgomery, Alabama, will present a series of organ recitals on Wednesdays at 12 noon during Advent: December 4, James Dorroh; 12/11, Jason Abel; 12/18, Steven Cook. For information: <beckytaylor@coascension.org>.

**The American Boychoir** will mark its 65th anniversary with a full season of performances. The choir began the season by hosting the 14th annual National Choral Conference at The College of New Jersey, and then traveled to Japan for a two-week tour. Special appearances this year include Mahler's *Symphony No. 3* with the San Francisco Symphony Orchestra at Carnegie Hall, two holiday concerts at the Metropolitan Museum of Art, and Stravinsky's *Persephone* with the Boston Symphony Orchestra at Symphony Hall. National tours will take the choir to the South, Southwest, and Mid-Atlantic regions of the United States. The choir will also offer two holiday concerts, at the Princeton University Chapel on December 21, and at Richardson Auditorium at Princeton University on December 22. For information: 609/924-5858, x22.

**The International Alliance for Women in Music** has announced a deadline of January 9, 2003 for submission of women-in-music books and articles to be considered for the Pauline Alderman Award for outstanding works created and/or published between 1996 and 2001. There are three award categories: most important book-length monographic study about women in music, in any academic format; most important journal article or essay dealing with an aspect of women in music; and most important bibliographic study, research tool, or reference work about women in music. For information: 818/446-0082; <jeanniepool@cs.com>.

**The Institute for Sacred Music 2003** will be held at the University of Iowa February 20-22. The theme of the conference is "Ecumenical Taste and the Music of the Church." Presenters

include Frank Burch Brown, Carol Doran, and John Chappell Stowe. For information: Organ Department, University of Iowa, Iowa City, IA; 319/335-1630.



**Calgary gold medal winners (l to r): Vincent Dubois, Clive Driskill-Smith, and László Fassang** (photo credit: Monique de St. Croix)

**The 2002 Royal Bank Calgary International Festival and Competition** concluded on August 17 with the following awards: recital gold medal (\$25,000), Vincent Dubois (France); concerto gold medal (\$25,000), Clive Driskill-Smith (United Kingdom); improvisation gold medal (\$25,000), László Fassang (Hungary); Bach prize (\$5,000), Iveta Apkalna (Latvia); Duruflé prize (\$3,000), Clive Driskill-Smith; RCCO prize (\$3,000) and encore prize (\$3,000), Jonathan Oldengarm (Canada). Each finalist received a cash prize of \$2,000. In addition to the cash awards, each gold medalist was presented with a trophy and a three-year career development package administered by TriumphEnt Foundation and representation in the United States by Karen McFarlane Artists, Inc. Simon Preston, artistic director and chairman of the juries, led the finals jury which included John Allison (South Africa), William Bolcom (USA), Richard Bradshaw (U.K.), Gerre Hancock (USA), Henriette Schellenberg (Canada), Luigi Ferdinando Tagliavini (Italy), and Dame Gillian Weir (U.K.). The ten finalists were selected from among 45 competitors at selection rounds in Hong Kong, China; Morrow (Atlanta), Georgia; and London, England. The competition finals were part of an 11-day festival of more than 50 events.



**Vincent Dubois**



**László Fassang**

**Karen McFarlane Artists** is pleased to announce representation of Calgary International Organ Competition gold medal winners **Vincent Dubois** (recital gold) and **László Fassang** (improvisation gold), continuing a 12-year association with the competition, which was

held August 7-17 in Calgary, Alberta. Competing against eight other young players from eight different countries, these two artists were the only competitors who performed completely from memory.

Twenty-two year old **Vincent Dubois** (France) won his recital gold medal in a program of works by Bach, Franck, Duruflé, Messiaen, and Dupré. A student of Olivier Latry at the Paris Conservatory, Mr. Dubois has won a number of prizes, among them the gold medal and first prize with the National Conservatory of Angers, and first prizes in harmony, counterpoint, fugue and organ at the Paris Conservatoire. At the age of 16, Dubois was named titular organist of the Cavaillé-Coll organ at the Cathedral of St. Brieuc. Currently he is composition teacher at the Angers Conservatory and titular organist of the Cathedral of Soissons.

Winner of the new improvisation gold medal, 28-year-old **László Fassang** of Hungary was a student of Olivier Latry at the Paris Conservatory, and currently studies with Philippe Lefebvre and Thierry Escaich. Born in Budapest, he graduated from the Franz Liszt Academy of Music in 1998. In 2000, Mr. Fassang took a one-year appointment as resident organist at the Sapporo Concert Hall in Japan, where he recorded a CD of works by Bach, Liszt, and his own improvisations as well as performing regular recitals. In his improvisation rounds at Calgary, he improvised a French Suite, an Introduction and Toccata on a theme submitted by finals juror William Bolcom, and a witty accompaniment to a Buster Keaton silent film.

Karen McFarlane Artists will represent Mr. Dubois and Mr. Fassang for concert work within the United States for a minimum of three years; TriumphEnt Foundation in Calgary (Deb4@triumphent.com) will handle their representation in Canada. For further information about the Calgary Competition, see <www.triumphent.com>.

**The Reuter Organ Company**, Lawrence, Kansas, is the first recipient of the Kansas Chamber of Commerce & Industry Excellence in Manufacturing award. The award is the newest initiative of KCCI and each quarter will honor a member manufacturer at their business. Reuter received the award on October 25. KCCI attendees gathered at the Reuter factory for an executive breakfast and presentation ceremony, followed by a tour of the facility and a working luncheon. Reuter has built pipe organs in Lawrence for 80 years and in June 2001 opened its new factory. (See report on the ribbon-cutting ceremony of the new factory in the October 2001 issue of THE DIAPASON, pp. 20-21.)

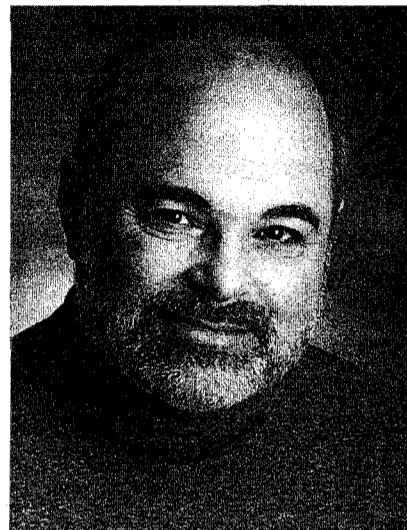
## Appointments



**Steven Ball**

**Steven Ball** has been appointed organist at Plymouth Congregational Church, Lansing, Michigan. A graduate of the University of Michigan, with a BMus in organ and church music, he

received a Fulbright Scholarship in 2001 and recently returned to the United States after 14 months abroad. Mr. Ball is also a theatre organist and holds the position of staff organist for the Michigan Theatre in Ann Arbor. He has concertized and lectured around the world, including solo performances and silent film presentations in the Netherlands, Germany, Belgium, France, Portugal, and Switzerland, and is pursuing graduate studies at the University of Michigan. Plymouth Church was founded in 1864. In 1872 the congregation built a gothic revival structure across from the state capitol building, where it stood for 99 years until a devastating fire on February 25, 1971, which completely destroyed the building and its Kilgen organ. A new building was dedicated in 1975 along with a new 3-manual, 80-rank Casavant organ.



**Thomas Brown**

**Thomas Brown** has been appointed director of music and organist for University Presbyterian Church in Chapel Hill, North Carolina. He will oversee the church's music program, direct the Adult Chancel Choir and play the III/50 1983 Sipe mechanical action organ. Beth Auman Visser directs the youth choirs. Prior to his appointment in Chapel Hill, Mr. Brown was interim director of music for the Community of Christ (formerly RLDS) world headquarters complex in Independence, Missouri.



**Nigel Potts**

**Nigel Potts** has been appointed organist and director of music at St. Peter's-by-the-Sea Episcopal Church, Bay Shore, New York, where he will direct four choirs. In addition to monthly Choral Evensong, he will coordinate a series of organ recitals and an annual community choral workshop. Born in New Zealand, Mr. Potts came to the USA from England where he was organ scholar of Blackburn and Lichfield cathedrals, and later worked in London as a freelance organist. Last May he earned the MMus from Yale University, where he studied with Thomas Murray. During his time at Yale, Potts was Fellow in Church Music at Christ and St. Stephen's Church in New York City. He maintains a schedule of recitals and recordings for Guild Music Ltd and JAV Recordings.

There let  
the pealing organ blow,  
to the full-voiced  
quire below,  
In service high,  
and anthems clear  
As may, with sweetness,  
through mine ear,  
Dissolve me into ecstasies,  
And bring all Heaven  
before mine eyes.

John Milton

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Joyce Johnson Robinson

Joyce Johnson Robinson has been appointed associate editor of THE DIAPASON, having served as acting associate editor for the past two years. Dr. Robinson holds degrees from Dominican University, River Forest, Illinois, on whose faculty she has served, and from the University of Chicago. Her publications include a book on oratorio performance in 18th-century Rome, a series of oratorio facsimiles, with Howard E. Smither, and editions of symphonies for Garland Publishing. A holder of the AGO Colleague certificate, she has held positions as organist and choir director at Berwyn United Lutheran Church, Berwyn, Illinois; St. Timothy's Lutheran Church, Skokie, Illinois; and St. Luke's Lutheran Church, Park Ridge, Illinois, and is presently active as a substitute organist. For ten years Robinson served as editor of *Overtones*, the newsletter of the North Shore AGO chapter, and also developed the chapter's website.



Erik Wm. Suter

Erik Wm. Suter has been appointed organist and associate choirmaster at Washington National Cathedral, where he serves as primary organist for all cathedral liturgies. He assists choirmaster James Litton in directing the Choir of Men and Boys and Choir of Men and Girls, and in training the novice and junior choristers. He oversees all cathedral concerts, the continuously running series of Sunday organ recitals, visiting choir series, and annual summer festival, as well as the care and maintenance of the cathedral's instruments, including its four organs. A native of Chicago, Suter holds degrees in organ performance from Oberlin Conservatory and Yale University, where he studied with Haskell Thomson and Thomas Murray, respectively. In addition to his duties at the cathedral, Mr. Suter maintains an active recital schedule and teaches organ at American University. He has performed extensively in the United States, Canada, Asia, and Europe, and his recordings have been released on the JAV, Pro Organo, and Gothic labels.

Request a free sample issue of THE DIAPASON for a student, friend, or colleague. Write to the Editor, THE DIAPASON, 380 E. Northwest Hwy., Ste. 200, Des Plaines, IL 60016; jbutera@sgcmail.com

## Here & There

Wolfgang Baumgratz is featured on a new recording, *Wolfgang Lindner: Invocations—Works for Organ*, on the Eres label (CD 31). Recorded on the 1999 Claudius Winterhalter organ at Grafenheinfeld (III/43); the program consists of 18 works by Wolfgang Lindner (b. 1956). For information: <www.eres-musik.de/>

Ken Cowan is featured on a new recording on the JAV label (JAV 118, Great Organ Builders, Vol. 9). Recorded on the 1926 E.M. Skinner opus 475 organ at Jefferson Avenue Presbyterian Church, Detroit, Michigan, the program includes works of Vitali, Wagner, Bingham, Mozart, Still, Sousa, Mendelssohn, and Willan. For information: <www.pipeorgancds.com>

Mark Jones is the composer of three new organ works published by Randall M. Egan of Minneapolis, Minnesota: *Trumpet Tune in D Major* (EO-390), *Voluntary on "Song One"* (EO-391), and *Chorale Prelude on "Converse"* (EO-392). For information: 800/269-EGAN.



Robert Burns King

Robert Burns King was honored on the occasion of his fortieth anniversary as Organist-Choirmaster of First Presbyterian Church, Burlington, North Carolina. A graduate of Furman University and the Union Theological Seminary School of Sacred Music, he has studied with Searle Wright, Vernon deTar, Jean Langlais, Maurice Durufle, and Michael Schneider. During his tenure at First Presbyterian Church, he supervised the design, acquisition, and installation of organs by Schantz and Andover, as well as the acquisition of three Steinway grand pianos, a handbell carillon, and other instruments, and established an annual concert series. A member of the music faculties of Elon University and the University of North Carolina at Greensboro, he has presented recitals both in the United States and in Europe and has made numerous recordings. He was honored with a concert by the Market Street Brass on September 15. Mr. King has issued a compact disc of the Franck *Trois Chorals*. The CD also includes Christmas music performed by the Chancel Choir and soloists of First Presbyterian, Burlington, as well as music for harp, organ, and violoncello. The recording is available from the organist at a cost of \$18 each, or from the church office. Contact <rking@netpath.net> or the church at 336/228-1703.

Camp Hill Presbyterian Church, Camp Hill, Pennsylvania, has commissioned two works from Robert Clark Lau, organist/choirmaster at Mt. Calvary Episcopal Church, Camp Hill, and adjunct faculty member at Penn State, Harrisburg. The commissioned works were partially underwritten by the Charles A. and Elizabeth Guy Holmes Foundation; Mrs. Holmes was a former choir director at the church. *He Comes! Noel!*, arrangements of traditional Advent and Christmas carols from *The Presbyterian Hymnal*, for four-part



Robert Clark Lau



David Binkley

choir, six-part brass choir, and organ, will be premiered during the worship services on December 8. *Alleluias*, an organ work incorporating *Christ ist erstanden* and *Victory*, will be premiered during the worship services on Easter, April 20, 2003. David Binkley, a graduate of Lebanon Valley College, Annville, Pennsylvania, and Union Theological Seminary School of Sacred Music, New York City, has served as the church's organist/choirmaster since May of 1973.

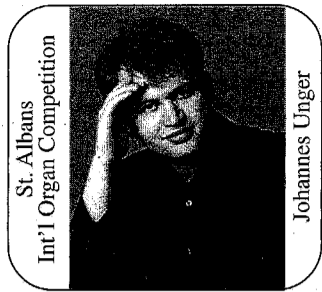
Music by Dan Locklair is featured on a new CD recording by Albany Records, *Dan Locklair Orchestral Music* (Troy 517). The program includes the composer's *Hues for Orchestra*, *Dayspring*, *Concertino for Guitar and Orchestra*, *In the Autumn Days*, *Creation's Seeing Order*, "Ere long we shall see" a *Concerto Brevis for Organ and Orchestra* (with soloist Gregory D'Agostino) and *When Morning Stars Begin to Fall*. For information: <www.albanyrecords.com>



MillenniaToo! (l to r) John Wilds, Alison Luedecke, Susan Barrett  
(photo credit: H. Montgomery-Drysdale)

Organist Alison J. Luedecke announces the formation of MillenniaToo!, the small ensemble of the Millennia Consort. With Susan Barrett, oboe and English horn, and John Wilds, trumpet, MillenniaToo! is in residence at St. Paul's Cathedral, San Diego, along with Millennia Consort. The ensemble made its debut at performances in the San Diego area on October 18 and 27. For information: <Alison@lawthers.com>

Thomas Murray is featured on a new recording, *Newberry Memorial Organ, Woolsey Hall, Yale University*, on the JAV label (JAV 124, 2-CD set).  
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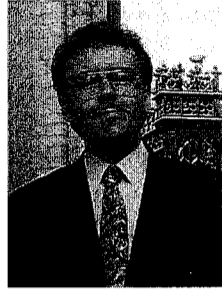
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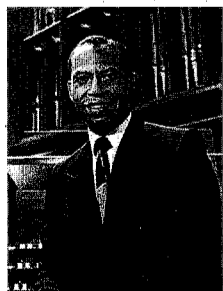
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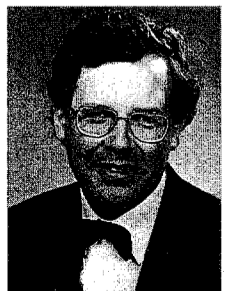
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► page 4: Here & There

Performed on the famous 197-rank Skinner organ at Woolsey Hall, the program includes works of Bach, Krigbaum, Mozart, Vaughan Williams, Reger, Hindemith, Bonnet, Karg-Elert, and Rimsky-Korsakov, as well as a narrated tour of the organ. For information: <www.pipeorgancds.com>.



Andrew Shenton

Andrew Shenton is featured on a new Oasis label recording, *Utterback-analia*. Recorded on the four-manual Mander at St. Ignatius Loyola, New York City, the program features 21 organ solo works of jazz pianist Joe Utterback, and a bonus track with the composer improvising at the Mander on his composition *The Eve's Blues*. The recording is available from <www.jazzmuze.com>.

Scott Smith has begun research for a book on the history of the organ division of W.W. Kimball, and is seeking assistance from those who may have factual data, photos, or items of interest. Smith is an organist, organbuilder and historian from Lansing, Michigan. His interest in Kimball organs began several years ago when he installed Kimball #6694 in the music room of James Weisenborne and John Fischer, then of Rochester Hills, Michigan. The III/21 instrument, part of the Kimball Soloist series, was originally installed in the residence of W. T. Hales of Oklahoma City, Oklahoma, in 1923. The heart of the book will be the reproduction of several complete factory files. Smith hopes the book will contain as complete an opus list as possible of all Kimball church and theatre instruments built up until the division's demise in 1942, when it shut down due to war production. Contact Scott Smith at P.O. Box 27606, Lansing, MI 48909; <sss55mich@aol.com>.

Timothy Smith is featured on a new recording on the JAV label (JAV 107) entitled *On a Summer's Evening*.

Recorded on the 207-rank Aeolian-Skinner organ at the Riverside Church in New York City, the program includes Reubke, *Sonata on the 94th Psalm*; Elgar, *Pomp & Circumstance*; Bach, *Passacaglia in c*; King, *Resurrection*; Eben, *Moto Ostinato*; and Manz, *Aria*. Available for \$17.95 from <www.pipeorgancds.com>.

James Welch has released a new CD entitled *A Treasury of Wood Works: The Organ Music of Dale Wood*. Recorded on the Schoenstein organ at the Church of Saints Peter and Paul in San Francisco, this anthology features thirty of Dale Wood's signature arrangements of hymns and folk tunes. For information: <www.welchorganist.com>.

The 46th Episcopal Musician's Handbook has been released by The Living Church. The handbook covers Advent 1 (December 1, 2002) through Thanksgiving Day (November 27, 2003) and provides references to both the Prayer Book lectionary and the Revised Common Lectionary in suggestions from *The Hymnal 1982*, *Lift Every Voice and Sing II*, and *Wonder, Love, and Praise*, for Sundays and major feasts; e-resources for church music organizations, publishers and stores; lists of Psalms, Canticles, service music for Rite I and Rite II; notes on canons and rubrics applicable to music selection and performance; dates and contacts for major music conferences; and formats and repertoire for Advent and Lenten Lessons & Carols. Available for \$20.50 (plus \$3.50 shipping) from The Living Church, P.O. Box 514036, Milwaukee, WI 53203-3436; 877/822-8228.

Sonare Publications has announced their new website at <www.sonarepublications.com>. Formerly distributed through IPC Press, their arrangements for organ and brass by Rich Mays have been performed at numerous venues, and they also offer choral octavos and other resources for the traditional church musician. Their "Ten-Minute Toolbox" is one such resource that increases the confidence level of volunteer singers. Orders may be placed and paid for online, by phone at 912/484-8451, or at <info@sonarepublications.com>.

Paraclete Press has announced the release of two new recordings. *The Coming of Christ: A Celebration of Faith in His Name* features the Glorae Dei Cantores Schola, conducted by Mary Berry. This is the first in a series of

three recordings that illuminate the life of Christ through Gregorian chant. Well-known pieces alternate with brief antiphons and chant-based organ pieces frame each volume (GDCD 033, \$16.95). *The Lord Is My Shepherd* features the Glorae Dei Cantores under the direction of Elizabeth Patterson and is the third in an ongoing series of recordings that highlight psalm settings by American composers. The program includes works by Conrad Susa, Charles Ives, Ned Rorem, Alan Hovhaness, Daniel Pinkham, Robert Starer, Samuel Adler, Darius Milhaud, Philip James, and Bruce Neswick (GDCD 030, \$16.95). For information: 508/255-4685; <www.paracletepress.com>.

Carl Fischer Music has announced the release of *Harmony Book* by Elliott Carter (edited by Nicholas Hopkins and John Link). The book is a guide to the harmonic resources employed by Carter during the middle period of his career (1960-80) and an exploration of the harmonic relationships possible within the 12-tone scale. The organization of the book by editor Hopkins and the essays on Carter's methodology are rounded out by Link's introductory essay and a transcription of his interview with Mr. Carter that charts the evolution of the book. (05396HC, hard cover, cloth-bound, 384 pp., \$75) For information: <www.carlfischer.com>.

Allen Organ Company, in conjunction with Lewis & Hitchcock Pipe Organ Company has completed the restoration and updating of the 1935 Möller organ at Old Post Chapel, Fort Myer, Virginia. Allen built a new console and all of the digital interfaces and audio components, a floating Positiv division, digital pedal stops, a digital Trompette Militaire, and a MIDI Expander.

## Nunc Dimittis

Jeffrey Paul Radford died on August 12 at St. Francis Hospital, Blue Island, Illinois. He was 48. Mr. Radford was music director of Trinity United Church of Christ, Chicago, where he had served for 30 years and conducted the church's 75-voice choir. Born and raised in Chicago, he studied at Quigley Seminary, Governors State University, and Chicago Musical College of Roosevelt University. His choirs sang throughout Chicago, and traveled to nearly a dozen U.S. cities. They sang three times in Switzerland, and also in

Germany, Puerto Rico, and Cuba. Radford was a member of the United Church of Christ *New Century Hymnal* advisory committee, with 12 arrangements in the hymnal, as well as choral music for the New Century Anthem Series; a member of the advisory committee for *The African Heritage Hymnal* (GIA Publications); musical coordinator and choir director for "Faith Odyssey," an ecumenical church educators event in Chicago; a member of the UCC Musicians Network planning committee for its national conferences in Chicago, Illinois and Tiffin, Ohio; and musical coordinator and choir director for Urban Ministries national conferences. He received a posthumous doctor of divinity degree from the Chicago Theological Seminary, where he was an adjunct faculty member.

## Carillon News

by Brian Swager

### Travelogue III

*This is the third and final installment of my travel journal with candid reflections on a 10-week carillon and organ recital tour through Europe.*

Last month's journal left off on a Saturday afternoon following my recital in Almere-Haven, near Amsterdam. From there I make my way back to my *pied-a-terre* in Mechelen. On Sunday morning the entire family assembles for breakfast and the family portrait. On my first visit to Belgium I started the tradition of making a photo of the family gathered around the display case in the bell shop. Now they want me to dig out all the photos and frame the series. The boys, age 8 & 10 in the first photo, now both have partners and are roughly the same age that I was when I first set foot in Belgium. After the photo, the two young couples and I drive to Brussels. It is the final day of the *bloementapijt*, a "carpet of flowers" that covers the huge market square. We have a bite to eat, and I catch a train to Ieper in West Flanders.

The Hallentoren—the belfry—is part of the Cloth Hall which was destroyed in World War I and rebuilt in the original style. Inside the Cloth Hall, the In Flanders Fields Museum is an impressive interactive museum devoted to The Great War 1914-1918. The recital is at 4:00 pm on what feels like the hottest, most humid day of the summer. The carillon is heavy; the action is cumbersome; the console is that detestable old Denyn standard for short people. I hope that someone is enjoying this music in spite of my suffering. Fortunately, I am alone in the bell chamber. Except for shoes and socks on my feet, and bandages and leather protectors on my pinkies, I play buck naked, leaving huge puddles of perspiration on the bench and floor. As much as I'd like some air circulation, the sound in the glass-enclosed playing cabin is excruciatingly loud with the door open, so to avoid going deaf, I keep the door closed. Between each number I go out into the bell chamber to cool off a bit in the breeze and to drink some water. Afterwards, I dry off, cool off, don my dry clothes and go downstairs to discover that Charles Wilson, a retired major general from the US Air Force, was in the audience with his lovely Belgian wife, and they were waiting to greet me. Together with Geert, the municipal carillonneur, we all go to an outdoor café for drinks and lively conversation, eventually ordering dinner. Suddenly a fierce wind comes out of nowhere and showers us with rain. So much for dry clothes.

Geert drives me to nearby Kortrijk where I stay for three nights in a bed and breakfast in the restored *Begijnhof*. *Begijnhof*—or *béguinages*—were self-contained lay sisterhoods devoting themselves largely to charitable work. It is virtually only in Flemish Belgium that *begijnhofs* survive today, although most

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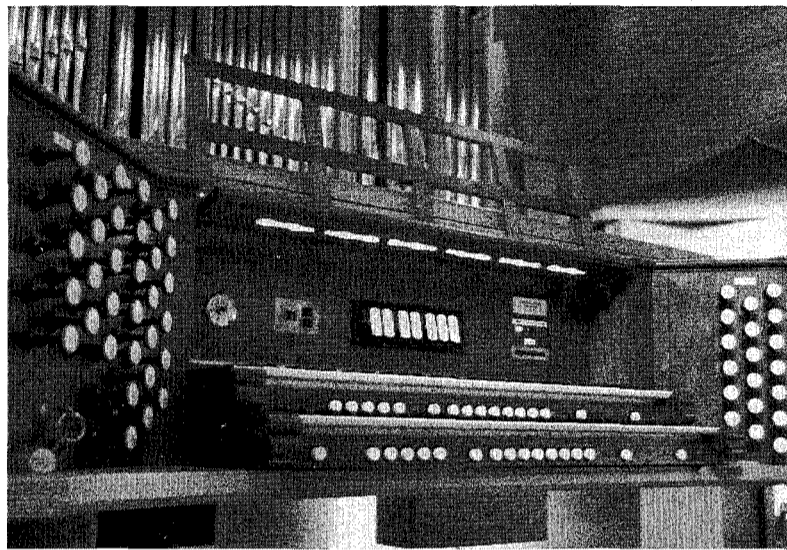


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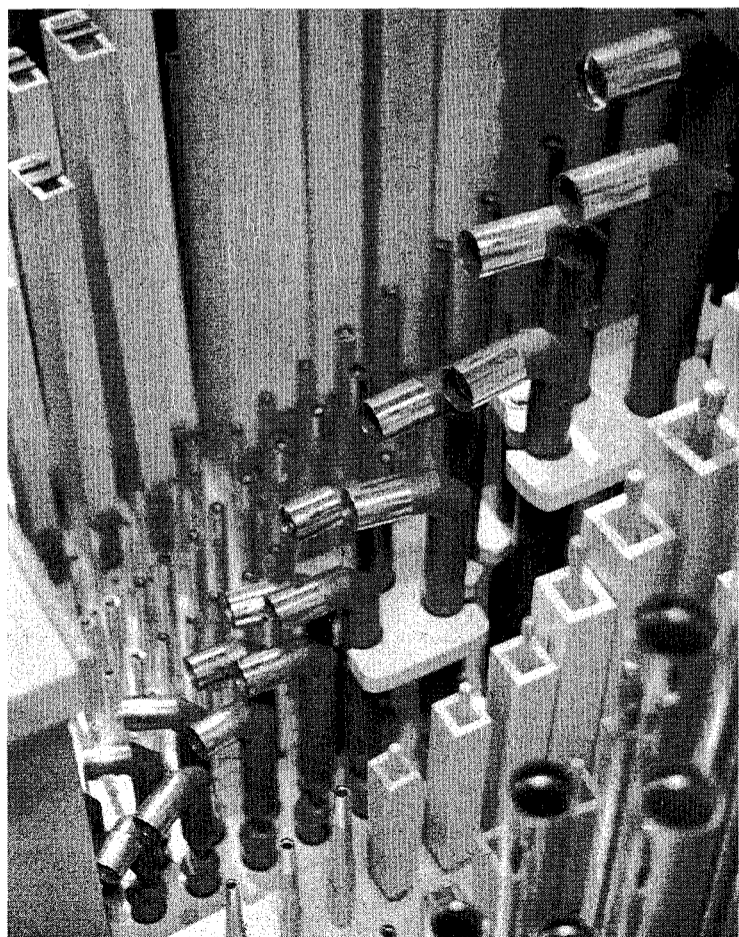
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## ► page 6: Carillon News

are no longer inhabited by religious communities.

On Monday evening I play at the St. Maartens Church in Kortrijk on another of the dreaded Denyn playing consoles. The carillonneur warns me in advance of the atrocious tuning of the bells, but I am still shocked when I play, constantly glancing in a panic at my feet, to ascertain that I really am playing the right pedal keys. I find it a fascinating historical phenomenon that it is just this sort of carillon that once made Flanders famous for its singing towers—then quite a marvel. But now, these instruments make some of the Flemings somewhat infamous for their reluctance to move forward with the times now that the art of tuning bells and building quiet, responsive, ergonomically designed consoles and action nearly has been perfected. In fact, I was astonished to hear one prominent carillonneur from West Flanders proclaim, with reference to another old carillon with abominable action, console, and tuning, that he really liked playing that instrument. Fortunately, the younger generations studying at the Belgian Carillon School in Mechelen are being instilled with a more musically responsible aesthetic. Back to Kortrijk. The large audience is appreciative nonetheless: they hear the music despite the tuning and timbre, and forgive the inadequacies of the instrument if they are aware of them.

Tuesday's recital is in nearby Menen, still in the province of West Flanders, right on the border with France. Most of the bells are modern, relatively speaking (only 40 years old), and the playing console is brand new, so playing is not such a chore, and the musical experience is more fulfilling.

Wednesday morning I board a train back to the south of France. This summer's schedule has made me zigzag across Europe more than usual, but I take advantage of the time on the train to read. Since one of my minors during my doctorate at Indiana University was French literature, I'm always delighted when I find time to read another novel. I've also been fascinated by comparing the styles of French, Dutch, German, and Belgian newspapers. They view the world from a different perspective than the American press.

My host Elizabeth picks me up at the train station in Perpignan and informs me that we are invited to a paella dinner party at a friend's home in the foothills of the Pyrenees. Remembering the disastrous paella in Barcelona, my stomach started churning immediately, but as luck would have it, this was the best paella I've ever eaten, complemented by several delicious wines and cheeses.

On Thursday morning after coffee, croissants, and *pain au chocolat*, we head for the cathedral Saint-Jean-Baptiste so that I can practice on the carillon. It is another oddball instrument. The bells were made by the 19th-century French foundry Bollée. The compass is a standard four octaves with a few exceptions. Although it is not unusual to leave C-sharp out of the lowest octave, the G-sharp is also missing in this instrument, which is most annoying. Also, in that Bollée and Perpignan are so far from Flanders and The Netherlands, the real cradle of the carillon art, the playing console has a most unusual design: the pedalboard is only one octave and is displaced quite a ways to the left, creating a challenge especially when playing pedal notes along with the top octave of manual keys. Then there is the highest "A" which I discover is not an "A" at all, so I must remember always to play something else in its place. Adaptation is the name of the game here. Fortunately I brought a copy of the version in C of Courter's *In memoriam* which, with some adaptation, is playable here.

Laurent and Louis, the other two Perpignan carillonneurs, come to meet me, and they treat me to a lovely dinner at the restaurant terrace under the tower, actually the parvis of the cathed-

ral. After a brief siesta at home, we head back to the cathedral where they've arranged for me to have a few hours to play the four-manual Cavallé-Coll organ. They had to drag me away in time to get upstairs for the carillon recital. Now, Louis is in the carillon communicating via walkie-talkie with Laurent on the ground who is giving verbal program notes to the large audience. Despite the challenges of the instrument, I manage to produce an exciting and musical program, and they are happy that I've come to end their summer series "with a bang."

In the morning Laurent offers me his computer and Internet connection long enough for me to type up my travelogue #2 for THE DIAPASON and send it to Jerome. Laurent, Elizabeth, her children and I have lunch, and I catch my train to nearby Agde. Now I have vacation at a naturist resort on a beach on the Mediterranean. The week goes by much too quickly, and I wish I had planned for two weeks here, but alas, there are more bells to ring. The train takes me to the other end of France: the Alps between the Mont Blanc and Geneva.

Taninges is a small village of about 400 inhabitants where there is great enthusiasm for their two-and-one-half octave carillon. Shortly after arrival we head to the home of one of the local carillonneurs for a dinner party. Monique, being of Swiss origin, prepares a delicious cheese fondue. She remembers that two years ago at a reception in Taninges I was so taken by one of their dishes that I demanded the recipe on the spot. So, after some champagne, she invited me into the kitchen to share her ingredients and techniques with me.

In the morning I practice on the carillon—another "exceptional" instrument. Here again there is only one octave of pedals, but the range is from B to B instead of C to C. I am perplexed. Why would anyone do this? But I've learned that when I'm in France and start taking these things too seriously, it's time to dine with a good glass of wine, and so we did. Then we went up into the mountains for a hike. We passed a bunch of cows wearing large bells around their necks. I called them the mobile carillon of the Haute-Savoie. After a short siesta at home, we head for a community hall under the tower where the members of the carillon committee meet for a meal. Their practice console is here in the hall, so I review a few of my "adaptations" before we eat.

Another unique facet of the tower in Taninges is the seating area with bleachers inside the tower. It is rare that so many people can come inside and watch the carillonneur play. It is a very intimate setting, and the audience was most appreciative that I gave commentary on the program between each of the pieces. A champagne reception followed the recital. In the morning there was time for a trip to the *boulangerie* and a walk in the botanical garden in Samoëns before catching my train in Cluses.

Back at home in Mechelen, I spend Monday morning helping Luc to prepare the cellar for the evening reception. Their home dates from the 17th century and is a registered historical landmark. In return for the government subsidy that they received to help defray the costs of restoration, they open the home to the public in some way on special occasions. This evening, the cellar with its low vaulted ceiling will be the site for a candlelight reception following the carillon recital in the St. Rombouts Tower, presented in the framework of the Festival of Flanders.

In the afternoon I head for Zaventem to greet my friend John who arrives from San Francisco to travel along for my final two weeks. We spend the rest of the week sightseeing in Belgium and Amsterdam, with a visit to Haarlem on Thursday afternoon for Jos van der Kooys recital at the St. Bavo church.

My final two of the summer's 28 recitals are on Sunday in Wavre, Belgium, where there is a two-day Carillon Festival as part of Open Monument

Day in Belgium. My host forgot to pick us up at the train station in Ottignies, so by the time we figure this out, wait for the next train to Wavre, and walk to the church, all of my time for practicing on the organ is gone, and I must go directly to the carillon and begin the recital. On the way, I run into Major Wilson and his wife who I had met in Ieper. A torrential rainstorm lets loose about 40 minutes into the program, and the chief insists that I stop playing and go to the organ. I suggest lunch, as I am famished and feeling faint by this time. Then I am informed that they have changed the original schedule and have sent the audience into the church to stay dry and to hear my organ recital—so I must sit down and play with no preparation. The two-octave pedalboard (completely chromatic, thank goodness, but I could use a few more notes) has no independent stops; it pulls down the great keys. So, if you want the 16-foot stop to sound in the pedal, you have it on the great as well. Some ranks were discant-only stops or were divided into separate discant and bass registers. Some but not all of this was evident from looking at the stop knobs. The first thing I did wrong was to begin the recital on the wrong manual, but since I had drawn no stops on that manual, and since there were no pedal notes involved, no one knew except my page turner. The recital went surprisingly well, as I had no time at all to get nervous or to think about anything besides making music out of this mess. Major Wilson, by the way, later accused me of shaking up the walters and causing a deluge every time I play the carillon. I suggested that if the carillons in Belgium were all in tune, the heavens might be less troubled, and the sun would shine there more often.

On Monday the Thalys whisks us to Paris for a delightful vacation until Friday when we fly to Southampton and sail to New York on the Queen Elizabeth 2. *The End.* ■

## Music for Voices and Organ

by James McCray

### Voices with Brass

If you think that the brass is not blowing loud enough, mute it by a couple of degrees.

Richard Strauss  
*Ten Golden Rules Incribed in the Album of a Young Conductor*

In most cases, the use of brass tends to enhance the festive spirit of a performance. Throughout history, brass instruments have been used to inspire. From battlefields to ceremonial extravaganzas, employing brass heightens the moment; special musical connections associated with brass are ancient, hallowed, and increased. In some cases, the sheer increase in volume expands the excitement surrounding the music giving the listener a greater depth of understanding. For many choral conductors, the augmented sound is often a problem since it causes the vocalists to oversing, sometimes distorting the natural beauty of the voice. Finding the proper balance when using brass is one of the major challenges as was observed by the poet Alexander Pope when he wrote: "With horns and trumpets now to madness swell, Now sink in sorrows with a tolling bell."

Special church services, especially Easter, often use brass. Directors who have not contracted brass players early may be confronted with desperate situations in finding available performers for the morning services. Easter is a time when honorariums are bumped higher than scale, and good players frequently have their choice of churches, choirs, etc. For those of us looking ahead to spring, it is not too early to begin contracting brass players for Holy Week.

Finding music for choirs and brass is not difficult. In recent years there is

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been a noticeable increase in anthems that use brass. Composers and arrangers are practical in their approaches as they publish settings that can also work well with organ alone. Then, for celebratory services, the brass can be added. This is certainly helpful to conductors in terms of rehearsal time and cost efficiency.

Brass ensembles come in various groupings; most common is the quartet of two trumpets and two trombones. In the reviews below there are several for that setting; however, the emphasis has been placed on quintets. Many of the settings are based on familiar hymns which always are a favorite with singers and congregations. Review your use of brass over the past few years. If your performances have used only a quartet, consider moving to a larger ensemble of brass which will provide a different color of sound. More brass will mean that you will need better control of their volume; that may open up new challenges of where to place them for the performance. Adding timpani will certainly bring even stronger sounds into the church or concert hall. Directors will need to move away from the performers to check for balance from the perspective of the listeners. Keep in mind that a choral performance in which the choir is covered is, in fact, a failure! Remind everyone in the rehearsal where the emphasis is to be placed. Most of the time, the brass is accompanimental and should enhance, not dominate, the choir. The modern architect, Mies van der Rohe, is famous for his gnomic saying, "Less is more"; let that be your guide. Keep the emphasis on the message, not the medium, and using brass with your choir will become a positive experience.

**Lord, You Have Been Our Dwelling Place**, arr. Eugene Butler. SATB, keyboard and optional brass quintet, Carl Fischer, Inc., CM8758, \$1.50 (M-).

The easy choral music has limited four-part writing; there is one free unaccompanied area. Brass parts are not indicated in the choral score. Instruments are 2 trumpets, 2 trombones, and tuba or bass trombone (CM 8758A). The fast tempo, syncopated rhythms and driving pulse created by repeated chords are a trademark of Butler, and they give this setting of Psalm 90 an exciting character. There are repeated areas and a climactic, but brief, coda.

**Now Thank We All Our God**, arr. Jeremy J. Bankson. SATB, organ, congregation with optional brass quintet/quartet, timpani, and handbells, MorningStar Music Publishers, MSM-60-7016A, \$1.75 (M).

A highly practical arrangement that offers several different performance possibilities, including two separate reproducible pages for the congregation which have contrasting texts, this concertato begins with a soloistic instrumental introduction to set the mood. There are three stanzas to this setting of

*Nun Danket Alle Gott*, with the middle one for unaccompanied mixed choir. The other two involve the congregation on the melody with the last one adding a choral obbligato line above them. Brass music is not indicated in the choral score which is for organ on three staves.

**Too Splendid for Speech But Ripe for a Song**, David Schwoebel. Combined intergenerational choirs, piano with optional organ, brass quintet, and 4-octave handbells, Choristers Guild (Lorenz Corp.), CGA 939, \$1.70 (M).

The text is based on Psalm 98 but comes from "Borrowed Light" by Thomas Troeger; the melodic material is *Azmon*. The score indicates areas for children's choir, middle school choir, high school choir, and adult choir—each has a special area in the anthem; finding music arranged like this is rare. Later, all choirs join together, even adding the congregation for the final section. Brass parts are for 2 trumpets, 2 trombones, and French horn, but their music is not indicated in the choral score. The music moves through a variety of keys, meters, and rhythms, but continues to grow toward the final verse when everyone joins on the hymn, "O For a Thousand Tongues to Sing." Finding effective, useful intergenerational music is often difficult, and this setting is sure to please the singers and the congregation. Perfect for those special Sundays and highly recommended.

**Wondrous Love**, arr. Gweneth Walker. SATB, brass quintet or keyboard, ECS Publishing Co., No. 5666, no price given (M).

Taken from the composer's set titled *Appalachian Carols*, this first movement in the set is similar to a processional as it begins in simple block chords above strummed instrumental chords. With each stanza the mood changes and the music grows in energy. Brass parts are not identified in the choral score; a full score and parts are available separately (No. 5665 and 5665a). Walker introduces additional new music into the familiar melody which grows to a triumphant ending. Solid writing.

**All Hail the Power of Jesus' Name**, arr. John Ferguson. SATB, organ, brass quartet, and optional congregation, Selah Publishing Co., 425-873, \$1.50 (M).

The six stanzas are treated so that each has different music and performers, with everyone singing on the first, fourth and sixth stanzas. A congregation part is provided on the back cover and may be duplicated in the bulletin. Brass parts are shown as smaller notes on the three-stave organ part in the choral score. Ferguson never strays far from the basic melody in this concertato setting. The emphasis is on the choir with the instrumental music as pure accompaniment.

**The Church's One Foundation**, arr. Stan Pethel. SATB and keyboard with optional 3 trumpets, trombone, bass trombone or tuba, 5-octave handbells, timpani, and suspended

cymbal, Coronet Press (Theodore Presser Co.), 392-42362, \$1.50 (M-).

The choral writing is easy and straightforward; the accompaniment comprises flourishes as brass fanfare punctuations which add character to the S.S. Wesley hymn. Instrumental parts are not indicated in the score but are available as a set (392-42362A for \$10.00). On the last stanza the congregation joins the unison choir while a few sopranos sing a descant. This setting will be useful for a myriad of occasions and is certain to become a staple in the choir's repertoire.

**This is the Day That the Lord Has Made**, William Ferris. SATB, 2 trumpets, timpani, cymbals, and organ, Paraclete Press, PPM0202FS, \$5.40 (D-).

Here is a sophisticated setting that has diverse articulations and tempo changes, inventive harmony, and a well-crafted score. Although a bit longer than traditional introtos, it would certainly be an effective opening to an Easter service. The music has a festive spirit and builds to an exciting ending. This will require accomplished singers, but is not overly taxing. The instrumental parts enhance the mood and have a fine independence from the choral writing. Using some dissonance and interesting harmonic shifts, the music will challenge, yet refresh the performers and listeners. Highly recommended.

**Holy God, We Praise Thy Name**, arr. Brian Zuar. SATB, brass quartet, timpani, 5 handbells, organ, and assembly, G.I.A. Publications, G-5328, \$1.40 (M-).

There are four stanzas in this concertato setting; the congregation's music is on the back cover for duplication. The familiar melody is *Grosser Gott*; in the first two stanzas the chorus is in unison, then after an instrumental interlude which modulates, the third stanza is a four-part unaccompanied setting that still allows the congregation to join the choir. The last stanza has a descant, is accompanied, and ends with a choral Amen.

## Book Reviews

**The True Life of Johann Sebastian Bach**, by Klaus Eidam, translated by Hoyt Rogers. New York: Basic Books, 2001. xviii + 413 pages. \$35.00.

The first precept was never to accept a thing as true until I knew it as such without a single doubt.

—René Descartes  
*Discourse on Method*, 1637

Books documenting the life of J. S. Bach are prominent among biographies of major composers in the Western musicological tradition; there are about thirty titles on J. S. Bach listed in the current *Books in Print*, not including performance-oriented works. At the time of the publication of new books on Bach, publishers or reviewers awarded them a wide range of accolades ranging from the pleasantly innocuous ("welcome," "worthwhile," "important") to

the extravagantly enthusiastic ("profound," "monumental," "unparalleled"). Therefore, does the musical world need yet another book on Bach, and if so, what is its unique contribution to the existing literature? What is the significance of the adjective "true" in its title?

In connection with his preparation of a series of programs on Bach's life for East German Television in the mid-1980s, Klaus Eidam became increasingly uncertain about the reliability of constantly recurring biographical details and judgments. In this book he takes issue with a variety of misconceptions, misapprehensions, and evident fabrications concerning Bach, his life, and music. Such well-known Bach biographers as Philipp Spitta, Charles Sanford Terry, and Albert Schweitzer are his chief targets, along with other commentators and sources. Bach's life story is chronicled in thirty untitled chapters, beginning with his family history and concluding with his death in 1750. The following paragraphs present some examples of Eidam's critical approach.

On the general topic of the nature and uses of Bach's music, Eidam addresses several misconceptions relating to Bach's compositional activities and the significance of selected works. For example, he rejects the attempt to attribute Bach's choice of particular musical forms to the influence or copying of the aesthetic categories of earlier composers. On another topic, Eidam challenges Schweitzer's laudatory description of the *Orgelbüchlein* (*Little Organ Book*) as "one of the greatest events ever in music in general," noting that it was intended as a teaching device for beginning organists—although that fact does not necessarily discount its greatness.

A recurrent theme is the question of the relation of Bach's music to the church, a matter that has been subject to overinterpretation, according to Eidam. He rejects the attempt to classify Bach's great chorale preludes as "church music" since they go beyond the scope of the worship service. As Bach states in the title page of the *Clavierübung III* (*Keyboard Practice*, the so-called *Organ Mass*), they are intended "to delight the spirit of music lovers, and especially connoisseurs of this kind of work." Other writers have commented on this point too.<sup>1</sup>

Although Bach's onerous duties in Leipzig included the composition of a new cantata each Sunday, this does not justify Schweitzer's judgment that these formed the centerpiece of all Bach's musical creations, given the universally acknowledged significance of his works in other forms. Moreover, the *St. Matthew Passion*, a more comprehensive project, was written under difficult working conditions: the obtuse Leipzig authorities did not understand Bach's music or his deeper objective of the mission of music among humankind.

Eidam responds to the views of Terry and others that the essence of Bach's existence was to make music only in and for the church, referring to the many instances of Bach's compositions that clearly had other uses. Besides, Bach was not a composer of generally usable church music. Eidam's judgment is that "for Bach the point was not to make his music serve his faith but to serve his music and mankind from the depths of

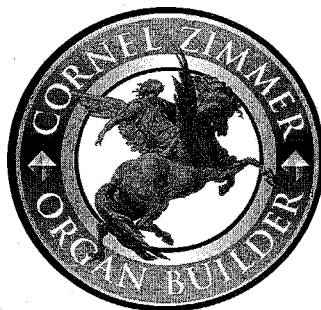
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his faith" (120).

The attempts of some Bach speculators to detect numeric relationships and cryptic symbolism in some of Bach's works are termed "absurd"; they are reading them into the pieces rather than finding them there. Their fundamental error lies in confusing the written notes with the music itself. As for the tripartite *St. Anne Fugue in E-flat major* signifying the central Christian belief in the Trinity, Eidam thinks this goes too far. Even so, this topic is more complex than Eidam realizes, as revealed in the writings on this topic by one recent writer.<sup>2</sup>

The frequent description of Bach as "the culmination and end of the Baroque" is rejected by pointing to the distinctive and unique character of many of Bach's pieces, many of which Eidam describes as ahead of their time.

The customary report of the planned "musical duel" between Bach and Louis Marchand, court organist and harpsichordist of the King of France at Versailles, in the fall of 1717, which did not take place, is usually attributed to Marchand's inferiority complex. However, according to Eidam, Marchand's premature departure was not due to his "capricious, arrogant, and uncontrolled" nature, but to his clever recognition of Bach's superior achievements in well-tempered tuning that undoubtedly would have been demonstrated in his playing.

Some biographers have attempted to stress Bach's negative traits by referring to the "prefect quarrels" with Ernesti, the headmaster at the Thomas School in Leipzig, in which the headmaster had sentenced the head prefect, Kastner, to a public caning for his alleged beating of another student for some misconduct. Eidam's interpretation is that Ernesti had grown jealous of Bach's popularity among the students, and that he removed Kastner, who was responsible for supervising the other students in Bach's musical performances, as a crafty and vindictive expression of authority. Eidam's detailed analysis of the occurrence, including subsequent related events at the school, occupies almost twenty pages over two chapters. As for other interpretations, Eidam refutes some biographers' distortions of this event as marking Bach's "self-ordained quasi-retirement" from the school and his withdrawal from public life.

Eidam's openly critical orientation is relatively rare among music biographies, so it is even more noteworthy within the context of the life of a composer of Bach's stature. The significance of the adjective "true" in the title is revealed in his approach: the avoidance of error and misrepresentation, conformity to fact and reality, supported by sound reasoning—all components of generally accepted philosophical theories of truth. While there may be elements of subjective interpretation in judgments about events in the distant past, this risk appears to be minimal here, given the reliance on confirming secondary sources, where relevant. The "Notes" section assists further understanding through supplementary explanations of particular topics. A total of 99 titles, from the eighteenth century to the year 2000, are included in the "Works Cited" section. An eight-page center section of monochrome illustrations—portraits of historical figures, church interiors and exteriors, a monument—provide an element of historical authenticity to the presentation.

The translation by Hoyt Rogers has transformed Eidam's German original into a highly readable document, conversational in tone. Although much of the biographical material may be familiar to many readers, the book's unique critical orientation makes it an exceedingly valuable contribution to the existing literature on Bach.

He who would distinguish the true from the false must have an adequate idea of what is true and false.  
—Baruch Spinoza, *Ethics*, 1677

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

## Notes

1. For example, Hermann Keller, *The Organ Works of Bach* (New York: C. F. Peters, 1967), rejects "a recent attempt [by William Ehmann in *Musik und Kirche*, 1933, Heft 2] to characterize the *Third Part of the Clavierübung* as organ music exclusively and as a liturgical unit, namely, as 'the German Ordinary of the Protestant Mass, usually sung every Sunday by the congregation'" (269). Also, Peter Williams, *The Organ Music of J. S. Bach*, vol. 2, (Cambridge: Cambridge University Press, 1980), points out that the common label "German Mass" is incorrect, and that "no firm evidence supports the suggestion that the *Vier Duette* are organ pieces played during Communion" (177).

2. See Anthony Newman, *Bach and the Baroque*, 2d ed. (Stuyvesant, NY: Pendragon Press, 1995): "Number symbolism," 182-186, and "Symbolism in General, with Marion Shepp," 187-198. He identifies three kinds of symbols in Bach's music: (1) pictorial, (2) meaning associated with musical form, and (3) number symbols. Bach's undisputed use of numerology, Newman points out, while inviting fanciful speculation and imaginative theories, was probably used to contribute to the logic and perfection that he sought to achieve in his art.

**José de Torres's Treatise of 1736: General Rules for Accompanying on the Organ, Harpsichord, and the Harp. An annotated bi-textual edition by Paul Murphy. Indiana University Press. ISBN 0-253-21385-1 \$39.95.**

The first edition of this work containing three separate treatises appeared in 1702, but in 1736 a revised edition was published, in which a fourth treatise was added, explaining the method for accompanying in the Italian style.

Although thoroughbass accompaniment had been common in Spain since the first part of the 17th century, Torres's was the first treatise to deal with the art of realizing a keyboard accompaniment. The instructions are limited to what the beginner needs to know, proceeding gradually from learning the notes and clefs to a consideration of chord inversions and a full treatment of dissonant intervals and suspensions. Conspicuously absent is the treatment of counterpoint, and the whole work is remarkably concise by Spanish standards.

As Paul Murphy points out in his concise introduction, Torres can justifiably be ranked alongside better-known writers such as Saint-Lambert, Gasparini and Heinichen, all of whose works were predated by this treatise. The introduction is followed by the four treatises, the English translation being placed on the facing page so that comparison can be made most readily. Music examples are reset in a modern format, with vertical alignment, modern beaming and round note heads.

The first treatise contains seven chapters, giving the beginner an explanation of the notes of the keyboard, the different clefs in use, a discussion of the 12 tones with examples of intermediate and final cadences, mediation and termination formulas and the scale for the first eight. The next chapters discuss intervals including compound in detail,

with a discussion of the division into consonant and dissonant intervals, with figures. On page 13 there is a misprint, the lower note obviously being D.

The second treatise opens with the kind of advice that really shouldn't need to be stated, but is still so applicable today: Notice the clef, and whether it has a flat (for today substitute key signature). There follows a method for placing simple consonances over any note in the bass, then intervals between bass notes are treated. This section is well-provided with examples as the complexity increases.

The third treatise is, at 60 pages, by far the longest. It deals first with the so-called false intervals, i.e., the 2nd, 4th, 7th, augmented 4th and diminished 5th, moving then to the unaccented passing dissonance. Here examples in different time signatures are introduced. The accented passing dissonance is then discussed and illustrated with several examples. Chapter II explains in 20 pages all that the player needs to know about suspensions which is then summarized in chapter III. In chapter IV Torres introduces figures for the first time, and also discusses how to treat eighth or sixteenth notes in the bass. Transposition is also covered in this treatise, concluding with the cadences with which the solo verses are accompanied in polyphony and chant, with further fully notated examples.



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The fourth treatise added in 1736 deals with the art of accompanying Italian-style works, including introducing acciacaturas.

The book is rounded off with a bibliography listing other such treatises and primary sources, with modern editions where available. There is also a list of reference works, dissertations and articles considered as secondary sources. This book is a must for all students and performers of Spanish pieces with an accompaniment, and Paul Murphy and the Indiana University Press are to be thanked for making this excellent translation readily available to all.

—John Collins  
Sussex, England

## New Recordings

**Dokumente schweizerischer Orgelbaukunst, Vols. 1 & 2.** Played by Annerös Hulliger, Müller & Schade, M&S 5024/2 and 5025/2. Available from Müller & Schade AG, Kramgasse 50, Postfach 715, CH-3000 Bern 7, Switzerland; <www.mueller-schade.com>, <musik@mueller-schade.com>.

Vol. 1 (almost 74 minutes), entitled *Barock und Rokoko*, contains a suite of dances from an Amsterdam book of 1688; *Toccata VIII* (from *Apparatus Musico-Organisticus*) by Georg Muffat; *Praeludium V* (from *Musikalisches Blumenbüschlein*) by Johann Kaspar Ferdinand Fischer; *Toccata und Capriccio F-Dur* by Gottlieb Muffat; a suite of dances from an anonymous 18th-century book of violin music from Bern (arranged by Hulliger); *Sonate IV D-Dur* by Franz Xaver Schnizer; *Sonate*

*Tertia d-Moll* by Franz Anton Maichelbeck; *Einige Schlagarien* (A-Dur, c-Moll, d-Moll) by Johann Ernst Eberlin; *Sonate VI G-Dur* by Franz Xaver Schnizer. The first five selections are played on the organ in Bolligen and the remainder at the church at Alt St. Johann.

Vol. 2 (about 73 minutes), entitled *Bach, Händel, Delalande*, contains six dances from a suite in D Major and *Pasacaille ou Grande Pièce*, both by Michel Richard Delalande; *Concerto grosso*, op. 3, no. IV by Georg Friedrich Händel (transcribed by Hulliger); *Sinfonia D-Dur* (from BWV 29), *Trio d-Moll* (BWV 583), and *Fuge g-Moll* (BWV 542), all by J. S. Bach; *Ouverture zu "Admetus"* by Händel; and four transcriptions (by Hulliger) from cantatas BWV 166, BWV 169, BWV 35, and BWV 113, by J. S. Bach. The first three items are played on the organ at the church of Sts. Peter and Paul in Leuggern and the remainder at the church of St. Wendelin in Tägerig.

There is no indication of how extensive this series of "documents of Swiss Organbuilding" is intended to be. These two recordings feature four organs by the young builder Armin Hauser, who established his own shop in Kleindöttingen in 1970. Hauser studied historical organs of various types extensively before establishing his own business. The organs at Bolligen, Alt St. Johann, and Tägerig are fairly small instruments—II/21, II/22, II/25 respectively. All of them are very much in the tradition of South German and Austrian organ-building, and very well suited to the music heard here. The pedal divisions are lacking in 16' tone—only Tägerig, which has a 16' reed, really has an independent pedal. Leuggern is a much larger instrument (III/43, 63

ranks); it is a complete rebuilding of an organ first built by Haas in 1854 and greatly altered by Späth in 1943. These recordings seem to offer only a very partial picture of the characteristics of Hauser's organs. We are left wondering whether the three small instruments would make good church organs and how well they can deal with other repertory, and we would surely like to hear more substantial organ works on the larger instrument in Leuggern. The total quality of all four organs is impressive.

Much of the music heard on these two recordings is delightful and at least relatively unfamiliar. The Delalande passacaglia is an impressive work that should be heard much oftener, and the Schnizer sonatas, certainly lightweight works, are nevertheless charming. The Fischer variations are fun both to hear and to play, and those anonymous violin tunes are also real charmers. All of Hulliger's transcriptions pass the crucial test—they all sound like works written for the organ! The Händel overture is played from one of the books of keyboard versions published in the composer's lifetime.

Annerös Hulliger studied in Bern and pursued further studies with Alain Heiller, Tagliavini, and Vogel. She teaches at the conservatory in Bern and is organist at Bolligen. She performs and lectures throughout Europe and is known as a specialist in 17th and 18th-century music, particularly from the Alpine areas. Her playing here is flawless and stylish. The registrations used are all given in the accompanying notes. I particularly enjoyed the sparkling but light registration of the Bach "Sinfonia." Hulliger gives a lively and cheerful performance of the great G-Minor fugue, but one longs for contrasting manuals and some sense of climax, things that the performance on one manual with unchanging registrations cannot provide.

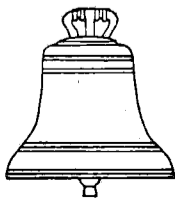
The leaflets (German and French) are very informative about the organs, but the notes on the music, though helpful, are a bit vague. There are pictures of all four organs.

I am doubtful about the value of these recordings as a way of learning much about the organbuilder Armin Hauser, but they make for very pleasant listening and may introduce many of us to a few new pieces. All of Hulliger's transcriptions are published by Müller & Schade; the Bach transcriptions in particular are well worth playing and the violin dances would make wonderful filler or encores! These are fun recordings. Enjoy them!

—W. G. Marigold  
Urbana, Illinois

**The Complete Organ Works of Basil Harwood (1859-1949), Volume One. Adrian Partington at the organ of Bristol Cathedral, England. Priority PRCD 683. Priority Records Ltd., 2001, <www.priority.org.uk>; available from The Organ Historical Society (\$14.98 plus \$2.50 shipping), 804/353-9226; <www.ohscatalog.org>.**

The disc contains the earliest four organ publications of Basil Harwood: *Sonata No. 1*, op. 5 (1890), *Dithyramb*, op. 7 (1893), *Six Pieces*, op. 15 (1903), and *Capriccio*, op. 16 (1904). Total playing time is 73 minutes. The notes are excellent. They include a brief biography of the composer, and information about each of the pieces, by Kenneth Shenton, and the specification of the original Bristol Cathedral instrument installed in 1907, with the additions made in 1990. The notes booklet's five photographs, of Harwood (2), Partington, the exterior of Bristol Cathedral, and the Cathedral organ case, are attractive.



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For about half a century after its publication, the Sonata No. 1 was widely regarded in Britain as the best by an Englishman in the genre. Now, over a century later, its qualities hardly seem to warrant such high praise. Indeed, it struck the reviewer as a composition of mixed inspiration. Partington captures well the majestic nobility of the principal material of the first movement, and he is convincing in his expressive shaping of the phrases of the second subject, which virtually drips with Victorian sentimental sweetness. The second movement is a disappointing perfunctory *andante intermezzo* along the lines of one of Mendelssohn's less inspired *Songs Without Words*. Added to the mediocrity of the writing, this recording suffers from the Bristol Cathedral organ's rather noisy clicking and snapping action, which is very audible and distracting in this soft movement, and Partington's choice of a booming, too-prominent pedal line. The finale, a double fugue built on a newly composed subject and the plainsong melody "Beata nobis gaudia," that had been enunciated unobtrusively in the first movement, is played with appropriate bravura and conviction here, the technical challenges of the orchestral style of writing being executed with confidence. It is a pity that much of the dynamically powerful rapid passagework is blurred by the building's reverberations.

Partington's interpretation of the brilliant, technically demanding *Dithyramb* leaves much to be desired. The piece is a patchwork of short, contrasting sections, and his emphatic detaching of even the minutest phrase in the inherently over-fragmented texture quickly becomes irksome to the ear—lines needed to be smoother and, incidentally, played with greater abandon. Perhaps the organist is not "at home" with the piece. Added to these problems are the overly live acoustics, which frequently reduce the profusion of fussy embellishments, and jolting, start-stop procession of ideas, to jumbles of confused sound.

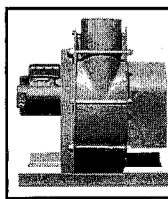
Partington is perhaps most successful in *Paeon*, the third of the *Six Pieces*, despite his over-articulation and the blurring acoustics. Sir Walter Parratt is said to have premiered this virtuosic substantial work at the opening recital on the rebuilt York Minster organ in 1902, having only seen the score, which was still in manuscript, for the first time as he caught the train from Windsor to York the day before. The rich, full tone is just right for the broad Elgarian principal theme, and the stentorian entry of Bristol Cathedral's unenclosed 8' Tromba on the final page of the score is memorable.

This is the first volume of a series in which Adrian Partington will perform all of Basil Harwood's literature for the instrument on various organs. Containing most of the best-known pieces, all written before he left the position of organist at Christ Church Cathedral, Oxford, in 1909, Volume One is certainly of worth for those interested in the composer's organ music. But there may be little demand for further volumes, since so many of the later works are stylistically dated and lack a vital spark.

—Peter Hardwick  
Brehin, Ontario

**Breached Borders: Original Compositions from Estonia, Germany, Poland & Russia. Works for Violin & Organ, Volume 3. The Murray/Lohuis Duo. Raven Recordings OAR-370; available from The Organ Historical Society, 804/353-9226; <www.organsociety.org>.**

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former Soviet Union. It is a sad consequence of this that there is a wealth of excellent music by "Iron Curtain" composers that is almost completely unknown in North America. This CD should go at least a little way toward remedying the situation.

The recording contains a number of interesting works for violin and organ by composers from Estonia, Poland, Russia and the former East Germany. Estonia is a very good example—Arvo Pärt is one Estonian composer who is very well known in the west, but how many have heard of Hugo Lepnurm, or Ester Mägi, or Erkki-Sven Tüür? The first of these Estonian composers, Hugo Lepnurm (1914–1999) is represented by his *Variations for Violin & Organ*, published in 1954. The work consists of nine variations on an original theme in the idiom of traditional Estonian folksongs. Next comes the lyrical and unabashedly romantic *Aria*, written in 1943 by Polish composer Kazimierz Wilkomirski (1900–1995), which will probably appeal to anyone who likes the Albinoni-Giazotto *Adagio*.

Russian composer Victor Voloshin (1905–1960), wrote his *Concerto for Violin and Organ* in 1929–30, and radically revised it in 1959. This is the first recording of the revised edition, and at 32 minutes is relatively long, taking up a little under half of the entire CD. It is very sectional, but a thoroughly serious and well-crafted work that embraces a multiplicity of moods and emotions. In some ways it has the same sort of scope and appeal as the Poulenc *Organ Concerto*.

Next on the program, two much shorter and rather meditative pieces, the *Sonatine für Violine und ein Tasteninstrument* of the German, Heinz Bernhard Orlinski (b. 1928), and the *Recitativo* of another Pole, Boleslaw Woytowicz (1899–1980). The second of these has a certain kinship with the compositional style of Ralph Vaughan Williams. The CD then concludes with the *Partita for Violin and Organ* of Oleg Komarnitskii (b. 1946), another Russian composer. Although in a more modern

idiom, this work has an obvious inspiration in J. S. Bach's sonatas for violin and continuo. It is, however, written in a more somber and brooding vein than the other works included here, as befits a composer grappling with the *Angst* of the twentieth-century and living under the shadow of the former Soviet Union.

Robert Murray performs all these pieces well on a 1729 violin by Carlo Bergonzi of Cremona, Italy, accompanied by Ardyth Lohuis on the 1993 Walker organ at First Presbyterian Church, Norfolk, Virginia, and the 1951/1968 Aeolian-Skinner at St. Stephen's Episcopal Church, Richmond, Virginia. Considerable thought has obviously gone into the choice of the works on this CD, and there is a curious kinship among them—they seem to be imbued with a lyrical, contemplative, mystical quality, that reminds me in some ways of the compositional style of Francis Poulenc—notwithstanding that their composers hail from several generations and several countries. Readers who wish to discover the lost musical treasures of Eastern European music from the last century might do well to start with this recording. But beware: it is only the tip of the iceberg!

—John L. Speller  
St. Louis, Missouri

**Hear the Voice: ensemble amarcord.** Apollon Classics apc 10201 (apollon classics, Seegeritzer Strasse 15, 04328 Leipzig); available from Towerhill Recordings <www.towerhill-recordings.com>.

This eclectic selection of sacred vocal works includes: Thomas Tallis, *If Ye Love Me*; Francis Poulenc, *Quatres petites prières de Saint Francis d'Assise*; Rudolf Mauersberger, *Herr, lehre mich doch*; Josquin des Prez, *Magnus es tu, Domine/Tu pauperum refugium*; Darius Milhaud, *Psaume 121*; William Byrd, *Ave verum corpus*; Carl Orff, *Sunt lacrimae rerum*; Pierre de la Rue, *O salutaris hostia*; Peter Cornelius, *Ach, wie nichtig*; Mauersberger, *De profun-*

*dus*; Tallis, *Hear the Voice*; Marcus Ludwig, *Tenebrae*.

In an age that has seen boy bands and female medieval quartets rise to staggering popularity, the path seemed clear for the appearance of a group like ensemble amarcord. This ensemble of five young former choristers of the famed Thomanechor in Leipzig may label themselves in lowercase letters, but their talent and dedication to the music is decidedly upper class.

In thinking of male a capella groups the King's Singers naturally come to mind, but ensemble amarcord are singers of an entirely different order. Their sound trades the celestial English hoot for a more forward German sound. Unlike the King's Singers, ensemble amarcord use very little vibrato, and crown their ensemble with high tenor voices who occasionally sing falsetto, rather than vice versa. This impression of their sonority may certainly be colored by this somewhat-too-close recording, which places the singers under a virtual microscope. Nevertheless, ensemble amarcord respond to the challenge with excellent blend, intonation, and ensemble throughout.

The program features familiar and unfamiliar works of a deeply spiritual nature from across five centuries. While the most famous works (Tallis, Byrd, Josquin) receive lovely performances, it is the less familiar works that are perhaps most memorable. The Poulenc is suave and wistful (does Poulenc really receive the credit he deserves as a composer?), the Milhaud colorful and unpredictable. The Orff is a true find. At first hearing its rhythmic repetition will certainly call forth *Carmina Burana*, but the extraordinarily sensitive setting of the text and exploration of planes of sound more readily recall the idiom of Schütz. Yet it is the works by Pierre de la Rue and Marcus Ludwig (born 1960) that elicit from these singers their best music making. The de la Rue is exquisitely paced and shaped, ethereal without being aloof. Marcus Ludwig's setting of a beautiful poem by

Paul Celan is a work that intertwines music and poetry with such intimacy and immediacy that only a richly colored and expressive performance could have done it justice. ensemble amarcord have risen to the occasion with simply gorgeous singing.

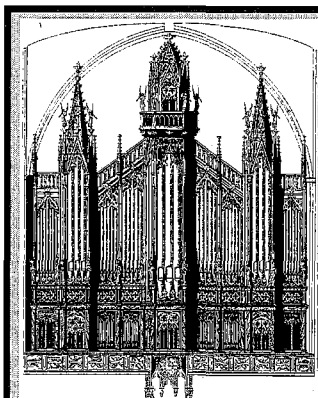
There are a few nits to pick: the Germanic pronunciation of Latin texts is as disconcerting in the Josquin and Byrd as it is spot-on in the Orff, and the English texts are not delivered very idiomatically. There is also an occasional quivering of the tenor voices in the very softest singing (Milhaud, for example). The somewhat chatty liner notes are given in German and English, but the Latin and French musical texts are translated only into German. Nevertheless, this is a recording of a polished ensemble singing some extraordinarily beautiful music with true commitment and understanding.

—Gregory Crowell  
Grand Rapids, Michigan

**Dos Prados (From the Meadows).** Larry Palmer plays the 1762 Oldovini Organ in the Meadows Museum, Southern Methodist University. SoundBoard CD 1002. <www.soundboard-dallas.com>.

In 1762 Pascoal Caetano Oldovini built an organ for the Cathedral of Evora, Portugal. At some point in the intervening years, the organ became unplayable. After languishing for some time in this state, this organ was restored in 1967 by Flentrop Orgelbau. Subsequently it was acquired by the Meadows Museum at Southern Methodist University. The instrument is heard on the present recording, as is a second Oldovini instrument dating from 1785 and located in the Church in Alvi-to, Portugal.

With one exception, all of the pieces the organist Larry Palmer plays on this recording predate the two organs. The first four works represent the rich heritage of Iberian organ music from the 16th and 17th centuries. Works by



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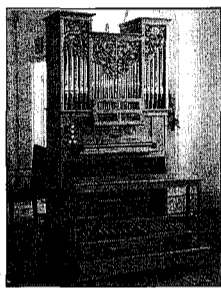
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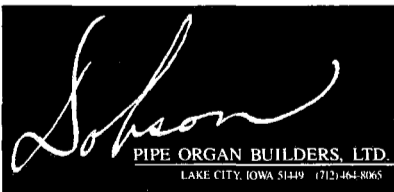


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Valente (*La Romanesca*), Bruna (*Tiento de 1° tono de mano derecha*), Anonymous (17th century) (*Obra de falsas cromáticas*), and Cabanilles (*Tiento lleno*) provide a variety of representative works in contrasting styles.

One of the most interesting and successful pieces on the CD is the work from which the collection takes its title: *Dos Prados* ("From the Meadows") by Simon Sargon. This work was written to be performed on the SMU Oldovini organ. It showcases the tonal resources of the instrument well.

The next group of seven works focuses on the early 18th century. It features three Sonatas by Carlos Seixas. Intermingled among the Seixas Sonatas are three works by Johann Sebastian Bach, carefully chosen to fit the compass of the Oldovini keyboard, and two Sonatas by Domenico Scarlatti. The juxtaposition of these three contemporaries provides a wonderful chance to compare and contrast their very different styles.

The last five pieces were recorded live during a recital played by Palmer on the 1785 Oldovini organ in Igreja Matriz, Alvito. As with almost any live recording, one must tolerate a certain amount of ambient noise, but one gains a little of the excitement of the moment found in a live performance. This section contains two works by Cabanilles (*a Tiento lleno* and *Corrente italiana*), a Bach *Prelude and Fugue* (F Major), an Anonymous *Obra de falsas*, and finally another Seixas *Sonata*.

Palmer brings to this recorded collection his vast experience with and appreciation for Iberian organ music. The result is a vibrant recording of this very special repertoire. The listener hears two magnificent instruments, plus music that is both exciting and exquisitely played.

—Jon Holland

## New Organ Music

**Carols for Organists: 20 Spectacular Arrangements, Colin Mawby. Kevin Mayhew Limited, 2000, Catalogue No. 1400255, \$16.95.**

*Carols for Organists* is not a volume of organ solos, but rather accompanimental music for the instrument, written to support and stimulate the singing of twenty carols by a choir and/or congregation. Mawby has always been interested in encouraging strong, enthusiastic singing in churches, and he is highly experienced and gifted in this area. Early in his career he honed his organ playing and choir directing skills during his studies at the Royal College of Music and the years when he was Master of the Music at Westminster Cathedral, London. In the years since then he has been director of two fully professional choirs in Ireland. *Carols for Organists* should be welcomed by many organists who are searching for ways of adding interest and splendor to the singing.

Each arrangement consists of an introduction of usually eight bars length, followed by the standard harmonization of the hymn, which is repeated for all the verses except the last. After the penultimate verse, a bridge passage leads into a more complex, usually triumphant, last verse harmonization, and then the organ has a thrilling coda. *Carols for Organists* is a sequel to Mawby's

volumes titled *Hymns for Occasions for Manuals* and *More Hymns for Occasions for Manuals*, both of which contained a hundred arrangements (published by Mayhew, 1997). Like the earlier volumes, the carols are laid out on two staves and as such may be played on the manuals alone, but most organists will add the pedals, no doubt.

In his arrangement of John Goss' hymn *See Amid the Winter's Snow* Mawby captures with masterful eloquence the Victorian organist-composer's deep nostalgia and peaceful sweetness. The harmonic vocabulary is similar to Goss', but the newly composed passages are spiced with lingering suspensions and warm secondary sevenths, and in several places there are surprising brief chromatic excursions. Part of the magic of Mawby's arrangement is the flow and feeling of musical inevitability, of rightness.

*Ding Dong! Merrily on High* is a truly joyous affair, with carillon motifs harmonized with numerous thick rich seventh chords over pedalpoints dominating the opening prelude, the interlude between the last two verses, and the postlude. Only a composer with a strong Christian conviction and a very special love for Christmas could write with such overpowering happiness and goodwill.

**Christmas Preludes. Kevin Mayhew Limited, 2000, Catalogue No. 1400258, \$27.95.**

The forty-eight pieces in *Christmas Preludes* are almost all of two or three pages length, and are based on well-known carols and hymn tunes. Written for an organ with two manuals and pedals, most organists should be able to play these pieces without the need for a good deal of practice. The contemporary composers are twenty regular contributors to Kevin Mayhew's organ publications, and, as is the case with the other Mayhew anthologies by various composers, the quality varies enormously. On the one hand are fresh new memorable gems that are a joy to play, and on the other are lackluster duds that attempt to express what has already been composed by others with far greater eloquence and originality.

Among the weak ones are quite a number in which the newly composed material is at loggerheads with the nature of the preexistent melody that is the fundamental ingredient of the work. The sturdy, forthright hymn tune *O Come, All Ye Faithful* (*Adeste Fideles*), for instance, seems ill at ease in Malcolm McKelvey's suave, moderately slow, dance-like *siciliano* context. Similarly, in *Hark! The Herald Angels Sing* (*Mendelssohn*), Norman Warren's consistently syncopated rhythms and *scherzando* mood seem tasteless, and come close to sounding flippant. However, the work does not completely miss the target. The suspicion of stylistic conflict between old and new seems to be partially avoided by motivic fragmentation of *Mendelssohn*, never stating the melody verbatim, and by Warren's forward-thrusting, imaginative development of his quite jazzy material.

Among the stylistically cohesive and attractive preludes is Robert Jones' succinct *See Amid the Winter's Snow* (*Humility*), in which the newly composed material enhances the hymn's tone of quiet, gentle thoughtfulness, with pervasive, sweetly lilting, legato couplets in the accompaniment. In John Marsh's *Lo, He Comes with Clouds*

*Descending* (*Helmsley*), the fine old hymn tune is hinted at, never stated, but its characteristic majesty and joy are brought out convincingly in Marsh's running chains of parallel eighth-note thirds and solid majestic tone. Similarly, the preexistent melody is never stated verbatim in Christopher Tambling's *On Jordan's Bank* (*Winchester New*). Instead, the original material is transformed into a delightful, lively, leaping solo executed on the great trumpet and accompanied on the swell and pedals. Richard Lloyd is in top form in *Unto Us Is Born a Son* (*Puer Nobis*), stating the ancient melody unequivocally three times in the course of his expansive 5-page prelude. Lloyd's piece is a confident C major *alla marcia*, with brief sections in G and E-flat major, that eventually rises to a full organ climactic close—a gallery pleaser!

Many church organists will find enough pieces of appealing beauty in *Christmas Preludes* to warrant purchasing it for their music libraries.

**The Organist's Companion: From Lent to Easter. Kevin Mayhew Limited, 2000, Catalogue No. 1400271, \$27.95.**

The fifty-four preludes based on hymn tunes for Lent and Easter in this volume will be welcomed by church organists who are looking for new, technically easy pieces in a variety of moods. Despite the up-to-date flavor of many of the works, none wanders far beyond the traditional harmonic idiom of, say, English composers of the 1930s.

Those who enjoy playing loud, full-blooded English-sounding music on a Romantic orchestral organ with a powerful solo trumpet, will probably like *Lux Eoi* by Norman Warren (born 1934), *Ellacombe* by Robert Jones (born 1945), and *Deus tuorum militum* by Andrew Fletcher (born 1950). Well known in England as a composer of hymn tunes, Warren bases his regal, swaggering paean on a rousingly optimistic melody that is reminiscent of Roger Quilter's for his 1934 choral setting of Rudyard Kipling's poem *Non Nobis, Domine*. Warren's harmony for *Lux Eoi* is basically traditional, spiced with a wide array of transient dissonances. Jones' *Ellacombe* is also brisk, confident, and exultant, and there are frequent mellifluous solo and choral passages for a solo reed. *Deus tuorum militum* would be very impressive if performed, for example, during a majestic procession of dignitaries as they enter or leave a church. Fletcher immediately grasps the attention with his powerful slow introduction, characterized by a wide-ranging theme with triplets and double dotted rhythms, the impassioned, grandiloquent mood suggesting Elgar. But Fletcher delivers the musical *coup de grâce* in *Deus tuorum militum* when, quickening the tempo, the ancient melody emerges triumphantly in the tenor register in the left hand on a powerful solo reed, accompanied by a joyous, chordal, rhythmic motif for the right hand on another manual, and a staccato leaping line for the feet.

In *Gelob't sei Gott* (*Vulpis*), the traditional harmony enriched with seventh chords that is characteristic of Colin Mawby (born 1936) is sporadically encrusted with more "wrong note" dissonances than usual for this composer. These features, plus the presence of his usual rhythmic, repeated eighth-note motifs and forward-thrusting syncopations, combine to create an attractive ear-tickling steely glister and sparkle. Mawby is in top form here.

Among the quiet, slow, reflective preludes, one might single out *Caswall* by Richard Lloyd (born 1933), in which the simple hymn tune is accompanied by graceful flowing eighth notes in mainly conventional harmony enlivened with occasional simultaneous augmented fourths and seconds. One may sense, intriguingly, an attractive Romantic tinge in this prelude that occasionally suggests, perhaps, the influence of the Broadway musicals of Andrew Lloyd Webber. In the case of *Winchester*



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New, by Stanley Vann (born 1910), the influence is clearly Bach, but Bach refracted through the mind of this modern composer. Against gently throbbing repeated eighth-note lower parts, Vann presents the preexistent melody in such an elaborately ornamented style that many will not recognize this familiar hymn tune.

*The Organist's Companion: From Lent to Easter* could be a useful resource for the many busy part-time church organists who, at least occasionally, are looking for a new piece to play at next Sunday's service during the Lent and Easter seasons.

—Peter Hardwick  
Brechtin, Ontario

**Kimberly Marshall, editor. *Historical Organ Techniques and Repertoire, Volume 3: Late-Medieval; Wayne Leupold, general editor. Wayne Leupold Editions (WL 500008), 8510 Triad Dr., Colfax, NC 27235; <www.wayneleupold.com>***

As stated in the introductory remarks, this volume intends to provide "as much as possible of the significant information concerning organs and keyboard music from before 1460." The first nineteen pages are thus devoted to pertinent information about late-medieval organs, Pythagorean and meantone tunings, and the important surviving fourteenth- and fifteenth-century keyboard collections. Augmenting these comments are several illustrations throughout the volume, including photographs of early keyboards and organ cases, and several manuscript facsimiles. The bulk of the volume, however, is taken up with modern transcriptions of over seventy surviving pieces from such important sources as the *Buxheimer Orgelbuch*, the *Robertsbridge Codex*, the *Faenza Codex*, and the *Ileborgh Tablature*.

Dr. Marshall has devoted much of her scholarly life to studying the medieval organ, and so she brings a wealth of information and experience to this literature. She is therefore to be commended for not attempting to ply the modern player with too much conjecture about the playing techniques of the time, supplying instead some well considered and helpful suggestions regarding tempo, registration, and touch. Her restraint is appreciated, for she recognizes that subjective conjecture about a basically unrecorded technique "might restrict the creativity of musicians today." Organists, clavi-chordists, and harpsichordists certainly should be encouraged to explore this rich literature, much of which is immediately appealing (Conrad Paumann's beautiful *Mit ganzem Willen* being perhaps the most famous example). The volume is rounded out with a critical commentary on each work, a bibliography, and a glossary of terms, making it an excellent and easy-to-use introduction to this music.

—Gregory Crowell  
Grand Rapids, Michigan

**Michael Burkhardt, *Festive Hymn Settings Based on Folk Hymns, set 7. MorningStar MSM-10-730, \$16.00.***

This volume comprises several alternative settings and harmonizations of the Scottish tune *Kelvingrove* and the Irish tune *Slane*. There is a chorale prelude for organ based on each tune. Additionally, the *Kelvingrove* set includes alternative keyboard harmonizations for each of its five verses, along with a descant for the final verse. The *Slane* set includes alternative harmonizations for each verse, canonic choral settings, a descant, and handbell parts. Obviously there is considerable flexibility in the ways this material may be structured or utilized.

**Donald Busarow, *Communion Meditations for Flute and Organ. Concordia 97-6690, \$11.00.***

Three communion hymn tunes—*Now the Silence*, *Let Us Break Bread Together*, and *Let All Mortal Flesh Keep Silence*—are given dreamy, evocative

settings that are replete with seventh and ninth chords, modal scale structures and parallel triadic movement. Both the flute and organ parts are moderately easy. Highly recommended for service use.

**Arnold Cooke, *Prelude for Tudeley. Anglo-American Music Publishers (1997).***

Written for the dedication of the organ at Tudeley Parish Church, near Tonbridge, Kent in England, this is a splendid miniature processional in a very British pomposo style with typical mid-twentieth-century harmonic details that include lots of parallel triads and parallel fourths. This would work well as a wedding march or as an academic cortège.

**Emma Lou Diemer, *Aria and Scherzo for C-Instrument and Piano or Organ. Sacred Music Press 70/1200S-2, \$10.00.***

This piece is an interesting and important addition to the repertoire for flute and organ. The aria, subtitled *May the Lord be gracious to you and bless you*, is in ternary form with a concluding recitative-style coda. The harmonic language is warm and the melody is quite haunting. The scherzo is subtitled *Happy is the soul who trusts in the Lord*, and is also in ternary form. Its stuttering 3+3+2 rhythm and its harmonic language that includes a few added tones and some rather spiky dissonances convey the element of whimsy that is suggested by the scherzo title. The pieces work beautifully, either individually or as a set, and should be strongly considered for performance when a relatively advanced flutist is available.

**Naji Hakim, *Te Deum. United Music Publishers ISMN M2244 0030 4.***

Commissioned by Wolfgang Sieber for a performance on the 100-stop Kuhn organ at the Hofkirche in Lucerne, this work is a through-composed piece divided into subsections that are articulated by the textual divisions of the chant: the opening *Te Deum* is a splendid fanfare; *Te aeternum Patrem* has ostinato figures that are interrupted by Sanctus acclamations; *Te Res gloriae* has asymmetrical manual rhythms over a pulsating pedal part; *Te ergo* is quite calm with two-part canonic writing in the pedal; *Per singulos* recapitulates the opening fanfare material; and the work is drawn to a splendid close by a toccata with the melody in the pedal based on the *In te, Domine, speravi* section of the chant. Although the piece is clearly a vast, continuously unfolding symphonic fresco, there is a certain structural cohesion created by the use of the initial fanfare material during the penultimate section of the piece. Clearly, this is a major addition to the contemporary repertoire, as it fully equals in quality other modern *Te Deum* settings by Dupré, Demessieux, Langlais, and Tournemire. Although the harmonic language is rather bracing and the rhythms are consistently driving, it should not be too far-fetched for most listeners, unless it is programmed in the midst of several pieces of similar effect and character.

**John Leavitt, *The Gift of Love, Prelude on O Waly Waly. H.W. Gray GSTC9908.***

Written as a wedding prelude, this piece consists of a very atmospheric, impressionistic introduction and first verse, followed by a somewhat more animated second verse with a lightly syncopated bass line, and, ultimately, by a grand peroration in the final verse. Although probably not profound music, it is unquestionably quite affecting and effective. Rather easy, it is an excellent prelude for a wedding, or would fit easily into a reflective moment in a worship service.

**Francesco Manfredini, *Concerto for Two Trumpets and Organ. Concordia 97-6203, \$7.50.***

This work is Italian baroque concert-

ed writing at its very best. S. Drummond Wolff has provided an excellent keyboard reduction for Manfredini's concerto for two trumpets and string orchestra. Strictly speaking this is not a concerto for two trumpets accompanied by orchestra with extensive virtuosic episodic material for the two trumpets. Instead, it is a concerto grosso for an orchestra that includes trumpets; therefore, the trumpets play in the ritornelli and only an occasional note in the episodes. Consequently, the level of virtuosity is considerably less than that of the solo parts in the Vivaldi or Telemann concerti for two trumpets. Cast in the usual baroque three-movement sequence, the trumpets are tacet in the brief largo (second movement). The trumpet parts are only moderately difficult, but the organ reduction will require some dedicated practice.

—Warren Apple  
Venice Presbyterian Church  
Venice, Florida

## New Handbell Music

**Kling, Glöcken, Kling-a-ling-a-ling! (Ring, Bells, Go Ring-a-ling-a-ling!), German folk carol, arranged by Kenneth T. Kosche, for 2-3 octaves of handbells, Concordia Publishing House, #97-6941, \$3.50, Level II (E+).**

This delightful German carol tune is effectively arranged for bells and is adorned throughout with lyrical beauty, rhythmic vitality, and great textural interest. It is easily managed by any ringers and should fit the need for any choir's seasonal or general fare. This tune you will remember, even on first hearing!

**Americana, arranged by Raymond H. Herbek, for 3-5 octaves of handbells, Harold Flammer Music (Shawnee Press, Inc.), HP5414, \$3.50, Level 3 (D).**

These melodies of our American heritage include "Turkey in the Straw," "I've Been Working on the Railroad," "America," "My Old Kentucky Home," "Aura Lee," "The Yellow Rose of Texas," "When the Saints Go Marching

in," "Take Me out to the Ball Game," and more. Each piece has its own melodic and harmonic material in keeping with the title, with one verse of each. "America" is woven throughout the set with a phrase here and there and provides a dramatic patriotic sea amidst all of the Americana fare. A great concert piece for any occasion.

**How Beautiful, by Twila Paris, arranged for 3-5 octaves of bells by Lloyd Larson. Agape (Hope Publishing Company), Code No. 2244, \$3.95, Level 2 (M-).**

This arrangement is given simple yet effective treatment by the composer, bringing that hauntingly beautiful tune forward. There are long, sustained chords under melodic octaves which give the arrangement a rich, flowing peaceful feeling. Highly recommended.

**Abide with Me, by William H. Monk, setting by Vicki L. Smith, for 3-5 octaves of handbells, optional congregation and organ, Concordia Publishing House, #97-6962, \$3.25, Level II (M).**

The three verses are set for handbells alone, or with the option to accompany a congregation or choir with organ added as well. This lovely old hymn is given some beautiful reharmonization throughout, and the arranger has also taken the text into consideration and has written accordingly. Although any version would work, the bell rendition alone is satisfying.

**A Carillon Flourish, by Jeffrey A. Hall, for 4-6 octaves of handbells, Harold Flammer Music (Shawnee Press, Inc.), \$3.50, Level 3 (M-D).**

This festive piece bears a wide range of rhythm and difficulty throughout the seven pages of music and may prove momentarily challenging, but only slightly. There is great thematic material throughout, which keeps the music connected, and there is enough activity from beginning to end to keep the players alert and busy. With its jubilant energy, this original work should provide a special moment for the player and the listener.

—Leon Nelson  
First Presbyterian Church  
Arlington Heights, Illinois

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# Cavaillé-Coll in Oberlin June 12–15, Oberlin College

Rudolf Zuiderveld

The conference "Cavaillé-Coll in Oberlin: A Celebration of the C.B. Fisk Organ at Oberlin College," took place June 12–15 in Oberlin, Ohio. Celebrating The Kay Africa Memorial Organ, Opus 116 of C.B. Fisk, Inc., built in Finney Chapel and incorporating many features of the symphonic, French Romantic organ, Oberlin Conservatory and The Westfield Center combined forces to present a series of expert lectures, panel discussions, recitals and organ demonstrations devoted to the Cavaillé-Coll organ and its aesthetic in the musical world of 19th- and 20th-century France. Scheduling was excellent for the conference, with a good variety of topics covered in papers and lectures with ample time for discussion, and featuring a series of excellently planned recitals. Over 170 registrants were welcomed by Robert Dodson, Dean of the Conservatory, and Roger Sherman, Executive Director of the Westfield Center.

## Wednesday, June 12

Acoustics dominated the discussion with David Pike of C.B. Fisk and acoustician Dana Kirkegaard, who has made modifications to the stage area, with handsome wood structures to improve the acoustical environment for performing musicians, and enhancing the ceiling area over the stage—work that can be carried further in the future, and perhaps (if the building is equipped with air conditioning) address the acoustically transparent windows. More reverberation time and better bass response would be a desirable result.

Improvising in a predominantly homophonic French-Romantic style, William Porter demonstrated the peculiar qualities of slotted Cavaillé-Coll principals alone (as they are seldom employed) and combined with strings and flutes, producing subtle tonal variety that added up to more than the sum of its parts. The blended ensemble sounds of the French Romantic organ form the true criteria that make a Cavaillé-Coll "symphonic" rather than "orchestral"—as heard in early 20th-century American organs with their highly individual, un-blending voicing using electric actions. Like Cavaillé-Coll's organs, the Fisk retains the classic air-channel, slider windchest, but, rather than using Barker-lever machines to manage the heavy touch, employs a "servo-pneumatic" aid, in which the action follows the motion of the key exactly in attack and release.

It must have been a pleasure for Professors David Boe and Haskell Thomson to introduce the Fisk organ to over 170 registrants, repeating the dedicatory recital from last September (reviewed by Larry Palmer in THE DIA-



Fisk Opus 116, Finney Chapel, Oberlin Conservatory

PASON, January 2002, pp. 18–19), playing another historically-informed "period organ" at Oberlin, which joins John Brombaugh's 1981 organ in Fairchild Chapel and the comprehensive Flen-trop organ in Warner Recital Hall, enabling students to study organs authentic to the Renaissance, Baroque, Romantic, and Modern eras.

David Boe opened with an exciting performance of the Final from Vierne's First Symphony, followed by a subtly impressionistic "La Vallée du Béhor-léguy, au matin" from *Paysages euskariens* by Ermend Bonnal, and Franck's *Grande Pièce Symphonique*, op. 17. Organ and performer combined to give a true sense of the large-scale architectural proportions of the work; Boe's strong, rhythmically vital playing, with nuance expressing sentiment (not sentimentality), projected an overall

sense of unity to Franck's masterpiece.

Haskell Thomson followed with later music of the French repertoire, conveying many refined tonal subtleties: Duruflé's colorful *Veni Creator* variations, the strings and soaring harmonic flute in the "Andante sostenuto" from Widor's Tenth Symphony, and the piquant, picturesque sounds of "birds and springs" in the Communion of Messiaen's *Pentecost Mass*. The Fisk's power was again demonstrated in the *Sortie* from the Mass—more clearly heard in the relatively dry acoustics of Finney Chapel than in the wash of sound in an immense stone cathedral. In the conclusion of Franck's Third Choral, it was difficult to hear the thematic quality of the manual figuration when combined with the chorale theme, all over a thundering pedal (which perhaps masked the figuration). A programmed, entertaining encore, *Scène pastorale* by Lefébure-Wély, complete with twittering bird-songs (Messiaen's musical ancestor?), drew smiles, and a comment that, by comparison, Franck's *Pastorale* is an "art of fugue"!

A gracious reception hosted by Oberlin Conservatory, with time to visit with colleagues from far-flung places, concluded a rewarding day.

## Thursday, June 13

Thursday morning's lecture by Jean Boyer showed thorough knowledge of keyboard performance practice in 19th-century France, based on contemporary piano technique as illustrated in com-

mon piano methods, illuminating "Legato matters through Franck's organ works." This is not the place to review these insightful lectures; rather, one hopes that papers by Boyer, Near, Ericsson, Peeters, Porter, and Peterson will be made available in print. The panel-of-experts discussions following each lecture/paper produced varied insights, such as the lesson procedure followed for American students in France: literature first, then the *maître's* works.

John Near's outstanding scholarly editions of Widor's organ works for A-R Editions will soon be supplemented by a biography on this influential and authoritative "Napoleonic commander" of the French musical world from 1870 to 1937. (Perhaps it is only historically coincidental that Widor became titulaire at St. Sulpice in 1870, just as Pope Pius IX was promulgating the doctrine of papal infallibility in matters of faith and doctrine at Vatican I.) A photo and sample scrawled signature of "Widor" confirmed the point. Near spoke about Cavaillé-Coll as a "poet architect of sounds," an inspiration to Widor and the further development of the French organ symphony.

In a late Thursday afternoon session, versatile improviser William Porter played the marvelously colorful collection of 12 stops in John Brombaugh's 1981 organ in little Fairchild Chapel. Having just heard the Fisk's great variety of subtle stop combinations, it became clear how individual stops can be voiced with strong character, like the surprisingly stringy spitzflute, richly colorful regal and trumpet, and singing "vocale" praestant (so different from the amalgam of stops that comprise an "instrumentale" French "fonds"). Also, equal temperament produces a kind of evened-out blandness in the Fisk's warm Romantic sound, compared to the kaleidoscopic harmonic colors and degrees of harmonic tension heard in the ensembles of the small meantone organ. "In te Domine speravi" of Samuel Scheidt made a grand impression in a plenum that reached greater brilliance (shimmering "zing" in the mixture) than in the attenuated top of the full French Romantic organ sound.

Two masterful artists concluded Thursday's schedule. Martin Jean gave a superb performance of Vierne's Fifth Symphony, in honor of his teacher Robert Glasgow who was present. Jean played with control, refinement and grandeur, demonstrating fine technique and superb musicianship. The third movement scherzo was delightful in using some of the high-pitched aliquots (a "carillon" can be synthesized using Positiv mutations 1½', 1¼', and 1' registers). Robert Glasgow's championing the French symphonic repertoire was amply rewarded in this virtuosic, profoundly satisfying performance.

Hans-Ola Ericsson of Sweden played an interesting group of Olivier Messiaen's organ works, surveying music from 1932 to 1984. With the performer playing in a darkening chapel, with immense control, occasionally conducting himself, the recital became a kind of spiritual experience in the hands of this devoted Messiaen interpreter. Messiaen's repertoire of organ effects included extended birdsong (*Chant d'Oiseaux* from *Livre d'Orgue*), rhythmically free plainsong-like monody (including the two-page *Monodie* of 1963), the adaptation of ordinary meters into timeless unending

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rhythmic reveries, plus extreme dynamic contrasts. The overwhelmingly loud held last chord of *Verbe et Lumière* from the Holy Trinity meditations produced a mental hallucination (a bit like seeing flashes of light with one's eyes closed)—near the threshold of aural pain. Ericsson created a totally entrancing musical tableau in his powerful performance.

#### Friday, June 14

A serious, thoughtful manner characterized Hans-Ola Ericsson's lecture the next morning, focusing on the special characteristics of Cavallé-Coll's organ at La Trinité in Paris during Messiaen's tenure. Addition of stops so useful to Messiaen's coloristic musical effects created a kind of "North-German concept." The organ's comprehensive restoration (perhaps prompted by the mid-1950s poor-sounding recordings made by Messiaen), showed the improviser/composer's close connection to the special beauties of his La Trinité organ (not that he did not favor adapting his music to other organ styles). Ericsson proved to have many insights to share, having spent a great deal of time with Messiaen in his last years.

Musicologist Paul Peeters, former editor of the Dutch journal *Het Orgel*, now working at the Göteborg GOArt project in Sweden, shared a wealth of information about Belgian/French Romantic organ culture, based on a deep and wide knowledge of the instruments, for example the existence of carillon registers in Dutch organs a century before the French Romantic organ incorporated them. Varied, rather than standardized, registration was his theme—as in the different ways to compose a "fond d'orgue" sound, depending on the disposition of a particular organ. (On the Fisk the *fonds* with its integral oboe sounded at one point like a harmonium—perhaps the intention.) It was during the following discussion that Jesse Eschbach pointed out that St. Clotilde's organ (built with Franck's advice, as he was already titulaire) had both a classic mixture in its Great plenum for the required traditional improvised Kyrie registration (Plein Jeu plus pedal trumpet), and a novel "progressive, harmonic" mixture on the Positif for the new symphonic organ music (intended for concert rather than liturgical music?).

The following panel discussion was moderated by Fenner Douglass, recently awarded a well-earned honorary doctorate from Oberlin, and for whom the new Fisk represents the culmination of a dream in a career devoted to solid research into French organ culture. He was present to enjoy his accomplishments in the company of many grateful students and admiring colleagues.

Again as a welcome foil to all things French and Romantic, Haskell Thomson gave a demonstration of the 1974 Flentrop organ in Warner Concert Hall, and William Porter demonstrated the Brombaugh organ of First Methodist Church, adjacent to the campus. Professor Thompson gave a comprehensive demonstration of the "all-purpose" Flentrop—less authentically "Dutch" in the sound of its flues than the specification and visual design implies, with brighter principals and choruses than typical in Dutch historic instruments, but very pleasing nevertheless, and a good match for the pleasant daytime-light-filled ambience of the modern concert hall. Revised reeds, including solid, North-German style pedal reeds by Taylor and Boody, and a wonderfully full sounding colorful Bovenwerk trumpet revised by Oberlin's organ curator Hal Gober, give the organ a more authentically Dutch/German character.

The 1974 Brombaugh 18-stop organ of First United Methodist Church gave proof to the idea that North-German/Dutch style organs are tonally appropriate in a typically dry American sanctuary acoustic. Although the organ was not in perfect condition, given the un-air-conditioned hot and humid June weather, it was effectively demonstrated by William Porter in congregational music, culminating in a rousing rendi-

tion of *Cwm Rhondda*.

Jean Boyer's recital on Friday evening was spectacular in his brilliant performance of Widor's Sixth Symphony. Played a bit more quickly than usual (perhaps responding to the relatively dry acoustics), the outer movements were especially effective in their driving rhythms with Boyer truly "playing" spontaneously with the music. The Final, indeed the entire Symphony, proved an exhilarating tour de force in Jean Boyer's bravura performance.

#### Saturday, June 15

In a closely reasoned paper, William J. Peterson, adapting French scholar F. Sabatier's three-part scheme in Cavallé-Coll's stylistic development—(1) Classic (1841–58), (2) Romantic (1858–75), and (3) Symphonic (1875–98)—considered ten organs built between 1870 and 1898. These included some of the builder's most famous organs: at the Trocadéro in Paris, St-Étienne in Caen, St-Sermin in Toulouse, and St-Ouen in Rouen. Cavallé-Coll seems to have returned to classical precepts in his late-period organs (such as dropping the progressive mixture in favor of the more historically traditional breaking mixtures). Oddly, it was an introductory recording of the Caen organ that proved revealing: its clearly heard fiery French-style bombardier/trompette/clarion reeds produced typical Grand Jeu timbres evident in both 17th/18th-century classic-period organs and surviving in the Romantic Cavallé-Coll's, but not so apparent in the smoother reed choruses of the Oberlin Fisk. The big Fisk reeds seem more like those at St-Sermin in Toulouse, where their sound needs to travel down an extremely long and relatively narrow nave. Perhaps Barbara Owen spoke to this point in the stimulating panel discussion that followed, describing the Fisk organ as an "English Town Hall Organ."

In further discussion, David Pike emphasized the "symphonic," "sounding together" ensemble character of the organ, necessitating a mindset in organ builders (especially voicers) that goes beyond naive, simplistic ideas of copying historic instruments. Steven Dieck, giving candid insight into how the Fisk company continues to grow artistically, made an interesting point about approaching compromise of a Fisk ideal that an organ breathe "with a single breath," related to the necessity of employing double-pallet, divided wind-chests at Oberlin. Paul Peeters, commenting on the size of the proposals for the Antwerp O.L.V. Cathedral organ in 1888, recalled that Pierre Schyven proposed 87 stops, Walcker 100 stops, and Cavallé-Coll only 75—"build as many as needed, as few as possible" was Cavallé-Coll's recommendation. The Belgian Schyven firm got the contract.

Saving some of the most intriguing music for last, two distinguished performers shared a remarkable program. Christa Rakich opened with Jeanne Demessieux's *Repons pour le Temps de Pâques*, a brilliant toccata/fantasy (comparable to Tournemire's improvisation, transcribed by Duruflé) employing the "Victimae Paschali" chant, followed by four chorale preludes from Demessieux's Opus 8—each a gem, beautifully realized on the Fisk's refined individual stops and small combinations, concluding with a thrilling *Veni Creator Spiritus* toccata. A little known "Nocturne" by Germaine Tailleferre (1892–1983) (a member of "Les Six," explained Christa Rakich in her engaging verbal program notes), proved to be a gentle lullaby, a song without words. Marcel Dupré's famous Opus 7 Preludes and Fugues closed Rakich's half of the recital, but she effectively played No. 3 first, then No. 2, on the organ's warm *fonds*, and concluded with the carillon effects of No. 1. Sitting at various places in the chapel for the recitals, it was obvious from the palpably shaking pews under the rear balcony that the Fisk was producing plenty of bass sound. The instrument speaks with authority!

Westfield Center president Susan

Ferré concluded the recital and the conference with music by Tournemire, Alain, and Langlais, completing a wide-ranging survey of French Romantic organ music performed during the conference, perhaps surprising, given the Center's more usual focus on early music. Two excerpts from Tournemire's Opus 67 masterpiece, *Sept Chorals-Poèmes d'orgue pour les Sept paroles du Christ* (which had 39 people at its St. Clotilde premiere in 1937), "Eli, Eli, lamma sabacthani" and "Consummatum est," proved to be some of the most powerfully moving music of the entire conference. The organ's *fonds* (with the harmonic flute giving a rich, pervasive sound), the smooth clarinet, the pleading vox humana, the serene flute harmonique solo, and the piercing jabs of the full organ—all sounded perfectly authentic on the Fisk, contributing to Susan Ferré's spiritually moving performance. In Jehan Alain's *Variations on "Lucis Creator,"* a trumpet solo accompanied by a full Swell, delicate flutes, and Plein Jeu plus cantus firmus trumpet demonstrated additional Fiskian Cavallé-Coll aural authenticity. Jean Langlais' turbulent, abrupt and tragic *Chant Héroïque*, dedicated to the memory of Jehan Alain, was followed by the pastiche and sentimental simplicity of *Boystown* (1961). A refreshing (Neo-Baroque?) *Trio* (1957) concluded the Langlais group. Gregorian chant and birdsong-like motives incorporated into the Paraphrase-Carillon from Tournemire's *In Assumptione B.M.V.* (1928), showed the connection to Messiaen's inspiration, and ended the recital and an entire conference that had managed to touch on most of the major organist-composers of the French Symphonic School. (Guilmant was mentioned but not heard.)

Serious scholarship presented in stimulating lectures and panel discussions, perfection in performance on authentic organs, and convivial collegiality combined to make the Oberlin conference one of the most informative, entertaining, and inspiring in recent memory.

Near the end of the conference, the double CD "September 28, 2001 Inaugural Concert" recorded live in Finney Chapel was released. The program opens with The Oberlin Orchestra, conducted by Paul Polivnick, performing Elgar's Nimrod variation from *Enigma Variations* with loving tenderness, a moving memorial to the tragedy of September 11, followed by the audience joining in singing a thrilling *Star Spangled Banner*. David Boe is soloist in Oberlin graduate Robert Sirota's organ concerto *In the Fullness of Time*, which incorporates Bach's "Es ist genug" into a colorful, lyrical and dramatic work for organ with a large virtuoso orchestra. The outstanding undergraduate student orchestra also performs two chestnuts of the symphony plus organ repertoire, Saint-Saëns' *Third Symphony*, with David Boe, and Joseph Jongen's *Symphonie Concertante*, the latter brilliantly performed with Haskell Thomson, organ soloist. Both are impassioned, professional-level performances, played with the extra edge of a live event—all in all, a spectacular concert and CD!

A special feature on the recording is another Oberlin graduate, Michael Barone, giving a musical guide to organs at Oberlin. David Boe plays H. Praetorius on the Brombaugh, Andrew Fredel plays Rheinberger on the first Holtkamp "Martini," and Christopher Harrell plays Hakim on the Warner Flentrop. So listen for yourself to the superb music making found at one of America's leading undergraduate colleges! It is available for \$25 (plus shipping) from Oberlin Music and Cafe, an outstanding source for obtaining high quality organ music, books, and CDs, operated by Oberlin graduate James Dawson (<www.sales@oberlinmusic.com>; ph 440/774-9139; fax 440/774-8430) who also sponsored the coffee breaks during the conference.

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# An Interview with Robert Powell

Jason Overall

Robert J. Powell is one of the most recognized names in contemporary church music. He has a countless number of publications in every genre and has led sessions in conferences across the country. Since 1968, Mr. Powell has been organist-choirmaster at Christ Church, Greenville, one of South Carolina's oldest and largest Episcopal churches. During his nearly thirty-five year tenure, Mr. Powell has taken the program from a single children's choir that led the 9:00 am Morning Prayer service to a comprehensive array of adult and children choirs, instrumental ensembles and a thriving concert series. Prior to his position at Christ Church, Robert Powell served the Cathedral of Saint John the Divine, New York as assistant organist and Saint Paul's Episcopal Church, Meridian, Mississippi as organist-choirmaster. Yet it is his compositions that have done the most to secure his reputation.

Mr. Powell has written well over 1,000 anthems and service music for the Episcopal church. His setting of the *Gloria in excelsis* is thought to be "The One True *Gloria*" by many people in the pew. Nearly every church musician has come to rely on the dependable, accessible music of Robert Powell, and with such an encyclopedic output, it is easy to find the perfect piece for even the most difficult situations.

If Bob's reputation is earned through his composition, it is his generosity of spirit that most touches those who know him. His warmth and genuine Christian spirit provide the basis of his career, his music-making and his composition. In his music, Bob weaves together a sensitive spirituality, no-nonsense practicality and a liberal dose of good humor.

At the end of 2002, Mr. Powell will retire from Christ Church, leaving behind a flourishing music program. He makes it clear, however, that he isn't retiring. Bob says that he is looking forward to spending even more time composing and the opportunity to try his hand at substitute playing. In May, I was able to ask Bob about his career and experiences. Following is a portion of our conversation.

## Who are some of the composers or teachers that inspired you?

Well, of course Alec Wyton was my mentor and he always encouraged me. He is a wonderful person, and he was always a great inspiration. In fact, when Abingdon Press was first starting their music publishing business, they asked Alec to send them an anthem. He said he didn't want to at that time, but that he had a young student—meaning me—that would send them one, and I did. They took "Ancient of Days" or some anthem that's out of print, so I sent them another. Pretty soon I sent them twelve at once, and they took about ten of them. Finally Earl Copes, who was one of the editors at that time, called up and asked, "How fast does (and he named an anthem) go?" By that time I had written fifteen others, and I didn't even remember it. He had to sing to me over the phone to show me how it goes. I never put [tempo markings] on pieces because speeds don't mean anything to me. I don't play the same speed anyway each time. If you ever see a piece of mine with a metronome indication, it is usually because publishers want it.

## Who else besides Alec Wyton?

This will be a surprise: I came up in rural Mississippi playing in what was called a Union church. That is, it was Baptist two Sundays a month and Presbyterian, which I was, one Sunday a month, and Methodist the other Sunday with circuit riding preachers. It was wonderful, and of course all of the con-



Robert Powell at the organ

gregation came to all of the services, whether it was Baptist or Presbyterian or whatever. So I came up playing the Sunday School piano, like everybody does, it seems. They bought a Hammond organ and said "You can play the thing; it's got a keyboard!" I'd been taking piano lessons, but I said, "I can't play this thing." So I went to a town near us, Greenville, Mississippi, and found an organ teacher. He played at St. James Episcopal on an old two-manual Estey, and I learned how to play on that. He was a wonderful person who was also a band director and a good organist. His name was Walter E. Parks. I would go in for my organ lesson and do the usual things: Eight Little Preludes and Fugues and all of that. Then he'd say, "Now it's time for our composition lesson." And for the same price I'd have another three hours. We did Preston Ware Orem's book and the Prout books, the Percy Goetschius book of composition. It was wonderful fun for me. He was a great influence.

## Did you keep up with him?

He died at the keyboard after I left high school. I went to Louisiana State University, and I ended up with Frank Page, the organist at the Catholic student center and a great teacher. He would give us assignments, like harmonize a melody, and I would transpose it and harmonize it six different ways. I was ambitious in those days—you learn not to be after a while, I guess—but it was fun. I studied composition and organ at the school and got degrees in both of them, then I went off to the Army. I went to Atlanta first and was a junior choir director: my first experience with a junior choir. My hometown church didn't have a choir of any kind. In fact, the first choir of any kind that I ever heard was the LSU concert choir. In the army, [I was stationed] first in Atlanta, then in Japan, which was a wonderful experience. The Korean conflict was over then, and I had a choir of Japanese women who worked at the Army base and American soldiers, which sang for chapel services. It was a great experience in choir training. As far as other people who have influenced me? Publishers particularly have encouraged me; I could just go down the line. All of them are encouraging, and of course that doesn't mean they take everything you send them. I'm used to rejections, because obviously everybody can't publish every piece. I understand that. Usually if an anthem is rejected twenty-two times or so, I change it into an organ piece and send it somewhere else. So

you get organ pieces out of anthems sometimes. I try to recycle things.

## Who are some composers you enjoy listening to?

Amazingly enough, right at the moment I'm on a Dvorak kick. I think Dvorak was a great composer—underrated in a lot of ways. Mahler I have trouble with. Of course there's Bach. My old saying used to be "there are two categories of organ music: all the music that Bach wrote for organ and all the music that everyone else wrote for organ." Bach is always an influence, but you have to be careful with Bach because you can copy him easily and end up sounding like bad Bach. I try to listen to a variety of things, to check out all styles. I try just to sit there and listen and not do too much. I try to keep a balance. You can't do music all the time. I never take music with me on a trip or a vacation. I do not take any manuscript paper. I do not think about it.

## When you're not on vacation, do you have set times for composing?

I try to get writing at about 9:00 and I go until about 11:00. Then I go out and have coffee with friends, come back around 2:00 and work a couple of hours, and that's it.

## Do you compose four hours every day?

Well, it's like practicing. You lose it if you don't do it. I used to have a good time writing for junior choir when I had a junior choir to work with. Now it's difficult to write for junior choir. I do as well as I can with it, but it was much easier when I actually had one, even though we weren't singing my music, because you know what they can do. It's easy to write for SATB choir when you have one. It's more difficult when you don't. You're in a vacuum writing away.

## What criteria do you look for in a text that you want to set?

It has to say something to the people who are going to be singing it and hearing it. If it's a regular anthem, something that rhymes well and makes good sense when it rhymes, and if it's a classical text, something I think I can set, I think that's basic. Also if it has some little dramatic thing in it like *They Cast their Nets in Galilee*, you can always make a little [motive] out of "nets." "Glory" is always a great word for me to use—"glorious" or something like that—because you can always make it soar out. So the text is very important in writing church music.

Although you have always been involved with the Episcopal Church, you've only done a couple of [settings of the] *Magnificat* and *Nunc dimittis*, one *Jubilate Deo* and of course the things that are in the hymnal. Was it a conscious decision to not write more canticles?

Not a conscious decision. I found that when I first started sending these canticles like "O be joyful" (the *Jubilate Deo*) or the *Benedictus est*, there were already many in the catalogs, and most of the publishers simply didn't want another one. How many "O be joyful's" can Concordia have after all?

## Have you ever consciously tried to develop a Bob Powell style or a sound?

Heavens, no. I consciously try to make sounds like what the particular publishers publish. Obviously I wouldn't send a Concordia-type piece to a publisher that's used to publishing renewal music. So I have to study other composers' [pieces]—read them through and throw them away so I wouldn't be copying them, but just to get the general style of the music for a particular publisher. Also, I subscribe to a lot of these choral packets so I can see what Augsburg and Concordia or whoever is publishing, and I would write something like that.

## With both the texts and with style, it seems like a very practical approach.

Yes, I write for small choirs, as you probably gathered. Choirs of twenty-five because that's what most choirs are. When you come right down to it, most choirs are not of Cathedral ability or size. I just can't write for fifty voices. I don't think in that way.

## What about beyond that? Bach and Telemann and composers of their ilk weren't necessarily writing pieces that they thought would last for all eternity. They were writing music for next Sunday. Whereas people like Brahms and Beethoven were writing pieces that they intended to be around for a while.

No, I'm more on the Bach line. I know they're not going to be around forever. They'll be in print five years if you're lucky. If they don't sell, they don't sell. Then the publisher will put them out of print because they have to pay taxes on them whether they sell them or not. My pieces are all practical things and useful for specific occasions. *Peace I Give to You*, the Paraclete publication, is a Maundy Thursday text. I think the rector [at Christ Church] asked me to write something that we could use on Maundy Thursday, so I wrote that. Of course there are a few commissions here and there, and they want this, that and the other thing. So I say, "Sure, I'll do that." I don't know how to say no. I'm going to learn by the time I'm seventy-five. I might say no, but right now if anybody asks me to do anything I'd be glad to do it. It's fun.

## How much lead time do you require to have something ready?

To write a piece? The *Suite for American Folk Tunes* was written in two weeks for Austin Lovelace. He said he needed something for organ and brass, and would I write him something. That was lucky. Sometimes it takes a month. The organ duet went along about six months.

## What about a typical anthem?

A typical anthem is a week. I do like Searle Wright used to suggest. Just put it down quickly: everything that comes into your mind, put it down. You can always go back and fix it later.



Robert Powell in 1957

**How much editing do you do?**

Very little. [laughs] Once it's in the ground there is very little revision made. It's not like Mozart where I hear it in my mind. I just keep improvising on the piano until it comes. I think John Ferguson said something like that—that you keep hitting away until it sounds right to you. And when it sounds right to you, then you go on to the next measure.

**So you always compose at the piano?**

Almost always. Sometimes at the organ. It's more difficult to compose organ pieces at the organ for me. It's easier to do it at the piano. All the choral pieces are done at the piano. Other people go out to the middle of a lake on a boat and write a piece, but I can't do that.

**When you write organ pieces, do you ever . . .**

Do I ever think of timbres? Not really. I hear a flute maybe once in a while, and maybe a reed here and there. But I never hear a timbre particularly, because it's all the notes. That's the important thing to me: the notes themselves, not the sounds. I leave it to good interpreters to decide what to make it do. They make it sound right. A good interpreter is really re-creating the music. The person that interprets it is like a composer. In fact, Walter Erich pays the same amount of royalty if you arrange a piece as if you write a piece, because an arranger is just as important as a writer and sometimes more important than the writer of the piece.

**So in your view, a sensitive performer can be an arranger.**

That's exactly right. I don't want them to change the notes, although, my notes are not written in stone. I have no problem with people who change a note here or there. They say, "Did you mean this?" I will usually say, "What do you want? What sounds good to you?" And they'll say whatever it is and I'll say, "That sounds good to me too, so let's just put it down." Everything is flexible in this world. That's because I'm a parish organist, and you've got to make concessions.

**What is the typical process you go through in writing an anthem?**

The first process is to find some kind of text. That's basic. Richard Rodgers did that, and I feel good about that. Richard Rodgers didn't think of "Oh! What a Beautiful Morning" without having the text in front of him. Then the second thing is how are you going to divide the text—will you divide it into verses, will it be a long piece that you'll have to divide into some kind of sections? You have to have breathing points, and you have to figure out where the poet meant it to come to the end of an idea. Next process is to see if the first line gives you any inspiration. Does that phrase give you a tune in mind? Then you get your tune and you have your first inspiration and then it goes from there. Then bang away, and after a while it begins to sound right and take shape. I usually write the middle part first then

add the introduction after I've written everything else, because you have something to draw from then. I try to avoid clichés. It's so easy to get clichés when anthem writing, particularly in concerto writing. You just do the same thing: there's going to be brass playing an introduction and everybody's going to sing unison, then the second verse is going to be different, and the third verse will be a harmonized verse for the choir, and the last verse will be unison-descant-plus-coda. I try to avoid doing that. One great anthem is Harold Darke's Christmas anthem "In the Bleak Midwinter" which is a hymn anthem, but it's very cleverly done because you don't have this four-verses-of-the-same-thing. Each verse is very different from the others. To me it's a very good hymn anthem.

**What is the balance between inspiration and craft in your composition?**

Inspiration—that's a hard question. I think Rutter said at one of those conferences that once you get the first idea, the rest of it is easy. Which is quite true, but it's a whole lot better if you have a good first idea. The inspiration is the first thing you get—the first idea. If you're going to write a pastorate and you get a little pastorate theme—a measure or so,

a motive—then that's the inspiration part. Then the rest of it is craftsmanship. Well, of course, all of it is inspiration, but the rest of it is extension of the idea.

**I think it was Schoenberg that said composition is 5% inspiration and 95% perspiration.**

That's right. Exactly.

**But do you feel that the first idea is always inspired? Or do you feel like you can craft a good motive?**

Oh, I think it has to be a certain amount of inspiration. It comes from God, I believe. I have no idea where these ideas come from. If I had some great well that I could put my hand in and draw one out, I'd do it. But it just comes. And sometimes you sit down at the keyboard and you say, "Okay, I'm going to be inspired now." And I wait for inspiration to come, and it does not come. I think Austin Lovelace said once that this stuff cycles. Sometimes you can really hit it right off and other times you sit there for a day or two or a week and you have no idea—no ideas. It's funny.

**Do you ever receive inspiration unexpectedly? The cliché is waking up in the middle of the night with this great idea that you have to write down, but perhaps also when you**

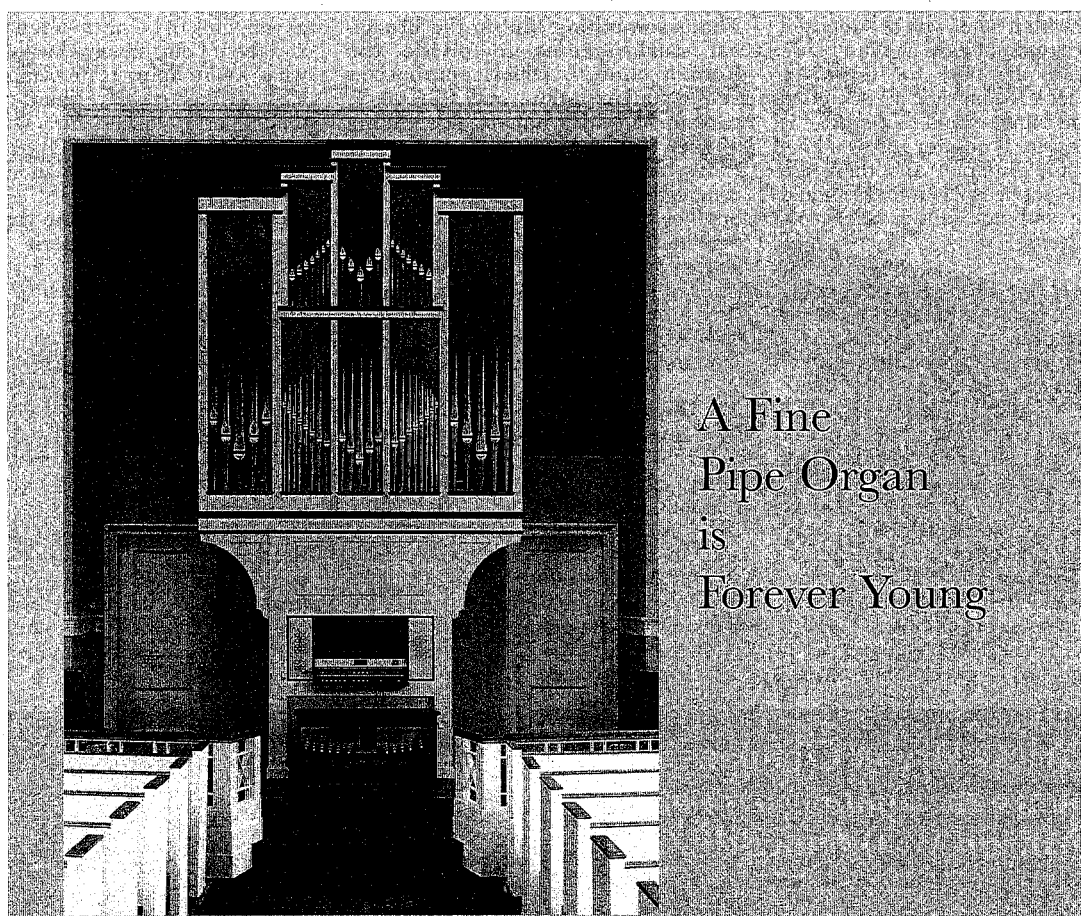
**are driving around town or,** [interrupting] No. Well, actually that's true. I have driven around town and gotten a good inspiration, with the radio off, of course. Sometimes driving from home to work you can get an idea and then you go in and put it down. Sometimes you play a service, and services are really quite inspiring in more ways than is normally thought. Sometimes you get an idea in the service, and I used to write them down after the service was over, at least a snippet of it. For a while I recorded some of them then tried to transcribe it, which is difficult. I like to play church services because I don't get nervous there. You have to keep going. You can't go backwards. Improvisations often turn into real pieces. I think that happened with lots of composers, not just me.

**I remember coming over from Furman [University] to hear your service playing because it's so excellent. As you hear other church musicians play services—and struggle through services—do you have advice to share?**

Well, in the first place I would say that relationships should be the first priority. Relationships are so important. After all the staff meetings and all the going to music conferences and all the practicing and all the choir training and all the

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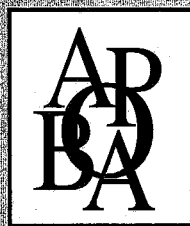
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other things, in the end the most important thing in all are the relationships. There are two ways of presenting God's word. One of them is by what the priest and the liturgy says. But equal to me is what the music says. It is an equal partner in proclaiming the word. It's another way of proclaiming Christ's gospel. Secondly, lots of people play too slowly for the church itself. Obviously if you are in a resonant building, some don't give the congregation a chance to breathe. Alec Wyton taught me a great thing; he said you must play with the text. So I was taught by him to play by the text itself no matter what the music does. Although I remember bad occasions when I've not done that. At St. John the Divine, when I was assistant there, [I played] 13 verses of "O come, O come Emmanuel" until people started looking at me wondering when I was going to quit. I had lost my place and wasn't playing by the text. So I learned the hard way. The other advice I have is to give the same amount of time between the verses each time. I also never ritard until the end of the last verse. I think if you ritard at the end of the introduction, you confuse the congregation. They don't know what speed it's really supposed to be.

#### What about larger issues in service playing? What about pacing the service, planning your registrations?

You have to be like you're on television. You have to be right with it right away. There are two [issues] there: you have to be with it when you're supposed to be with it and not have a grand pause while everybody looks for things or while you look for music, and people in general don't understand that silence is a part of music. A quarter rest is a beat of silence for example. And there are times in the services when there should be silence and not music. Silence is music in a sense.

#### Do you feel like there is a particular liturgical aspect that some weeks could be silent and other weeks could be musical? Or are there some times which should always be silent?

Depending on the service itself, I think there should be some moment of silence. Particularly in preludes that people play for funeral services when they want continual music or in a communion service where they want continual music. I don't want continual music in a communion service. If I were playing four pieces, there wouldn't be a modulation between numbers 1 and 2 or 3 and 4. I play one piece and put it down. You want to give people's ears a



Robert Powell with choristers after Easter services

chance to breathe even though they're not singing. It comes back to participation. Participation does not always mean that people have to be yelling at the top of their voices. One form of participation is when we are all singing "Praise, my soul, the King of Heaven" and are just having a great time. We are participating—great. But if an organist is playing a great organ piece, like Bach, and we are all into it, we are also participating even though we are just sitting there. That's a form of participation.

#### That's something that in the liturgical world seems to divide the Roman church, which emphasizes active participation, and the Anglican world, with what you are talking about.

Yes, that's right. With Evensong, the congregation is not singing all the time, but they are involved in all kinds of ways: emotionally, spiritually we hope—every kind of way. And that's the point of these kinds of services to me anyway. That's a very difficult concept for many people. They only feel like if they are singing that they are participating in music making.

#### Are there ways musicians can foster that sense of visceral participation?

If they have a chance to write a little article in the bulletin or newsletter, that's always helpful. Tell it to the choir; tell it to the clergy. The clergy listen and if they understand, the whole church ends up understanding.

#### How do you approach polishing a choir or your own playing but avoid it being a performance?

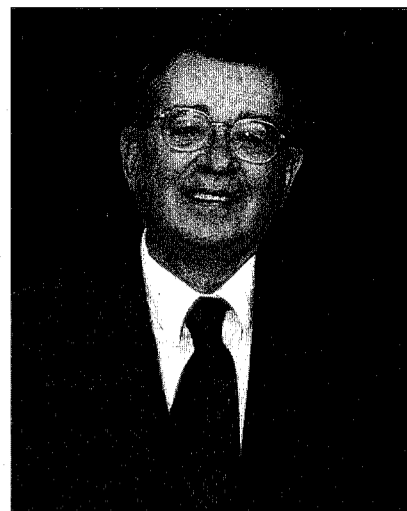
Automatically when the choir sings it's a performance of a sort. And of course you want the best; we all want the best of every kind of music. Every presentation of a choir or organist is a performance by the very nature of what it is, and you won't want it as perfect as possible. I'm not sure there is any sort of a thing as perfection in this world in this way, but anyway you want it as good as possible. Then you've got a perfect performance. But does it relate to the what's going on with the rest of the service or is it just a performance? You have to be very careful that it relates textually and that it creates the right ambiance. You must be a team player and not isolated. That's what I mean by relationships. You are related to the people who are in the service, the congregation, the clergy. You are related to proclaiming the gospel, and you are not just doing a little performance somewhere. This isn't something you can just slop around. You have to do it quite well. And hope for the best. Pray a lot.

#### If it is a performance, it sounds like Søren Kierkegaard's idea that in a service the musicians and the clergy are just the prompters, the congregation are really the actors and the audience . . .

The audience is God. God is the audience and so you want to make sure that you do as well as you can to please God. And the congregation is involved in it too. When an anthem is sung or an organ piece is played, everybody in the church building is involved in some way. As long as you think of being involved with them and they're involved with you, then what you're doing is proclaiming God's and Christ's gospel. Then you're not doing performances. You are helping along their spiritual worship. Which is why choosing anthems is so important.

#### How much of your time throughout the year will be spent choosing anthems?

In my best days, I spent a long time and looked at a lot of pieces. Not only as a composer but to see what we could use—that's what I'm paid for. And it goes throughout the year. I'm kind of like the publishers in that in July I should have my Christmas music ready and at Christmas I should be at least beyond Easter, so you are always ahead of the game. You are never living in the present; you are always sort of living in the future in this business. That way if you're going to have brass you can get it arranged. You don't have to sort it out the last week, and they are out there with their stands open and no music on them.



Robert Powell

#### How would you describe your technique for improvisation, and how do you prepare your improvisations for a Sunday service?

If I'm going to improvise a prelude, now this is a strange technique, I take the hymn book upside down, and the bass becomes a soprano part and improvise on that. Other times I take a part of the tune and change the keys and go into different sequences of that just like every hymn prelude you've ever seen: you do your introduction, you do your tune, you do your tune with echoes in between. There are hundreds of techniques. You just try to keep a little form so you don't keep splatting away. You just have to study books by Gerre Hancock, David Cherwien and others.

#### Do you consciously have to rein in your counterpoint to make sure your voice leading is good, or do you now find that natural?

I don't think about counterpoint or harmony or any other thing. The notes will lead you to another place. So you go down another path. That's the fun thing about improvisation: where the notes will lead you. As you're going along, you think, "I've got this note," you don't think, "This is B-flat and it's going to go to so and so." The note itself, the chords and the notes just kind of lead you to the next thing so you don't have to. And that's where form becomes very important, because then you don't just go wandering off anywhere. What you actually want to do is get back home sooner or later.

#### In your longer improvisations, is it common for you to do free improvisation not on a hymn tune?

Of course, I'll do that. You have to be sure in a longer one that you contrast things: soft and loud, fast and slow, high and low. That kind of contrast is very important. I remember I [played a service] once in Columbia, and they had an electronic organ there that only had two sounds: loud and soft. It was a long procession with all the priests in the whole Southeast it seemed like. It went on for about twenty or thirty minutes, dealing with this organ which only had loud and soft. That's all it was. And finally you get to just playing chords because you just run out of . . . [shudders]. It was one of those horrible experiences. I was glad when it was over.

#### In both improvisation and in composition, do you find it difficult to come up with interesting textures?

For me it is sometimes difficult to come up with interesting textures. Sometimes you have to use things that you would normally not find in a piece written for organ by Franck or somebody. Use the Vox humana not like a Vox humana is usually used, but like a snarly something. I'm pretty conservative, I'm afraid. I use strings and flutes and diapasons in a kind of normal way, but every once in a while I try to break out of it. High and low is important. Most of us play in the middle of the keyboard all of the time. Those Thalben-Ball preludes have a lot in the high register and in the low register. Obviously he was dealing with what I'm struggling with. Of course you want to use the tune in the tenor or

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Dr. Hamner has held several collegiate teaching positions. He was assistant professor of music at The University of the South and an instructor of Music History at Case-Western Reserve University. He also has lectured in the Humanities program at the University of Akron.

Prior to his appointment at Wicks, Dr. Hamner studied as an apprentice in organbuilding, installation and tonal finishing with the J&G Lester Organ Company of Akron, Ohio, and the Robert G. Capra Organ Company of Memphis, Tennessee.

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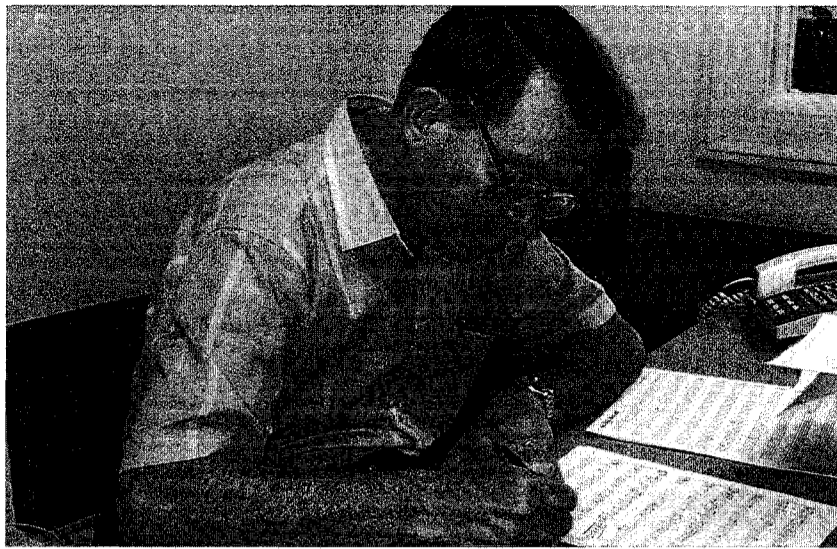
in the bass rather than always in the soprano, and have little frills around it.

**Is there anything else you want to say?**

Well, I just hope we continue to get a bunch of great young organists coming along who are going to go into church music and who work as well as they can in choosing music. When you choose music you want the very best of every kind, whether it is renewal or not renewal or classical or not classical. You don't want to choose second-rate anything. As I said in a 1967 interview I was re-reading the other day, I don't think there is really any one style of church music. I certainly don't think in this day and age that there is any "Episcopal" church music as there was twenty years ago. I think the renewal is here and—I know my colleagues are not with me on this, and that's all right, I'm retiring anyway—I don't have a great objection to blended services—that is to say, [services] with some renewal music in it and classical as well. At Christ Church on Sunday at the big service, it occurs mostly in the communion sung by the choir alternating with classical hymns from the hymn book. A lot of it is played on the piano, and some of it is played on the organ. We almost never use guitars or the string bass or the recorders in the big service. There are two other renewal services in the week, where all renewal music is appearing. I don't have any problems with this because everybody doesn't like Bach. That's just a plain fact. Like all organists, I wish it were otherwise. Everything that I like—Tallis and Byrd and everybody—I wish everybody would like it as much as me, but they don't. Some of them really get a lot out of the different songs, and we think my colleagues here do it here very tastefully so the whole service blends, and I guess the word "blend" is about the right word for it. You have a service where something in it appeals to everybody. In the beginning I was resigned and thought, "Well, that's what it's going to be," but the truth is the whole service becomes an entity, a unity. Without the renewal music, that particular service isn't right. Now at the 11:00 service, which does not have any renewal type music, to put it in there would not be right. We're a big enough church that we can have five services on Sunday, so it's easy. People, like water, seek their own level; they find the service they like and go to it. In these large churches it's necessary that services have their own character—that every service doesn't sound like the last one anymore than every Episcopal church in Greenville should sound like the next one. This [individual character] is its appeal: the spiritual appeal of people. I feel that the renewal music has its place, at a certain time but not all the time. I don't mean just out at the campfire or something. I mean in a church service on a Sunday morning. I think it has an appeal and a place.

**You've drawn a clear distinction about doing it tastefully and not using guitars and so on.**

That might be a failing. I know of churches which use guitars and flutes and violins and everything and dress it all up very nicely. In a sense we're bringing the secular world into the sacred and in a sense we're not. Music that Vivaldi wrote, the guitar concertos and so forth, was not a lot different than the Vivaldi *Gloria*. It was the same style in and out of the church. That has always swung back and forth as everybody knows. I think God uses all kinds of music to proclaim His gospel and to draw people to him. So I think that secular music—that gentle secular music—is useful. Songs such as "As the deer" and so on make an appeal that deals with the spiritual side of the person. I think it is important that we acknowledge that. These pendulums swing. A lot of the stuff the Roman Catholics had in the sixties has gone away, and some of the Roman Catholic churches that I know of are now swinging back to Gregorian Chant and to their heritage that they have from that, which I think is wonderful. I think classical



**Robert Powell composing**

music, like the Brahms motets, appeals to me, and if I were going to a service, not as an organist, I would go to Church of the Advent in Boston and hear the music played and sung there. As I said, people seek their own level in music. I know there is a terrible controversy raging about it. People say, "I'm not going to do it, I'm not going to have it." Well, it's not easy to say that. I think we have to deal with it the best way we can. We

have to make it useful to God's purpose—not our purposes but God's purpose as we see it.

**Given that there does seem to be such controversy about it, are you still optimistic about the church?**

I am. Lots of my friends are not optimistic about church or church music, but I am because I know these things cycle. The really fine [examples] of any

style of music or any style of worship is going to stay. It has stayed over the years. We still sing "A mighty fortress" for example. Any church should present the classical hymns: "A mighty fortress," "O God, our help in ages past," all the Lutheran chorales, the hymns in the 1982 *Hymnal* and the 1940 *Hymnal*. These should always be in the forefront of everything that's done. Then when the other music comes in, you actually have the icing on the cake in a sense. I am optimistic about church music. There are lots of great teachers, and there are lots of great players that really are church organists as opposed to performers. All you have to remember is to work with people—the relationships—that's the main thing. That doesn't just mean the choir members. It means the clergy and the staff, the program staff, the janitorial staff, all of them. And then you find out how things get done easily.

*Jason Overall works with the pipe organ builder Goulding & Wood, Inc., in tonal design and project development. He graduated from Furman University of Greenville, South Carolina with a degree in music theory, studying organ with Charles Tompkins and composition with Mark Kilstofte. From there he went on to study composition with John Boda at Florida State University, also studying organ with Michael Corzine. In addition to his work with Goulding & Wood, Mr. Overall is an active church musician in the Episcopal Diocese of Indianapolis.*

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# Hugo Distler SIXTY Years Later

Larry Palmer

To mark the anniversary of my first published article "Hugo Distler: 20 Years Later," included in *THE DIAPASON* for November 1962, I return to the subject of that early research interest to present some recent items about the still under-appreciated German composer.

Major information to be added to the short biographical sketch presented in the first brief article of four decades ago, is Distler's membership in the Nazi party, an affiliation that has been explored in several German sources (among them *Hugo Distler im Dritten Reich*: papers presented at a Symposium held in the Stadtbibliothek Lübeck on 29 September 1995 [Osnabrück: Universitätsverlag Rasch, 1997]; and Roman Summereder's far-reaching discussion of the Orgelbewegung, *Aufbruch der Klänge* [Innsbruck: Edition Helbling, 1995]).

Distler joined the NSDAP on May 1, 1933; his party-affiliation number, 2.806.768. In a photograph taken at a parade on that date the young composer is shown marching with local Lübeck politicians, apparently conversing with his Marienkirche colleague Walter Kraft. Behind the two musicians is the pastor of St. Jakobi, Axel Werner Kühl with several ministers from the Aegidienkirche. [Symposium Papers, p. 58.]

Following the death of Distler's 86-year-old widow Waltraut [June 29, 1998], the respectful silence concerning the composer's Nazi connection came to an end. Frau Distler's burial in the cemetery of her post-war residence, Marquartstein in Oberbayern, meant that, even in death, her body would remain far apart from that of the husband whose reputation and legacy she had protected throughout so many

years. For future Distler scholars the open acknowledgement of his political affiliation should allow a more honest assessment of the composer's life and creative struggles.

More important, however, to our understanding of Distler's place in the musical life of 20th-century Germany is the number of fine recordings of his music made available in recent years. Most of the major sacred choral works are now available on compact disc, including the a cappella *Chorale Passion*, opus 7 [Thorofon CTH 2185]; the *Christmas Story*, opus 10 [sung by the Leipzig Thomanerchor on Berlin Classics 0092462BC]; and the superb motets of the *Sacred Choral Music*, opus 12, including the *Dance of Death*, with its interspersed theatrical texts [Cantate C 58007 and Thorofon CTH 2215]. In addition, half of the 48 compositions comprising the *Mörrike-Chorliederbuch*, opus 19, Distler's finest unaccompanied secular choral work, may be heard in an exemplary performance [Thorofon CTH 2231].

The complete organ works are available in two versions: one, played by Armin Schoof, was recorded in Distler's own Jakobikirche, using the (altered) instruments for which they were composed, including the composer's much-loved "small" Stellwagen organ (dating, in part, from 1467), and his 1938 Paul Ott house organ, now re-installed in Lübeck [Thorofon CTH 2293/2294]. American organist John Brock's recording fills out two discs with favorite Baroque works (by Bach, Buxtehude, and Scheidt) often played by Distler, using two organs built by John Brombaugh for Central Lutheran Church, Eugene, Oregon, and Christ Church Parish, Tacoma, Washington [Calcante

Recordings, Ltd. 022].

The *Harpichord Concerto(s)* [Thorofon CTH 2403] include Michael Töpel's editorial completion of the early *Chamber Concerto for Harpichord and Eleven Solo Instruments* [1930-32] (first noted in print in my May 1969 *DIAPASON* article "Hugo Distler's Harpichord Concerto"), as well as the better, and better-known *Concerto for Harpichord and String Orchestra*, opus 14, the work branded as "degenerate" by official state reviewers at its performance during the Festival of German Church Music (Berlin, October 10, 1937). Both works are lovingly played by Martin Haselböck. An earlier LP recording of the work by the unforgettable harpichordist Huguette Dreyfus with the Deutsche Bachsolisten [Bärenreiter Musicaphon, Rote Serie BM 30 SL 1204] still remains, for me, the preferred interpretation, but it does not include the "extra" middle movement [*Allegro spiritoso e scherzando*], deleted by the composer after the 1936 premiere in Hamburg, and not heard again until it was included as a "stand-alone" movement for my concert at the American Guild of Organists national convention in Minneapolis (1980). Compact disc format allows one to program or omit this rare movement.

Harpichord is employed as concertante keyboard instrument in the *Cantata*, opus 11/1 *Wo Gott zu Haus nit gibt sein Gunt*, heard on a disc of *Liturgical Settings* [Thorofon CTH 2420]. Among the 21 works in this compilation it is a special joy to encounter again the *Nürnberg Great Gloria*, one of the loveliest of Distler's occasional pieces, and one of the works that most captivated my ears when I first heard it on a recording made by Wilhelm Ehmann and his Westfalian Kantorei in the late 1950s [Cantate T72714 LP]. Here the composer has notated the fourth tone *Gloria* plainsong chant for a solo soprano, and superimposed it above the chorale *Allein Gott in der Höh' sei Ehr*. The result is a lovely, impressionistic shimmer of sound, "pure Distler." Also welcome on this disc are several of the three-part motets from *Der Jahrkreis*, opus 5, composed for the composer's own children's choir at St. Jakobi.

Indeed at this time the only often-performed choral work not yet available on disc would appear to be *A Little Advent Music* (opus 4), my first English-language Distler score to be published in this country by Concordia Publishing House (St. Louis). A recording of the composer's *String Quartet*, opus 20/I (and its alternate version for two pianos, opus 20/II) also would be welcome.

A few previously-unknown works by Distler have surfaced during the past 40 years. Four additional short organ works—chorale preludes and chorale

harmonizations—are included in the complete recordings. An incomplete third partita, *Jesu Christus, unser Heiland*, exists as a 14-page fragment in the Distler-Archiv; part of this 1933 work was used as the *Ricercar* for the three-movement work on the same chorale published in the composer's collection of shorter chorale-based works, opus 8/III.

Among the more significant works to be added to the canon of Distler compositions is a work for solo flute *Es ist ein Schnitter, heisst der Tod*, a German folk song theme with twelve variations intended to serve as instrumental pitch "reminders" during performances of the *Totentanz* motet. The work had been hidden away in a trunk, forgotten since a 1934 performance in Kassel. Rediscovered in 1976, it was published by the Bärenreiter Verlag, Distler's publisher for all works after opus 4.

There are no known recordings of the composer playing his own music, but his performances of organ works by Michael Praetorius (*O lux beata trinitas*), Johann Pachelbel (*Fantasie in G*), and Froberger (a *Ricercare*, mislabeled on the disc as a Frescobaldi *Canzona*) were preserved on May 10, 1935 during sessions at the Gothic organ in Kiedrich. These rarities were reissued as the eighth side of four LPs comprising all of Distler's published organ works, played on Ott organs by organist Arno Schönstedt. The boxed set was released by Berlin publisher Uwe Pape (Das Komponistenportrait 1001: FSM 83781, Pape 8101) in 1978. An accompanying booklet, lavishly illustrated, contains extensive material about Distler, his organ works, his 15-stop house organ, and the organ builder Paul Ott (including a complete chronological listing of his instruments).

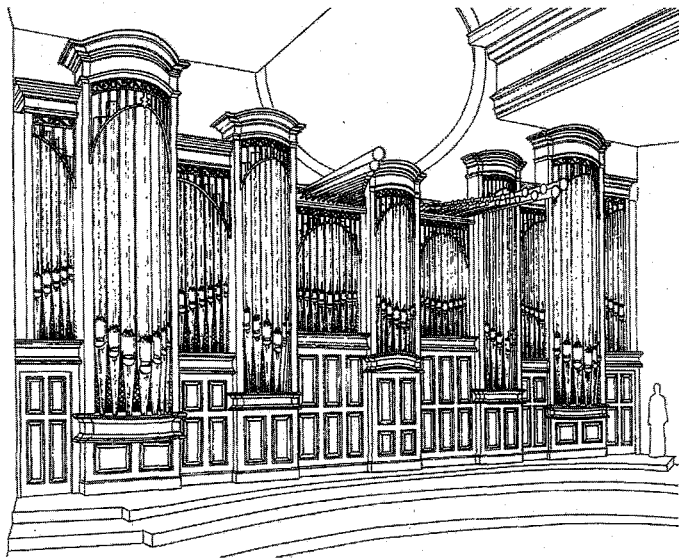
In 1992, fifty years after Hugo Distler's suicide, the German government honored him with a 100 Pfennig postage stamp. Framed in lavender, the design features a 1936 charcoal sketch of the composer imposed on the autograph score of his chorale setting *Wir danken dir, Herr Jesu Christ* for three children's voices.

In 2002, "sixty years later," we honor Hugo Distler by continuing to program his haunting, individual music. Celebrate the composer by listening to the utter simplicity of *Lo How a Rose (The Christmas Story)*, the consoling purity of *Blessed are the Dead (Jahrkreis)*, or the blazing exultation of the ending to the *Organ Partita on Wake, Awake*. Distler's music, rather than our words, provides both memorial and continuing legacy.

Larry Palmer, harpichord contributing editor since 1969, has worked with every editor of *THE DIAPASON* except founder S.E. Gruenstein.

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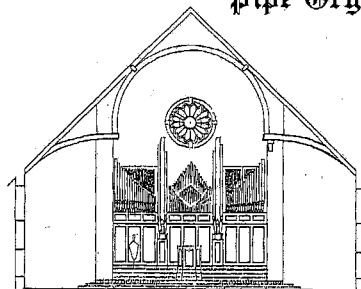


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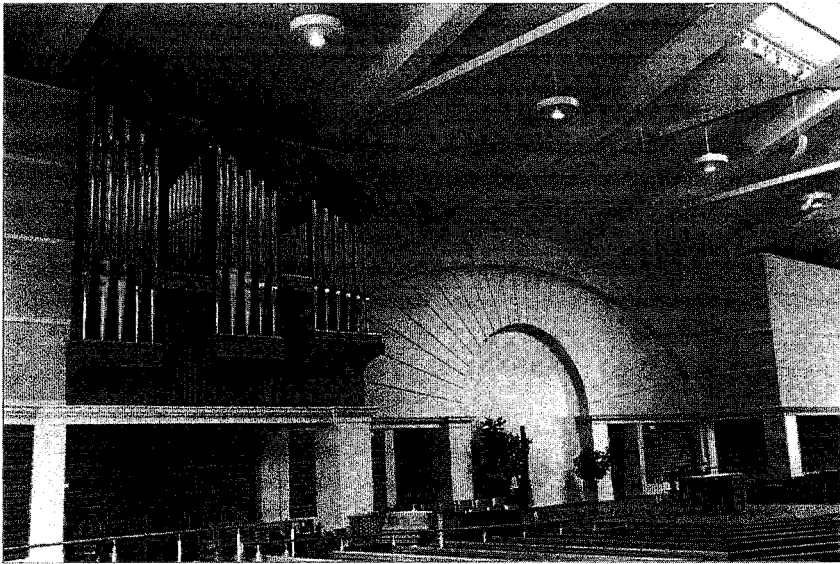
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# New Organs



**Cover**  
**Hendrickson Organ Company,**  
**St. Peter, Minnesota**  
**Church of St. Peter,**  
**St. Peter, Minnesota**

When in March, 1998, a tornado gutted the Catholic Church of St. Peter and damaged the Hendrickson shop and home, there was much for everyone to do on many fronts. Fortunately, we were able to rescue our 1981, opus 53, 27-rank organ from the historic and once-beautiful church, designed by renowned architect Emanuel Masqueray. Unfortunately, during the church's final heart-rending demolition, many of its other architectural and spiritual features were lost in the rubble.

A large new church facility, including a sanctuary, school, gymnasium, and offices, was designed on a new site under the direction of principal Milo Thompson of BTR Architects of Minneapolis. The organ's visual design is by Andreas Hendrickson, a former student of Thompson's, and now designer at the Hendrickson Organ Company. Eric Hendrickson was in charge of the organ installation, with tonal design by Charles Hendrickson.

The enlarged and revised organ is hardly recognizable in either appearance or sound from the original. Now three manuals and 40 ranks with a new movable console, the organ is centered in the choir area to the left of the open chancel. The spaces between the speaking façade pipes are filled with half-pipes salvaged from the tornado-damaged façade in the old church. The organ represents the music history of the congregation by incorporating pipes from the original 1912 organ and the Hendrickson instruments of 1981 and 2001. Manual/pedal compass is 56/32.

Father Harry Behan, Kay Osborne, and musician Joan Werner represented the church in the negotiations. Organists Diane Moberg and Vonnie Elker have served since the organ opened. The organ was dedicated on September 30, 2001 by James Biery, organist of the Cathedral of St. Paul, which is Masqueray's largest church building. The Sioux Trails Chapter of the AGO (STAGO) uses the organ for its series of summer recitals.

The musical goals of the instrument are, like the modern church, somewhat diverse, but it manages to project a traditional style in an American Classic interpretation. The principals are of medium power and more clean than heavy. The big reeds dominate full organ, but the overall effect is one of blend rather than obliteration. The flutes are aimed at beauty rather than power, again not too dark. The foundations can be mixed together smoothly (if one desires), and there are adequate solo mutations and reeds. The acoustics of the room requires more wind pressure and tonal power than the old church needed. Psychoacoustics have a

bit to play here—the sound is enhanced because of the modern and exciting façade.

—Charles Hendrickson  
*Hendrickson Organ Company*

**GREAT**

- 16' Spitzprestant (ext)
- 8' Principal
- 8' Koppelflote
- 8' Gamba
- 8' Harmonic Flute
- 4' Octave
- 4' Spitzflote
- 2' Octave
- 2' Waldflote
- 2 3/4' Kornet II
- Mixture IV-VI
- 16' Trumpet
- 8' Trumpet (ext)
- 4' Clairon (ext)

**SWELL**

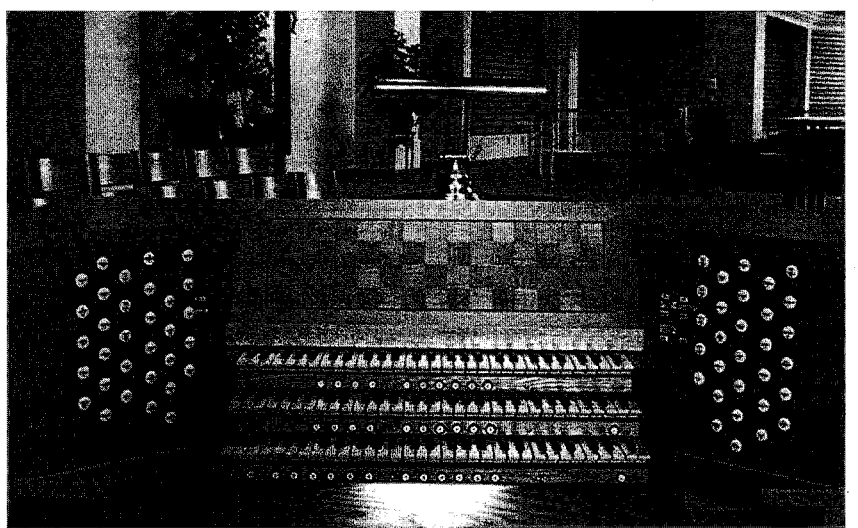
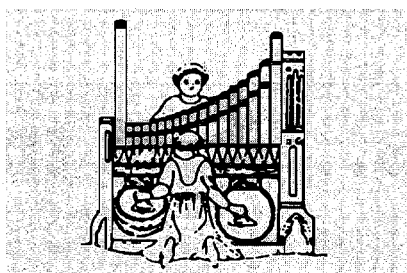
- 16' Bourdon
- 8' Diapason
- 8' Bourdon
- 8' Viola
- 8' Celeste ba
- 4' Octave
- 4' Flûte Ouverte
- 2 3/4' Nasard
- 2' Octave
- 2' Flute
- 2' Fourniture IV
- 16' Bassoon
- 8' Trompette
- 8' Oboe (ext)
- 4' Clairon (ext)
- Tremulant

**POSITIV**

- 8' Gemshorn (Gt)
- 8' Gedackt
- 8' Dolce
- 8' Celeste tc
- 4' Prestant
- 4' Spitzgedackt
- 2' Octave
- 1 1/2' Quintflote
- 1' Octave (ext)
- 8' Cromorne
- Tremulant

**PEDAL**

- 32' Resultant
- 16' Contra Bass
- 16' Bourdon
- 16' Gedackt (Sw)
- 8' Principal
- 8' Gedackt (Sw)
- 8' Gemshorn (Pos)
- 4' Choral Bass
- 2 3/4' Mixture IV
- 16' Posaune (Gt)
- 16' Bassoon (Sw)
- 8' Trumpet (Gt)
- 4' Clairon (Gt)



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**Buzard Pipe Organ Builders**, Champaign, Illinois, has installed a new organ for North Shore United Methodist Church, Glencoe, Illinois. The firm's opus 24 is distinctive in that it utilizes mechanical key action. The organ comprises 14 stops and 17 ranks of pipes across two manual divisions and pedal. There are three keyboards, however, the bottom manual being a permanently coupled Great and Swell, so that one can play both manual divisions together without having to engage and disengage a coupling mechanism. This additional keyboard provides more flexibility and allows the organist to move from each division to both coupled instantly. The stop actions are all electric, and a solid-state combination action has been provided for registrational flexibility. Wind pressure is 3½ inches.

The organ case and console are made of dark stained solid white oak, with Honduras mahogany accents. The façade Principal pipes are made of polished 75% English tin, taken from the Great 8' Open Diapason and the Pedal 8' Principal. These pipes were designed to highlight the stained glass window behind, which was raised three feet in the wall to accommodate the new organ. The lowest eight pipes of the 16' Bourdon are made of Honduras mahogany and are displayed in the two pedal towers on either side of the case.

The quatrefoil rails in front of both the pedal towers' pipes and the quatrefoil rail in front of the polished tin

façade pipes relate to similar shapes found elsewhere in the room. A blue background seen through the quatrefoil cut-outs brings the colors of the window into the organ, and a tasteful amount of gold-leaf striping accents the shapes. The entire case exhibits a confident blend of the Tudor Gothic period as seen through the eyes of the Victorian era, in keeping with the architecture of the church.

—John-Paul Buzard

**GREAT (Manual II)**

- 8' Open Diapason (tin, in façade)
- 8' Flute à Bibéron (metal)
- 4' Principal
- 2' Recorder
- 1½' Fourniture IV
- Tremulant

**SWELL (Manual III)**

- 8' Stopped Diapason (wood)
- 8' Salicional
- 8' Voix Celeste (TC)
- 4' Harmonic Flute
- 2' Principal
- 8' Trumpet
- Tremulant

**MANUAL I**

- Swell to Great 8
- Permanently coupled

**PEDAL**

- 16' Bourdon (wood)
- 8' Principal (tin, in façade)
- 4' Choral Bass (ext)
- 16' Trombone
- Sw/Ped
- Gt/Ped

**A. E. Schlueter Pipe Organ Company**, Lithonia, Georgia, has completed the building and installation of a two-manual instrument of 23 ranks for Stella Maris Catholic Church, Sullivan's Island, South Carolina. The manual/pedal compass is 61/32 and the tuning is equal temperament. The chest action is electro-pneumatic. The draw-knob console features tracker touch, multiple memory levels, and is moveable.

The organ case and console are built of Honduras mahogany. Mahogany was chosen for its resistance to dimensional changes under severe climate conditions, a strong consideration with the church's location only 200 yards from the Atlantic at the mouth of the Charleston Harbor. The organ case is located to one side of the gallery to allow sight lines between the congregation and the gallery bell change ringers. The organ design was developed with a goal of visual integrity to the older sanctuary architecture. Incorporated in the gallery organ case are moldings and arches that mirror those found in the chancel.

The façade pipes are gold with stencils. The stencil patterns pick up liturgical elements and colors from the church's stained glass windows. To assure accurate stencil colors, numerous paint samples were made in the church in various lighting conditions.

The organ is voiced after an American/English tradition with strong emphasis toward choral accompaniment. Prior to construction, sample pipes were voiced in the room to aid in development of proper scales and voicing. The decision to use large scales with moderate cut-ups and moderate wind pressures has provided a richness and warmth in the organ registrations for both solo and accompaniment. The organ reeds feature English shallots and break harmonically to continue their tonal ascendancy. A large solo reed was built as the instrument's tonal capstone. This stop, the Trombe Maestro, is available in all divisions and is non-coupling. The organ was scaled, voiced, and tonally finished by Daniel Angerstein with

the assistance of John Tanner. The consultant for this project was Rev. Lynn Bailey. The organist is Rhett Barnwell, and the parish priest is Father McInerney. The organ was dedicated by Gerre Hancock.

—Arthur E. Schlueter III

**GREAT (unenclosed)**

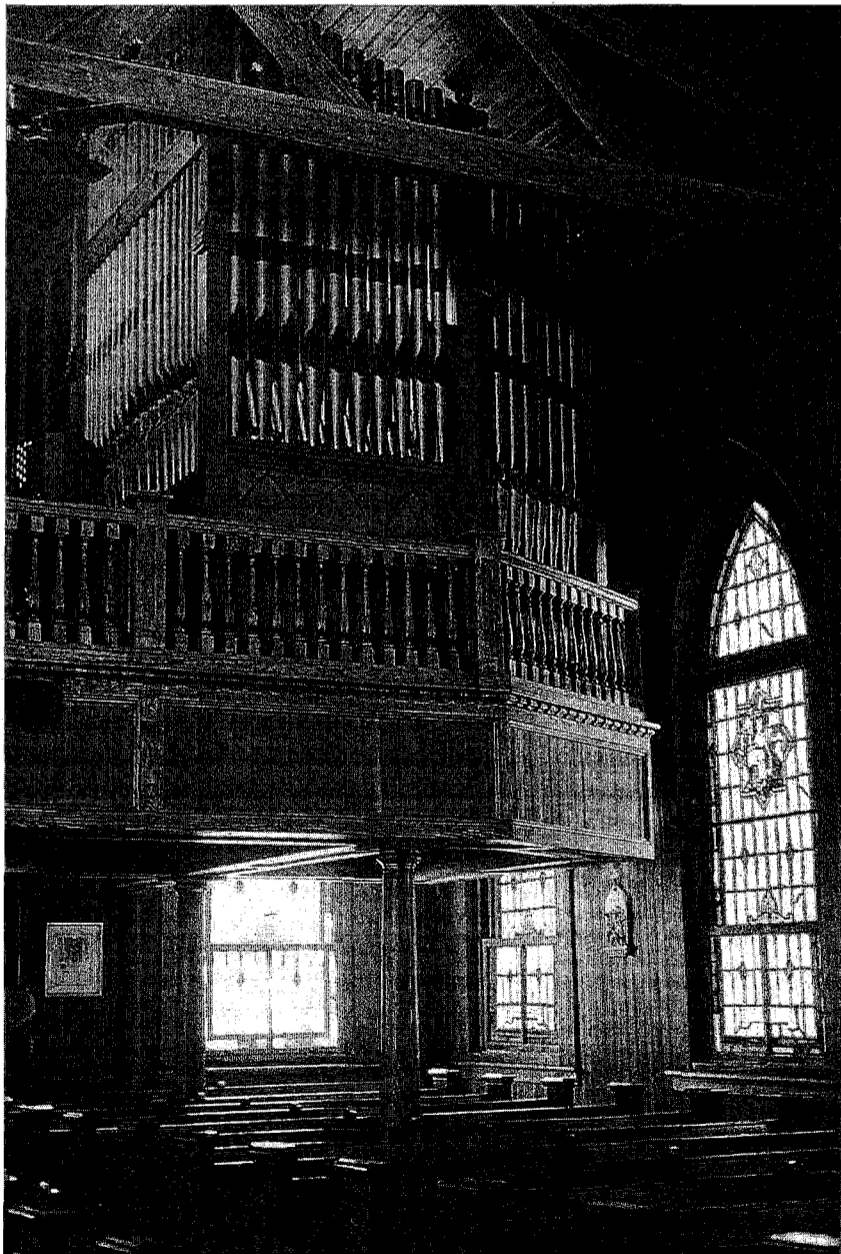
- 8' Diapason
- 8' Harmonic Flute
- 4' Octave
- 4' Open Flute
- 2½' Twelfth
- 2' Super Octave
- 1½' Tierce
- 1½' Mixture IV
- 16' Bassoon (Sw)
- 8' Trombe Maestro
- Tremolo
- Gt 16-UO-4
- Sw/Gt 16-8-4

**SWELL (expressive)**

- 16' Lieblich Gedeckt (ext)
- 8' Stopped Diapason
- 8' Gemshorn
- 8' Gemshorn Celeste (from GG)
- 4' Principal
- 4' Chimney Flute
- 2' Flageolet (ext)
- 1' Mixture III
- 16' Bassoon (ext)
- 8' Trombe Maestro (Gt)
- 8' Trumpet
- 8' Oboe
- 4' Clarion (ext)
- Tremolo
- Sw 16-UO-4

**PEDAL**

- 32' Sanftbass (prepared for)
- 16' Principal (ext)
- 16' Subbass (ext)
- 16' Lieblich Gedeckt (Sw)
- 8' Octave Bass
- 8' Flute
- 8' Gedeckt (Sw)
- 4' Choral Bass (ext)
- 4' Cantus Flute (Gt)
- 16' Trombone (ext)
- 16' Bassoon (Sw)
- 8' Trombe Maestro (Gt)
- 8' Trumpet (Sw)
- 8' Oboe (Sw)
- 4' Oboe (Sw)
- Gt/Ped 8-4
- Sw/Ped 8-4



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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 NOVEMBER

**Claudia Dumschatt**; Trinity Church, Boston, MA 12:15 pm  
**Joseph Gramley**, percussion; First Congregational, Suffield, CT 7:30 pm  
**Paul Cienniwa**, harpsichord; Yale University, New Haven, CT 1 pm  
**Peter DuBois**; Third Presbyterian Church, Rochester, NY 8 pm  
**Cj Sambach**; Christ Episcopal, Short Hills, NJ 9 am, 11 am, & 1 pm School Informances  
 Choral Evensong; St. Peter's, Morristown, NJ 5 pm  
**Julie Evans**; Emmanuel Church, Chestertown, MD 8 pm  
**Thomas Trotter**; First Presbyterian, Greensboro, NC 8 pm  
**Rob Richards**; The Kirk of Dunedin, Dunedin, FL 8 pm  
**David Hurd**, hymn festival; Christ Episcopal, Shaker Heights, OH 7:30 pm  
 Rose Ensemble; Early Music in Columbus, Columbus, OH 7:45 pm  
**Helen Rodgers**; St. James Episcopal, Fairhope, AL 7:30 pm  
 The Sixteen; Cathedral Church of the Advent, Birmingham, AL 8 pm  
**The Chenaults**; Glenview Community Church, Glenview, IL 8 pm  
**Aaron David Miller**; Lutheran Center Chapel, Chicago, IL 12 noon

### 16 NOVEMBER

**Gerre Hancock**; Zion Mennonite Church, Souderton, PA 7 pm  
 Choral concert; St. Peter's, Morristown, NJ 7:30 pm  
**Rob Richards**; The Kirk of Dunedin, Dunedin, FL 2 pm  
**Al Travis**, improvisation workshop; First Baptist Church, Fort Payne, AL 10 am

### 17 NOVEMBER

**Thomas Trotter**; Middlebury College, Middlebury, VT 3 pm  
**Jon Gillock**, masterclass; Yale University, New Haven, CT  
**Paul Bisaccia**, piano; Welles-Turner Memorial Library, Glastonbury, CT 3 pm  
 The Choir of the Sixteen; South Church, New Britain, CT 4 pm  
**Joseph Gramley**, percussion; First Church of Christ, Farmington, CT 4 pm  
**R. Mark Swicegood**; St. Thomas Church, New York, NY 5:15 pm  
**Cj Sambach**; Christ Episcopal, Short Hills, NJ 12 noon Informances, 4 pm performance  
**Pierre Pincemaille**; Wesley Methodist, Bethlehem, PA 3 pm  
**Mark Anderson**; Ursinus College, Collegeville, PA 4 pm  
**Carole Terry**, Evensong; St. Paul Episcopal, Mt. Lebanon, PA 5 pm  
**Peter Richard Conte**; Trinity Lutheran, Camp Hill, PA 4 pm  
**Michael Kaminski**; Ascension and St. Agnes Parish, Washington, DC 3 pm  
**Mark Laubach**; The National Cathedral, Washington, DC 5 pm  
**Craig Cramer**; Third Reformed Church, Holland, MI 7:30 pm  
**+Al Travis**; First Baptist Church, Fort Payne, AL 3 pm  
**Paul Jacobs**; Independent Presbyterian Church, Birmingham, AL 4 pm  
 North Shore Choral Society; The Parish Church of St. Luke, Evanston, IL 3 pm  
**Aaron David Miller**; St. Timothy Lutheran, Naperville, IL 4 pm

### 18 NOVEMBER

**Jon Gillock**, masterclass; Yale University, New Haven, CT  
**Carole Terry**; St. Paul Episcopal, Mt. Lebanon, PA 8 pm

### 19 NOVEMBER

**Joseph Gramley**, percussion; Trinity College Chapel, Hartford, CT 5 pm

NOVEMBER, 2002

**Jon Gillock**, masterclass; Yale University, New Haven, CT 4:15 pm

### 20 NOVEMBER

**Jon Gillock**, masterclass; Yale University, New Haven, CT, through November 23  
**Anthony Newman**; St. Bartholomew's, New York, NY 7:30 pm  
**Thomas Brown**; The Chapel of the Cross, Chapel Hill, NC 12:15 pm

### 21 NOVEMBER

Women's High School Choir Festival; St. Mary's College, Notre Dame, IN 8:30 am-4:30 pm, also 11/22

### 22 NOVEMBER

Choral concert; Trinity Church, Boston, MA 12:15 pm  
**Todd Wilson**; St. Paul's Church, Princeton, NJ 7:30 pm  
**Lynda Johnson**; St. Helena's Episcopal, Beaufort, SC 12 noon  
**Cj Sambach**; St. John's, Delphos, OH 9 am, 11 am, & 1 pm School Informances  
**Jeremy David Tarrant**; Plymouth Congregational, Lansing, MI 8 pm  
 Choral concert; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

### 23 NOVEMBER

**Todd Wilson**, masterclass; St. Paul's Church, Princeton, NJ 9:30 am  
**Joan Lippincott**; Princeton University Chapel, Princeton, NJ 8 pm  
**Nicholas Basehore**; First United Methodist, Clarion, PA 7:30 pm  
 Atlanta Baroque Orchestra, Handel, *Messiah*; Peachtree Road United Methodist, Atlanta, GA 8:15 pm

### 24 NOVEMBER

CONCORA; St. Joseph College, West Hartford, CT 4 pm  
**Jon Gillock**; Woolsey Hall, Yale University, New Haven, CT 8 pm  
**David Higgs**; Parish of All Saints, Ashmont, Boston, MA 4 pm  
 Choral Society & Orchestra of St. Jean's; Church of St. Jean Baptiste, New York, NY 3 pm  
 St. Andrew Chorale and Orchestra; Madison Avenue Presbyterian, New York, NY 4 pm  
**Federico Tetti**; Cathedral of St. Patrick, New York, NY 4:45 pm  
**Daniel Long**; St. Thomas Church, New York, NY 5:15 pm  
 Choral Evening Prayer; Our Lady of Sorrows, South Orange, NJ 3 pm  
**Pierre Pincemaille**; Independent Presbyterian Church, Birmingham, AL 4 pm  
**Cj Sambach**; St. John's, Delphos, OH 3:30 pm  
**Tom Trenney**; Christ Presbyterian, Canton, OH 7 pm  
**Ken Cowan**; Immanuel Presbyterian, Milwaukee, WI 4 pm

### 25 NOVEMBER

**Rhonda Edgington**; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm  
**27 NOVEMBER**  
 Choral evensong; Emmanuel Church, Chestertown, MD 6 pm  
**29 NOVEMBER**  
**Michael Kleinschmidt**; Trinity Church, Boston, MA 12:15 pm  
**30 NOVEMBER**  
**Paul Bisaccia**, piano; Norfolk Library, Norfolk, CT 3 pm  
 Valley Forge Chorus; Longwood Gardens, Kennett Square, PA 7 & 8 pm

### 27 NOVEMBER

**1 DECEMBER**  
**H. Ross Wood**, followed by Advent Lessons and Carols; Church of the Advent, Boston, MA 4:30 pm  
 Inspirational Gospel Choir; Longwood Gardens, Kennett Square, PA 7 & 8 pm  
 Advent Lessons & Carols; St. Peter's, Morristown, NJ 4 pm  
**Scott Hanoian**; Washington National Cathedral, Washington, DC 5 pm  
**Peter Sykes**; Duke University, Durham, NC 5 pm  
 Advent Lessons & Carols; Cathedral Church of the Advent, Birmingham, AL 9 & 11 am  
**Thomas Murray**; St. Mary's Cathedral, Peoria, IL 3:30 pm

### 29 NOVEMBER

**3 DECEMBER**  
 Temple University Concert Choir; Longwood Gardens, Kennett Square, PA 7 & 8 pm  
 Chanticleer; Fourth Presbyterian Church, Chicago, IL 8 pm, also 12/4  
**4 DECEMBER**  
 Haverford School Notables; Longwood Gardens, Kennett Square, PA 7 & 8 pm

### 1 DECEMBER

**3 DECEMBER**  
 Temple University Concert Choir; Longwood Gardens, Kennett Square, PA 7 & 8 pm  
 Chanticleer; Fourth Presbyterian Church, Chicago, IL 8 pm, also 12/4  
**4 DECEMBER**  
 Haverford School Notables; Longwood Gardens, Kennett Square, PA 7 & 8 pm

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Thomas DeWitt; Morrison United Methodist,  
Leesburg, FL 12 noon  
James Dorroh; Church of the Ascension,  
Montgomery, AL 12 noon

5 DECEMBER

Marvin Mills; National City Christian Church,  
Washington, DC 12:15 pm

6 DECEMBER

Rosalind Mohsen; Trinity Church, Boston,  
MA 12:15 pm  
Mount Holyoke College Choir; St.  
Bartholomew's, New York, NY 7:30 pm  
Christmas Concert; Grace Church, New York,  
NY 8 pm  
National Spiritual Ensemble; Blessed Sacra-  
ment Cathedral, Greensburg, PA 7 pm  
University of Delaware Chorale; Longwood  
Gardens, Kennett Square, PA 7 & 8 pm  
Lessons and Carols; Holy Trinity Lutheran,  
Akron, OH 8 pm  
Janice Beck; Michigan Theater, Ann Arbor,  
MI 8 pm  
Ann Knipschild, with trumpet; Episcopal  
Church of the Nativity, Huntsville, AL 7:30 pm  
William Ferris Chorale; Mt. Carmel Church,  
Chicago, IL 8 pm  
Chicago a cappella; Fourth Presbyterian  
Church, Chicago, IL 8 pm

7 DECEMBER

Gloriae Dei Cantores; Church of the Transfig-  
uration, Rock Harbor, Orleans, MA 8 pm  
Fine Arts Brass Quintet and organ; Memorial  
Music Hall, Methuen, MA 7:30 pm, also 12/8, 4  
& 7:30 pm  
Côr Cymraeg Rehoboth; Longwood Gardens,  
Kennett Square, PA 7 & 8 pm  
The Summit Chorale; Our Lady of Sorrows,  
South Orange, NJ 8 pm  
Stephen Tharp; Spivey Hall, Clayton College  
& State University, Morrow, GA 3 pm

8 DECEMBER

Lessons & Carols; Twelve Corners Presby-  
terian Church, Rochester, NY 11 am  
Holiday Concert; Grace Church, New York,  
NY 4 pm  
Seton Hall University Choir; Our Lady of Sor-  
rows, South Orange, NJ 4 pm  
Advent Lessons & Carols; Camp Hill Presby-  
terian, Camp Hill, PA 8:30 & 11 am  
Lee Milhous, followed by Advent Lessons &  
Carols; St. Paul's, Doylestown, PA 3:30 pm  
Choral and handbell concert; Bryn Mawr  
Presbyterian, Bryn Mawr, PA 5 pm  
Christmas concert; Trinity Episcopal, Fort  
Wayne, IN 4 pm  
Advent Lessons & Carols; Parish Church of  
St. Luke, Evanston, IL 4:30 pm  
Lessons & Carols; Fourth Presbyterian  
Church, Chicago, IL 6:30 pm  
Advent Lessons & Carols; Chapel of St. John  
the Divine, Champaign, IL 8 pm

9 DECEMBER

The Mastersingers of Archmere Academy;  
Longwood Gardens, Kennett Square, PA 7 & 8  
pm  
Advent Lessons and Carols; Morrison United  
Methodist, Leesburg, FL 7:30 pm

10 DECEMBER

Choral Society of Montgomery County; Long-  
wood Gardens, Kennett Square, PA 7 & 8 pm

11 DECEMBER

Neumann College Community Chorus; Long-  
wood Gardens, Kennett Square, PA 7 & 8 pm  
Jeremy David Tarrant; St. Paul's Episcopal,  
Flint, MI 12:05 pm  
Jason Abel; Church of the Ascension, Mont-  
gomery, AL 12 noon

12 DECEMBER

Paul Jacobs; Dwight Chapel, Yale Universi-  
ty, New Haven, CT 8 pm  
Kennett Symphony Children's Chorus; Long-  
wood Gardens, Kennett Square, PA 7 & 8 pm  
Terry Charles; The Kirk of Dunedin,  
Dunedin, FL 8 pm, also 12/13

13 DECEMBER

Daniel Sullivan; Trinity Church, Boston, MA  
12:15 pm  
Lessons & Carols; Church of the Immaculate  
Conception, Boston, MA 8 pm  
Paul Bisaccia, piano; Chatfield Village, West  
Hartford, CT 7:30 pm  
Singing Churchmen of Maryland/Delaware;  
Longwood Gardens, Kennett Square, PA 7 & 8  
pm  
Poulenc, Gloria; First Presbyterian Church,  
Birmingham, MI 7:30 pm  
Cathedral Ringers Handbell Ensemble;  
Cathedral Church of the Advent, Birmingham,  
AL 12:30 pm

14 DECEMBER

The Tallis Scholars; Church of the Immacu-  
late Conception, Boston, MA 8 pm  
Joseph Gramley, percussion; with CONCO-  
RA; St. John's Episcopal Church, West Hart-  
ford, CT 4 & 8 pm  
Wheatland Chorale; Longwood Gardens,  
Kennett Square, PA 7 & 8 pm  
The Early Music Players; St. Peter's, Morris-  
town, NJ 3 pm

Choral concert; St. Peter's, Morristown, NJ  
7:30 pm

Terry Charles; The Kirk of Dunedin,  
Dunedin, FL 2 pm

The Dale Warland Singers; Central Presby-  
terian Church, St. Paul, MN 8 pm

15 DECEMBER

Christmas Carol Service; The Memorial  
Church, Harvard University, Cambridge, MA 5  
pm, also 12/16 at 8 pm

Handel, Messiah; Trinity Church, Boston, MA  
6:30 pm

Joseph Gramley, percussion, with CONCO-  
RA; Emanuel Lutheran, Hartford, CT 4 pm

Thomas Murray; Woolsey Hall, Yale Univer-  
sity, New Haven, CT 8 pm

McNeil Robinson; Hendricks Chapel, Syra-  
cuse, NY 4 pm

Lessons & Carols; Church of the Holy Trinity  
(Episcopal), New York, NY 4 pm

Christmas Carol Sing; Our Lady of Sorrows,  
South Orange, NJ 4 pm

Ken Cowan; Nassau Presbyterian, Prince-  
ton, NJ 6 pm

Choral & handbell concert; Longwood Gar-  
dens, Kennett Square, PA 7 & 8 pm

Handel, Messiah; Grace Lutheran Church,  
Lancaster, PA 4 pm

Lessons & Carols; Old Presbyterian Meeting  
House, Alexandria, VA 8:30 & 11 am

Chanson; The Palms Presbyterian Church,  
Jacksonville Beach, FL 7 pm

Atlanta Boy Choir with orchestra; Peachtree  
Road United Methodist, Atlanta, GA 7 pm

Lessons & Carols; Cathedral Church of St.  
Paul, Detroit, MI 4 pm

Lessons & Carols; Our Lady of Loretto, Notre  
Dame, IN 8 pm

Choral Concert; Independent Presbyterian  
Church, Birmingham, AL 4 pm

Choral concert with orchestra; First Presby-  
terian Church, Arlington Heights, IL 4 pm, also  
12/22

Advent Lessons & Carols; Parish Church of  
St. Luke, Evanston, IL 4:30 pm

16 DECEMBER

Christmas Carol Service; The Memorial  
Church, Cambridge, MA 8 pm

Unionville High School Chorale; Longwood  
Gardens, Kennett Square, PA 7 & 8 pm

17 DECEMBER

Lee Milhous, with soprano; St. Paul's,  
Doylestown, PA 12 noon

Handel, Messiah; St. Thomas Church, New  
York, PA 7:30 pm, also 12/19

Handbell Concert; Longwood Gardens, Ken-  
nett Square, PA 7 & 8 pm

18 DECEMBER

Christmas Concert; St. Bartholomew, New  
York, NY 7:30 pm

Carol Sing; Grace Church, New York, NY  
12:15 pm

The Voices of Gwynedd; Longwood Gardens,  
Kennett Square, PA 7 & 8 pm

Steven Cook; Church of the Ascension,  
Montgomery, AL 12 noon

19 DECEMBER

Westminster Presbyterian Church Chancel  
Choir; Longwood Gardens, Kennett Square, PA  
7 & 8 pm

Terry Charles; The Kirk of Dunedin,  
Dunedin, FL 8 pm, also 12/20

20 DECEMBER

Brian Jones; Trinity Church, Boston, MA  
12:15 pm

Philadelphia Chamber Chorus; Longwood  
Gardens, Kennett Square, PA 7 & 8 pm

Lionheart Vocal Ensemble; St. Paul's;  
Doylestown, PA 8 pm

Atlanta Boy Choir; Peachtree Road United  
Methodist, Atlanta, GA 8 pm, also 12/21

Chute Middle School Chorus & Handbell  
Choir; Fourth Presbyterian, Chicago, IL 12:10 pm

21 DECEMBER

Haddonfield United Methodist Church Choir;  
Longwood Gardens, Kennett Square, PA 7 & 8  
pm

Terry Charles; The Kirk of Dunedin,  
Dunedin, FL 2 pm

John W.W. Sherer, with Tower Brass; Fourth  
Presbyterian, Chicago, IL 5 pm

22 DECEMBER

Candlelight Carol Services; Trinity Church,  
Boston, MA 3:30 and 6:30 pm

Johannes Somary; Cathedral of St. Patrick,  
New York, NY 4:45 pm

Lessons & Carols; St. Paul's, Doylestown, PA  
4 pm

Highland Presbyterian Concert Choir; Long-  
wood Gardens, Kennett Square, PA 7 & 8 pm

Advent Lessons & Carols; Emmanuel  
Church, Chestertown, MD 10:30 am

South Bend Chamber Singers; Our Lady of  
Loretto, Notre Dame, IN 7:30 pm

Lessons & Carols; Episcopal Church of the  
Nativity, Huntsville, AL 5 pm

Locklair, Gloria; Fourth Presbyterian Church,  
Chicago, IL 9:30 & 11 am

Carols and Readings; Cathedral of St. Paul,  
St. Paul, MN 3 pm, also 12/24, 10:45 pm

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23 DECEMBER

**Ray Cornils**, with brass, handbells, and soprano; Portland City Hall, Portland, ME 7:30 pm

Choral concert; Longwood Gardens, Kennett Square, PA 7 & 8 pm

24 DECEMBER

Lessons & Carols; Camp Hill Presbyterian, Camp Hill, PA 5, 7, 9 & 11 pm

Lessons & Carols; Independent Presbyterian Church, Birmingham, AL 4 & 6 pm

29 DECEMBER

**Peter Stoltzfus**; St. Thomas Church, New York, NY 5:15 pm

Christmas Lessons & Carols; St. Peter's, Morristown, NJ 10 am

Christmas Lessons & Carols; Ascension and St. Agnes Parish, Washington, DC 4 pm

**Florian Pagitch**; Washington National Cathedral, Washington, DC 5 pm

Christmas Lessons & Carols; Parish Church of St. Luke, Evanston, IL 4:30 pm

31 DECEMBER

Lessons & Carols; Church of the Advent, Boston, MA 6 pm

Bach, *The Brandenburg Concerti*; St. Bartholomew, New York, NY 7:30 pm

**William Trafka**; St. Bartholomew, New York, NY 11 pm

**Thomas Murray**; Central Reformed Church, Grand Rapids, MI 9 pm

**UNITED STATES**

**West of the Mississippi**

15 NOVEMBER

**Frederick Swann**; First Presbyterian, Fort Worth, TX 7:30 pm

**Mary Preston**; Holy Faith Episcopal, Santa Fe, NM 7 pm

**David Di Fiore**; Mercer Arts Arena, Seattle, WA 7:30 pm

**Carol Williams**; First Church of Christ Scientist, La Mesa, CA 7:30 pm

16 NOVEMBER

**Todd Wilson**, masterclass; First Presbyterian, Rochester, MN 10 am

**David Di Fiore**; Mercer Arts Arena, Seattle, WA 2 pm and 7:30 pm

**James Welch**; The Church of Jesus Christ of Latter-day Saints, Glendale, CA 7:30 pm

17 NOVEMBER

**Todd Wilson**; First Presbyterian, Rochester, MN 4 pm

**Frederick Swann**; First Lutheran, Fargo, ND 4 pm

**Brian Swager**; St. Mary's Cathedral, San Francisco, CA 3:30 pm

•AGO Members' Recital; First Congregational Church, Santa Barbara, CA 3:30 pm

The Los Angeles Bach Society; All Saints' Episcopal, Beverly Hills, CA 4 pm

**Carol Williams**; Balboa Park, San Diego, CA 2 pm

20 NOVEMBER

**Carolyn Steele**; Grand Avenue Temple, Kansas City, MO 12:10 pm

24 NOVEMBER

Texas Christian University Concert Chorale; St. Stephen Presbyterian, Fort Worth, TX 7:30 pm

**Bruce Power**; Christ Church Cathedral, Houston, TX 3 pm

**Susan Ferré**; Pacific Lutheran University, Tacoma, WA 3 pm

**Norma Aamodt-Nelson**; Trinity Lutheran, Lynnwood, WA 7 pm

**Carol Williams**; Balboa Park, San Diego, CA 2 pm

27 NOVEMBER

**Greg Stoskopf**; Grand Avenue Temple, Kansas City, MO 12:10 pm

1 DECEMBER

Bach Choir and Orchestra; Christ the King Lutheran, Houston, TX 5 pm

**Ray Garner**; St. Mary's Cathedral, San Francisco, CA 3:30 pm

Procession with carols; All Saints' Episcopal, Beverly Hills, CA 4 pm

**Carol Williams**; Balboa Park, San Diego, CA 2 pm

5 DECEMBER

Orpheus Chamber Singers; Christ United Methodist Church, Plano, TX 7:30 pm

7 DECEMBER

VocalEssence; Plymouth Congregational Church, Minneapolis, MN 2 pm

The Dale Warland Singers; St. Olaf Catholic Church, Minneapolis, MN 8 pm

**James Welch**, with The Valparaiso Singers; The Church of Jesus Christ of Latter-day Saints, San Bruno, CA 7:30 pm

8 DECEMBER

VocalEssence; Plymouth Congregational Church, Minneapolis, MN, also 12/14, 12/15

The Dale Warland Singers; Wayzata Community Church, Wayzata, MN 4 pm

**Tandy Reussner**; Bales Recital Hall, The University of Kansas, Lawrence, KS 1:30 and 6:30 pm

Advent Lessons & Carols; St. Stephen Presbyterian, Fort Worth, TX 11 am

Orpheus Chamber Singers; St. Rita Catholic Community, Dallas, TX 7:30 pm

Advent Lessons & Carols; Christ Church Cathedral, Houston, TX 5 pm

**Vytenis Vasyliunas**; St. Mary's Cathedral, San Francisco, CA 3:30 pm

**Frederick Swann**; First Covenant Church, Oakland, CA 7:30 pm

**James Welch**, with The Valparaiso Singers; The Church of Jesus Christ of Latter-day Saints, Palo Alto, CA 7:30 pm

**Carol Williams**; Balboa Park, San Diego, CA 2 pm

12 DECEMBER

Kansas University Collegium; Bales Recital Hall, The University of Kansas, Lawrence, KS 7:30 pm

14 DECEMBER

**Joseph Adam**, with Seattle Symphony Chorale; Benaroya Hall, Seattle, WA 8 pm, also 12/15 at 2 pm

15 DECEMBER

**David Higgs**; Bales Recital Hall, University of Texas, Austin, TX 7 pm

**+Lee Garrett**; Westminster Presbyterian, Eugene, OR 4 pm

Handel, *Messiah* (Part I); All Saints' Episcopal, Beverly Hills, CA 4 pm

**Carol Williams**; Balboa Park, San Diego, CA 2 pm

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16 DECEMBER  
Schola Cantorum; St. Stephen Presbyterian, Fort Worth, TX 7:30 pm

18 DECEMBER  
**Steven Cook**; Church of the Ascension, Montgomery, AL 12 noon

20 DECEMBER  
Britten, *A Ceremony of Carols*; Cathedral of the Madeleine, Salt Lake City, UT 12:15 pm, also 12/24 at 4:30 pm  
Christmas Carol Service; Cathedral of the Madeleine, Salt Lake City, UT 8 pm, also 12/22

21 DECEMBER  
Total Experience Gospel Choir; Benaroya Hall, Seattle, WA 2 pm

22 DECEMBER  
**Lyle Settle**; St. Mary's Cathedral, San Francisco, CA 3:30 pm  
**Carol Williams**; Balboa Park, San Diego, CA 2 pm

29 DECEMBER  
Christmas Lessons & Carols; St. Stephen Presbyterian, Fort Worth, TX 11 am  
**David Hatt**; St. Mary's Cathedral, San Francisco, CA 3:30 pm  
**Carol Williams**; Balboa Park, San Diego, CA 2 pm

31 DECEMBER  
**James Welch**; Carmel Mission Basilica, Carmel, CA 8 pm

INTERNATIONAL

16 NOVEMBER  
**Nigel Ogden**; Victoria Hall, Hanley, Stoke-on-Trent, England 12 noon  
**Robert Gower**; The Cathedral Church of St. Mary the Virgin, Blackburn, England 7:30 pm  
**Denis Bédard**; Holy Rosary Cathedral, Vancouver, BC 8 pm

17 NOVEMBER  
**Claude Pahud**, with orchestra; Eglise d'Auvergnier, Auvernier, Switzerland 5 pm  
**Adrian Adams**; St. John the Evangelist, London, England 4 pm

18 NOVEMBER  
**Ton Koopman** and **Tini Mathot**, harpsichord, with Orchestre de Chambre de Lausanne; Métropole, Lausanne, Switzerland 8:30 pm

19 NOVEMBER  
**Ton Koopman** and **Tini Mathot**, harpsichord, with Orchestre de Chambre de Lausanne; Métropole, Lausanne, Switzerland 8 pm  
**Terence Charlston**; St. Lawrence Jewry, London, England 1 pm

20 NOVEMBER  
**Ian le Grice**; The Temple Church, London, England 1:15 pm

21 NOVEMBER  
**Richard Townend**; St. Margaret Lothbury, London, England 1:10 pm

26 NOVEMBER  
**Catherine Ennis**; St. Lawrence Jewry, London, England 1 pm

27 NOVEMBER  
**James O'Donnell**; The Temple Church, London, England 1:15 pm

28 NOVEMBER  
**Richard Townend**; St. Margaret Lothbury, London, England 1:10 pm

2 DECEMBER  
**David Goode**; Royal Festival Hall, London, England 7:30 pm

4 DECEMBER  
**Andrew Lumsden**; The Temple Church, London, England 1:15 pm

5 DECEMBER  
**Richard Townend**; St. Margaret Lothbury, London, England 1:10 pm

7 DECEMBER  
**David Saint**; Victoria Hall, Hanley, Stoke-on-Trent, England 12 noon

9 DECEMBER  
**Gerard Brooks**; All Souls, Langham Place, London, England 7:30 pm

12 DECEMBER  
Handel, *Messiah*; St. Margaret Lothbury, London, England 1:10 pm

14 DECEMBER  
**Carlo Curley**; Guildford Cathedral, Guildford, England 7:30 pm

17 DECEMBER  
**Wayne Marshall**; Symphony Hall, Birmingham, England 8 pm

19 DECEMBER  
The Lothbury Singers; St. Margaret Lothbury, London, England 1:10 pm

20 DECEMBER  
**Carlo Curley**; St. John's Hammersmith, London, England 7:30 pm, also 12/21

Organ Recitals

DOUGLAS A. BECK, Lutheran Church of the Reformation, Washington, DC, July 4: *National Anthem, Key; The Star Spangled Banner Concert Variations*, op. 23, Buck; *America*, Smith; *Doppel Fuge über Heil dir im Siegeskranz*, op. 2, no. 2, Paine; *Hornpipe Humoresque*, Rawsthorne; *Pirework Music*, Handel, arr. Biggs; *Russische Hymne aus der Ouvertüre für Orchester 1812*, Tchaikovsky, arr. Pfüger; *O Beautiful for Spacious Skies*, Bates; *The Stars and Stripes Forever*, Sousa, arr. Biggs.

CHARLES CALLAHAN, Essex Community Church, Essex NY, July 26: *Rigaudon*, Campra; *Sarabanda*, Zipoli; *Allegretto*, Pescetti; *Voluntary*, Zeuner; *Flute Voluntary*, Carr; *Allegro (Concerto in G)*, Handel; *How Brightly Shines the Morning Star*, Telemann; *Fanfare Fugue in C*, Bach; *Prelude in a*, Eddy; *Marche Champêtre*, Boex; *Intermezzo*, Rogers; *Partita on St. Anne*, Callahan.

MARY KAY EASTY, First Congregational Church U.C.C., Appleton, WI, July 10: *Trumpet Tune in E-flat*, Johnson; *Fugue in C*, Buxtehude; *Larghetto-Allegro (Concerto for Organ in F)*, Handel; *Solemn Melody*, Davies, transcr. Perry, arr. Damp; *Hymne d'Action de Grâce, Chant de Paix*, Langlais; *Toccata (Symphonie V)*, Widor.

STEFAN ENGELS, St. Augustine's Church, Vienna, Austria, July 26: *Prelude and Fugue in c*, BWV 546, Bach; *Capriccio sopra la bassa famenga*, Frescobaldi; *Tryptich*, op. 141, Karg-Elert; *Diptyque*, Messiaen; *Prelude and Fugue in A-flat*, op. 36, no. 2, Dupré.

LOTTIE ENNS-BRAUN, First Presbyterian Church, Winnipeg, Manitoba, Canada, July 31: *Fugue in G*, Reincken; *Ciaccona in e*, *Nun bitten wir den heiligen Geist*, *Komm, heiliger Geist*, *Herre Gott*, Buxtehude; *Aria (Four Short Pieces for Organ)*, Pinkham; *Praeludium et Fuga in G*, Bach.

LINDA FEARN, St. Andrew's River Heights United Church, Winnipeg, Manitoba, Canada, July 24: *A Trumpet Minuet*, Holms; *Three Preludes (Founded on Walsh Hymns)*, Vaughan Williams; *Sonata II*, op. 65, Mendelssohn; *Two pieces based on hymn tunes*, Gibson.

MARILLYN FREEMAN, with Ralph Freeman, piano; St. Paul's Lutheran Church, Neenah, WI, June 19: *Prelude and Fugue in G*, BWV 541, Bach; *Aria in Classic Style*, Grandjany; *Chanty, Salix (Plymouth Suite)*, Whitlock; *Finale (Symphony No. 1 in D)*, op. 14, Vierne.

H. EDWIN GODSHALL JR., Old Royal Naval College Chapel, Greenwich, England, July 7: *Variations on America*, Ives; *Prelude (Larghetto)*, op. 19, no. 1, Paine; *Introduction and Fugue in e*, Parker; *Shall we gather at the river (Variations on Sunday School Tunes)*, Thomson; *Pastorale and Aviary*, Roberts; *Swing low, sweet chariot*, King, Utterback, Simpson; *Triumphal March in D*, op. 26, Buck.

BRIAN HARLOW, The Cathedral of the Holy Angels, Gary, IN, July 28: *Praeludium in e*, Bruhns; *Wer nur den lieben Gott lässt walten*, BWV 647, *Ach bleib bei uns, Herr Jesu Christ*, BWV 649, Bach; *Andante with Variations in D*, Mendelssohn; *Allegro (Concerto No. 8 in A)*, Handel; *Sonata No. 3 in d*, BWV 527, Bach; *Largo (Symphonie III, op. 28)*, Vierne; *Paeon*, Leighton.

SARAH MAHLER HUGHES, First United Methodist Church, Appleton, WI, June 12: *Prelude and Fugue No. 2 in G*, op. 37, Mendelssohn; *Scherzo in g*, op. 49, no. 2, Bossi; *Aspiración*, *Chacona*, Estrada.

SYLVAIN HUNEAULT, St. James United Church, Montréal, Québec, Canada, July 9: *Toccata and Fugue in d*, BWV 538, Bach; *Troisième Choral en la mineur*, Franck; *Pastorale*, Final (*Première Sonate*, op. 25), Guilmant.

PAUL JACOBS, Merrill Auditorium, Portland, Maine, June 25: *Sinfonia (Cantata*

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No. 29), *Nun komm, der Heiden Heiland*, BWV 659, *Trio Sonata in e*, BWV 528, *Prelude and Fugue in D*, BWV 532, Bach; *Fantasia for Organ*, Weaver; *Fantasia in f*, K. 594, Mozart; *Variations on America*, Ives.

MARTIN JEAN, Trinity Lutheran Church, Lansdale, PA, July 9: *Allegro maestoso (Sonata III)*, Mendelssohn; *Ein feste Burg*, Buxtehude; *Doet ons bystant*, Speuy; *O mijn Godt, wilt mij nu bevrijden*, Sweelinck; *God Moves in a Mysterious Way (Variations on Old Psalm-tunes)*, Dyson; *Pastorale*, Whitlock; *Psalm Prelude, No. 1*, Howells; *The 94th Psalm*, Reubke.

PAUL JESSEN, St. James United Church, Montréal, Québec, Canada, July 16: *Fugue sur O Canada*, Letendre; *Fantasy (Organbook I)*, Rorem; *Suite pour orgue*, Bédard; *Le jardin suspendu*, Alain; *Vision of Christ-Phoenix*, Williamson.

ALBERT KNAPP, St. Augustine's Church, Vienna, Austria, July 12: *Variations on Mein junges Leben hat ein End*, Sweelinck; *Prelude and Fugue in a, Vater unser im Himmelreich*, Böhm; *Toccata, Adagio and Fugue in C*, BWV 564, Bach; *Benedictus, Vater unser in Himmelreich, Capriccio*, Reger; *Prelude et fugue sur le nom d'ALAIN*, op. 7, Duruflé.

JEAN-PIERRE LEGUAY, Knox Presbyterian Church, Stratford, Ontario, Canada, July 25: *Ave Maris Stella*, Titelouze; *Kyrie (La Messe à l'usage des Paroisses)*, Couperin; *Offertoire en mi b (L'Organiste)*, Pastorale, Franck; *Minuetto, Toccata, Gigout; Le jardin suspendu, Deux danses à Agni Yavishita*, Alain; *Improvisation*, July 26: *Chaconne en ré mineur, Fantaisie en mi b majeur*, Pachelbel; *Pastorale*, Bach; *Quatre esquisses*, Schumann; *Cinq inventions*, Bornefeld; *Consolation en ré b majeur, Variations sur "Weinen, Klagen"*, Liszt, July 27: *Tiento de quinto tono, Tiento de medio registro dos triples de segun-*

*do tono*, Arauxo; *Fantaisie No. 4*, Sweelinck; *Fantaisie No. 1 en fa mineur*, K. 594, Mozart; *Herzlich tut mich verlangen, O Gott, du frommer Gott*, Brahms; *Prélude XV, Prélude XVI, Prélude XVII*, Leguay; *Improvisation*.

JONATHAN OLDENGARM, St. James United Church, Montréal, Québec, Canada, July 23: *Overture to Die Meistersinger von Nürnberg*, Wagner, transcr. Lemare; *Ach bleib mit deiner Gnade*, op. 87, no. 1, Karg-Elert; *Sonata XLII*, op. 352, Cabena; *Allegro deciso (Évocation)*, op. 37, Dupré.

KAREL PAUKERT, with Jack Sutte, trumpet, Cleveland Museum of Art, Cleveland, OH, June 19: *Sonata des clarines*, Soler; *Fantasy in g*, Kuchar; *Concerto for Trumpet in E-flat*, Neruda; *Prelude and Fugue in D*, S. 532, Bach; *L'Apparition de l'Eglise éternelle*, Messiaen; *Windows, Eben; Festival March*, op. 29, no. 1, Foote; *Variations on America*, Ives.

JOANNE WEST PETERSON, First Presbyterian Church, Neenah, WI, July 3: *Star Spangled Banner Variations*, Paine; *America the Beautiful*, Hampton; *Passacaglia and Fugue in c*, Bach.

SYLVIE POIRIER & PHILIP CROZIER, Maison Provinciale des Frères Maristes, Iberville, Québec, Canada, June 30: *Sinfonietta*, Bédard; *Prelude and Fugue in C*, Albrechtsberger; *Adagio*, WoO 33/1, Beethoven; *Sonata in d*, op. 30, Merkel; *Petite Suite*, Bédard; *Variations on an Easter Theme*, Rutter; *Fantaisie en fa mineur*, K. 594, Mozart; *Ach Gott, wie manches Herzeleid*, op. 19, no. 3, Höpner; *Toccata Française (sur le nom de H.E.L.M.U.T.)*, Böltig.

CHRISTA RAKICH, with Ann Jeffers-Brown, soprano, Church of the Immaculate Conception, Boston, MA, May 17: *Prelude and Fugue in f*, op. 7, no. 2, Dupré; *Répons*

*pour le Temps de Pâques*, Rorate Coeli, Hosanna Filio David, Domine Jesu, Veni Creator Spiritus (12 Choral Preludes on Gregorian Themes), op. 8, Demessieux; *Four Mirthless Songs, Prelude and Passacaglia in f in festo Pentecostes*, Woodman; *Prelude and Fugue in g*, op. 7, no. 3, Dupré.

LAWRENCE RITCHEY, St. John's Cathedral (Anglican), Winnipeg, MB, Canada, August 14: *Concerto VI in B-flat*, Handel; *Sonata II in g*, C.P.E. Bach; *Jesu, meine Freude*, Walther.

IRENE ROTH-HALTER, St. Augustine's Church, Vienna, Austria, August 16: *Fuga sopra il Magnificat*, BWV 733, *Meine Seele erhebt den Herren*, BWV 648, *Concerto in G*, BWV 592, *Prelude and Fugue in D*, BWV 532, Bach; *Suite Gothique in c*, op. 25, Boëllmann; *Méditation Ave Maria*, Gounod; *Adagio, Toccata (Symphonie V)*, op. 42, no. 1, Widor.

NAOMI ROWLEY, First English Lutheran Church, Appleton, WI, July 31: *Tone Piece in F*, Gade; *Concerto No. 1 in F*, Albini, arr. Walther; *Partita on Spanish Hymn*, Woodman; *Toccata on "Now Thank We All Our God"*, Howland.

ANDREW SCANLON, Methuen Memorial Music Hall, Methuen, MA, July 17: *Concerto in b*, LV 133, Walther; *Variations sur un thème de Clément Jannequin*, Alain; *Those Americans, An Exalted Ritual (Five Dances for Organ)*, Hampton; *Confluence*, op. 190, Jenkins; *Fantaisie in A*, Franck; *Passacaglia and Fugue in c*, BWV 582, Bach; *Prelude et Fugue sur le nom d'Alain*, op. 7, Duruflé.

MICHAEL F. SIMONINI, St. Bernard Parish, Appleton, WI, July 24: *Batalla I Imperial*, Cabanilles; *Choral II in b*, Franck; *Variations on "America"*, Ives.

DANIEL STEINERT, Zion Lutheran Church, Appleton, WI, June 26: *Fuga on B-A-C-H*, op. 60, Schumann; *Improvisation on Kairos: There Is a Balm in Gilead*, Martin; *Von Himmel Kam der Engel Schaar*, Bach; *Variations on "America"*, Ives.

ZYGMUNT STRZEP, St. James United Church, Montréal, Québec, Canada, July 30: *Suite for Grand Organ in e*, Borowski; *Prelude and Fugue in b*, BWV 544, Bach; *Sonata No. 2 in C*, Borowski.


BRIAN SWAGER, Collégiale Ste. Gertrude, Nivelles, Belgium, July 14: *Prelude and Fugue in C*, S. 547, Schübler *Chorales*, S. 645-650, Bach; *Veni Creator, de Grigny; Variations on a Noël*, Dupré.

ROBERT UNGER, Faith Lutheran Church, Appleton, WI, July 17: *Partita on Nicaea*, Callahan; *Chorale Prelude on Sonnet der Gerechtigkeit*, Unger; *Toccata on At the Lamb's High Feast We Sing*, Manz; *Crown Imperial*, Walton, arr. Murrill; *Battle Hymn of the Republic*, Hustad.

GEOFFREY WARD, St. James United Church, Montréal, Québec, Canada, July 2: *Adagio (Trio Sonata in C)*, BWV 529, Bach; *Prelude and Fugue in D*, BuxWV 139, Buxtehude; *Master Tallis's Testament*, Howells; *Fugue (Première Symphonie)*, Op. 14, Vierne; *In dir ist freude*, BWV 615, Bach; *Chromatic Partita*, Henderson.

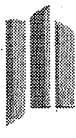
CAROL WILLIAMS, Balboa Park, San Diego, CA, July 21: *Fanfare*, Wills; *Trumpet Tune & Air*, Purcell; *Ave Maria*, Schubert; *Toccata*, op. 80, Reger; *Ave Maris Stella*, Tournemire; *Adagio (Symphonie III)*, op. 78, Saint-Saëns, arr. Fox; *Te Deum*, Langlais; *You Make Me Feel So Young*, Gordon/Myrow; *The One I Love*, Kahn/Jones; *Radetzky March*, op. 228, Strauss; *The Star-Spangled Banner*.

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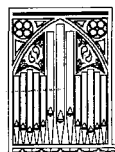
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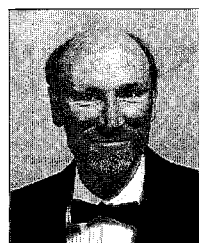
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