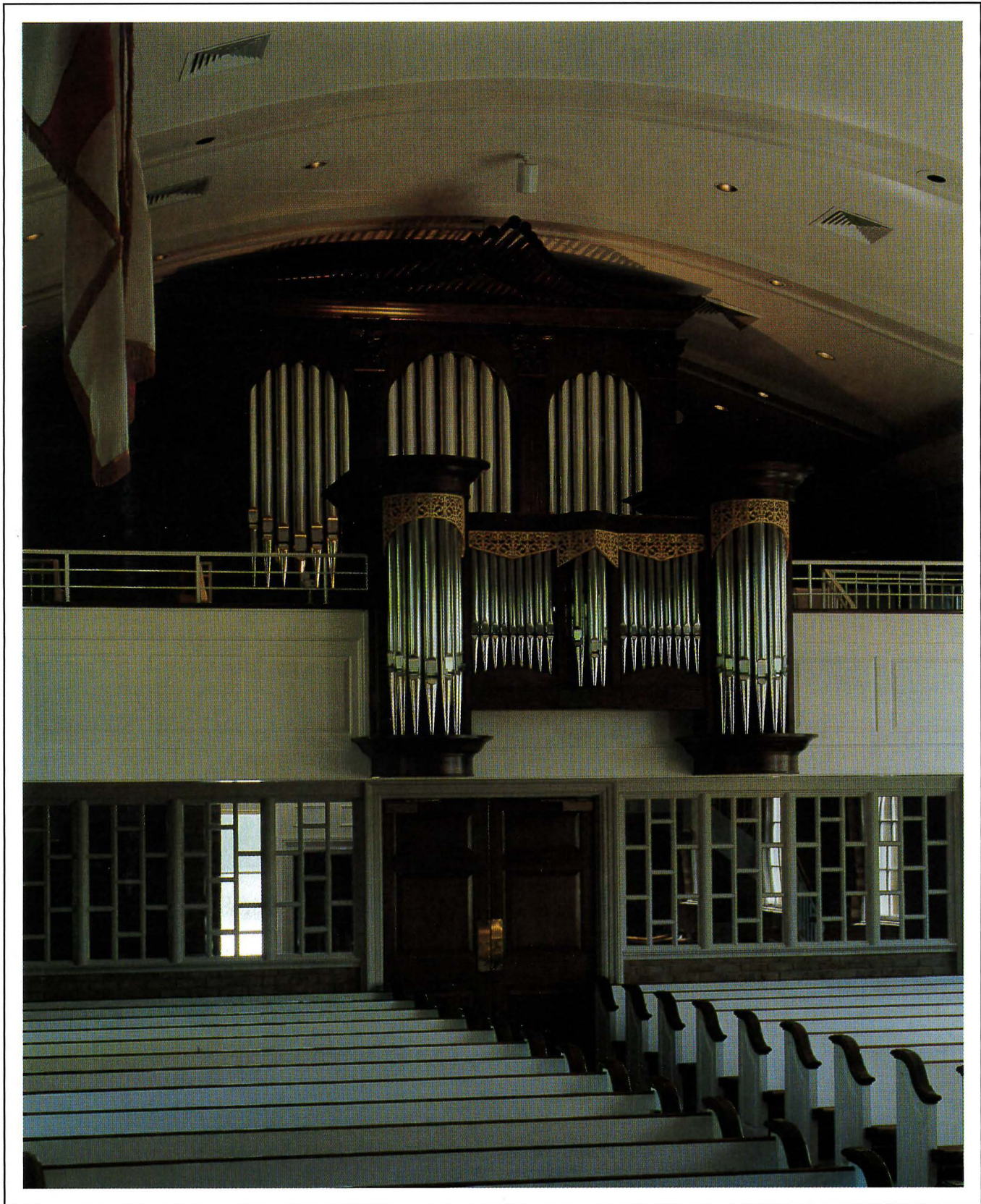


# THE DIAPASON

DECEMBER, 2002



St. David's Episcopal Church, Glenview, Illinois  
Specification on page 23

# Here & There

**Grace Church**, New York City, presents its annual Christmas concert on December 6 at 8 pm, featuring the Choral Society and Orchestra of Grace Church under the direction of John Maclay. The program includes seasonal works by Schütz, Bach, and others, along with carol singing by the audience, choirs, organ, and orchestra. Sunday afternoon organ recitals by the organists of Grace Church take place on December 7, 14, and 21 at 3 pm. The Choral Society and Orchestra will also present A Holiday Celebration on December 8 at 4 pm. The third annual Community Carol Sing takes place on December 18 at 12:15 pm, led by the priest in charge with the St. Cecilia and Boy choirs. For information: 212/368-7259.

**Longwood Gardens**, Kennett Square, Pennsylvania, is presenting Christmas celebrations from November 28, 2002 through January 5, 2003. Organ Sing-Alongs take place each day at 1:30, 2:30, 3:30, and 4:30 pm from November 30 through December 31. In addition, a choral, handbell or instrumental concert takes place each day at 7 and 8 pm. On January 1 (7 and 8 pm) and January 2 (3 and 5 pm) there will be New Year's in Old Vienna, featuring festive waltzes and musical bonbons. For information: 610/388-1000; <www.longwoodgardens.org>.

**Fourth Presbyterian Church**, Chicago, Illinois, presents an Advent Festival of Lessons and Music on December 8 at 6:30 pm, featuring the Fourth Church Festival Choir and the Children's and Youth Choir. On December 21, the Fourth Church Morning Choir with Tower Brass will present *Gloria* by Dan Locklair at 9:30 and 11 am. On December 21, Fourth Church presents Christmas with Tower Brass, Matthew Comerford, artistic director, with organist John W. W. Sherer. For information: 312/787-2729, x252; <www.fourthchurch.org>.

**VocalEssence** will present its annual Welcome Christmas! concerts at Plymouth Congregational Church on December 8 (4 pm), 14 (7:30 pm), and 15 (4 pm). The concerts will feature the winners of the fifth annual Welcome Christmas! Carol Contest: Mary Lynn Place Badarak of Atlanta, Georgia, for "Brightest and Best," and Paul Lohman of Minneapolis for a new setting of "Angels We Have Heard on High." Each composer also receives \$1000. The concert also includes Benjamin Britten's *Ceremony of Carols* and both traditional and new carols. VocalEssence will also present a special one-hour Christmas concert for families called "Star of Wonder" on December 7 at 2 pm at Plymouth Church. For information: 612/624-2345; <www.vocalescence.org>.

**The Church of St. John**, Rochester, Minnesota, presents the First International Organ Festival to inaugurate its new Rieger-Kloss organ. The series began on November 10 with Volodymyr Koshuba, and continues: December 15, Merrill N. Davis III; January 14, Olivier Latry; February 25, Per Ahlman; March 17, Robert J. Hachmeister; and April 25, Felix Hell. For information: 507/288-7372.

**Trinity Church**, Copley Square, Boston, continues its Fridays at Trinity series of noontime concerts: January 3, Ian Watson; 1/10, David Chalmers; 1/17, Tim Smith; 1/24, Michael Kleinschmidt; 1/31, Jeremy Bruns; February 7, Geoff Wieting; 2/14, Brian Jones; 2/21, Bruce Adami; 2/28, Abbey Hallberg Siegfried. For information: 617/536-0944, x212.

**The Cathedral Church of the Advent**, Birmingham, Alabama, contin-

ues its music events: January 5, Epiphany Feast of Lights with the Cathedral Boys and Girls Choir and the Episcopal Young Community; 1/24, Sweet Prospect Trio; February 23, Bach, *B-Minor Mass*, by the Swiss Ensemble Corund and Capriccio Basel; 2/28, guitarist Miroslav Loncar; March 23, Choral Evensong for Lent; April 25, UAB Chamber Choir; May 23, A Broadway Cabaret; 5/29, Choral Eucharist for Ascension Day. Dr. Stephen G. Schaefer is Director of Music and Organist of the Cathedral. For information: 205/251-2324.

**First Presbyterian Church** (The Pink Church), Pompano Beach, Florida, presents organ recitals on its IV/91 Schantz/Bunn-Minnick organ: January 5, Thomas Murray; 1/7, Vincent Dubois and Olivier Houette; March 9, Mark Jones. For information: 954/941-2308, x23.

**Christ Church Cathedral**, Houston, Texas, has announced its Evensong Recital Series. Each recital takes place at 4:15 pm, followed by evensong at 5 pm, sung by the Cathedral Choir. In November, Richard Rhoads of Wilmington, North Carolina, performed works by Dupré, Owens, Vierne, Bach, and Franck. The 2003 recitalists are Tom Jaber on January 5, and Margaret Flowers on June 8. An evensong will also be sung on March 9 at 5 pm (not preceded by a recital). For information: 713/222-2593; <www.christchurchcathedral.org>.

**Trinity Episcopal Church**, Santa Barbara, continues its music series: January 8, Music Club of Santa Barbara; February 9, Epiphany Festival of Lights; March 23, J. S. Bach Birthday Bash; April 13, A Musical Journey through Holy Week; May 5, Scottish Society's Kirkin' o' Tartan with bagpipe band; June 8, Festival Concert of Gospel Music and Spirituals. For information: 805/965-7419; <www.trinitysb.org>.

**Emmanuel Church**, Chestertown, Maryland, continues its music series: January 10, William Osborne; February 1, the ensemble In Clara Voce under the direction of Matthew Glandorf; April 18, Evensong featuring music of Baird and Howells; May 9, Ken Cowan; 5/29, Evensong for Ascension. For information: 410/778-3477.

**Early Keyboard Journal** welcomes original articles on all aspects of keyboard instruments and music to about 1850. An annual, refereed publication, the *Journal* attracts an international readership including not only performers, organologists, and musicologists, but also persons interested in keyboard music as a humanistic endeavor. Scholarly articles on the historic organ are especially invited. Further information about the *Journal* and submission guidelines are available at <www.ekjournal.org>. Inquiries and submissions should be directed to Carol Henry Bates, Editor, 108 Dale Valley Rd., Columbia, SC 29223-5134; <chbates@email.com>.

The leaders of five major organ organizations met on October 9 during the annual convention of the **American Institute of Organbuilders** (AIO) in Los Angeles. Shown left to right are Charles Hendrickson, president of APOBA; Steven Dieck, vice-president of ISO; Frederick Swann, president of AGO; Michael Barone, president of OHS; and Richard Houghton, president of AIO. The AIO convention, held October 6-9, was attended by several hundred organ builders, service technicians, organists, and others interested in the pipe organ and church music. The photo was taken after the closing banquet and represents the close cooperation and friendship which exists among the world's pipe organ organizations, and their common goal of celebrating and supporting the instrument, its builders, and its players. (APOBA - Associated Pipe Organ Builders of America; ISO - International Society of Organbuilders; AGO - American Guild of Organists; OHS - Organ Historical

# THE DIAPASON

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Cover: John-Paul Buzard Pipe Organ Builders, Champaign, Illinois; St. David's Episcopal Church, Glenview, Illinois

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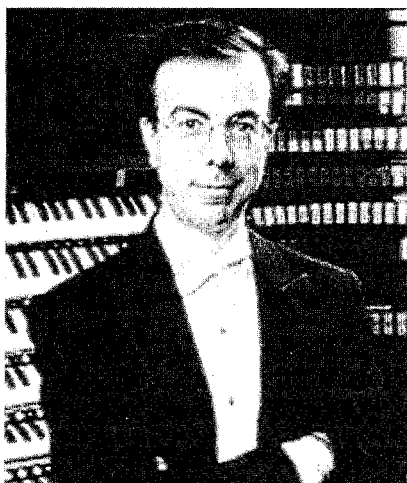


Charles Hendrickson, Steven Dieck, Frederick Swann, Michael Barone, and Richard Houghton at the AIO convention in Los Angeles

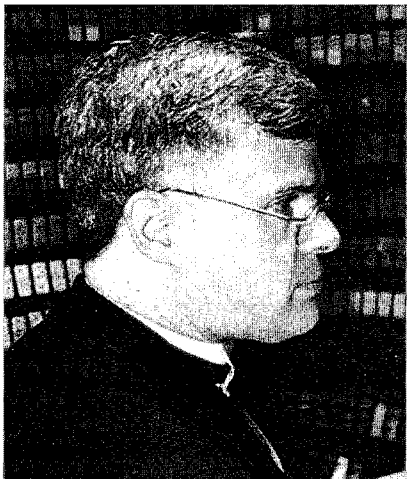
tion and friendship which exists among the world's pipe organ organizations, and their common goal of celebrating and supporting the instrument, its builders, and its players. (APOBA - Associated Pipe Organ Builders of America; ISO - International Society of Organbuilders; AGO - American Guild of Organists; OHS - Organ Historical

Society; AIO - American Institute of Organbuilders)

Composer **Robert Hebble** has completed work on *Cathedral of Commerce*, an original work for organ solo commissioned to celebrate the centennial of the Wanamaker Organ by the **Friends of the Wanamaker Organ**. The work will



Peter Richard Conte



David Arcus

be premiered by Grand Court Organist **Peter Richard Conte** at a special Wanamaker Organ concert in 2004, the 100th anniversary of the instrument's debut at the St. Louis World's Fair.

In a tour de force, Conte performed 90 major organ works over six consecutive days during July's AGO national convention in Philadelphia. Aside from two seated evening concerts for the Guild on July 4, Conte played 48 organ pieces and 42 transcriptions during that week's daily recitals in the Grand Court at Lord & Taylor. The works ran the gamut of organ and transcription repertoire, and the feat was reminiscent of the 40 recitals Alexandre Guilmant performed on the nucleus of this instrument during his engagement in Festival Hall at the 1904 St. Louis World's Fair.

The Friends of the Wanamaker Organ has launched a three-year capital campaign to secure the performance future of the Wanamaker Organ. Known at the Centennial Fund, the \$250,000 drive will provide a permanent fund for Friends evening concerts and special projects, and will culminate in 2004, the centennial of the Wanamaker Organ. As of September 16, \$100,000 had been pledged; those interested in making a contribution may contact the Friends at 105 Charles Dr., G-3, Bryn Mawr, PA 19010-2313, or <courboin@aol.com>.

**David Arcus**, Chapel Organist at Duke University, performed the world premiere of his *Ancient Wonders* at a special recital on the Wanamaker Organ on September 14. The seven-part work for organ solo is a musical depiction of the Seven Ancient Wonders of the World, and is published by Wayne Leupold Editions. At Duke Dr. Arcus performs on the Aeolian, Brombaugh, and Flentrop instruments. He is a graduate of Oberlin Conservatory and the Yale School of Music, and also serves on the Friends' International Advisory Board.

**The American Guild of Organists** has announced the results of its 2002 professional certification examinations. Forty-one candidates were awarded the Service Playing Certificate; six of these also received dual certification with the National Association of Pastoral Musicians. Thirty-two received the Colleague (CAGO) certificate. Fifteen candidates passed the upper level, or academic examinations: six received the Choir

Master (ChM), six the Associateship (AAGO), and three the Fellowship (FAGO) certificate.

**The Philadelphia Music Project** has announced the recipients of its 2002 awards, ranging from \$12,500 to \$80,000 and totalling \$780,000. Sixteen recipients were selected from 31 applicants; among the recipients are the Bucks County Choral Society, Mendelssohn Club, Philadelphia Singers, Philomel Baroque, Piffaro-The Renaissance Band, and other performing groups. Funded proposals will yield 182 events including the commissioning and performances of 19 new works; world premieres of an additional two works; 101 radio broadcasts; 28 residency/educational activities; and over 50 public performances. For information: <www.philadelphiamusicproject.org>.

## Appointments

**Maria Coldwell** has been appointed executive director of Early Music America. She previously served as executive director of the Early Music Guild of Seattle for eight years and was on the board of Early Music America for six (1994-2000), serving two-and-a-half years as president. She leaves a position at the University of Washington, Division of Educational Outreach, where she has been program manager for arts and nonprofit management. Coldwell received her B.A., M.Phil. and Ph.D. degrees from Yale University and has taught at Yale, the University of Chicago, the University of Puget Sound, the University of Washington, and Cornish College of the Arts. She has an extensive publications record, received the Noah Greenberg Award of the American Musicological Society, and has served as a peer panelist for the Seattle Arts Commission and the National Endowment for the Arts.



Marnie Giesbrecht

**Marnie Giesbrecht** has been appointed Professor of Music at the University of Alberta, Edmonton, Alberta, Canada, where she teaches organ performance, organ literature, service playing and graduate keyboard seminar. Dr. Giesbrecht celebrated her promotion, effective July 1, 2002, with the release of a new solo CD, *Now & Then* (Arktos 200255). Recorded on the 1978 Casavant organ (III/36) in Convocation Hall at the University of Alberta and the 1991 Létourneau organ (II/35) in West End Christian Reformed Church, Edmonton, her eclectic program includes works from Sweelinck and Buxtehude to William Bolcom, Pamela Decker, Petr Eben, and Jacobus Kloppers. For more information on Marnie Giesbrecht, CDs, organ study, or fellowships, scholarships and assistantships, visit <www.arts.ualberta.ca/~musorg>, <www.majoya.com>, or e-mail <marnie.giesbrecht@ualberta.ca>.

**Krista Montgomery** has been appointed director of sales and marketing for Shawnee Press, Inc., Delaware Water Gap, Pennsylvania. She has

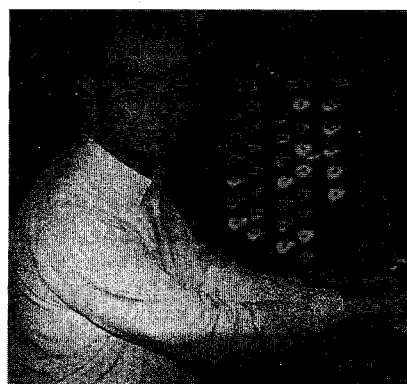
served as director of advertising and promotion at Shawnee Press for the past 11 years. In her new position, her responsibilities will expand to include scheduling and administration of workshops and conventions. A native of North Carolina, Ms. Montgomery holds a bachelor's degree in education from the University of North Carolina at Greensboro. She has been a member of the Stroudsburg United Methodist Church choir for over 20 years and has performed in community theatre.

## Here & There

JAV Recordings has released a two-CD recording of the fully-restored 1929 Skinner player organ (Opus 783) at Elm Court in Butler, Pennsylvania, featuring rolls of popular music of the 20s, famous organists of yesteryear, symphonic music, and live playing by **Ken Cowan and Peter Stoltzfus**. The set includes a 64-page book detailing the design and workings of the organ, with over 30 photos and illustrations, and essays by Jonathan Ambrosino, Nelson Barden, Ken Cowan, Joseph Dzeda, Rollin Smith, and Edward Millington Stout III. (JAV 123, \$32.95) Visit <www.pipeorgancds.com> for further information.

**Stuart Forster's** transcription of Dvorak's *New World Symphony* has been recorded on the 1931 E.M. Skinner organ at the Holy Rosary Cathedral in Toledo, Ohio. The CD, with Forster also playing works by Koehne, Grainger, Vierne, Parry, Bach, and Porter-Brown, is available on JAV Recordings (JAV 113, \$17.95); <www.pipeorgancds.com>.

French organist **Emmanuel Hocdé** has been named winner of the 2002 Grand Prix de Chartres. In addition to the top prize, he also took the prize for performance of J. S. Bach and the Prize of the Audience. Emmanuel Hocdé is organist of the Church of St. Eloi in Paris and professor of organ at several schools of music in the area. He was a student of Gaston Litaize at the French National Conservatory for the region of St. Maur des Fossés, where he received the gold medal in 1990. He has also studied with Olivier Latry, and at the



Emmanuel Hocdé

French National Conservatory for the region of Lyon with Louis Robilliard, where he received the First Prize. He holds a license in musicology from the University of Paris, the Sorbonne.

At the French Conservatory of Music Superior in Paris, he studied with Michel Chapuis, winning two First Prizes. He won the Prize André Marchal and the Prize of the Audience at the International Organ Competition of the city of Biarritz in 2001.

Winners of the Grand Prix de Chartres are represented in North America by Phillip Truckenbrod Concert Artists as part of the agency's "Winner's Circle" program. Emmanuel Hocdé will tour here under the program in October 2003 and in March/April 2004.

**Dan Locklair's** *Symphony No. 1* ("Symphony of the Seasons") was given its world premiere by music director Uriel Segal and the Louisville Orchestra on October 19 in Whitney Hall, Louisville, Kentucky. The work was commissioned by a consortium of ensembles led by the Louisville Orchestra and was inspired by *The Seasons*, a collection of poems by 18th-century British poet James Thomson. The 30-minute work comprises four movements.

**Paul-Martin Maki** is featured on a new recording, *Paul-Martin Maki plays First Unitarian-Universalist, Detroit, Michigan*, on the JAV label (JAV 122). Recorded on the Skinner Opus 232 built in 1915 at the Unitarian-Universalist Church, Detroit, Michigan, the program includes Jenkins, *Dawn*; Dupré,

► page 4



**Dr. Michael Sitton (center)**, first place winner in the Cantate 10th anniversary Signature Anthem competition, shown with members of the Cantate staff: Gordon Betenbaugh, Barbara Betenbaugh, Betty Spruill, Joyce Bailey, and Allen Huszti

**Michael Sitton** won first place in the "Signature Anthem" competition sponsored by Cantate, The Children's Choir of Central Virginia, in celebration of the choir's 10th anniversary season (2002-2003). Dr. Sitton, chair of the music department of Hollins University, Roanoke, Virginia, received a \$1,000 cash prize. Second place winner (\$500) was Dr. John H. Corina, professor emeritus at the University of Georgia School of Music, Athens, Georgia, and organist/choirmaster at Emmanuel Episcopal Church, Athens. Carolee Curtright, professor emeritus at the University of Nebraska (Lincoln), received honorable mention.

Twenty-nine entries were received from throughout the United States, Canada, and Great Britain. Judges included Ann Coulter, Randolph-Macon Women's College, Lynchburg, Virginia; Dr. Jonathan Green, Sweet Briar College, Sweet Briar, Virginia; and Gordon Betenbaugh, artistic director and conductor of Cantate and organist/choirmaster at First Presbyterian Church, Lynchburg, Virginia. The winning composition will be premiered by the choristers of Cantate at "Voices of Spring" on Sunday, May 4, 2003 (3 pm) in the sanctuary of First Presbyterian Church, Lynchburg. For information: <www.cantate.centralvirginia.net>.

*Suite Bretonne*; Franck, *Pastorale*; Sowerby, *Pageant of Autumn*, *Madrigal*; Vierne, *Gargouilles et Chimères*, *Naiades*; Wagner, *Siegfried Idyll*. For information: <www.pipeorgancds.com>.

**Erik Wm. Suter** is featured on a new recording, *Saint John Evangelical Lutheran Church, 1954 Aeolian-Skinner*, Volume 5 in the Great Organ Builders series on the JAV label (JAV 105). The program includes works of Tourenmire, Bach, Sweelinck, Vierne, Duruflé, and Dupré. For information: <www.pipeorgancds.com>.

**Frederick Swann**, president of the American Guild of Organists, was honored with the Performer of the Year

Award by the New York City AGO Chapter during Mr. Swann's final public performance in Manhattan on October 22 at the Riverside Church, New York City. He is the 14th recipient of the award, instituted in 1978. Frederick Swann is organist emeritus of the Crystal Cathedral in Garden Grove, California, where he was director of music/organist (1982-1998). He subsequently served as artist-in-residence at the First Congregational Church in Los Angeles (1998-2001), and is currently organ artist-in-residence at St. Margaret's Episcopal Church in Palm Desert, California. Prior to his appointments in California, he served as director of music/organist at the Riverside Church (1957-1982) and chairman of the organ department at the Manhattan



**Frederick Swann**

School of Music (1972-1982) in New York City. Mr. Swann retired in 2001 after 60 years as an active church musician, but continues to concertize throughout the United States and abroad. During the 2001-2002 season, Mr. Swann performed more than 40 recitals throughout North America and in two European tours, including special appearances at St. Benedict Monastery in São Paulo, Brazil; Notre-Dame Cathedral in Paris; St. Paul's Cathedral in London; and at the Passau Dom. A complete listing of his 2002-2003 recitals can be found at <www.concertorganists.com>.

On October 18, 2002, the **Welch-Hancock Duo** was featured in concert at the 6th annual California Performing Arts Festival in Carmel, California. This festival includes a wide variety of dance, theatre, and music performances. Their concert featured works of Grasse, Dale Wood, Guilmant, Clokey, Widor, Demarest, and a commissioned work by Sondra Clark. The Welch-Hancock piano-organ duo will be performing next summer on the concert series in Methuen, Massachusetts. For information: <www.welchorganist.com>.

**Bärenreiter-Verlag** has announced several new titles. Jesper Bøje Christensen's *18th Century Continuo Playing* (in English translation) is a figured bass tutor that shows readers how to produce stylistically accurate figured bass realizations. Two titles in German are Karl-Heinz Göttert and Eckhard Isenberg's book, *Orgeln! Orgeln!*, an illustrated volume of "concepts, curiosities, and continents" significant in the organ world, and Daniela Philippi's *Neue Orgelmusik*, which outlines composi-

tional innovations from the second half of the twentieth century in analyses of over 100 organ works. For information: <www.baerenreiter.com>.

**GIA Publications** has announced new releases: *The Word Is Born*, by Francis Patrick O'Brien is a collection of Advent and Christmas music for children's choir, ensemble, and adult choir (CD-532 \$15.95, cassette CS-532 \$10.95); *Ten Organ Trios Based on Hymntunes*, by George Lachenauer (G-5710, \$18); *Twenty-Five Organ Harmonizations, Set II*, by Harold Owen (G-5682, \$18); *Three Noël's for Organ*, by Harold Owen (G-5702, \$15); *Jesse Tree*, by Dennis J. Newman, a song linking the four weeks of Advent, written for Advent prayer services with children (G-5192, \$9.95); *Joy and Wonder, Love and Longing*, a collection of 75 new hymn texts by Mary Louise Bringle (G-5884, \$21.95); *Lectionary Psalms for Advent and Christmas*, by Columba Kelly, OSB, psalms composed in a chant style for the Sundays of Advent and Christmas (G-5256, \$9). For information: 708/496-3800; <www.giamusic.com>.

**Gothic Records** has released its 2002 Fall-Winter Catalog. This 25th anniversary issue is 52 pages and includes releases by Gothic, Loft Recordings and other labels, including such European labels as Priory, Hyperion, York Ambisonic, and Quilisma, in addition to a variety of American CDs for a total offering of over 500 titles. For information: 800/735-4720; <www.gothicrecords.com>.

**The Institute for Pipe Organ Research and Education, Inc.** (IPORE) is a new non-profit organization created to fulfill the following missions: 1) to increase, refine, and disseminate knowledge of the pipe organ, including its history, construction, literature, and music, for use by scholars, organists, organ builders, organ enthusiasts, and the general public; 2) to make this information available via the web; 3) to rank among the most complete and most respected on-line sources for information about the pipe organ. IPORE's first project will be to sponsor further work on the *Encyclopedia of Organ Stops* at <www.organstops.org>, and to establish an XML standard for pipe organ specifications. Other possible projects include a comprehensive *Dictionary of the Organ*, a comprehensive website on organ construction for the organ hobbyist, and on-line editions of organ literature in the public domain. For information: <www.ipore.org>.

**Reuter Organ Company**, Lawrence, Kansas, received an award from the Kansas Department of Commerce & Housing. On June 11, 2002, Albert Neutel, Chairman of the Board at Reuter, accepted a special Merit Recognition Award from Lt. Governor/Commerce Secretary Gary Sherrer at an awards ceremony held in Leavenworth as part of Kansas Business Appreciation Month. The Lawrence Chamber of Commerce nominated Reuter for the award.

**Schlicker Organ Company** has been purchased by Justin and Mark Matters of **Matters, Inc.**, a company supplying pipes, state of the art fiber-optic relays, and electro-mechanical parts to organ builders. It is their intent to actively maintain the name by making the archives available to people with a legitimate interest, and pursuing rebuilding and restorations of existing Schlicker organs as well as additions and new instruments. Schlicker Organ Co. is also interested in purchasing existing Schlicker organs, especially the practice instruments. For information: Schlicker Organ Co., Route 89, Box 184, Hermosa, SD 57744; ph: 605/255-4787; <www.SchlickerOrgans.com>.

**Union Chapel**, Oak Bluffs, Massachusetts, built in 1870 and on the National Register of Historic Places, has



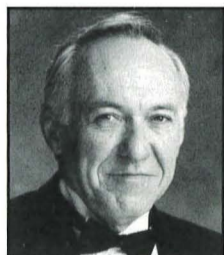
**Margaret Royseck, Jeff Thielke, Delbert Disselhorst, Martha Aslakson, Phyllis Stringham, Barbara Piercy, William Wojnar, and John Ditto**

**Phyllis Stringham** retired on June 30, 2002, after 43 years as Professor of Music and College Organist at Carroll College, Waukesha, Wisconsin. She was honored with a recital and dinner on April 27. Playing on the recital were former students Martha Aslakson, Barbara Piercy, Margaret Royseck, Jeff Thielke, and William Wojnar, and two artists from her management, Delbert Disselhorst and John Ditto. She was also honored by the Schantz Organ Company with the presentation of a pipe rack with different types of pipes found in the Carroll College 69-rank pipe organ. The plate on the rack states "Presented to Phyllis Stringham in appreciation for her dedication to the Pipe Organ." John and Marilyn Schantz and Paul Lohman,

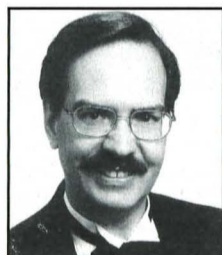
district representative of the Schantz Organ Company, attended this special event.

Ms. Stringham received her B.A. in Music from Calvin College, and her M.Mus. from the University of Michigan, where she was a student of Marilyn Mason and Robert Noehren. She also studied with André Marchal and Nadia Boulanger in Fontainebleau, France, and with Michael Radulescu at the Hochschule für Musik in Vienna, Austria. Further study was done with Russell Saunders and Delbert Disselhorst. Ms. Stringham remains at Carroll College as College Organist and Organ Curator. She continues her work with Phyllis Stringham Concert Management.

## Phyllis Stringham CONCERT MANAGEMENT



Delbert Disselhorst



Charles Boyd Tompkins



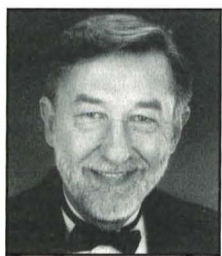
David Heller



Wilma Jensen



Shelly Moorman-Stahlman



John Ditto



Carla Edwards



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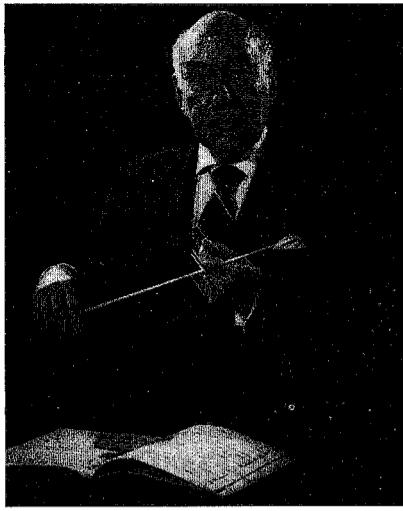
"Truly a delightful afternoon and the Chenaults are truly an amazing team!" (Dominick Giaquinto, First United Methodist Church, Schenectady, NY, presenter)



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been "sold" to the Martha's Vineyard Preservation Trust. Religious functions will remain those of the summer congregation, the Oak Bluffs Christian Union. Some non-religious activities seen as community services may continue as before, such as the noonday organ recitals, Wondrous Wednesdays at Union Chapel. The Trust will plan the restoration of the exterior and interior according to the original design by Samuel Freeman Pratt. The restoration of the 1924 Austin organ, opus 1224, II/17, designed by S. Lewis Elmer, presents a question of "to which era," as all additions have been made by the Austin Organ Company, although Dr. Elmer's successor in 1937 was William Zeuch, vice-president of Aeolian-Skinner and "house" recitalist, who was, in turn, succeeded in 1947 by Harold Heeremans, who served until 1991, when he was 91. Dr. Gary Zwicky was appointed in 1992 and continues in that position. For information: <gzwicky@earthlink.net>.



Gerald Bales

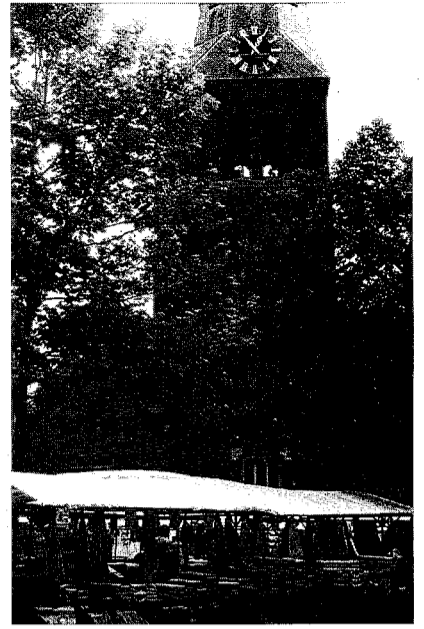
Orchestra and Chorus Association and gave regular performances for the CBC. In 1957 he was chosen as recitalist for the First International Congress of Organists in London, England. In 1974 he was made an Honorary Fellow of the Royal Canadian College of Organists, and was honored for his contributions to music by being named to the Order of Canada in 1996. He composed music for organ, choir, and liturgy, in addition to scores for film and radio. Funeral services were held on July 10 at St. Paul's Anglican Cathedral, London, Ontario.

**Lewis C. Bruun**, of Williamsport, Maryland, and formerly of Eureka, California, died on August 2, 2002. He was 67. Born on August 29, 1934 in San Francisco, he was a graduate of Westminster Choir College in Princeton, New Jersey, and also studied at Peabody Conservatory of Music, Baltimore, and the Royal School of Church Music in England. He served as organist and choir director at numerous churches on the East Coast, including Old First Church, Newark, New Jersey; John Wesley United Methodist Church, Hagerstown, Maryland; and most



Lewis C. Bruun

recently during his semi-retirement at St. Augustine's Roman Catholic Church in Williamsport, Maryland. Mr. Bruun had played numerous concerts including programs at Washington National Cathedral and National City Christian Church in Washington, DC; the Cadet Chapel at U.S. Military Academy, West Point, New York; Academy of Music in Philadelphia; St. Thomas Church, Madison Avenue Presbyterian Church, Fifth Avenue Presbyterian Church, and St. Paul's Chapel at Columbia University, all in New York City; St. Mary's Cathedral in Edinburgh, Scotland; and Westminster Abbey in London. He served on the faculties of Westminster Choir College and Hagerstown Junior College, and was a member of the American Guild of Organists. A memorial service was held on September 7 at St. John's Episcopal Church in Hagerstown, with former choir members and 11 organists participating.



Market day in Wageningen, The Netherlands. Musical entertainment during weekly open air markets is a typical function of carillons in Belgium and The Netherlands.

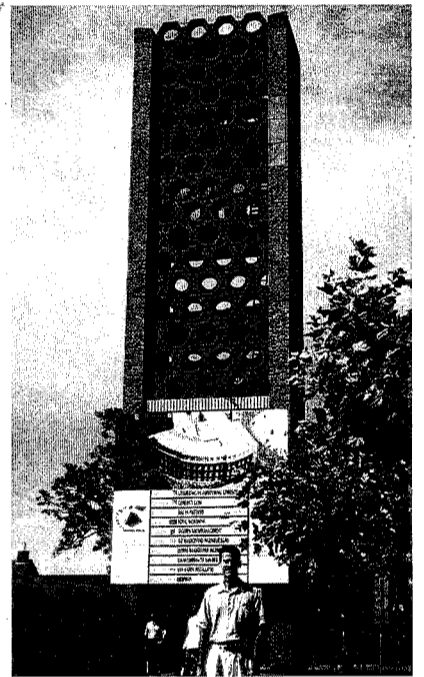
## Nunc Dimittis

**Gerald Albert Bales** died on July 4 at University Hospital, London, Ontario, Canada, at the age of 83 after a heart attack. Born in Toronto in 1919, Bales was first taught by his mother. He gave a piano recital at age seven and an organ recital at age 13. His teachers in Toronto included Healey Willan. He served as organist and choirmaster at St. Anne's Anglican Church, Toronto; Rosedale United Church, Toronto; St. Andrew's Presbyterian Church, Toronto; the Cathedral Church of the Redeemer, Calgary; and the Cathedral Church of St. Mark, Minneapolis. He was professor of organ, choral and orchestral conducting, organ literature, and orchestration at the University of Ottawa from 1971-1984. He formed the St. Andrew's Singers and the Calgary

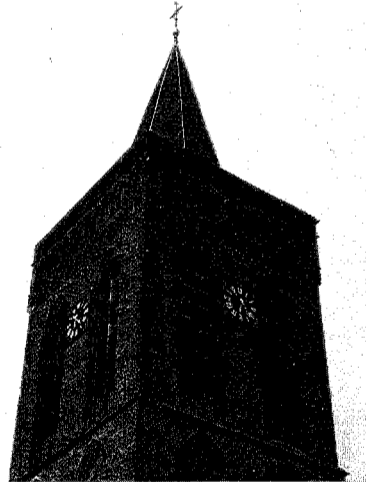
## Carillon News

by Brian Swager

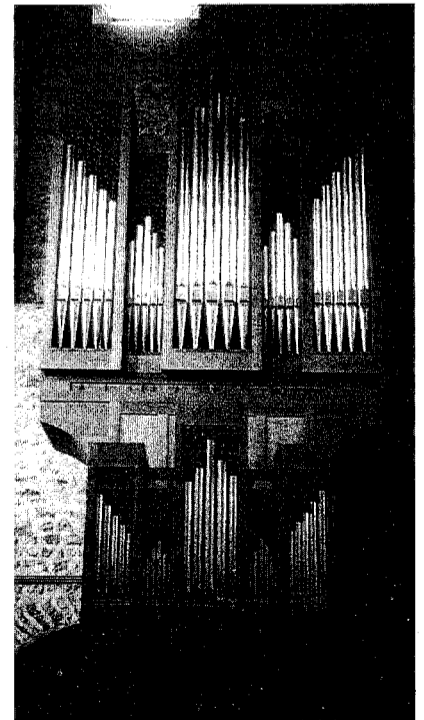
This photo essay complements the travel journal from my European carillon and organ recital tour which appeared in this column September through November.



A small, modern, open tower in Cuijk, The Netherlands.



A broad, closed tower with louvered openings to project sound downward in Ede, The Netherlands.




The 38-stop Patrick Collon organ in the Collégiate Ste. Gertrude in Nivelles, Belgium.



An open lantern tower in Goes, The Netherlands.

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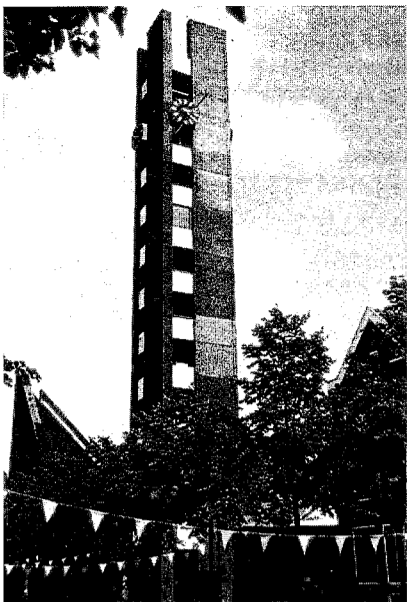
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The modern "Goede Rede" tower in Almere-Haven, The Netherlands.



The monumental 320-foot tower of the St. Rombout's Cathedral in Mechelen, Belgium, houses two carillons.

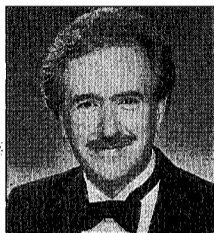


Brian Swager at the console of the 49-bell Eijsbouts carillon in the St. Rombout's tower



An audience listens to my carillon recital from a narrow, cobblestone street.

Send items for "Carillon News" to Dr. Brian Swager, c/o THE DIAPASON, 380 E. Northwest Hwy., Suite 200, Des Plaines, IL 60016-2282. For information on the Guild of Carillonners in North America, write to: GCNA, 37 Noel Dr., Williamsville, NY 14221.



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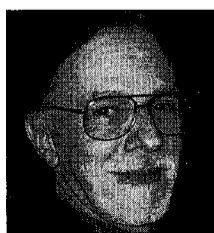
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*Organist*  
College Organist  
Professor of Music  
Luther College  
Decorah, Iowa



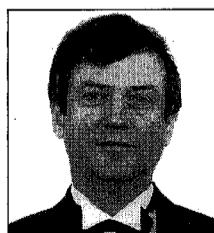
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Milwaukee Chamber Orchestra  
University of Wisconsin Faculty  
Bach Babes Ensemble  
Milwaukee, Wisconsin

## Music for Voices and Organ

by James McCray

### Communion Music

Q: What meanest thou by this word Sacrament?

A: I mean an outward and visible sign of an inward and spiritual grace.

*Book of Common Prayer*  
Offices of Instruction

Taking communion is one of the rituals of the church that is most personal. Coming forward to the altar, receiving the bread and wine, and having moments of reflection help us focus on the past and the future. We are reminded that Christ bore himself in his hands when he said, "This is My Body." Some churches offer the sacrament every week, some once a month, but in each case those moments are very special.

Churches have several ways of approaching communion music. Some simply have the organist play quietly during the event. Choirs often sing during communion, and their choices of repertoire are a reflection of how the director sees their contribution. When singing unison or simple four-part settings from the hymnal, the impact is often as background; however, when the music has more depth, the reaction usually has more meaning. There is a danger that the music is relegated to the near-status of elevator music, yet choosing settings that directly connect to the communion process, especially in mentioning the bread and wine, has the power to elevate this event to even higher levels.

In large churches the lining up for communion often feels like railroad cars clanging together; the intimate moments so desired by worshippers fade into a buffet line. Churches that merely distribute the elements as worshippers pass by are reducing the impact of communion. The kneeling at the altar for quiet prayer time of personal thoughts should not be eliminated. Communion should not be a time for getting lost, but rather a place where we find things. People somehow find those intimate moments in prayer at the altar immediately after taking communion to be a time of extreme closeness with God. Krishna-murti, in *The Penguin Krishnamurti Reader*, states: "Meditation is not the means to an end. It is both the means and the end."

Music can play a significant role in the communion process. As worshippers stand in the aisles waiting their

turn, they often feel awkward. Having music during that time helps them feel concentrated and less exposed; it can truly make a difference. A choir singing music of more than surface depth, on a text that has a fresh view of the bread and wine, will enhance the experience both before and after the actual partaking of the elements. Singing the same hymns/texts each week during this period does not encourage careful listening for those in church. The music is the bridge that extends the actual communion so directors should spend more preparation time choosing the settings to be heard. Let the music during communion be a stimulant! As composer Frederick Delius said, "Music . . . must be a stimulant . . . or it is no good." This month's column reviews relatively easy communion music with texts which highlight the sacrament in various ways.

**Bread of Heaven, David Ashley White. SATB and organ, Paraclete Press, PPM00206, \$1.60 (M-).**

The first half is for SA and organ, then the men enter. The organ, on two staves, is accompanimental. This expressive text and music reaches a loud climax then quietly closes on sustained notes. With brief divisi and widely spaced, mildly dissonant chords, the drama is increased. Effective music.

**Two Communion Anthems, Carlton Young. SATB unaccompanied, Abingdon Press, 0687080641, no price given (E).**

The two brief settings are *O Sacred Feast* and *Draw Near, Receive, Give Thanks*. They are available for download online at <www.cokesbury.com> (0687080641) but the C.C.L.I. license does not cover them. Each anthem is about two pages duration, written on two staves, and primarily syllabic. The texts are poignant with the first one ending with an Alleluia.

**Can You Drink the Cup?, Craig Courtney. SATB and piano, Beckenhurst Press, BP 1618, \$1.40 (M).**

Although the tempo is slow, the piano is busy with running arpeggios and several solo areas. The choral parts are simple. The three stanzas all have the same basic melody but are modified in the other areas with the last one sung unaccompanied. This is tender music that is certain to be popular with the singers and congregation.

**Communion Service, John Erickson. Unison or two-part choir, congregation and organ, Paraclete Press, PPM00111, \$2.10 (E).**

Here is music for the complete com-

munion service; it includes fragments to announce the Gospel, Acclamations, and Dismissal, in addition to an extended setting of the Gloria for the choir only. This is pragmatic music that is for those churches having a more formal liturgy.

**What Is This Bread?, arr. Kurt E. von Kampen. SATB or SAB, piano, and 2 optional C instruments, Concordia Publishing House, 98-3658, \$1.60 (E).**

There are four stanzas but only the last one is SATB; an alternate SAB version for that stanza is included. If four voices are used the music is unaccompanied, if only three, the parts are doubled on the piano. The second stanza is for unison men singing while the women hum. The C instruments have gentle duets which are interludes and do not perform with the choir until the end.

**The Food of Life, arr. Bradley Ellingboe. SATB, piano and opt. windchimes. Neil Kjos Music Co., 8966, \$1.30 (E).**

The melody is taken from *Southern Harmony*; it is a modal American folk tune that recurs in each of the three stanzas. The windchimes have no music and generally are free, adding to the ethereal feeling of the voices. The keyboard has an arpeggiated left hand with falling block chords in the right hand which eventually develop into chords in both hands that are heard over a sustained pedal to help create a blur to the sound. This quiet setting is very attractive and will be well received by the congregation.

**Come To the Banquet, James Chepponis. Unison, cantor, assembly, keyboard/guitar, with optional C instruments and handbells, GIA Publications, G-4924, \$1.30 (E).**

Unlike most communion music, this is a joyful setting that emphasizes the invitation rather than the suffering surrounding the Last Supper. The 6/8 music is like a gentle dance. The 15 handbells merely play block chords and their music is included separately at the end. This setting might be used at the beginning of a communion service rather than as part of the taking of the elements.

**Bread of the World, Austin C. Lovelace. SATB unaccompanied, Paraclete Press, PPM00227, \$1.60 (M-).**

Based on a melody from Thailand, with a folksong character, the music is primarily chordal and syllabic with sim-

ple voice lines easy enough for most church choirs to sight read. The text, by Reginal Heber of the nineteenth century, is most appropriate.

## Book Reviews

**The Organ in Richmond: A History of the Organs, Organists, and Organ Music in Richmond, Virginia, from 1816 to 2001, by Donald R. Traser. Richmond, VA: Richmond Chapter, American Guild of Organists, 2001. ix + 261 pages. \$29.95. Available from the author, 128 S. Laurel St., Richmond, VA 23220.**

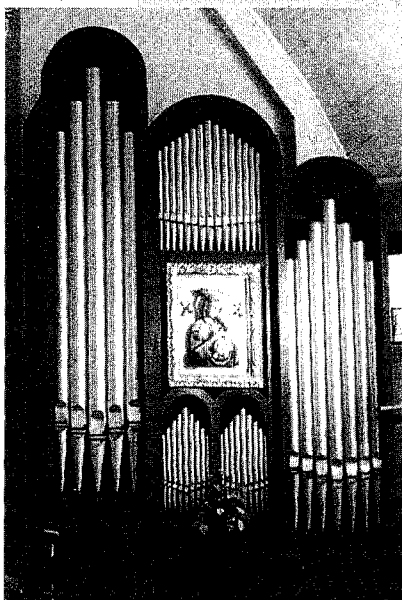
Published historical accounts of the organ in particular cities or areas are comparatively rare, perhaps due to the lack of qualified researchers who have the knowledge, time, and diligence to embark on such a demanding task, as well as uncertainty concerning the number of purchasers of such a publication. On the latter point it is worth noting that 128 listed subscribers paid a premium price of \$45.00 for this book prior to its publication; the total sum accumulated from this source therefore contributed significantly to reducing publication costs.

The story of the organ in Richmond unfolds in five chronologically organized chapters: 1816-1861, 1865-1900, 1901-1945, 1946-1969, 1970-2001. Rather than attempting to summarize the enormous amount of detail presented in each of these periods, this review will simply highlight some topics that are addressed throughout the book within the three categories of its subtitle: organs, organists, and organ music. The book's research sources include newspaper reports, church and city records, published histories, biographies, and family archives. Many photographs and other illustrations accompany the textual material.

Although the first church in Richmond was built in 1741, the first organ was not in place until 1816. The actual number of new organ installations is not specifically identified, but the index includes the names of fifty-one organ builders, both well known and obscure, who installed instruments in churches, synagogues, theatres, and residences. The prominent firms include Aeolian-Skinner, Austin, Beckerath, Casavant, Estey, Fisk, Holtkamp, Hook & Hastings, Jardine, Kimball, Létourneau, Möller, Reuter, Rieger, Schantz, Skinner, Stevens, Taylor & Boody, Wicks, and Wurlitzer. Perhaps only knowledgeable organ historians will recognize such names as Bartholomay, Peter Erben (the builder of the 1816 instrument), Felgemaker, Gottfried, Heissler, Jones, Payne, Pomplitz, Simmons, Standaart, Stein, Teller, Wetzel, Winder, or Wordsworth. The largest organ in Richmond is a four-manual, 66-stop, 92-rank Casavant instrument installed in 1971; the next largest is a three-manual, 50-stop, 79-rank Rieger organ installed in 1974. The smallest is a Hope-Jones unit organ: a two-manual, 16-stop (from four ranks) instrument built by Wurlitzer in 1925. Accounts of many of these instruments include their stop lists and newspaper reports that described their mechanisms and action in some detail. Many churches overcame their financial difficulties in getting new organs through fund-raising activities that included such diverse events as benefit recitals and donkey ride parties for children. Sometimes new organs were "tested" by local players. When churches outgrew their organs, these were relocated elsewhere and replaced by larger instruments. Church fires also took their toll; one new organ was destroyed three years after installation. An unusual incident was an impromptu midnight organ recital by the president of the municipal fire board—also a musician—who performed on an undamaged organ for weary firefighters and church members who had just successfully saved the church from total destruction by fire.

► page 10

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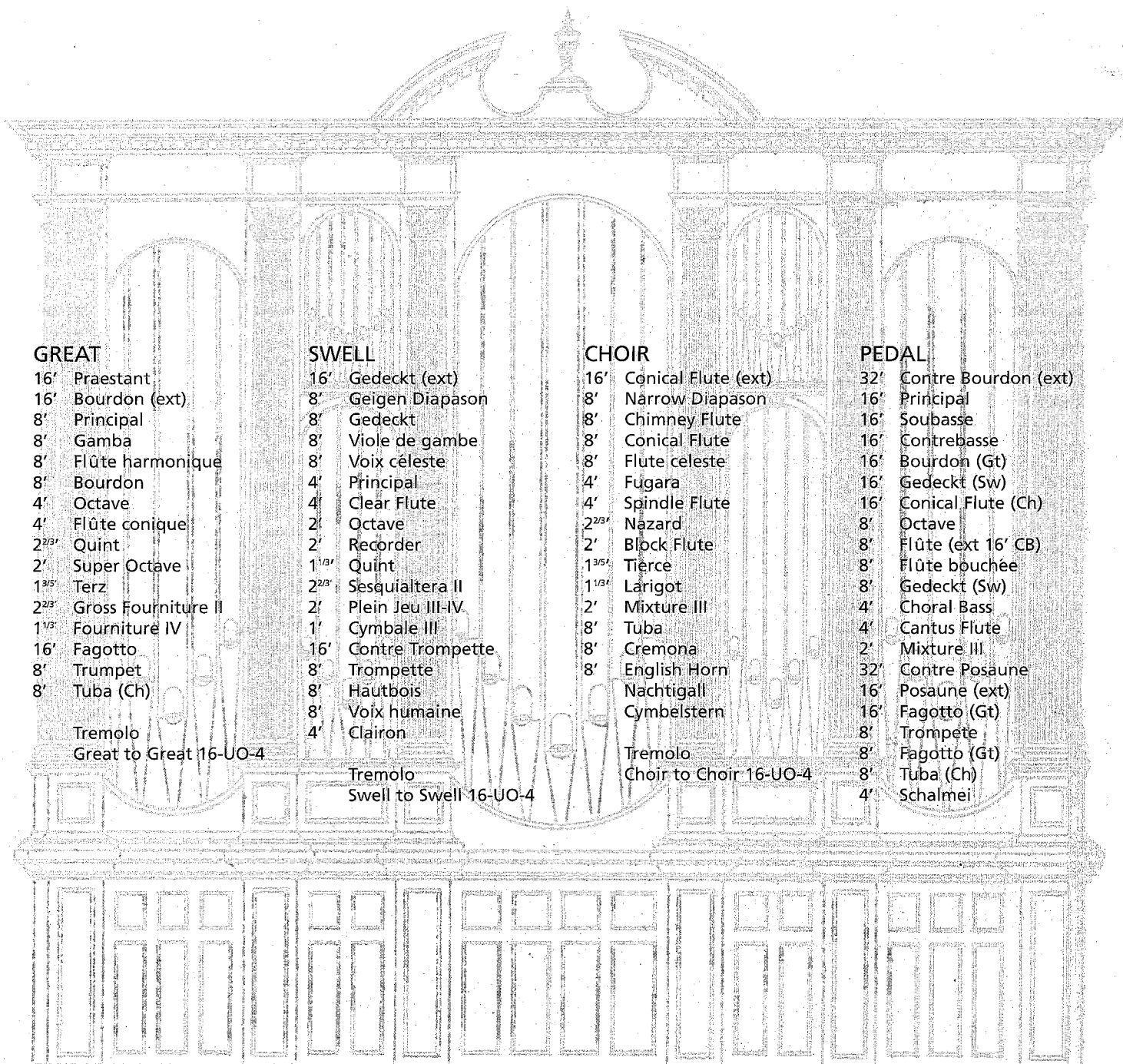
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2' Super Octave  
1<sup>3/5'</sup> Terz  
2<sup>2/3'</sup> Gross Fourniture II  
1<sup>1/3'</sup> Fourniture IV  
16' Fagotto  
8' Trumpet  
8' Tuba (Ch)  
Tremolo  
Great to Great 16-UO-4

## SWELL

16' Gedeckt (ext)  
8' Geigen Diapason  
8' Gedeckt  
8' Viole de gambe  
8' Voix céleste  
4' Principal  
4' Clear Flute  
2' Octave  
2' Recorder  
1<sup>1/3'</sup> Quint  
2<sup>2/3'</sup> Sesquialtera II  
2' Plein Jeu III-IV  
1' Cymbale III  
16' Contre Trompette  
8' Trompette  
8' Hautbois  
8' Voix humaine  
4' Clairon  
Tremolo  
Swell to Swell 16-UO-4

## CHOIR

16' Conical Flute (ext)  
8' Narrow Diapason  
8' Chimney Flute  
8' Conical Flute  
8' Flute celeste  
4' Fugara  
4' Spindle Flute  
2<sup>2/3'</sup> Nazard  
2' Block Flute  
1<sup>3/5'</sup> Tierce  
1<sup>1/3'</sup> Larigot  
2' Mixture III  
8' Tuba  
8' Cremona  
8' English Horn  
Nachtigall  
Cymbelstern  
Tremolo  
Choir to Choir 16-UO-4

## PEDAL

32' Contre Bourdon (ext)  
16' Principal  
16' Soubasse  
16' Contrebasse  
16' Bourdon (Gt)  
16' Gedeckt (Sw)  
16' Conical Flute (Ch)  
8' Octave  
8' Flûte (ext 16' CB)  
8' Flûte bouchée  
8' Gedeckt (Sw)  
4' Choral Bass  
4' Cantus Flute  
2' Mixture III  
32' Contre Posaune  
16' Posaune (ext)  
16' Fagotto (Gt)  
8' Trompette  
8' Fagotto (Gt)  
8' Tuba (Ch)  
4' Schalmel

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The organists of Richmond receive detailed biographies that mention their early training, teachers, diplomas or degrees, service appointments, recitals, activities in the local chapter of the American Guild of Organists or in the community, public recognition of their achievements, and other career items. Over the years Richmond audiences enjoyed performances by such "big name" European or American visiting recitalists as Marie Claire Alain, William C. Carl, Pierre Cochereau, Charles Courboin, Marcel Dupré, Virgil Fox, Fernando Germani, Piet Kee, Olivier Latry, Edwin H. Lemare, Robert Noehren, Flor Peeters, Richard Purvis, and Alexander Schreiner. Sometimes they played at the inaugurations of new organs; at other times they were part of a concert recital series.

Organ recital programs by local players often were eclectic musical concerts that included instrumental, vocal, or choral selections by other musicians. Organ-only recitals comprised pieces from the standard organ repertoire. However, the inclusion of transcriptions or arrangements of works by major composers were common in the early decades of the twentieth century; a scan of the dozen organ recital programs printed in the book indicates that these averaged about one-quarter of the works played, a ratio consistent with the general practice of the time (the exceptions were programs played at organists' workshops or conventions).

Appropriate attention is given to the activities of the Richmond Chapter (formerly called the Virginia Chapter to 1953) of the American Guild of Organists, founded in 1910, fourteen years after the establishment of the AGO in New York City. The book documents the range of its activities: election of officers, newsletters, social events, organ recital series, monthly programs, workshops, student scholarships, regional conventions, and a recent outreach program that used a demonstration portable organ in remote locations for educational purposes involving both children and adults.

The amount of detail that Donald Traser has included in his book is impressive, the product of several years of industrious and painstaking research. An understanding of the historical sequence of organ installations could have been strengthened in an appendix table with these headings: Organ Installation Date, Location, Builder, Size, Revisions and Removals. An analysis of organ recital programs by composers, works, performers, and recital dates might have revealed changing tastes in

organ recital music over the years. While the wealth of detail in the book, particularly the biographies of local people, may not interest readers outside the Richmond area, nevertheless the book will provide an inspirational model for potential authors elsewhere to undertake similar projects to promote and preserve the organ culture of their areas.

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

**Göttert, Karl-Heinz & Eckhard Isenberg. *Orgelführer Europa*. Kassel: Bärenreiter 2000, 275 pages. Available from Organ Historical Society, P.O. Box 26811, Richmond, VA 23261; \$25.95 (\$22.95 for OHS members) plus \$2.50 shipping; 804/353-9226; <www.ohscatalog.org>.**

This is the companion volume to the very popular *Orgelführer Deutschland* (1998); like the first volume, it is intended as a guidebook for interested laymen, people who would like to have a guide to notable organs with them on their travels. The restricted number of instruments dealt with in each country would limit its usefulness as a travel guide, and the texts, despite efforts to be accessible to the target group, require at least a little special knowledge of the organ.

The book includes discussions of 82 organs—with briefer comments on others—in various parts of Europe. There are sections on eight areas: Scandinavia; Latvia, Poland, and the Czech Republic; England; The Netherlands and Belgium; France; Austria; Switzerland; and Italy and Spain. The authors try to include various styles and types of organ, with emphasis on instruments that show national or regional characteristics. Obviously, many of the organs discussed are famous instruments that no book on organs could possibly omit!

The individual sections contain essay-like texts that deal with individual instruments, or, in some cases, groups of instruments. For example, there is an excellent treatment of organs in Copenhagen. There is a picture, usually in color, of each instrument, and barebones specifications are given in an appendix. The texts are first-rate; while there is no rigid pattern, they all contain a history of the organ in question, including all known rebuilds, frequently much information about organ builders and about the organ tradition of the area, and some attempt to show what is characteristic about the instrument. Frequently there is discussion of individual stops that have been added or removed, so that one can get some idea

of changing tonal ideals. While the authors do exhibit one or two defensible, but also debatable prejudices, the treatments are admirably fair and clear.

With no more than one or two possible exceptions, no one will object to any of the organs included, but everyone will think of others that should have been included. Serious criticism along these lines is certainly quite unfair, for the format of the book was clearly set from the beginning, and hence the number of instruments included was largely predetermined. The following remarks are intended, not as basic criticisms, but as information that prospective readers need. The section on Latvia, Poland, and the Czech Republic barely touches the surface, and Belgium is given scant attention in the chapter devoted to The Netherlands and Belgium. The section on England seems curiously one-sided, and one wonders why Spain and Italy—Portugal is not mentioned—receive slightly less space than Switzerland. To be fair, one should point out that the authors have included some instruments, particularly in France and Switzerland, that are not as well known as they should be.

Perhaps the authors will some day expand and reorganize the material into either a much larger book or into two volumes much like the present one. In the meantime, we can be grateful for what they do offer. The documentation and the discussions of various instruments are impressive and even those who are familiar with the areas involved will read them with pleasure and profit. Anyone who reads German will enjoy this well-written and attractive volume.

—W. G. Marigold  
Urbana, Illinois

## New Recordings

**Christmas Improvisations. Gerre Hancock, Organist. Saint Thomas Church, Fifth Avenue, New York City. Gothic Records, Inc., G 49109.**

Certainly when one thinks of the great organ improvisers of our day, one's thoughts must turn to Gerre Hancock, organist of St. Thomas Church in New York City and choirmaster of the St. Thomas Choir of Men and Boys. Dr. Hancock is the author of an important textbook on the art of improvisation (*Improvising: How to Master the Art*, published in 1994 by Oxford University Press). The present recording provides us with sterling examples from a true master of the art of improvisation.

St. Thomas Church houses the two instruments heard on this CD. The

smaller organ is a two-manual, mechanical action instrument of 21 stops, built by Taylor & Boody Organbuilders in 1995. This instrument, located in the rear gallery of the building, is used by Hancock for eight improvisations on Christmas carols. Hancock's treatment of the eight carols is as varied as are the carols themselves. The carols include *Personent hodie*; *The snow lay on the ground*; *Puer nobis nascitur*; *Angels we have heard on high*; *Infant holy, infant lowly*; *I saw three ships*; *What child is this?*; and *Go, tell it on the mountain*. Hancock conveys and amplifies the character of each tune in his improvisations, which range from a whimsical setting of *I saw three ships*, to the plaintive *What child is this?*, and from a gentle setting of a lullaby in *Infant holy, infant lowly*, to the joyful exuberance of *Go, tell it on the mountain*.

The 131-stop E. M. Skinner Organ, dating from 1913 and located in the chancel of St. Thomas Church, is the instrument heard in *A Christmas Symphony*, a five-movement improvised work. Each movement is based on either a Plainsong or a German Christmas melody. The Symphony opens with a massive movement based on *Christe, Redemptor omnium* in which the full tonal resources and dynamic range of the organ are shown to full advantage. Next follows a beautiful slow movement featuring *Es ist ein' Ros entsprungen*, in which the sonorities wash over the listener. The third movement is a playfully energetic scherzo utilizing the tune of *In dulci jubilo* (and could there perhaps also be a subtle quote of the tune *When Johnny comes marching home?*). A hauntingly beautiful theme is heard at the beginning of the fourth movement, followed by a section based on *Puer natus in Bethlehem*. The opening theme returns to close out the movement. The final movement is a fugue, using as its theme the plainsong *Divinum mysterium*.

Whether it is to hear the organs, or to hear organ improvisations at their finest, there is plenty of reason to own this CD. Highly recommended.

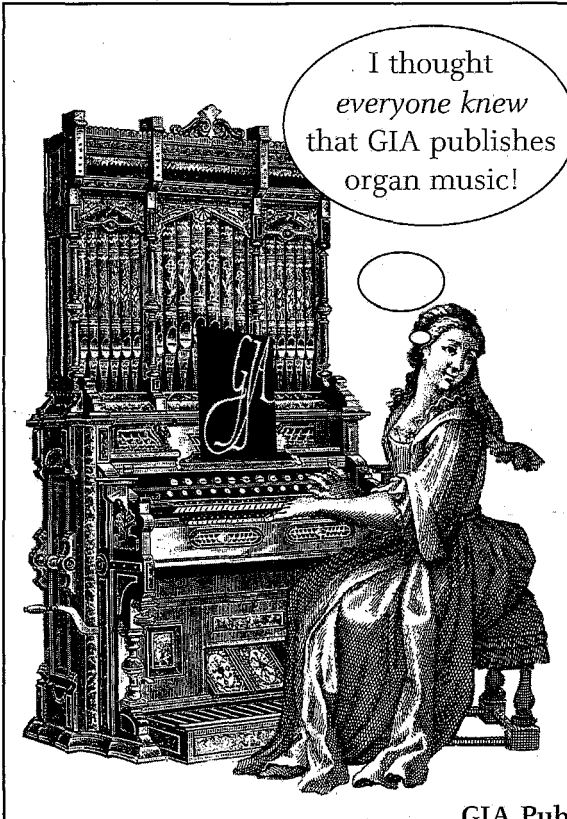
—Jon Holland

**In Dialogue: Volume I. Robert Bates and David Yearsley on the Two Mean-Tone Organs of Stanford Memorial Church. Loft Recordings LRCO 1008 (www.loft.cc).**

Stanford Memorial Church is blessed with three organs of exceptional quality: the magnificent Murray Harris organ of 1901, the dual-temperament Charles Fisk organ of 1984, and a small instrument in quarter-comma meantone temperament built in 1995 by Paul Fritts and Company. The Fisk and Fritts organs are used for the present recording, which features the following works: *Toccata in D Minor*, Buxtehude; *Bergamasca*, Scheidt; *Galliarde ex D*, Scheidemann; *Toccata in G Major*, Reincken; *More Palatino*, Sweelinck; *Fantasia super "Christ lag in Todesbanden"*, Tunder; *Gleichwie das Feuer*, Schilt; *Paduana Lachrymae*, Schilt; *Toccata super "In te, Domine, speravi"*, Scheidt.

The four-manual Charles Fisk organ was the builder's last instrument, and it surely is not hyperbolic to say that it belongs on any list of the great masterpieces of twentieth-century American organ building. Fisk's cue for the design of the organ was taken from an Esaias Compenius instrument built in 1615 for

► page 12



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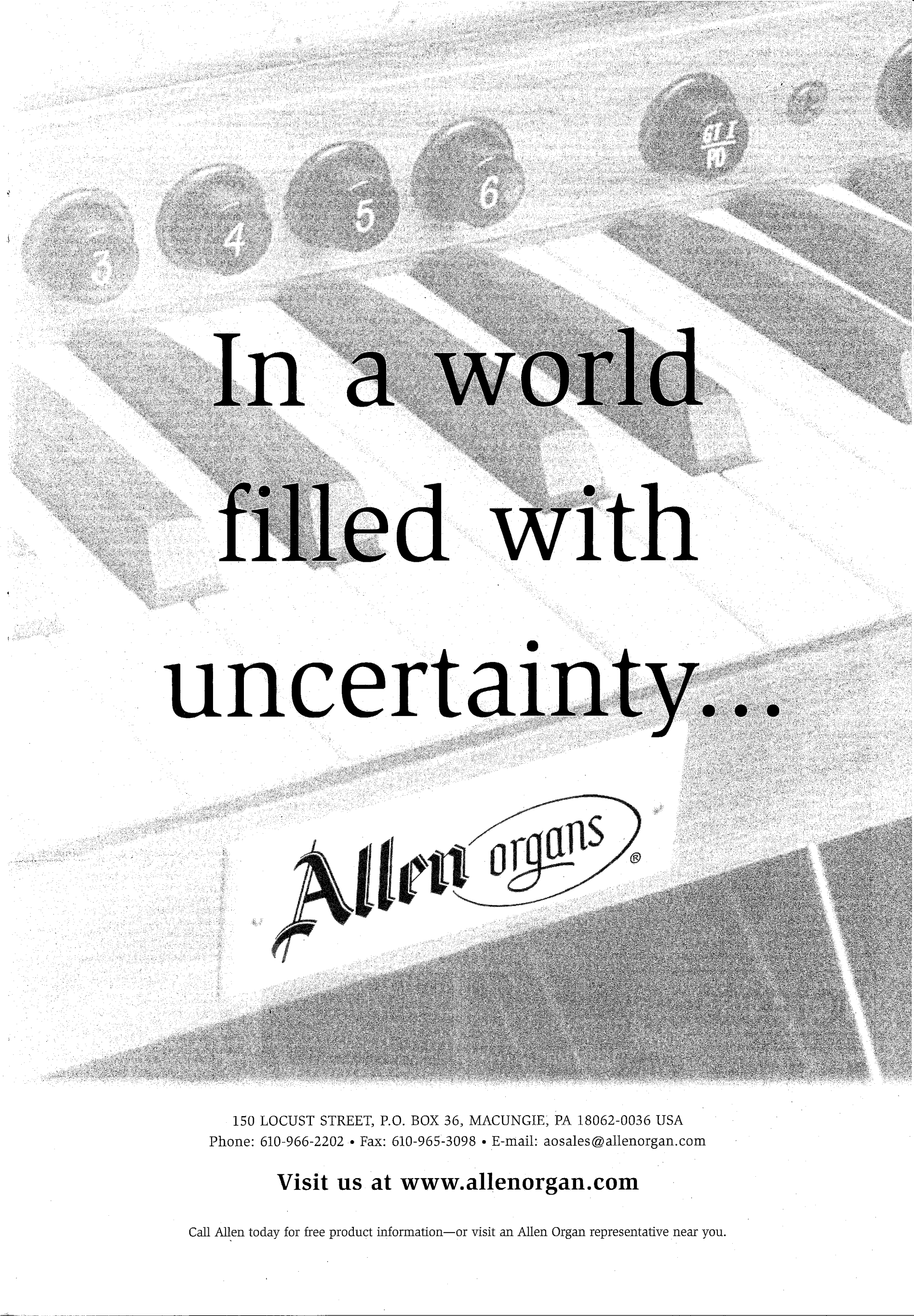
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Bückeburg, Germany. Thus it is fitting that in 1995 Memorial Church welcomed the eight-stop Paul Fritts organ, which is modeled directly on the famous 1610 Compenius chamber organ now at Fredriksborg Castle in Copenhagen. Though the two organs differ dramatically in size and impact, these organs were born to spar, and that is exactly what they do in this cleverly devised program. Bates and Yearsley have imagined what it must have been like for two seventeenth-century organists of equal inspiration—Buxtehude and Reincken, for example—to carry on a musical dialogue in a church with two organs. Thus, the Buxtehude toccata's opening dramatic flourishes as played on the large organ are responded to by the small organ's playing of the many consort-like fugal sections. The variations of the Scheidt *Bergamasca* are tossed from organ to organ in a kaleidoscopic jam session that certainly calls to mind two skillful improvisers having some mid-week fun at church with a secular tune. Particularly effective are the works containing echo passages, such as the Tunder fantasia, and the Reincken toccata.

Both organs sound splendid here—the Fisk with its commanding plenum and plaintive principals, the Fritts with its snarling reeds and recorder-like flutes. There is no indication of which organist plays which instrument (although Robert Bates is photographed in front of the Fritts organ), but it hardly matters. This is a duel among equals, and the somewhat differing styles of the two players only serve to heighten the immediacy of the dialogue. One eagerly awaits the second volume of this series, and even hopes that, somewhere down the line, two organists might actually have a go at improvising a musical dialogue such as this.

—Gregory Crowell  
Grand Rapids, Michigan

page of the organ part, so photocopying will be necessary). Devotees of this piece will enjoy being able to share these versions with their flute and trumpet soloists.

—Joyce Robinson

**Choralvorspiele zum gottesdienstlichen Gebrauch, Max Reger. Bärenreiter, Kassel, 1999, Catalogue No. BA8249.**

These chorale preludes by Max Reger (1873–1916), the preeminent late nineteenth-century German organ composer, are selected from his only two collections in the genre. Thirty-four pieces are from the *52 Easily Playable Preludes*, Op. 67 (published 1902), and 6 are from the *13 Chorale Preludes*, Op. 79b (published 1904). Reger's voice leading, love of counterpoint (especially imitation), avoidance of pianistic virtuosic display, and the frequent presentation of the preexistent hymn tune as a cantus firmus, are clearly Bachian. On the other hand, the Romantic lush harmonies, the frequent dynamic ebbs and flows that call for the swell pedal, and *poco a poco crescendi* that require the crescendo pedal, are late Romantic features.

The editor, Christoph Albrecht, has provided, for those that read German, a two-page Foreword in which he discusses in detail the background to the writing of the pieces and various aspects of their style. The edition is based on the composer's uncluttered autograph copies, which indicated which manuals to use (and thereby which are principal and subordinate lines), but gave no fingering and pedaling. The music is generously spaced on the pages—a welcome change from the scores of some publishers in which notes and markings are squeezed in like sardines in a can. Despite the beauty of Reger's chorale preludes, the appeal of many is, admittedly, limited by their being based on preexistent melodies that are little known outside the Lutheran Church. However, the composer's masterly settings of such widely known and loved tunes as *Ein feste Burg ist unser Gott*, *Jesu, meine Freude*, and *Nun danket alle Gott*, will be appreciated and enjoyed by members of most Christian denominations. The volume is highly recommended.

—Peter Hardwick  
Brehm, Ontario

**Froberger: New Edition of the Complete Works. Vol. III: Keyboard and Organ Works from Copied Sources. Edited by Siegbert Rampe. Bärenreiter Urtext BA 8065.**

This volume is the third of six projected volumes, the first five of which will contain all the keyboard works from autograph, printed and copied sources, while the final volume will be devoted to vocal and instrumental ensemble works and a catalogue of the complete works (designated as FbWV). Volumes I and II appeared in 1993 and 1995 respectively, and offered the two surviving

autograph collections of 1649 and 1656 along with the *Libro di Capricci e Ricercate* of 1658. In Vol. III we have 34 Partitas and Partita movements, the remaining 29 Partitas plus Appendix being scheduled for appearance later.

After Guido Adler's three volumes which appeared about a century ago, the next comprehensive collection using Urtext principles was undertaken by Howard Schott for Heugel, originally scheduled for two volumes, but then issued in three, with the first tome of 1979 also later being subdivided into two, making four books in total. That edition contained descriptions of the sources and a brief discussion of style, but with only the most cursory critical commentary. With the increasing demands of modern scholars and performers for a comprehensive variorum edition, this large-scale undertaking, is highly desirable.

In the volume under review, we are presented with a first-class edition that should meet the needs of the most fastidious and meticulous of scholars as well as performers. The comprehensive introduction in German and English covers 102 pages followed by four pages of facsimiles from printed and MS sources. The musical text covers 116 pages and there are a further 40 pages of critical commentary followed by Appendix I which details an extra Addendum to Volume I. The introduction contains full biographical notes, exceptionally full comments on the many sources, including a MS written by Michael Bulyowsky which became known only in 1995, a comprehensive commentary on each work included, and a thorough overview of all the ornament signs used in the various sources. On pp. XCV–XCVII there is an illuminating discussion of the vexing question of the interpretation of the gigue notated in common time. Let us now proceed to the musical text.

Here for the first time in a modern edition of Froberger we find the score taken from the primary source used, but in addition the variants from all of the other sources, including fingering and ornament signs where applicable. In most instances the variants are incorporated above or below the staves, but where there are too many for this to be practicable, they are listed afterwards, as in FbWV 603a where there are 30 for the Allemand, 21 for the Courant and a remarkable 33 for the Gigue. This gives significant insight into the different ways in which contemporary performers would have treated a text, especially with regards to inflections of accidentals and rhythmic variations. The printing is exceptionally clear, each piece fitting onto one or two pages, meaning that there are no awkward page turns at all. In this volume we find variants of all of the six suites from the autograph collection of 1649, and of two from the 1656 collection, and a further 13 suites, most of which have variants either of the complete suite or of individual movements.

The standard of music is uniformly high; it is obvious why Froberger's

music was so highly regarded and copied until well into the 19th century. The instrument best suited to the highly quirky, sensitive and individual style of the suites, especially the allemandes and "Lamentations" with their frequent minor 7th and 9th chords (as well as 2nds) is the clavichord, although the harpsichord could do justice to some of the more robust movements. Difficult to play and bring off convincingly, yes (a contemporary comment suggests that only those who had studied with Froberger could hope to reproduce his masterly use of rubato and ornamentation), but how much pleasure there is to be gained in the time spent on studying such music. On the downside of this particular edition (and here I am, perhaps, nit-picking too much), would it have been better to have included the variants of the suites contained in the two autographs in the volumes devoted to these collections? Also, some pieces were known to have been added to the genuine suites in the original MSS by their compilers and therefore not by Froberger (i.e., some preludes in the Grimm MS); could these not have been included in this volume, to give as complete a picture as possible, rather than being included in the appendix to the forthcoming volume IV?

Froberger's music has always been relatively expensive; at 44 Euros this volume is no exception, but here one really does get what one pays for. Siegbert Rampe is emerging as one of the foremost scholars and editors of the 17th-century German repertoire, and this publication of Froberger's suites will set a benchmark for future scholastic investigation. I await Volume IV with the greatest anticipation.

—John Collins  
West Sussex, England

**Paul Manz, Three Hymn Settings, sets 1 and 2. MorningStar MSM-10-522 and MSM-10-252.**

Set two contains a thrilling toccata with the tune *Aurelia* in the pedal, a contemplative chorale-like setting of Friedell's *Union Seminary*, and a sturdy professional based on *Westminster Abbey*. Set one has an extremely effective setting of *Beautiful Savior* with the cantus firmus in the tenor and treble sighs above, a maestoso entrada on *Was mein Gott will*, and a limpidly lyrical transformation of *When Long before Time*. Although Dr. Manz is often imitated, he is rarely equaled. Therefore, we continue to enjoy such new offerings as these. They are beautifully and thoughtfully composed and within the grasp of most church organists.

**Lionel Rogg, Elégie. United Music Publishers Ltd., No. 30, \$11.50.**

Swiss concert organist Lionel Rogg's 1995 piece consists of a recitative - aria I - passacaglia I - aria II - passacaglia II - recitative structure. It has a widely expanded tonal harmonic vocabulary with some strong harmonic anchors and directional tones, but there is a considerable amount of surface-level harmon-

**New Organ Music**

**Prelude in Classic Style for Flute and Organ, Gordon Young. Unity Music Press 80/1043U; \$4.95.**

**Prelude in Classic Style for Trumpet and Organ, Gordon Young. Unity Music Press 80/1044U; \$4.95.**

One of the late Gordon Young's most popular and enduring pieces is the *Prelude in Classic Style*. A bouncy, jaunty piece based on the "sewing-machine" patterns found in many eighteenth-century keyboard works, it finds use as a prelude, postlude, and also as wedding music. These arrangements essentially assign the top (melodic) line to the flute (or trumpet) part and add a chord tone here and there in the organ part. The flute arrangement keeps the original key of C major, while the trumpet version is pitched in A major. The instrumental part is included at the end of the arrangement (but not on separate sheets and beginning on the reverse of the last

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ic dissonance, often created as the individual lines in the rather complicated contrapuntal texture clash with each other. From a compositional and structural standpoint, this piece is quite rewarding to study, but I doubt that its unrelenting modernism will win many listeners.

**Margaret Vardell Sandresky, *Five Sacred Dances* (Organ Music, vol. IV). Leupold Editions WL600127, \$13.00.**

Margaret Vardell Sandresky was associated with Salem College in Winston-Salem, North Carolina for nearly forty years, and this piece was composed for the dedication of the Casavant/Létourneau organ at Augsburg Lutheran Church in the same city. The harmonic language is mildly contemporary with lots of open intervals and chord streams. Each of the movements is inspired by a scripture verse that refers either to dance or to motion. The movements present a wide variety of styles or moods: the first dance is a slow, homophonic processional; the second movement has a treble ostinato triad over a series of first inversion chords; the third is dominated by a lilting 12/8 rhythmic figure; the fourth has undulating, tremolando accompaniments in the manuals above a lyrical pedal melody; the final movement, arguably the most accessible and interesting, is a thrilling toccata in which two sections with pedal melody and busy manual accompaniment frame a central section mostly for manuals only. This set represents a fine balance between compositional sophistication and approachable listening, and is highly recommended to all organists who would like to expand their twentieth-century repertoire.

**Hermann Schroeder, *Quarten-Mosaik*. Edition Kunzelmann GM 1745, \$8.95.**

German neoclassical composer Hermann Schroeder (1896-1987) has always stood in the shadow of Hindemith and Distler, especially in the United States. But, this brief piece quickly reminds us that he was a wonderful composer in his own right. *Quarten-Mosaik* has an ABCA form in which each section can be played as an independent unit, or the work can be played in its entirety. Indeed, unity is achieved through many of the intervallic cells that are common between each of the four sections. The textures and structure are distinctly eighteenth-century, but the harmonies have that unmistakably quartal and quintal flavor so often favored by German neoclassicists. This is an excellent recital filler, and would certainly make a fine introduction to the mid-twentieth century for a student.

**Cochereau, Pierre. *Sortie sur Adeste Fideles*. Editions Chantaine EC 150, \$15.95, distributed in the U.S.A. by Theodore Presser.**

Since his untimely death in 1984, many of Pierre Cochereau's improvisations have been notated or reconstructed and printed. In general, most of these improvisations are quite well-constructed and remarkably effective with a wonderful post-symphonic harmonic vocabulary and typical French élan. Such reconstructions as *Cantem toto la Gloria* (1969) and *Scherzo Symphonique* (1974) compare very favorably with other notated improvisations, such as the five Tournemire reconstructions by Maurice Durufle. The *Adeste Fideles* sortie was improvised at the Christmas midnight mass in 1968. Although sufficiently easy to be accessible to most players, the reality that it is an improvisation, rather than a carefully worked-out composition, reveals itself after the first couple of pages with accompanimental figuration that is little more than trills and tremolos and harmonies that stagnate for measures at a time. Surely, dozens of reed ranks coupled together in a cavernous acoustic would be beneficial, and perhaps the piece would even be thrilling in such a circumstance, but be aware that the

compositional muse was uncharacteristically absent by the conclusion of this extemporaneous effort. Perhaps this is a good example to cite in suggesting that not every improvised piece by Cochereau should be scrutinized carefully in a notated form, and that he is much better represented by a select group of pieces that will really bear up under repeated hearings.

**Decker, Pamela. *Kairos*. Wayne Leupold Editions WL710001.**

Kairos is a Greek word that translates as "the desired time," and this piece is an exhilarating portrayal of the eleventh chapter of Rollo May's *The Cry for Myth*. A broadly lyrical introduction is followed by an exciting toccata with a dance-like main theme in the pedals accompanied mostly by single-note sextuplet and septuplet arpeggiations in the manuals. Although the work is characterized by a contemporary expanded tonal harmonic vocabulary, it is tasteful and there are many consistent patterns and cells that show a clear logic and that also greatly facilitate the learning of this piece. Although difficult, the piece is certainly not impossible. It is enthusiastically recommended, as it is surely destined to become a major addition to the modern repertoire.

**Visser, Larry. *Noels on Christmas Themes, Homage to the French***

**Noelists, vol. 1. Wayne Leupold Editions, WL600089.**

**Visser, Larry. *Noels on Christmas Themes, Homage to the French Noelists, vol. 2. Wayne Leupold Editions, WL600090.***

**Visser, Larry. *Four French Couplets on "Angels We Have Heard on High."* Wayne Leupold Editions, WL600077.**

In seventeenth- and eighteenth-century France, there was a strong standardization in terms of organ construction and dispositions, registration practices, and compositional forms, and Larry Visser has cleverly applied many of these stock textures and forms to several carols that are familiar to modern performers and audiences. The two volumes of *Noels on Christmas Themes* replicate rather faithfully the carol variations of Dandrieu, Daquin, and, especially, Balbastre. All the standard registrations, textures, figuration and ornamentation are faithfully and rather delightfully executed. The sets of variations on authentic French carols, such as *Gloria* and *Il est né* from volume one and *Une jeune pucelle* and *Quittez Pasteurs* from volume two, seem to be the most successful. The four couplets on *Angels We Have Heard on High* are modeled after couplet or verset settings from French seventeenth- and eighteenth-century organ masses, and are arguably less successful, or at least more

gimmicky than the Noel variations replications. The first several measures of each couplet are a direct quote from organ masses by either Couperin or de Grigny before introducing new material. It is rather disconcerting, for example, to have the first seven measures of the de Grigny *Tierce en Taille* segue immediately into the wrong melody (*Angels We Have Heard on High*) in the tenor voice. Although French reeds and scaling of mutations would be most beneficial in registering these pieces, they could be played successfully of any instrument that can produce clear two- and three-part textures.

**Wright, M. Searle. *Meditation on St. Columba*. Galaxy Music 1.3317, \$4.85.**

This through-composed meditation consists of a verse with the cantus in the tenor, a fugato, and final verse with the cantus in the soprano with extensive interludes between each phrase. The writing style seems to have a definite British romantic feel. Although few demands are made on either the performer or listener, and there is little that is compositionally complex, this piece is quite winsome and undeniably effective. Certainly, it would make an excellent quiet prelude or funeral piece.

—Warren Apple  
Venice Presbyterian Church  
Venice, Florida



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# The Organ Works of Leroy Robertson (1896–1971)

David C. Pickering

## Introduction

The 1930s was a creative era in organ composition, both in Europe and the United States. Frenchman Louis Vierne composed his tonally adventuresome, cyclic *Sixième Symphonie* in 1930. Fellow compatriot Marcel Dupré's *Le Chemin de la Croix* (1931) portrayed musically Christ's crucifixion. The innovative Olivier Messiaen used his modes of limited transposition to form the harmonic vocabulary of *L'Ascension* in 1933–34. German Sigfrid Karg-Elert composed his lengthy and tonally-taxing *Passacaglia und Fuge an B-A-C-H* in 1932. American Leo Sowerby composed his *Symphony in G Major* in 1930, which has remained a landmark of American organ composition to the present day.

Many other organ works written by American composers during the 1930s have largely disappeared from the known organ repertory. Leroy Robertson's three organ works—*Organ Sonata in B Minor*, *Fantasia in F Minor*, and *Intermezzo*—join the ranks of those works that never enjoyed wide acclaim. This unpopularity does not prove that Robertson's music is not well written. Like the aforementioned compositions, Robertson's music also employs new ideas. His *Organ Sonata* was one of few composed during the first part of the twentieth century.<sup>1</sup> He also incorporated a Native American melody into the *Organ Sonata*. This was a revolutionary idea for organ composition during the first part of the twentieth century, showing Robertson's interest in the varied styles of earlier compositions.

The famous French organist and composer Marcel Dupré came into contact with Robertson's organ music on a recital tour in 1939. Dupré wrote to Robertson, "It is a pleasure for me to tell you that I have been very interested by your organ compositions . . . They are very musical and well written for the instrument. I wish to you the success that you deserve with them."<sup>2</sup> The success never came, and Robertson's *Organ Sonata* and *Fantasia* have never been published,<sup>3</sup> while the *Intermezzo* has been published in a book containing other works by American composers.<sup>4</sup> The ignominious state of Robertson's organ music is unfortunate, since his compositional ability and idiomatic writing for the organ have produced solid, musical organ works that deserve wider circulation and recognition.

## Biographical Sketch

Leroy J. Robertson (1896–1971) was born and raised in Fountain Green, Utah, a small community about 100 miles south of Salt Lake City. He received his first formal musical training on the violin from E. G. Edmunds.<sup>5</sup> Ben Williams, his second violin teacher, was a railroad worker who taught himself how to play the violin from a Sears Roebuck catalogue.<sup>6</sup> Robertson attended high school in Pleasant Grove and Provo, Utah, where he played in the orchestra and took courses in music theory. He was allowed to take classes in harmony, music history, and solfeggio at Brigham Young University during his last two years of high school. He also played in the university orchestra and studied violin privately with a Brigham Young University faculty member. Robertson helped support himself in high school by giving violin lessons.

Upon graduation from high school, Robertson met George Fitzroy, a private music teacher in Provo. Fitzroy had just graduated from the New England Conservatory of Music, where he had studied composition with George Chadwick, an acclaimed composer and teacher of the time. Fitzroy gave young Robertson training in analysis and coun-



Leroy Robertson

terpoint and lent him the first orchestral scores that he had ever seen: Mendelssohn's *Overture to a Midsummer Night's Dream* and the Dvorák *New World Symphony*.<sup>7</sup> Fitzroy eventually persuaded Robertson to go to the New England Conservatory and study composition with Chadwick. Robertson went on to earn diplomas in violin, piano, composition, and public school music from the New England Conservatory in 1923. He then returned to Utah and taught high school music for two years. He began teaching at Brigham Young University in September 1925, where he conducted the university orchestra and taught music theory and violin.

In 1925 Robertson learned that the famous Swiss composer Ernest Bloch was coming to San Francisco to head the San Francisco Conservatory. Five years later, Robertson obtained a leave of absence from his university teaching and studied privately with Bloch in San Francisco from March to June 1930. Robertson also studied privately with Bloch in Switzerland from June to September 1932, soon after receiving his BA and MA degrees from Brigham Young University. Robertson and Bloch developed a close friendship that lasted many years.

After his studies with Bloch, Robertson traveled to Leipzig and Berlin. In Berlin he studied the music of Renaissance composers with the famous musicologist Hugo Leichtentritt from October 1932 to the spring of 1933. Robertson began receiving prizes and awards for his compositions after this period of European study. His *Quintet in A Minor for Piano and Strings* (1933) received First Prize from among two hundred other submitted manuscripts in a competition sponsored by the Society for the Publication of American Music in 1936.

Robertson began work on his doctorate at the University of Southern California in the summer of 1936, studying

first with Arnold Schoenberg and later with Ernest Toch. Robertson continued to build up the music program at Brigham Young University by expanding the theory program and the symphony orchestra. He was catapulted to international fame in 1947 when his *Symphony No. 2*, subtitled *Trilogy*, won the Symphony of the Americas Contest sponsored by Henry H. Reichhold in Detroit. Robertson was awarded \$25,000 and a premiere of his symphony by the Detroit Symphony Orchestra on 11 December 1947. More than four hundred musicians from seventeen countries entered this contest, including major composers from North and South America.

Robertson became the head of the Music Department of the University of Utah in 1948. He continued working on his doctorate during the summer months, finally receiving the degree in 1953. Robertson's accomplishments as a music department chair included "adapt[ing] the curriculum of study [in the music department] so as to meet national standards."<sup>8</sup> He also introduced the bachelor's and master's degrees in music to the university's curriculum. In addition, the University of Utah became the first university in the area to offer the Ph.D. in music. Robertson taught at the University of Utah until 1962, when he retired and served as composer-in-residence until July 1965.

The Church of Jesus Christ of Latter-day Saints asked Robertson to head its Church General Music Committee in the spring of 1962, three months before he retired from the University of Utah. He had served as a member of this committee since 1938 and was involved in the compilation and editing of the church's 1948 hymnal. He headed the music committee until 1969. Robertson died of heart failure, a complication of diabetes, on 25 July 1971. Other compositions for which Robertson was well known include: *String Quartet No. 1* (1940), *Rhapsody for Piano and Orches-*

*tra* (1944), *American Serenade* (String Quartet No. 2) (1944), *Overture to Punch and Judy* (1945), *Concerto for Violin and Orchestra* (1948), *Oratorio from the Book of Mormon* (1953), *Passacaglia for Orchestra* (1955), *Concerto for Violoncello and Orchestra* (1956), and *Concerto for Piano and Orchestra* (1966).

## Leroy Robertson and the Organ

Leroy Robertson's preparation for writing organ music began several years before its actual composition. Around 1926–27, Robertson met a young teenager, J. J. Keeler, a Provo, Utah native who was just beginning organ lessons. Robertson knew of Keeler's interest in the organ and always encouraged him in his organ studies. During Keeler's student years in Provo, Robertson had Keeler play many well-known organ works for him.<sup>9</sup> These experiences no doubt allowed Robertson to examine how to write effectively for the organ.

Robertson and Keeler traveled to Europe together in 1932 as Robertson was preparing to study with Ernest Bloch in Switzerland. Keeler went to the Leipzig Conservatory in Germany to study with the famous organist Karl Straube, one of Germany's foremost organ virtuosi of the time who premiered many of Max Reger's organ works. Straube was also the organist at the famous Thomaskirche, where Johann Sebastian Bach had served previously. After Robertson's studies with Bloch, he traveled to Leipzig to see how Keeler was faring.

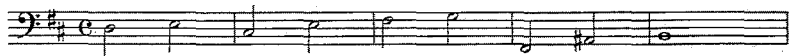
Robertson stayed in Leipzig for about six weeks, visiting frequently the large churches in Leipzig, the Thomaskirche being his favorite. It was here that Robertson heard Karl Straube, assistant organist Günther Ramin, and Straube's students play the organ works of the great German masters. The church's acoustics, its heroic 1889 Wilhelm Sauer organ, and Keeler's interest in organ music inspired Robertson to compose organ music of his own. He sketched his first organ works, *Organ Sonata in B Minor* and *Fantasia in F Minor*, in Leipzig in 1932.<sup>10</sup> These works were later completed in Berlin and Provo, Utah during the years 1933–1934.<sup>11</sup> The registration indications for Robertson's organ music were prepared with J. J. Keeler's assistance on the 1907 Austin organ in the Provo Tabernacle.<sup>12</sup>

## Organ Sonata in B Minor

The *Organ Sonata* is composed in three movements entitled Prelude, Scherzo, and Ricercare. Robertson dedicated this work to his wife Naomi. J. J. Keeler premiered the Prelude and Ricercare movements of the *Organ Sonata* on 1 February 1943 in the Provo Tabernacle.<sup>13</sup> The Brigham Young University student newspaper, *The Y News*, wrote that "one of the most delightful numbers [of the concert] was [an organ] sonata composed by Professor Robertson; which, according to critics, is virile with energy of the new west."<sup>14</sup> Alexander Schreiner, Salt Lake Tabernacle Organist and faculty member at the University of California at Los Angeles, later played the complete *Organ Sonata* on his fifty-first noon organ recital, which took place on 3 May 1935, in Royce Hall at UCLA.<sup>15</sup>

Robertson entered the *Organ Sonata in B Minor* in the Helen Sheets Composition Contest sponsored by the McCune School of Music and Art in Salt Lake City. The work won a prize of \$50 and was hailed as the best composition by a Utah composer. The judge for the contest, a prominent California musician, wrote that Robertson's *Organ*

Example 1. *Organ Sonata in B Minor*, first theme as announced in the pedal, mm. 1-4.



Example 2. *Organ Sonata in B Minor*, Prelude, Ute Indian melody in the Phrygian mode, mm. 5-20.



*Sonata* "was far superior to any other entered . . . and that Mr. Robertson is a serious, splendid musician . . . who should by all means have the prize."<sup>16</sup>

At Arthur Shepherd's special request, Robertson orchestrated the *Organ Sonata in B Minor* for strings, woodwinds, percussion, brass, and organ and retitled the work *Prelude, Scherzo, and Ricercare on Two Themes*.<sup>17</sup> This work was first performed for the convention of the Music Teachers National Association held in 1941 at Minneapolis. The Utah Symphony, conducted by Maurice Abravanel, recorded this work in 1948.<sup>18</sup> Abravanel thought that this transcription was particularly successful, especially since it was not like other "very popular organ transcriptions of the day that were always very thick and loud, the Robertson score was like chamber music, very delicate and lean."<sup>19</sup> Leopold Stokowski, conductor of the Philadelphia Orchestra, was also interested in having his orchestra perform the *Prelude, Scherzo, and Ricercare on Two Themes*, but was never able to program it.<sup>20</sup>

Robertson wrote that the first movement of the *Organ Sonata* is "in the style of the choral prelude announc[ing] the two chief themes at the outset—the first alone in the pedal and the second in a higher register with a simple alto supplying an obligato [*sic*]."<sup>21</sup> He composed this first melody in B harmonic minor, imbuing it with a brooding, melancholy air (see Example 1).

The second theme is based on a Ute Indian melody in the Phrygian mode.<sup>22</sup> Robertson thought very highly of the Native American people and traveled to the Ute and Ouray Indian Reservation several times in the late 1920s and early 1930s. This reservation covers a large area of land next to the Colorado border in eastern Utah. During these visits Robertson transcribed some of their melodies, most of which were associated with the Bear Dance. Robertson had to obtain permission to transcribe these melodies, since the bears and the melodies associated with them were sacred to the Native Americans (see Example 2).<sup>23</sup>

Robertson's inclusion of indigenous or folk melodies was a common practice among composers in the first half of the twentieth century. Aaron Copland used Mexican folksong in his orchestral work *El Salón Mexico* (1936), and cowboy songs in his ballets *Billy the Kid* (1938) and *Rodeo* (1942), all of which were composed within ten years of Robertson's *Organ Sonata*.<sup>24</sup> Roy Harris, another American composer who was active at this time, used modal melodies to "impart a sense of expansiveness reminiscent of the American West."<sup>25</sup> Since Robertson was raised in a small Utah community, it is very probable that his inclusion of the Native American melody was a reflection on his youthful days in Fountain Green, Utah.

Robertson composed the Scherzo in a standard three-section form typical of works in this genre. He opens the movement with an embellished version of the Ute Indian melody accompanied by chords sounding on the offbeat. This theme, combined with the offbeat

accompanimental pattern, gives a swing, freedom, and expansiveness of the western United States that Robertson knew from his youth (see Example 3). Robertson presents three additional embellished statements of the Ute Indian melody in the remaining part of the Scherzo's first section.

Robertson presents a major-mode version of the Prelude's first theme in canon at the third between the right hand and pedal at the beginning of the

Example 3. *Organ Sonata in B Minor*, Scherzo, first half of the embellished Ute Indian melody, mm. 1-4.



Scherzo's second section. A busy eighth-note accompaniment that begins incessantly on the offbeat is a recurrent motive in this section. Robertson states this theme two other times before reintroducing the Ute Indian melody in the pedal. The third section, marked *scherzando*, harkens back to the beginning, with the embellished Ute Indian melody presented in canon.

Robertson's desire to compose a *ricercare* reflects the neoclassical trend that permeated American music in the first half of the twentieth century. Composers became more interested in musical forms and other elements of composition from the eighteenth century and earlier. Robertson had also studied the music of Renaissance composers during

his time in Berlin with Hugo Leichtentritt, and he copied many works of Renaissance composers by hand. The *ricercare*, an early precursor of the fugue, consisted of several themes that were developed imitatively one by one. The *ricercare* was used in Renaissance music, so it is likely that Robertson would have studied the *ricercare*s of Renaissance composers as he copied and studied their music in Berlin.

Robertson employs the opening pedal theme from the Prelude and the Ute Indian melody imitatively during the first part of the *Ricercare*. He proceeds to introduce three thematic ideas successively. Robertson alternates these themes between various voices and often combines one of them with the

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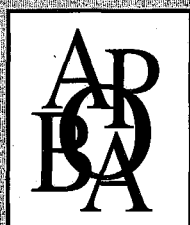


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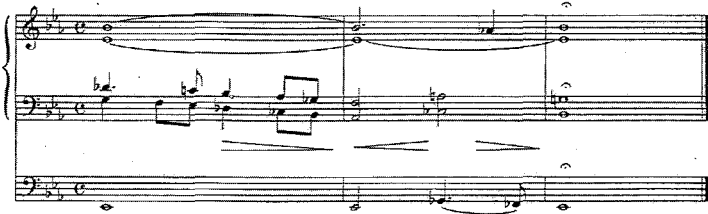
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**Example 4. *Fantasia in F Minor*, illustrates Reger's influence on Robertson's writing (thick chords, flourishes), mm. 4-5.**



**Example 5. *Intermezzo*, Robertson's clever use of chromaticism to avoid a "conventional ending," mm. 30-32.**



opening pedal theme from the Prelude or the Ute Indian melody. He concludes the *Ricercare* with a short Epilogue. He uses the opening theme from the Prelude and the Ute Indian melody as the thematic material for this section.

### Fantasia in F Minor

The *Fantasia in F Minor* was the second of Robertson's organ works to be heard by the public. J. J. Keeler, to whom the *Fantasia* is dedicated, gave the premiere on 26 November 1934 in the Provo Tabernacle. Robert Cundick, who was later to become an organist at the Salt Lake Tabernacle, recorded the *Fantasia* in 1955.

Robertson employs a broad tempo, thick chords and flourishes in the first half of the *Fantasia* that show Max Reger's influence.<sup>26</sup> Robertson most certainly heard much of Reger's organ music played while he was in Leipzig, and this could explain why he chose to write in this style (see Example 4).<sup>27</sup> After this commanding introduction, Robertson introduces a *fugato* section containing a four-voice exposition employing real answers (mm. 21-32). This demonstrates his ability to infuse counterpoint with neo-romantic harmonic language. Robertson also states the fugue subject in inversion (m. 34), as well as in the original form. He builds up the *fugato* to a coda (beginning in m. 53) employing dramatic harmonies. Robertson brings the coda to a tremendous climax that resolves triumphantly on an F-major chord.

### Intermezzo

Robertson composed the *Intermezzo*, his third and final organ work in 1934, dedicating it to Salt Lake Tabernacle organist Alexander Schreiner. The date, venue, and performing artist of the *Intermezzo*'s first performance remain uncertain.<sup>28</sup> This work employs a lyrical melody, is composed in a three-part

form, and contains a rich harmonic vocabulary. These aspects could lead one to view Robertson's *Intermezzo* as a small-scale version of the other keyboard intermezzi such as those composed by Johannes Brahms. Robertson draws the *Intermezzo* to a close in a short coda. Concerning this work's ending, Robertson mused, "all my life I've abhorred the conventional ending."<sup>29</sup> He avoids a "conventional ending" by cleverly employing chromaticism to good effect (see Example 5).

### Conclusion

Leroy Robertson's three organ works—*Organ Sonata in B Minor*, *Fantasia in F Minor*, and *Intermezzo*—have never enjoyed even limited circulation among organists. This is partly because most of his works have never been published, while some might attribute their lack of renown to the fact that Utah was quite isolated from main American music scene in the 1930s. Whatever the reason, Robertson has composed three fine works for organ that deserve to be better known. His exposure to great organs and organ music in Germany moved him to write serious concert organ music that has enriched the organ repertory.

Robertson was unfortunately not able to write more of this high-caliber organ music. The pressures of university teaching, other commissions, his responsibilities as a father and husband, and his ever-increasing interests in orchestral music provide possible explanations why Robertson did not have time to compose other solo organ works, but the real answer remains unknown.<sup>30</sup> It is the author's hope that this study of Robertson's organ music will inspire others to study, perform, research, and write more about it, so that his music will one day merit the acclaim and popularity that it rightly deserves.

David Pickering currently teaches at Salt Lake Community College, Deseret Academy, the Waterford School, and the Day Murray Organ School. Dr. Pickering received the doctor of musical arts degree in organ performance and a master's degree in organ performance and musicology from the University of Kansas as a student of James Higdon. He received his bachelor of music degree in organ performance from Brigham Young University as a student of Parley Belnap and J. J. Keeler.

### Notes

1. Other American composers who wrote organ sonatas during the first part of the twentieth century include James Rogers, Horatio Parker, Felix Borowski, and Philip James.
2. Marian Robertson Wilson, "Leroy Robertson: Music Giant from the Rockies," *TMS* (photocopy), 251, footnote 17, Special Collections, Marriott Library, University of Utah, Salt Lake City, Utah.
3. The original manuscripts of Robertson's organ works are located in the Manuscript Division of Special Collections, Marriott Library, University of Utah, Salt Lake City, Utah. It is the author's hope to have Robertson's organ music published and recorded in the near future.
4. Leroy Robertson, "Intermezzo" in *Lyric Pieces by American Composers*, ed. Darwin Loford (Delaware Gap, Pennsylvania: Harold Flammer, 1982).
5. Marian Robertson Wilson, *Leroy Robertson, Music Giant from the Rockies* (Salt Lake City: Free-thinker Press, 1996), 23.
6. *Ibid.*
7. *Ibid.*, 35.
8. *Ibid.*, 169.
9. J. J. Keeler, interview by author, 21 February 1996, Payson, Utah.
10. Robertson Wilson, *Music Giant*, 98.
11. *Ibid.*, 103. See also Kenneth Udy, *Alexander Schreiner, The California Years* (Warren, Michigan: Harmonie Park Press, 1999), 173, footnote 151 for the *Organ Sonata*'s revision date, and J. J. Keeler's verbal program notes (contained on a cassette in possession of the author) 7 September 1988, Salt Lake City, Utah for the *Fantasia in F Minor*'s revision date.
12. Marian Robertson Wilson, phone conversation with the author, February 2001. In determining the registration for a section, Robertson would have Keeler play it with several different registrations. Robertson would choose which registration he wanted. All of the stop names listed in Robertson's organ works are stops found on the 1907 Austin organ in the Provo Tabernacle. For a specification of this organ as it appeared when Robertson's organ works were premiered, please see Appendix 1.
13. Leroy Robertson, program notes from 1 February 1934 concert. Special Collections, Marriott Library, University of Utah, Salt Lake City, Utah. The program notes from the concert simply state, "due to the very recent completion of the Scherzo it has been deemed advisable to defer its performance to a later date."
14. *The Y News* (Brigham Young University), 8 February 1934.
15. Alexander Schreiner, program from 3 May 1935 concert. Special Collections, Marriott Library, University of Utah, Salt Lake City, Utah.
16. Tracy Y. Cannon, Salt Lake City, to Leroy Robertson, Provo, 10 January 1936, Special Collections, Marriott Library, University of Utah, Salt Lake City, Utah.
17. Robertson Wilson, *Music Giant*, 135.
18. Leroy Robertson, *Prelude, Scherzo, and Ricercare on Two Themes*, recorded by the Utah Symphony on 20 November 1948. This recording was never released commercially. A copy of this recording is found in the Special Collections, Marriott Library, University of Utah, Salt Lake City, Utah.
19. Robertson Wilson, *Music Giant*, 195.
20. *Ibid.*, 209.
21. Leroy Robertson, Program notes, 1 February 1936.
22. Marian Robertson Wilson, phone conversation with the author, February 2001.
23. *Ibid.*
24. Donald Jay Grout and Claude V. Palisca, *A History of Western Music*, 5th ed. (New York: W. W. Norton, 1996), 778.
25. *Ibid.*
26. Leroy Robertson, *Fantasia in F Minor*, verbal program notes given by J. J. Keeler, September 1988, cassette in possession of author.

27. *Ibid.*

28. Marian Robertson Wilson feels that Alexander Schreiner played the first performance, while Robert Cundick feels that J. J. Keeler did. Keeler worked out the registration of the *Intermezzo* with Robertson and later played it on recitals, but documentation is lacking as to whether he played the first performance.

29. *The Y News* (6 November 1936).

30. Marian Robertson Wilson, phone conversation with the author, July 2001.

### Appendix 1

Organ Specification for the 1907 Austin organ, op. 191, Provo Tabernacle, Provo, Utah<sup>1</sup>

#### PEDAL

- 32' Resultant Bass
- 16' Open Diapason
- 16' Violone
- 16' Bourdon
- 16' Lieblich Gedackt
- 8' Gross Flöte
- 8' Violoncello
- Great-Pedal Unison
- Swell-Pedal Unison
- Swell-Pedal Octave
- Choir-Pedal Unison

#### SWELL

- 16' Bourdon
- 8' Open Diapason
- 8' Viole d'Orchestre
- 8' Echo Salicional
- 8' Viole Celeste
- 8' Doppel Flute
- 8' Stopped Diapason\*
- 4' Flauto Traverso
- 4' Quintadena
- 16' Contra Posaune
- 8' Cornopean
- 8' Oboe
- 8' Vox Humana
- Tremulant
- Swell Sub
- Swell Unison Off
- Swell Octave

#### GREAT

- 16' Major Diapason
- 8' Principal Diapason
- 8' Small Diapason
- 8' Gemshorn
- 8' Gamba
- 8' Clarabella
- 4' Octave
- 4' Harmonic Flute
- 8' Trumpet<sup>2</sup>
- Chimes\*
- Swell-Great Sub
- Swell-Great Unison

#### CHOIR

- 8' Geigen Principal
- 8' Dulciana
- 8' Concert Flute
- 4' Flute d'Amour
- 2' Harmonic Piccolo
- 8' Clarinet
- Chimes\*
- Harp\*
- Tremulant
- Swell-Choir Sub
- Swell-Choir Unison
- Swell-Choir Octave
- Choir Sub
- Choir Octave

1. This specification was supplied to the author by the Austin Organ Company. The 1927 additions are shown so that the reader may see the instrument's stoptist as it appeared when Robertson's organ works were premiered. The current instrument in the Provo Tabernacle does not resemble the 1907 installation.

2. Austin replaced this stop with an 8' Tuba in 1927.

Stops marked with (\*) were added by Austin in 1927.

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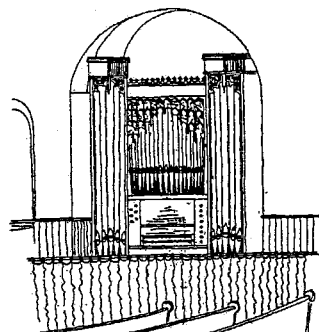
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# Organ Teaching in the Small Liberal Arts College

William Kuhlman

Small liberal arts college teaching is an area rich in challenges and creative possibilities. Having taught in the field for the past 34 years has prompted me to reflect on its rich opportunities as well as its perils for those desirous of a walk down similar paths. Few students in graduate studies working toward career paths in college or university teaching can anticipate the realities awaiting them upon successfully joining this guild. In the paragraphs that follow I will share a few of my experiences in hopes that the information will benefit those seeking to pursue an academic career.

Henry Adams once said, "A teacher affects eternity; one can never tell where one's influence stops." At this very moment, graduate students throughout the many fine programs around the country are honing their skills as performers and becoming the best players they possibly can. Their influence on organ students of the future will undoubtedly manifest itself in many positive ways. When the young Arthur Poister was teaching in Sioux City, Iowa, he had no idea that he would later be quoted over and over again and regaled as one of the great seers of organ pedagogy in the 20th century. Likewise with Russell Saunders when he was a young man teaching at Drake University: he never realized how far-reaching his influence would be as a scholar, a student of the instrument and its literature, and as an extraordinary "teacher of teachers." For those unfamiliar with these two names, Arthur Poister at Syracuse University and Russell Saunders at Drake (and later, the Eastman School of Music) were surely considered two of the giants of organ teaching in America from the 1950s through most of the 80s. They would undoubtedly agree with the quote attributed to the English music critic/musicologist Ernest Newman, who said: "A good teacher is slowly discovered. The bad teacher is quickly

found out!" For those aspiring to this wonderful profession, the rewards are many, the diversity of experiences enjoyable and a great pleasure at times. The positives far outweigh the negatives.

But a few caveats would well-serve those aspiring to academia. Organ teaching and playing in America has undoubtedly reached a level unparalleled in history. The instruments we play and teach on are of a caliber unrivaled anywhere in the world. Top-flight preparation through superb teaching continues to produce competition winners and wonderful young artists. One wonders, however, whether playing skills alone will suffice to prepare graduates from our excellent conservatories, colleges and universities for the few teaching positions that become available each year. Perhaps a few musings from personal experience will be helpful.

When I was in graduate school studying at Syracuse with Arthur Poister, my interest in theory, history, pedagogy, church music and service playing was secondary to the pursuit of my performance skills. I had assimilated a reasonably good feel for liturgical organ playing growing up in the atmosphere of St. John Lutheran Church and Grace Lutheran Church in the western Chicago suburbs, where an excellent brand of church music was being espoused by

the likes of Gerhardt Becker, Carl Schalk, Paul Bouman, Paul Bunjes, Richard Hillert and other giants of Lutheran church music. By the time I left high school I had played a fair number of church services (which I enjoyed immensely) and adored playing hymns both on G. Donald Harrison's Aeolian-Skinner at church as well as on our Model 45 Baldwin at home. When my parents bought our Baldwin on South Wabash Avenue in Chicago, the demonstrator was none other than the inimitable Reginald Foort, the staff organist at the BBC in London prior to the war. I was privileged to have lessons from him for about two years while I was studying with our local Lutheran church musicians Becker and Bouman. Reggie taught me technique from the "Stainer Method Book." Later on we worked on the E-Flat Trio Sonata of Bach and assorted chestnuts from the orchestral literature such as his transcription of Offenbach's *Orpheus in the Underworld* and some glorious renditions of tunes such as "Night and Day" and "Dancing on the Ceiling."

All of these eclectic experiences helped to kindle my passion for playing the organ and served me well in college and university and my first organist/choirmaster position at St. Michael's Episcopal Church in the idyllic town of Cazenovia, New York. However, like my colleagues in the graduate program, most of my energy was expended in preparing memorized organ recitals and studying a narrow range of literature. Our primary goals were to hone our skills to become the best teachers and players that we could become. In this respect, "Mr. Poister" was the paragon of the "model teacher/performer."

When I decided to track into academe in the late 1960s, the opportunities were plentiful. Many good jobs were open in both church music and college work. However, when I was hired into my first full-time position at Jamestown College in North Dakota in 1967, I quickly experienced a "wake-up call" when I found myself on committees, teaching and advising non-major students and thus having to know and understand the college catalogue and all its nuances. I was required to play for college celebrations and chapels, conduct the touring a cappella choir, teach piano and harpsichord, music history, church music, a January term course on "The Fine Arts in Chicago" and assorted other duties I had never dreamed I would be undertaking. Once over the initial shock, I dug in and started shoveling.

Teaching in a small town at a small liberal arts college with students that were either beginners or low intermediate players presented a new set of challenges. As the only professionally trained organist in the region, I felt like I was stranded on a wind-blown oasis at times. My two departmental colleagues were a band director and a flower-child composer/theorist with whom I maintained splendid relationships, but whose direct interest in my own field was, to put it mildly, limited. I missed the interchange and compatibility of the Syracuse classmates in Mr. Poister's last studio at the University. I longed to commune once again with wonderful organ colleagues like Wayne Leupold, John Strege, Bill Neill and Larry Smith and to chat endlessly about *notes inégales*, interpretations of the Reubke *Sonata* or whatever other subtle nuances of per-



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formance practice that may have been subjects for nattering as we met in the halls and coffee shops at the time.

It was fortuitous that when I went to Luther College, Decorah, in 1969 with a few years of college teaching under my organ shoes, I was a little less naive than several years before. I reveled in the opportunities afforded by the rich organ culture that Gerhard Krampf had cultivated in the State of Iowa. I delighted in the collegial relationship which I formed with both Gerhard and his superb colleague Delbert Disselhorst and later on Delores Bruch at the University of Iowa. I found great inspiration in the work that Gerhard and the university organ technician Carroll Hanson had done to introduce great new organs into the state. My work was cut out for me to emulate their model in both teaching and bringing much-needed new instruments to my "quadrant" of Iowa.

The reality of my first years at the new position came as somewhat of a shock to this idealistic young savant, eager to make his mark at his first college job. A number of smaller shocks hit me straight on:

- Luther College conducted non-compulsory daily plus Sunday chapel services. A lot of literature had to be covered in a given week with a dozen voluntaries and hymns to be played, and numerous choral and instrumental accompaniments to be learned.

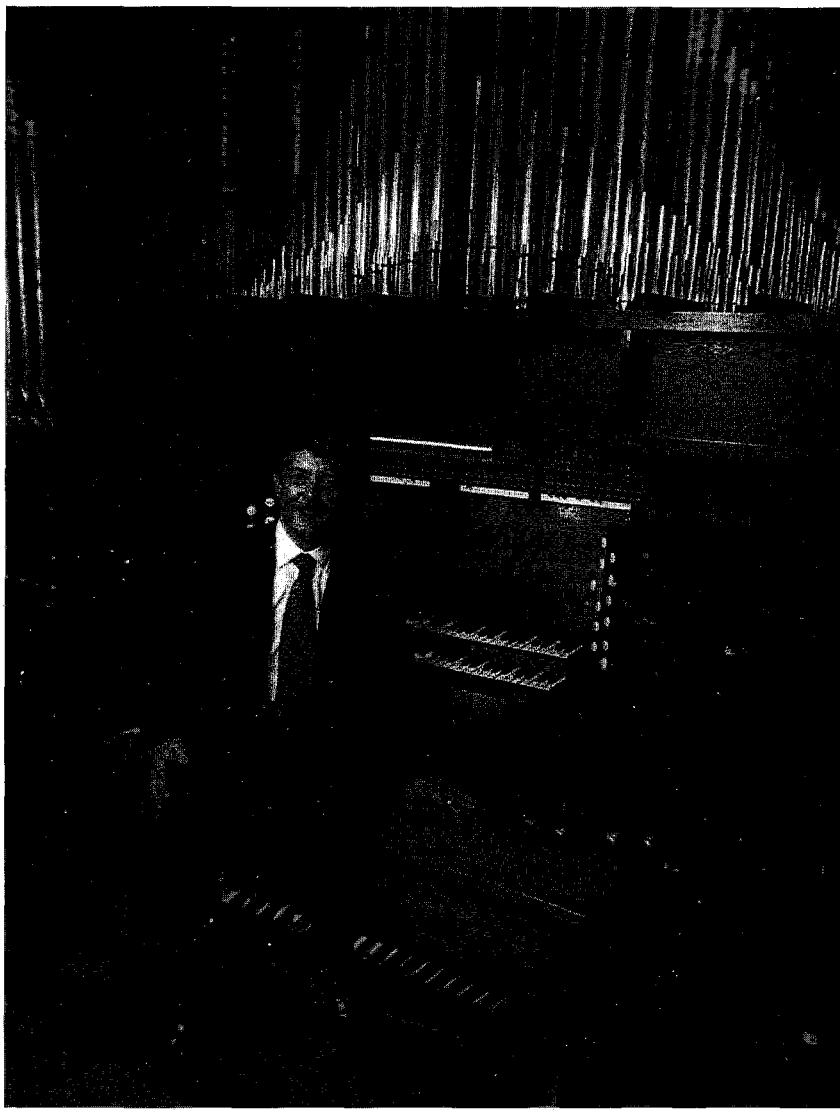
- I was given about a dozen liberal arts students per semester to advise. A few were music majors, but many were pursuing majors in biology, classics, French and other areas outside my field of expertise.

- I served on a variety of committees—the curriculum committee, (which I also served as chair), social committees (for Christmas parties, faculty retirement fetes and the like) and on planning committees for extra-curricular events such as college anniversaries, celebrations like the Martin Luther 500th anniversary, the Bach celebration in 1985 and three visits by the King and Queen of Norway. There were convocations featuring Vice-President George H.W. Bush, Attorney General Edwin Meese, Crown Prince Harald of Norway, and later on, his son Prince Haakon.

- I had to find concertatos as we planned Homecoming worship services, Baccalaureates, Christmas concerts and other festival services. I discovered that I really needed to do my homework here and ended up writing many of my own. This too was a new experience for me.

- I was required to teach theory and ear training to fill out my load—areas which I never dreamt I would have to master. In the process I had to become conversant in *Sibelius, Finale* and various software programs such as *MacGammot* and *C.A.T.* I felt like a fish out of water much of the time!

- I found myself attending more required meetings than I thought possible. A typical week: Monday afternoons, Sunday worship planning with campus pastor A; Wednesday mornings, full college faculty once a month, and the Humanities Division every other week; Wednesday afternoon's meetings with Campus Pastor B to choose hymns and plan daily chapel services; Friday mornings three times a month, full music faculty meetings; other days—meetings of ad hoc committees of various kinds. In



William Kuhlman

short, a lot of time that I once thought I would spend in a practice room.

- As an apparent result of having attended another "liberal arts" college as an undergraduate (Saint Olaf), I found myself teaching courses in the general humanities. I learned that there are certain perils resultant from conversations at social occasions with English faculty. Indiscriminately dropping authors' names or titles of recently read books can lead one down yet another dark alley such as becoming the discussion leader in sections of the core program for first year students with topics like "Greek Mythology" or "Maoist China"!

Despite having resisted and often eschewed past parental advice, I find myself having saved a few chestnuts of my own to pass on to the next generation of prospective small college pedagogues:

- **Music appreciation.** Sometime your organ load may be too small and you'll be asked to teach this or a similar introductory course populated by Physical Education or Science majors wishing to fulfill their fine arts requirement. Even though this is not your specialty, you will be asked to be a good scout and to pitch in. Know your *Grieg Concerto* and *Peter and the Wolf* and you will have a jump-start! Ear training and sight singing are other favorite courses which department chairs like to pass around to fill applied teacher's loads, the general assumption being that these are courses

that anyone can teach!

- **Politics.** You will want to get your own agenda across, but you will want to do so in such a way that you keep your fellow colleagues' diverse needs in mind as well, and find ways of working within your department without alienating your co-workers. You may for example want to initiate an organ project, which I have had the opportunity to do on four different occasions at our college. It will be very important for you to diplomatically nurture this idea with your colleagues without forgetting that they too may have needs important to them. The eternal problem is how to strike a balance and be a good department member at the same time as having your agenda realized at some point in time.

- **The draft.** I was fortunate not to be drafted into the armed services back in the 60s. But in the 70s, I found myself drafted in my college job into other similarly rigorous duties by befriending one of our theater directors and finding myself joyfully conducting orchestras for musicals like Kurt Weill's *Three Penny Opera* and playing one of the two piano parts for a production of *The Fantasticks*.

- **Developing an audience for organ music.** I did not immediately find the same receptive and interested audience for organ music we experienced at graduate school. You will undoubtedly have to build an audience for organ music in the community. The organ journals have had exhaustive articles on this subject over the years and so this turf does not need to be re-seeded. The surest way to kill an uncultivated audience would be to play a dry, academic recital right off the bat, or to have a guest who does so. Be sensitive to the tradition and level of musical sophistication or lack thereof.

- **New instruments.** You may have the wonderful opportunity to procure a pipe organ sometime in your career. A whole host of creative ideas about who the best builder might be for the task, about how to raise funds, and about how to engender enthusiasm and excitement for the project will have to be thought through. Back in the 70s, long before *Pipedreams* was so much a part of our lives, I hosted a half-hour program each week on our

local radio station called "The King of Instruments." I scripted and narrated the program myself, and would play organ recordings from the station's library and reel-to-reel tapes from my own performances and that of my friends and colleagues. This was one of several techniques I thought would engender some interest in attaining new organs at our college. It worked!

- **Hosting recitalists.** You will have to get to know the ins and outs of "presenting." This means finding appropriate recitalists either from your pool of acquaintances or from the management rosters. It can also involve seeking funding through various sources, selling tickets, promoting the recital through your church or college newsletter, radio, TV, posters, church bulletins, newspapers and so forth. How much or how little hosting needs to be done? Donor dinners, AGO and student guild chapter sponsorship are all avenues worth pursuing.

In order to achieve promotion and tenure commensurate with your degrees and years in service, several things are necessary. You can read all about this in a college's faculty handbook, but here is the *Cliff Notes* summary:

- **Practice time.** Many times in schools of music and colleges with strong programs such as ours with 50 faculty and staff in our department, recital and performance work will suffice instead of research. However with a full teaching load, practice time is often precious to find and the first thing to go. I set aside "untouchable" hours from 7:30 until our chapel service begins at 10:00 am and work on recital, church, chapel and accompaniment music during that period. One would be wise to set aside a part of your day in your life as church musician or academic, and make this time sacrosanct. No calls, no interruptions, no make-up lessons!

- **Contributions to the department.** You will be asked to be on calendar committees, library acquisition committees, building committees, departmental publication committees, ensemble committees and a host of other arcane bodies within your department, which set policy, curriculum and other functions of the program. You must do this willingly and cheerfully if you ever expect to receive the requisite glowing evaluations from the colleagues who will review your work. The hiring and review process now as compared to 30 years ago is thoroughly analytical, precise, regulated and organized. Many of us opine that we probably never would have risen through the ranks to full professor if the current rubric had applied when we were climbing the "tenure ladder."

- **Contributions to the college and the community.** A young faculty member with aspirations toward tenure gladly, willingly and eagerly serves on various strange "task forces" and *ad hoc* committees in order to be noticed by deans and department heads. Directing and/or playing at local churches or synagogues, becoming a participant on school or hospital boards and service organizations are small but integral factors in the tenure mix.

- **Writing skills.** We think so often in music that writing is secondary or maybe *not at all important* relative to what we will do in a college job. Nothing could be further from the truth. I am constantly writing: grant proposals, proposals to committees, drafts of ideas, reports, minutes of meetings, articles for newsletters and magazines, and a variety of diverse documents such as letters of recommendation for graduate study, letters supportive of Fulbright and Rhodes scholarship applicants and the like. I also am constantly being asked to write evaluations for colleagues in the department who are up for promotion and tenure, or are applying for other jobs. Being able to write clearly is not a luxury but a prerequisite of the job.

- **Speaking skills.** You are frequently required in an academic position to speak at faculty meetings, to introduce

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speakers, to give talks to local organizations, to do workshops of various kinds, to be a consultant for organ projects, to speak at AGO and church body conventions, conferences and workshops. Speaking confidently with a modicum of good grammar and syntax, and presenting oneself in a professional manner is paramount.

#### Corollary Issues

As College Organist at a relatively small (2800 students) but important college in the region, I am often called upon to give advice to churches on finding organists, and in replacing or restoring a variety of organs out and about. Be ready to willingly help out, or have access to people who might be able to give the needed advice. You will find yourself the "caretaker" of organ and perhaps church music in your area and will be called upon to be the local resource for a variety of strange and interesting requests, often hilarious, sometimes bizarre. A few examples:

a. "Where can I find replacement tubes for my Hammond B-3?"

b. "How much is my Estey reed organ worth? Would you appraise it for me?"

c. "Where can I find an organ arrangement of *The Battle Hymn of the Republic*?"

d. "Would you play a recital on our 1920 Hinners for our church's 100th anniversary celebration? You might want to tune it first!"

e. "Would you be willing to go through my late Aunt Minnie's organ music and tell me what it's worth for tax purposes?"

f. "Would your music library like my late great-uncle's collection of revival hymnbooks?"

g. "Could the College use a pair of Leslie speakers?"

h. And, of course, the perennial questions: "Do you have any students that could play for services this year at West Paint Creek Presbyterian Church in rural What Cheer? Our council just raised the fee to \$20.00 per service."

If you are teaching as I do, in a small college atmosphere, you will soon find that a five-day workweek is impossible for the most part. You may spend part of your weekend supporting colleagues' lectures and performances, attending your students' junior and senior organ recitals or those of students and instrumentalists enrolled in your classes. When your own students present recitals there will of course be the attendant hours of extra coaching and rehearsal. Many of your "free" Saturdays may be usurped by admission department requests to meet with prospective students who can only visit the campus over a weekend. You will want to become better known in the community by helping your colleagues in the area with recital and workshop programming. Become active in the local AGO and regional denominational associations. Attend lectures by colleagues in other departments and show interest in areas beyond your own program and agenda.

**Recruiting.** You may be surprised to discover that dozens of talented organ students are not automatically going to come knocking at your studio door. You have to find clever ways to encourage the good ones to enter your studio. Scholarship support from your administration is critical. Sponsoring workshops in organ and church music, summer organ camps and keyboard festivals are all part of the game we have to play to get good students to come to an expensive school and study organ as one of their academic subjects. We may fall into a few great students with little or no effort but most frequently will have to work hard to convince them of the benefits of our program versus that of our competitors. Read your magazines. Be an activist in the perpetual campaign to interest young people in our instrument. Find out how to sponsor a Pipe Organs and Pizza event for young keyboardists, invite youngsters in church choir programs up to the organ loft, invite school groups to come in and have a fun, entertaining 30-45 minutes

hearing the sounds and experiencing the wonders of the pipe organ. Our future as teachers and performers depends on energetic new ideas and creative approaches.

**Studio teaching.** I was absolutely certain when I started my teaching career that all of the pieces I had labored on during my college and university studies would be within easy access of most if not all of the students whom I would teach. Sowerby, Reubke, Liszt, Mendelssohn, Bach, Buxtehude, Bruhns, Lübeck, Böhm, Sweelinck, Scheidt, Hindemith, Langlais, Messiaen—no problem! And then, of course, there'd be the ever-reliable Gleason and later on Stauffer and Ritchie, Soderlund, and Davis, for those few beginners who needed a little retrofitting or tune-up. Nothing could have been further from the truth. Many, if not most of the students enrolled for lessons at small liberal arts colleges are either taking lessons for the first time, or for only a year or two. Many will be non-music majors. In counting my student load of 16 lessons in the spring semester, four were education majors, four were applied music majors, and the rest from other departments with history, nursing and/or undetermined majors. From amongst these diverse groups, many will end up giving junior and senior recitals at the point at which they are prepared and interested in doing so. Others take

lessons simply because they want to be prepared to play a competent church service. The dilemma in a liberal arts program is whether to accept only high-potential students with great keyboard ability or to accept most or all of those who enroll and teach to their level. On the one hand, it's more interesting and professionally fulfilling to accept only a few "superstars." On the other hand, one's teaching load may, as a result, be filled with duties outside of your expertise or general interest.

Be prepared to teach entry-level pieces such as Dupré's 79 *Chorales*, Keller's 80 *Chorale Preludes*, Pachelbel and Walther manualiter, easy trios by Krebs, Hudson, using method books such as Roger Davis or the new series that Wayne Leupold has developed. Accept every promising pre-college age student you can lay your hands on. This is our future as organ pedagogues if our instrument is to survive. Isn't it ironic that in the present day, we're experiencing a level of organ building in the country unprecedented in history, while in many quarters, organ music in many churches is being relegated to the dust heap in favor of the praise band!

#### Coda

Bring to your job applications and your vitae as *diverse* and *well-rounded* a background as you can manage within your graduate programs. Deans and

department chairs that are looking at dossiers are rarely looking for a candidate qualified to teach only to their specialty.

The diversity of experiences which include living life in a bucolic college town with diverse cultural and physical attributes, interesting colleagues and the rich opportunities available, all serve to make a career in college teaching well worth considering. Perils and pitfalls exist, but in the end, the rewards are abundant. ■

*This article was developed from a lecture presented at the University of Iowa on November 11, 2001.*

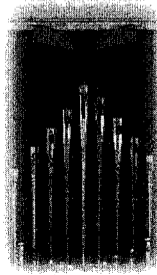
*William Kuhlman is Professor of Organ at Luther College in Decorah, Iowa where he has taught since 1969. He is a graduate of Saint Olaf College and received his advanced degree from Syracuse University. His major instructors have included David N. Johnson, Arthur Poister, Grete Krogh and Harald Vogel. He has previously written an article for THE DIAPASON entitled "Andrew Carnegie and the Organ," and an article in the July 2002 issue of The American Organist reviewing "Sacred Music 2002" at the University of Iowa. He recently recorded a new compact disc of organ and brass music for Telarc with the Empire Brass at Luther College. He performs five days a week for services of the campus community on the 3-manual, 41-rank Robert Sipe organ at the 1500-seat Center for Faith and Life. Kuhlman is represented by The Concert Artist Cooperative.*

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# Lenten series at the American Cathedral in Paris, 1949 and 1950

Ronald Ebrecht

While preparing the edition of *Maurice Duruflé, 1902-1986, the Last Impressionist*, Scarecrow Press, 2002, I researched many facets of his career: as student, as professor, as composer, as performer, as organ consultant. In that process, I learned of a very extraordinary Lenten concert series organized by Charles Dodsley Walker at the American Cathedral in Paris in 1949 and 1950.<sup>1</sup>

Mr. Walker studied as an undergraduate at Trinity College, Hartford, with the great Dupré student Clarence Waters. Being thus indoctrinated and equipped with an M.A. from Harvard and the F.A.G.O. certificate, when the war was over Mr. Walker became music director of the American Cathedral, in September 1948. That winter, he picked up the telephone and engaged Marcel Dupré for a Lenten recital. With that endorsement, he also lined up Maurice Duruflé, Jean Langlais, André Marchal and Olivier Messiaen for 9:00 p.m. recitals the other Fridays of Lent. The resourceful Mr. Walker was courting Janet Elizabeth Hayes, a soprano studying in Paris at the time. She was a graduate of the New England Conservatory of Music where she had served on the faculty and eventually obtained a Frank Huntington Beebe award to study abroad. Mr. Walker became engaged to her that winter and convinced her harmony teacher Nadia Boulanger to provide themes for those who would improvise to close the recitals. Mr. Walker played the opening recital and conducted the performance of the Brahms *Requiem* with orchestra on Good Friday to close the series, with soloists Janet Hayes, soprano, and Joseph Luts, baritone.

The success of the concerts was such that he repeated the series in Lent 1950 with Gaston Litaize in place of Dupré, but otherwise the same performers. In December of 1950, he left Paris to assume his duties at the Church of the Heavenly Rest in New York City. With this "hit-parade" of performers, the organization of this series, instrument, repertoire and impact are worthy of an assessment.

Following up on Mr. Walker's talent with the telephone, Frederick W. Beekman, Dean of the American Church of the Holy Trinity (Pro-Cathedral), augured with his pen. He sent a letter, dated February 15, seeking 1,000 franc contributions<sup>2</sup> for patrons who were assured of reserved pews. Sixty-eight are listed in the program, including prominent Parisians as well as members of the Cathedral. Beyond the expenses of printing programs and posters, artist honorariums were 10,000 francs<sup>3</sup> each except Dupré who received 20,000 francs. Clever Charlie Walker arranged that the professional Orchestre de Chambre de Paris was placed at his disposition for the Brahms *gratis* in exchange for use of the building for other concerts being organized by the director Pierre Duvauchelle. With patron contributions of 68,000 minus the artist fees of 60,000, plus Requiem soloists, printing, etc., the financial situation was quite comfortable without the free-will offering collected at each concert.

The only other comparable series in town was at Trocadero, where the Cavallé-Coll organ was rebuilt by Gonzalez in Neoclassic style with a modern "American" console, featuring octave couplers and pistons, in the Palais de Chaillot. It reopened in 1942. Most of the famous French organists performed in concert there. Otherwise during the war there was little recital activity because fuel for heating, metal for pipe

repairs and most other materials were strictly rationed. Unlike the many Parisian churches shuttered during the occupation, the American Cathedral had benefitted from its designation as the official German Protestant church and the organ and building were therefore maintained. Prior to the war, the 1887 Cavallé-Coll III/45 56/30 was twice rebuilt by the successor companies in 1922 and 1929, thus attaining IV/62 61/32.<sup>4</sup>

Today in the USA, a presenter might assume that an audience would be attracted by a series of concerts by foreign performers since the public would find little novelty in a set of local ones, however famous. The context of these in Paris was quite different. In addition to the privations of the war which precluded recitals in churches, organists regularly improvise the voluntaries at services. Music-lovers and congregations had little opportunity to hear repertoire. Knowing this, Mr. Walker asked for a balanced program in addition to improvisations, and encouraged the composer/performers to play their most recent works. These concerts thus attracted large audiences and the press. Present-day considerations to present an encyclopedic overview, a broad sampling of national schools, diverse musical styles, etc., seem not to have been important.

A look at the precise programs in 1949, for instance, shows that in addition to programming a performance of each of the three Franck *Chorals*, Mr. Walker arranged that several performers played some of their most recent works. Langlais played his *Suite Française* (1948), Dupré, his *Vision* (1948), Duruflé, his *Prélude et Fugue sur le nom d'Alain* (1943) and Messiaen, his *Nativité* (1936). *Nativité* aside, the Lenten theme was only loosely followed. Some included works of their contemporaries: Langlais, the Litaize "Lamento," Walker, the Dupré *Prelude and Fugue in G Minor*, Duruflé, excerpts from the Dupré *Chemin de la Croix*. Only Walker and Dupré deigned to honor American composers under this rubric: Walker played the Piston *Chromatic Study on B-A-C-H* and Dupré, the Eric DeLamarter *Prelude on a Theme in Gregorian Style* (H.W. Gray, 1920).

Marchal, Langlais and Dupré improvised to close their programs. Although the themes written by Mlle Boulanger are lost, Mr. Walker recalls that they were angular and not easily retained. "What good does it do to be a master of inverted retrograde when nobody can remember the theme of your improvisation? It was a learning experience for me to realize that audiences get the most pleasure out of hearing a recognizable theme getting brilliant treatment from a master."<sup>5</sup> Duruflé, Messiaen and Walker did not improvise.<sup>6</sup>

The 1949 programs also show the breadth of repertoire played. Mr. Walker (born 1920) opened the series on March 4 with three Bach works: *Prelude and Fugue in A Minor*, BWV 543; *Trio Sonata I*, BWV 525; and *Herzlich tut mich verlangen*, BWV 727. He moved on to a Brahms setting of the same chorale, then the Franck E Major

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## 1949 LENTEN CONCERTS

FRIDAYS AT 9 P. M.

MARCH 4	ORGAN RECITAL	CHARLES DODSLEY <b>WALKER</b>	ORGANIST AT THE AMERICAN PRO-CATHEDRAL
MARCH 11	ORGAN RECITAL	ANDRÉ <b>MARCHAL</b>	ORGANIST AT SAINT-EUSTACHE
MARCH 18	ORGAN RECITAL	JEAN. <b>LANGLAIS</b>	ORGANIST AT SAINTE-CLOTILDE
MARCH 25	ORGAN RECITAL	MARCEL <b>DUPRÉ</b>	ORGANIST AT SAINT-SULPICE
APRIL 1	ORGAN RECITAL	OLIVIER <b>MESSIAEN</b>	ORGANIST AT LA TRINITÉ
APRIL 8	ORGAN RECITAL	MAURICE <b>DURUFLÉ</b>	ORGANIST AT SAINT-ÉTIENNE- DU-MONT
GOOD FRIDAY		CATHEDRAL CHOIR AND SOLOISTS CONDUCTED BY CHARLES DODSLEY WALKER	
APRIL 15	CHORAL CONCERT	BRAHMS <b>REQUIEM</b> (IN ENGLISH)	
		Janet HAYES, soprano; Joseph LUTS, bass; Marthe BRACQUEMOND, organist	

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### Poster for 1949 Lenten Series

*Choral*, and the Piston and Dupré already mentioned.

On March 11, André Marchal (1894-1980), the blind organist of Saint-Eustache, played an all-French program.<sup>7</sup> Extracts from larger pieces of Titelouze, de Grigny, Couperin, du Mage and Clérambault provided a view of the eighteenth century, and the Boëly *Fantaisie et Fugue* (in B-flat Major) a glimpse of the nineteenth. The program concluded with the *Symphonie*, opus 5, written in 1907 by Augustin Barié (1883-1915). Of Marchal's interpretation of this piece, Messiaen writes "what a joyful memory, pure and sunny, the *Symphonie* of Barié, played in five scenes of expressive freshness."<sup>8</sup> Mr. Marchal improvised to close his program. Marchal's historical research did not lead to an academic performance style, but informed a fluid, expressive player. The many Marchal recordings still available or in library collections can provide aural evidence of this to those who wish to know more of his playing, while some may remember his performances made during several concert tours of the USA in the 1960s.<sup>9</sup>

Jean Langlais (1907-1991), pupil of Marchal and organist of Franck's church Sainte-Clotilde, opened his program on March 18 with the Franck second *Choral*. This was his only nineteenth century piece, for he continued with the Tournemire "Eli, Eli, Lamma Sabacthani" from his *Seven Last Words*, Litaize "Lamento" in memory of his friend and Conservatoire classmate Jehan Alain who was killed during the war, and the "Final" from the *Sixth*

*Symphonie* of Vierne. The Langlais pieces that followed were "Cantilène" from the *Suite Brève*, "Chant Héroïque" from *Neuf Pièces*, and the premiere of sections of his *Suite Française*. He also concluded with an improvisation. Langlais was in his prime at this time, and Mr. Walker reports a thrilling performance, which readers may investigate through the many recordings Langlais made or may recall from his American recitals.

Marcel Dupré (1886-1971), pupil of Guilmant and Vierne and successor to Widor at Saint-Sulpice, played on March 25. His was not at all a light program, for he opened with the *Fantasy and Fugue in G Minor*, BWV 542, of Bach, and continued with *Weinen, Klagen, Sorgen, Sagen* of Liszt, and "Allegro Maestoso" from *Symphonie Gothique* of Widor. *Prelude on a Theme in Gregorian Style*, written by the American organist Eric DeLamarter, was the quiet interlude before the Dupré works that would close the concert. First, from the very recent *Vision* Mr. Dupré played "And the light shineth in darkness," then *Prelude and Fugue in C Major*. He closed with an improvisation. Performances not just of the master but of these specific works exist in recordings to satisfy the curiosity of those interested in his playing style.

Mr. Walker asked Olivier Messiaen (1908-1992) to perform his *La Nativité du Seigneur* on the April 1 program.<sup>10</sup> Messiaen was a harmony student of Duruflé and organ student of Dupré at the Conservatoire. Mr. Walker found Messiaen the most careful registrant.

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Conservatoire National de Musique classroom photograph of harmony students of Maurice Duruflé. From left: #3 Pierre Cochereau, #5 François Zeberlin, #8 Ginette Keller, #12 Laurence Boulay.

Messiaen asked that Charlie play passages on various registrations in order to assess their effectiveness as he walked around the cathedral. As mentioned earlier, neither Messiaen nor Duruflé improvised to close their programs. Providing a reference as for the other performers, Mr. Messiaen made a recording of the *Nativité*.

Though Mr. Walker came to Paris intent to study with Dupré as Clarence Watters wished, Dupré recommended that he work with Duruflé instead, but Charlie's schedule precluded any lessons. He was surprised that Duruflé arrived for his practice by bicycle, but this was the harmony professor's standard conveyance to Conservatoire classes and around Paris.<sup>11</sup> Maurice Duruflé (1902–1986), organist of Saint-Étienne du Mont,<sup>12</sup> opened his concert on April 8 with the *Passacaglia and Fugue in C Minor*, BWV 582, of J. S. Bach. Three other Baroque works followed: "Récit de tierce en taille" and "Basse de trompette" from the *Convents Mass* of Couperin, and *Concerto in B-flat Major* (op. 4, no. 2) of Handel. He then played *Choral 3* of Franck. His contemporary works were the "Andantino" from *Pièces de Fantaisie* of Vierne, four movements from *Le Chemin de la Croix* of Dupré, and the Duruflé *Prélude et fugue sur le nom d'Alain*.

The next Friday was Good Friday, and featured a performance of Brahms *Requiem* with orchestra, the cathedral choir, and soloists, Mr. Walker conducting.

The constellation of players at important parishes in Paris in 1949/1950 is interesting to compare with the performers' roster at the American Cathedral. Though these were the most famous known to Mr. Walker, others may have selected eminent musicologist Norbert Dufourcq who was at Saint-Merry; the important music critic Bernard Gavoty who was at the Invalides; long-lived ladies and Dupré students Rolande Falcinelli and Suzanne Chaisemartin who were at Sacre-Coeur and Saint-Augustin; Baroque revival champion Michel Chapuis who was at Saint-Germain l'Auxerrois; and rising star Pierre Cochereau who was at Saint Roch<sup>13</sup> in waiting for the position at the cathedral, Notre-Dame, where Vierne's successor Leonce de Saint-Martin served. Of these, Mr. Walker only remembers meeting Pierre Cochereau at the American Cathedral recitals. He came to a program with Jean Langlais, who was the most regular in attendance at the recitals of his colleagues. One may note the absence of women from the roster and the representation of blind organists, which increased in 1950 when Litaize replaced Dupré.

The review in THE DIAPASON, presumably by its Paris correspondent Hugh McAmis, is interesting enough to be quoted in its entirety.<sup>14</sup>

*Recitals by Noted Men at the American Cathedral in Paris*

Americans in Paris, as well as native Parisians, are enjoying a treat at the American Pro-Cathedral church of the Holy Trinity, where a Lenten recital series has been arranged by Charles Dodsley Walk-

er, cathedral organist and choirmaster. On the list of recitalists are André Marchal, Jean Langlais, Marcel Dupré, Olivier Messiaen and Maurice Duruflé.

The series of Friday evening recitals began March 4 with a program by Mr. Walker, after which came the recitals of the five great French organists. The programs contain a wide variety of French music of all periods. Especially well represented was the contemporary school of French organ composition, as each organist-composer had been asked to include some of his own compositions. Improvisations, for which the themes were provided by Nadia Boulanger, concluded the recitals of Marchal, Langlais and Dupré.

Concluding the series will be a Good Friday choral concert by the cathedral choir singing the Brahms *Requiem* under Mr. Walker's direction, with Janet Hayes, soprano; Joseph Luts, bass; and Marthe Bracquemond, organist. Both soloists for the performance, which will be in English, are young Americans in Paris for vocal study. Miss Hayes, who is from Evanston, Ill., is a former member of the faculty of the New England Conservatory in Boston and of Boris Goldovsky's New England Opera Theater. Mr. Luts, a New Yorker, has been active in church work and opera in the New York and Philadelphia areas.

The privilege of hearing the performances was considerably enhanced by the fact that the church is heated and the organ kept tuned—both of which conditions are found infrequently in Paris.

The cathedral organ, one of the finest in France, was constructed originally as a three-manual tracker action instrument by Cavallé-Coll in 1887. In 1922, it was enlarged and modernized somewhat and in 1930 it was completely rebuilt, further enlarged and equipped with electro-pneumatic action and an up-to-date four-manual console of the American type. Charles Dodsley Walker has been organist and choirmaster of the American Pro-Cathedral since September, 1948.

Of perhaps equal interest to the review is the stoplist of the cathedral organ, which was as mentioned built by Cavallé-Coll as a three-manual in 1887. Cavallé-Coll/Pleyel enlarged the instrument by seven stops, increased the pedal compass to 32 notes and electrified the action in 1922. In 1929/30 it was enlarged again under Convers, with a fourth manual, Solo. This new division and the Positif were enclosed (in addition to the Récit). In the new console, the manual compass increased from 56 to 61, with 73-note chests to accommodate the super-couplers in all but the Great division. These renovations were carried out during the tenure of the flamboyant Lawrence Kilbourne Whipp as organist of the cathedral.<sup>15</sup>

#### PÉDALE

- 32' Soubasse
- 32' Violoncelle
- 16' Contrebasse
- 16' Soubasse
- 16' Bourdon (GO)
- 16' Violone
- 10% Quinte
- 8' Flûte
- 8' Bourdon
- 8' Violoncelle
- 4' Bourdon
- 32' Bombarde
- 16' Bombarde
- 8' Trompette
- Cloches

#### GRAND ORGUE

- 16' Diapason
- 16' Bourdon
- 8' Diapason
- 8' Montre
- 8' Flûte
- 8' Bourdon
- 8' Violoncelle
- 4' Prestant
- 4' Flûte
- 2% Quinte
- 2' Doublette
- Plein Jeu III
- 16' Basson
- 8' Trompette
- 8' Tuba (Solo)
- 4' Clairon
- Tremolo

#### POSITIF (Enclosed)

- 16' Quintaton
- 8' Diapason
- 8' Principal
- 8' Bourdon
- 8' Salicional
- 8' Dulciane
- 4' Flûte Douce
- 2% Nazard
- 2' Doublette
- 1% Tierce
- 8' Clarinette
- 8' Trompette
- Cloches
- Tremolo

#### RÉCIT (Enclosed)

- 16' Quintaton
- 8' Diapason
- 8' Flûte
- 8' Gambe
- 8' Voix Céleste
- 4' Flûte Octave
- 4' Gambe
- 2' Octavin
- Cornet III-V
- Plein Jeu III-V
- 16' Bombarde
- 8' Trompette
- 8' Basson Hautbois
- 8' Voix Humaine
- 4' Clairon
- Tremolo

#### SOLO (Enclosed)

- 8' Philomela
- 8' Viole
- 8' Voix Céleste
- 8' Tuba
- 8' French Horn
- Tremolo

#### Notes

1. I am very grateful to Edward Tipton, the present Director of Music of the American Cathedral, who found the correspondence, program and poster for this series while searching the cathedral

archives for material related to Maurice Duruflé, and to Charles Dodsley Walker for his kind replies to several letters and calls about this series he directed more than fifty years ago.

2. The rate of exchange being 350 francs for one dollar, this was approximately \$3.00 in 1949 dollars.

3. To put this fee in perspective, at the time Langlais was paid approximately \$12 per month at Saint-Clotilde.

4. Ronald Ebrecht, *Maurice Duruflé, 1902–1986, the Last Impressionist* (Lanham, MD, and London: Scarecrow Press, 2002), p. 172n.

5. Charles Dodsley Walker letter to Ronald Ebrecht, June 2002. Private collection.

6. While it was not Mr. Walker's custom to improvise at services, I remember both Duruflé and Messiaen as engaging improvisers during masses in the early 1970s. They are not around now, however, to explain why they chose not to improvise for these concerts.

7. Then he returned in 1950 to play all Franck. His 1959 recording of the Franck twelve major works later won him a *Grand Prix du Disque*.

8. *L'Orgue, Cahiers et Mémoires*, #38, p. 104. Ebrecht translation.

9. He also inaugurated many restored historic organs in France, including on April 24, 1966, the Leleuvre/Muller IV/50 built for Saint-Pierre, Caen in 1753 and moved to the Collégiale de la Madeleine, Verneuil-sur-Avre in 1779. This is the church where I served in 1977–79.

10. I presume not as an April fools' joke.

11. Duruflé lost the benefit of this healthy lifestyle in his catastrophic injuries in a 1975 automobile accident.

12. Though the main organ at his church was removed in 1939 and not reinstalled until 1956 and he was thus playing the small organ in the choir, Duruflé uses his title "Organiste du Grand Orgue de Saint-Étienne du Mont."

13. Cochereau was Duruflé's harmony student at the Conservatoire in 1944–45, and it seems that Mlle Chevalier's first evening social engagement with Duruflé was a trip to a recital by Cochereau at Saint-Roch in 1945. Ebrecht, p. 42.

14. Reprint of article from THE DIAPASON, April 1, 1949, p. 21.

15. The recitals were not Duruflé's only involvement at the cathedral, which included his serving as examiner for a renovation of the organ in 1953, and continued until his death. His wife, Marie-Madeleine, played the inaugural recital following the 1992 renovation of the organ by Dargassies. She heard the *Requiem* there in 1996, for her last time. Ebrecht, p. 172 and pp. 192, 193.

Ronald Ebrecht is University Organist of Wesleyan University, Middletown, Connecticut, and director of music at First Congregational Church, Waterbury, where his keyboard introductory programs for Waterbury schools have reached more than 22,000 young people. He studied at Southern Methodist University and Yale University in the United States, and at the Schola Cantorum and the Sorbonne in Paris, France, and his teachers include Ralph Kirkpatrick, Gerre Hancock, Marie-Madeleine Duruflé, and Jean Guillou. His performances have been recorded and broadcast by Radio Suisse, Radio France, National Public Television, Connecticut Public Radio, and also issued on the Mode and AFKA labels.

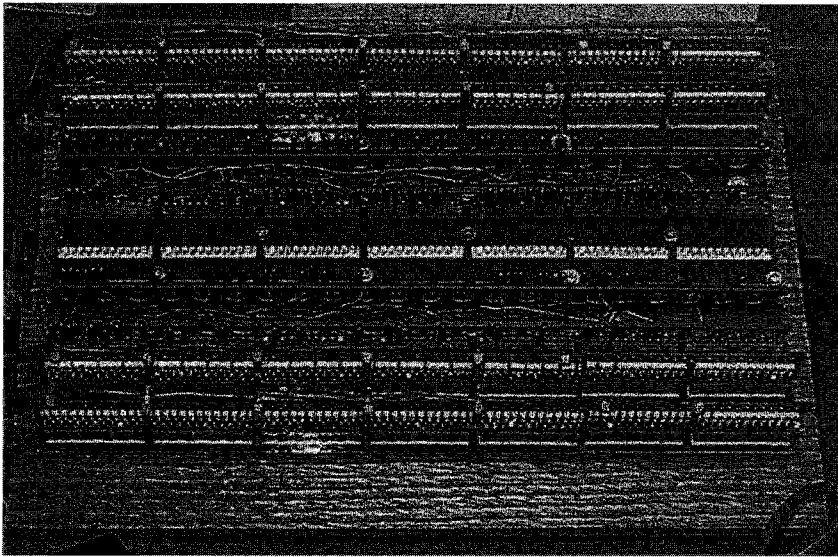
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### Making a crescendo with the least number of stops

Perhaps there is no more obvious a signature item on factory-built organs than the ubiquitous crescendo pedal. In most cases, it stands for nothing more than a fuzzy blob of sound, rising from the celeste and culminating in a tremulous mass of stops that does little more than tax the wind of the organ and test the thoroughness of the last tuning. Most artisan organ builders ignore the crescendo pedal, even when installing programmable sequencers and the like. It seems to remain an option that factories dare not leave out, for fear it might be the item that tips a contract toward another builder. The crescendo is almost never seriously discussed in any negotiations and once set is rarely revisited.

The worst episode of "crescendo abuse" I have encountered was during a performance of Handel's *Messiah*, where the accompanist set a few stops, including super couplers, then proceeded to pump the crescendo for variation. The organ alternatively shrieked and wheezed, depending on the stops that were engaged with the super couplers.

During my career as an organ technician very few organists have ever asked about the crescendo pedal, much less entertained notions about how to use it effectively. I was taken aback when a brilliant organist asked me what I could

do with not only one, but two crescendo pedals!

He had some ideas he wanted to explore, but first, there was a matter of technology. Ordinary crescendo rollers are not programmable. They are hard-wired—set up for the occasional adjustment, but not much more.

I asked this young organist if he was serious about pursuing such a thing. He assured me he was, and I contacted Scott Peterson of Peterson Electro-Musical Products, and Art Young of the Syndyne Corporation to find out what technical means might be available to program two crescendo pedals. Both firms had the capability to provide programmable functions, but neither could come up with a system that was cost effective. However, the idea was born and the project got underway.

Cost was an inevitable factor and a computerized system was ruled out almost immediately. The only option that remained was some sort of "switchboard" that would enable hard-wired roller contacts to be easily set in the order the organist envisioned. For a three-manual 60-stop organ, two lists were generated, using only 30 to 35 stops for the entire crescendo. The desired effect was suitable crescendi for oratorio accompaniment, so each pedal started with an ensemble, rather than a single stop. In the crescendo that pro-

ceeded from each small ensemble, there were various breaks, rather than a steady rise in volume. The musical plan was to build a series of stop changes one might find on a sequencer, rather than merely advancing from a whisper to a roar.

Since this is something of a technical note, I'd like to concentrate on two aspects of the project. As one can see from the photo, a board with about 80 contacts must be constructed to accept the input from each contact roller along with an array of 24 indicator lamps for each pedal. The inputs from these 2 contact rollers feed through mini-switchboards to a central feed to the console stop union. This method provides an inexpensive system that per-

mits easy (and probably ongoing) adjustment of various stops, strategic location of "breaks" and wiring of small groups of stops in stages. With that technology in place, the ingenuity of the organist could prevail. By reducing the number of steps from over 60 to about 30, the musical effect he had envisioned was obtained.

This was far more useful than a factory pre-set system. As one might suspect, the Tutti controls on this same organ are preset in a similar manner. Rather than drawing on all stops with the "full organ" button, the loudest ensemble is provided with the least number of stops required; again, about thirty. The "less is more" theory really works! ■

## Sewanee Church Music Conference

The 52nd annual Sewanee Church Music Conference was held July 15–21 at DuBose Conference Center in Montecagle, Tennessee and at the University of the South in Sewanee. Filled to capacity, the conference attracted 159 organists, choir directors, and choristers from 23 states. Dr. Robert Delcamp, Professor of Music at the University of the South, planned and directed the conference. Malcolm Archer, Organist and Master of the Chorists at Wells Cathedral, and Peter Richard Conte, Grand Court Organist of the Wanamaker Organ in Philadelphia and also Organist and Choirmaster of St. Clement's Episcopal Church, headed the conference faculty. The Rev. Dr. Joe Burnett, Professor of Pastoral Theology, School of Theology, University of the South, led the daily services and in a series of lectures explored tensions arising in parishes and added possible solutions for impossible people.

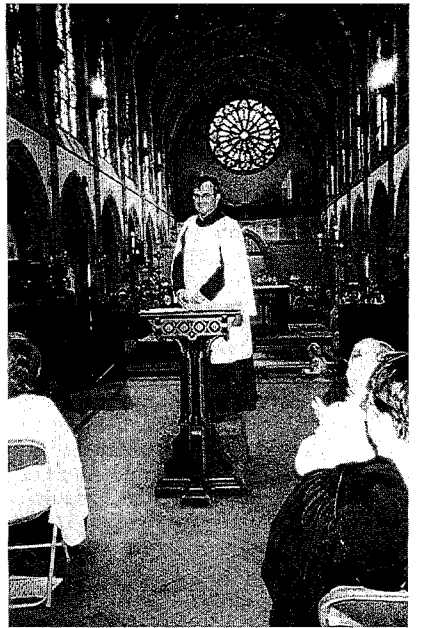
Malcolm Archer presented aspects of the English choral tradition as well as giving practical advice on putting together a service very quickly. James Brinson led several sessions on the Episcopal Church for musicians who are new to the church. Keith Shafer had two sessions on chanting the psalms. Anthem-reading sessions were conducted by Archer, Jason Abel, and Donald Dupee, Jr. Also, an impressive display and reading session were directed by Mark Schweizer of St. James Music Press.

Peter Conte held a variety of workshops devoted to playing the organ. Besides the masterclasses, there were sessions on hymn playing, anthem accompaniment, and improvisation. David Davies, a young Welshman currently the Assistant Organist and Choirmaster at the Cathedral of St. Philip in Atlanta, played a stunning organ recital in All Saints' Chapel. The program included works by Bach, Gigout, Mozart, Cocker, Howells, and Vierne and ended with an overwhelming improvisation for an encore.

All Saints' Chapel provided the setting for the major services of the week. The Choral Evensong on Thursday evening used Dyson's *Magnificat and Nunc Dimittis in D* and Parry's monumental anthem, *Blest Pair of Sirens*. At



Malcolm Archer conducting a rehearsal with Peter Richard Conte at the organ



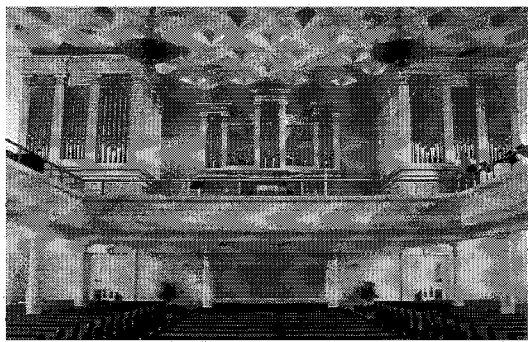
Malcolm Archer before a service at All Saints' Chapel

the Sunday service, Schubert's *German Mass* was sung to the liturgy. Music composed by Archer and commissioned by the conference was premiered—the organ voluntary *Variations on King's Lynn* and the anthem *Bread of the World*. The centerpiece anthem was *O How Glorious Is the Kingdom* by Harwood. Brass and percussion added festive flair to this anthem and to hymns throughout the service. Archer was the conductor, Conte was the organist, and all conferees formed the massive choir for both services.

—Mary Fisher Landrum

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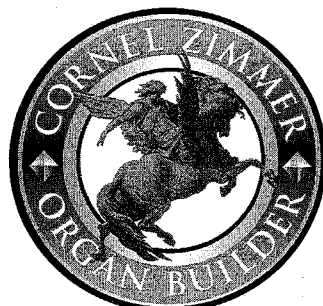
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# New Organs

## Cover

**John-Paul Buzard Pipe Organ Builders, Champaign, Illinois, Opus 27**  
**St. David's Episcopal Church, Glenview, Illinois**

This instrument of 23 stops was installed and completed in time for Easter Day, 2002. The church's limited ceiling height offered us quite a design challenge. We wanted the instrument's design to assist the eye, to give the illusion of greater height in a room in which the architecture did not. Additionally, there was insufficient room in the balcony for the entire organ. Therefore, the Swell and Pedal Organs are encased on the balcony floor, but the Great Organ is housed in the smaller case overhanging the balcony rail. The cases and console are made of beautiful dark walnut; the pipe shades in the Great case are made of basswood. The façade pipes of the Great and Pedal Principals are made of polished 75% tin. The roman mouths, round towers, and pipe shades relate to the arched windows and the barrel vault ceiling. The Tuba is made of polished copper, and is mounted horizontally off the pediment at the top of the Swell case. Since its resonators tend to disappear into the shadows, this somewhat "un-Georgian" feature does not disturb the proportions.

The instrument reflects my tonal aesthetic, in which the organ's primary responsibility is to accompany singing and be an active and full participant in the liturgy. To this end, the organ's tonal forces can be smoothly built up in a seamless crescendo; unison pitched stops of softer volumes are incorporated into the specification to offer a great variety of accompanimental textures; a lyrical cantabile reed on each manual may be used for obbligato playing and coloring of ensembles. The full swell has the necessary "clang" to dramatically color the full organ, but can accompany the choir when the shutters are closed. The Tuba, here voiced on 11 inches of wind, sings smoothly, but commandingly, above the full organ for thrilling rendering of ceremonial music.

The instrument plays solo organ literature of many styles and periods with an innate musicality and warmth. The choruses are finely balanced within themselves, and between divisions. The chorus reeds color the ensembles, adding just enough fire in this close acoustical environment to spice things up, but not overtake. The mixtures truly reinforce fundamental pitch, and clarify ensembles, rather than confuse them.

It has been a privilege and honor to design and build this new pipe organ for the people of Saint David's Church. Special thanks to their Rector, The Rev. Graham Smith, music director Victoria Jicha, and the kind parishioners and members of the organ committee and vestry who became captivated by our somewhat unconventional visual design and layout, fell in love with our tonal style, and worked tirelessly to prepare the space for the new instrument.

Thanks also to my dedicated staff who worked tirelessly to have the instrument ready for Easter—in a year in which Easter came as early as possible(!): Brian Davis, associate tonal director; Steve Downes, tonal assistant; Charles Eames, general manager; JoAnne Hutchcraft, reception; Bob Leach, cabinetmaker; Stuart Martin, cabinetmaker; Ken McCabe, winding system; Evan Rench, shop manager and tonal assistant; Jay Salmon, office manager; Ray Wiggs, windchests; Keith Williams, service manager.

—John-Paul Buzard

### From the organist and choirmaster

The organ committee that met for the first time in August, 1999, was charged by the vestry to research the need for a new organ. The committee produced an informative brochure, *Sound Exultations*, that outlined the history of music

at St. David's, defined the present musical needs of the parish, and made recommendations for a new pipe organ. The pamphlet was distributed to the congregation and meetings were held to answer any questions that parishioners might have. With vestry approval committee members visited many churches in the Chicago area during the next few months to hear organs by various makers and invited five organ builders to submit proposals; four companies responded affirmatively. Visits with these companies were scheduled through out the summer of 2000, and by November it was clear that the design submitted by Buzard Organ Builders was the most creative approach to an inherent architectural problem—a limited ceiling height.

However, two more organ tours were scheduled—one in December, and a second in January, 2001 to insure that the decision was correct. Paul Frazer presented the committee's recommendation to the vestry in February and a contract was signed with Buzard Pipe Organ Builders March 1, 2001.

The organ design required extending the loft into the nave approximately eight feet, and the previous organ was removed during the summer to begin the loft reconstruction. Worship services were led by the choir from the front of the church, accompanied by a piano, from September 2001 until early November when the loft construction was finished. March 4, 2002 the organ arrived in thousands of pieces, and the installation was completed by Easter Day, March 31st, 2002.

The organ committee included Marilyn Berdick, Louise Curry, Linné Dosé, Paul Frazer, Victoria Jicha, Debbie Lowe, Lonn Myers, Graham Smith, Newland Smith, and Norman Smith.

—Victoria Jicha  
*Organist and Choirmaster*

**St. David's Episcopal Church, Glenview, Illinois**  
**John-Paul Buzard Pipe Organ Builders, Opus 27**  
**23 stops, 29 ranks**

### GREAT (4" wind)

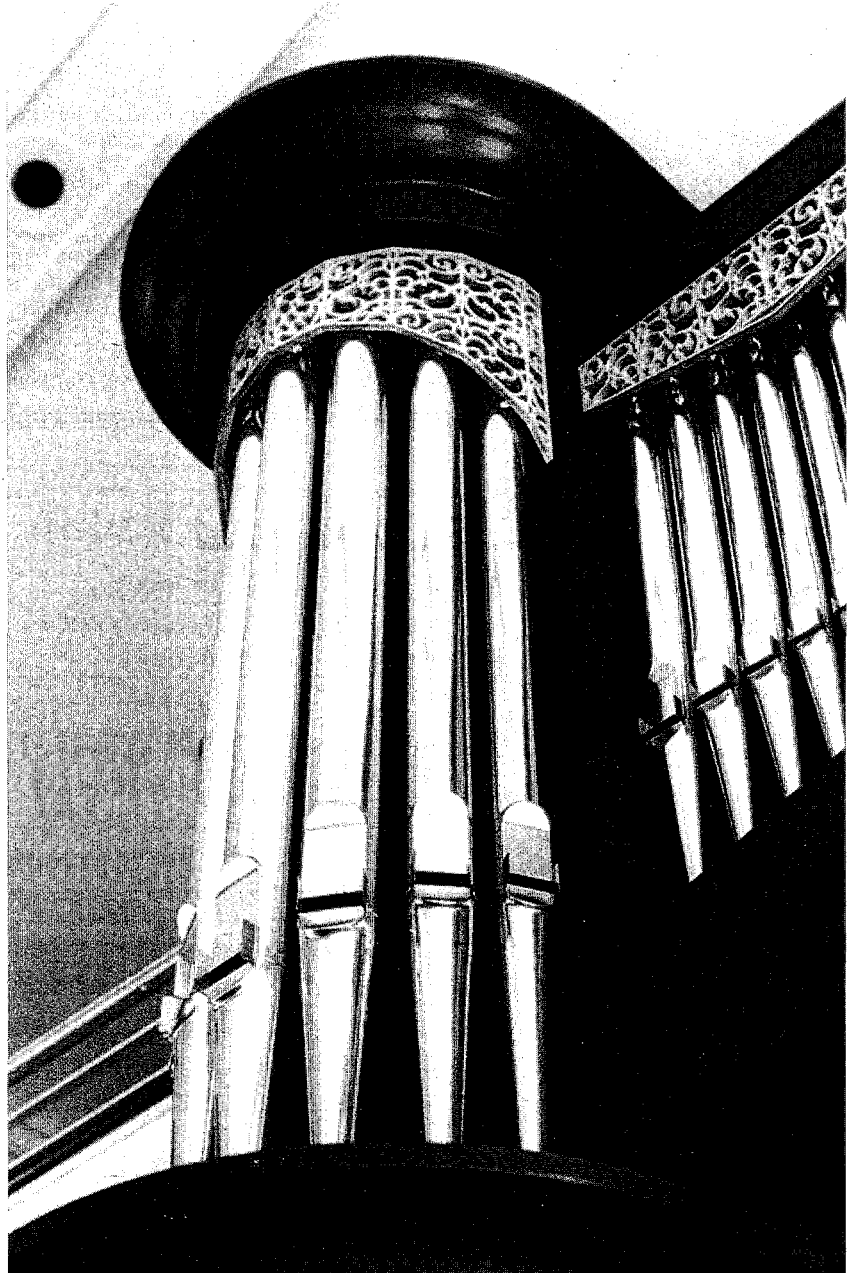
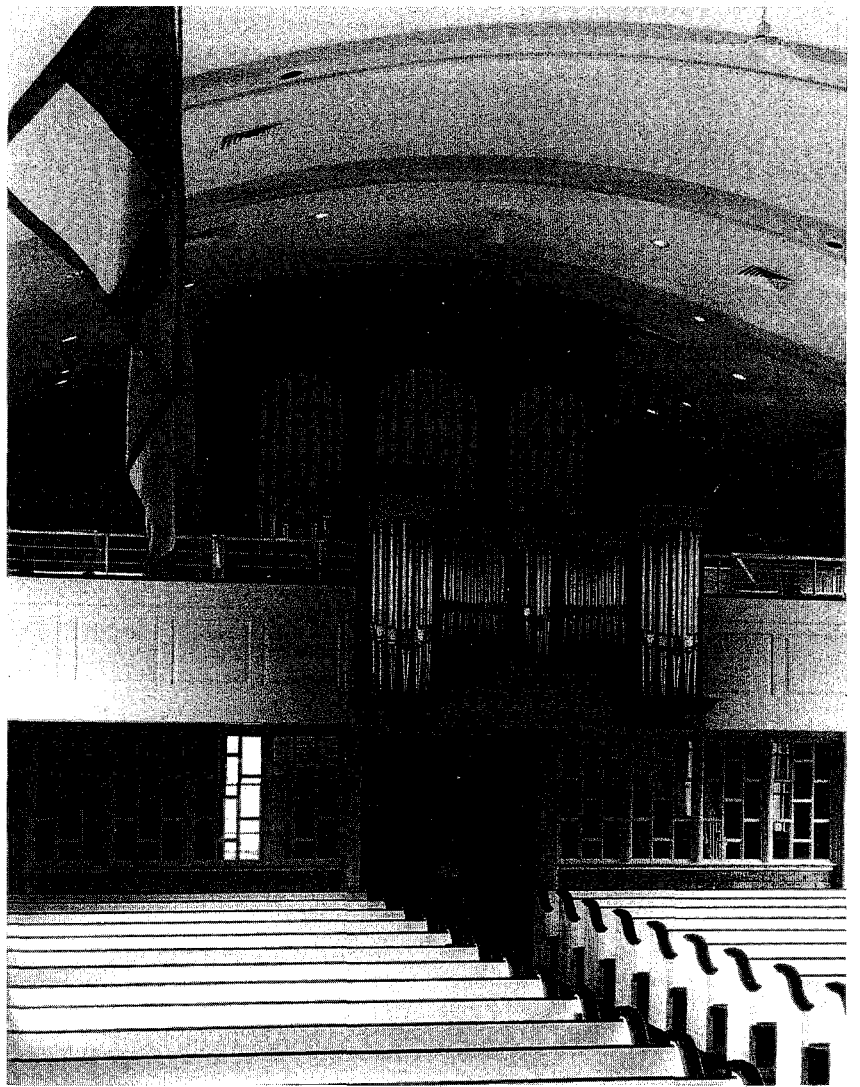
- 16' Lieblich Gedeckt (wood, in Swell case)
- 8' Open Diapason (polished tin in façade)
- 8' Melodia (open wood)
- 8' Gedeckt Flute (from 16')
- 4' Principal
- 4' Spire Flute
- 2 3/4' Nazard
- 2' Fifteenth
- 1 3/8' Tierce
- 1 1/8' Fourniture IV
- 8' Corno di Bassetto
- Tremulant
- Cymbalstern (7 bells)
- Chimes (21 tubes)
- 8' Major Tuba
- 8' Tuba Solo
- Gt/Gt 16-UO-4
- Sw/Gt 16-8-4

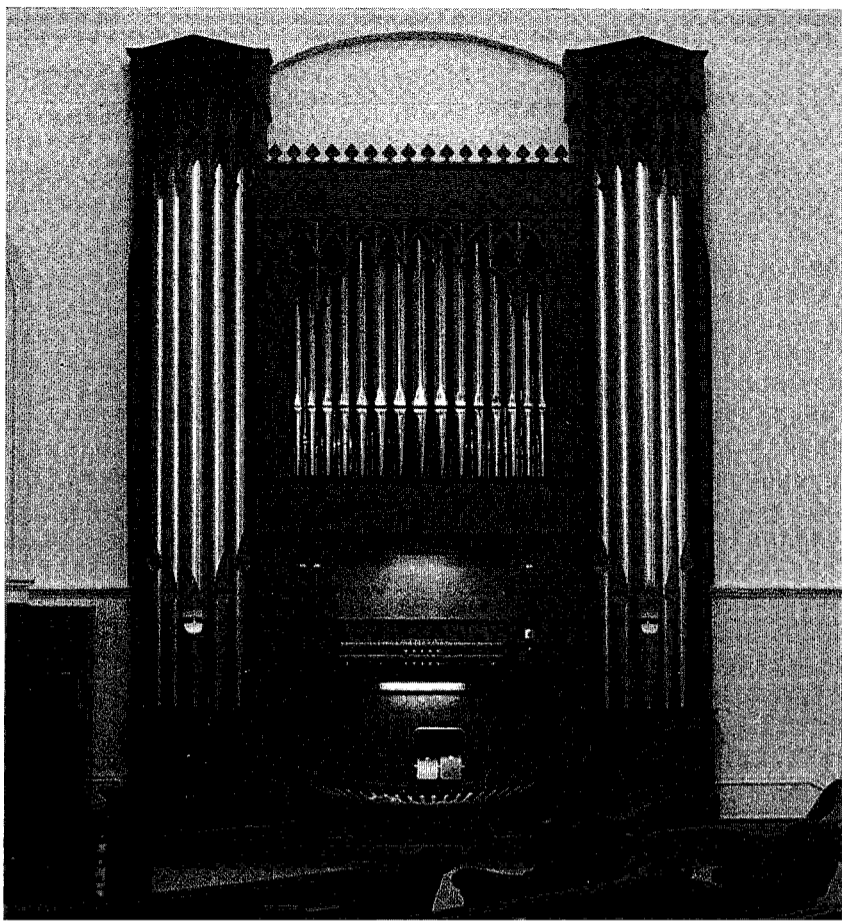
### SWELL (4" wind)

- 8' Stopped Diapason (wood)
- 8' Salicional
- 8' Voix Celeste (IC)
- 4' Principal
- 4' Harmonic Flute
- 2' Recorder
- 2' Full Mixture IV
- 16' Bassoon
- 8' Trompette
- 8' Oboe (ext)
- 8' Major Tuba (Gt)
- Sw/Sw 16-UO-4

### PEDAL (4" & 4 1/2" wind)

- 32' Subbass (1-12 digital extension)
- 32' Lieblich Gedeckt (1-12 digital)
- 16' Bourdon (wood)
- 16' Lieblich Gedeckt (Gt)
- 8' Principal (polished tin in façade)
- 8' Bass Flute (ext)
- 8' Gedeckt Flute (Gt)
- 4' Choral Bass (ext)
- 16' Trombone (4 1/2" wind)
- 16' Bassoon (Sw)
- 8' Trumpet (ext)
- 8' Major Tuba (Gt)
- Gt/Ped 8-4
- Sw/Ped 8-4





**A. E. Schlueter Pipe Organ Company** of Lithonia, Georgia, has completed a new instrument for Lumpkin United Methodist Church in Lumpkin, Georgia. This congregation in rural Georgia pursued replacement of their electronic instrument with several goals in mind. Foremost was the desire for the superior sound of wind-blown pipes and the longevity of a pipe organ. Many of the organ committee members were descendants of the founders or longtime members of this church and they saw this project as an opportunity to provide an instrument for future generations.

The placement of this instrument was a challenge because there was no planned space for a pipe organ and no good location for the console. The sanctuary is a half-round configuration with seating for 125 congregants. With proper placement of the organ, the intimacy and acoustics of the room would allow the use of moderate scales and unforced voicing.

The former choir loft was immediately considered for placement of the organ. It offered an offset right exposure that would allow placement of the

organ in proximity to the choir and worship center. Furthermore, the adjacent non-parallel surfaces offered excellent dispersion of organ tone throughout the sanctuary. Proving to be the ideal space, the niche dimensioned at 10' of width, 5' of depth, and 14' of height, had in recent years been used for the piano and electronic organ. To solve the problem of console location, it was decided to provide an attached console. This location of the organ resulted in the offset of four choir chairs that were moved to the right and left forward of the organ case.

Architecturally the organ case is historically inspired and evocative of design elements found in many southern rural churches around the turn of the century. This blends well with the church architecture that is itself a blending of many style elements found in Southern post-Reconstruction architecture. The pipe shades are open carvings composed of interlocked arched elements; they are gilded and ornament the pipe towers and upper organ case. The gilding is antiqued to soften the visual impact of this otherwise strong case element. The organ case was con-

structed of rift-sawn white oak finished to match the sanctuary furnishings.

The tonal design of small instruments offers challenges that are not present with larger instruments. The balance, timbre, weight, and speech of each register take on greater importance inter and intra-divisionally. Tonally the organ was conceived to provide the resources that are normally found in a much larger instrument while maintaining independence of choruses. It was determined that the two-manual instrument should have a complete principal chorus, a flute chorus, a companion celeste for the *Viola de Gamba*, an ensemble/solo Trompette, and adequate pedal inclusive of two 16' registers—achieved within a 9-rank scheme.

In this design, it was important to maintain division independence and to minimize octave parallel borrows within a division. For example, the Great can be registered with flutes and principals at 8', 4', 2', and Mixture II for congregational accompaniment without the presence of parallel borrows. The organ is conceived as a one-manual instrument duplexed to two manuals under one common expression (Principal 8'—unenclosed). This expressive treatment allows unique duplexing of organ stops. The duplexing was designed so that the Swell 8' Gedeckt plays as the 4' Gedeckt in the Great. The Great 8' Koppelflute plays as the 4' Koppelflute in the Swell. This allows 8' and 4' divisional independence. Stop design, mixed materials (wood and metal), variable scales and careful voicing allow for the full effectiveness of this tonal design. The pedal division necessarily has the most duplexing. However, careful registrations can allow manual and pedal independence.

Though small, the completed instrument embodies tonal concepts key to all instruments that A. E. Schlueter Pipe Organ Company builds. It is a revision and expansion of the eclectic American classic concept. Very simply put, the tonal ideal is to have "warmth not at the expense of clarity and clarity not at the expense of warmth."

The console drawknobs are of turned macassar ebony with engraved insets. Other console features include tracker touch keyboards, playback/record capability, and multi-level combination memory.

The completed instrument visually and tonally ties itself to the sanctuary as it serves in worship. One of the finest compliments paid to the firm was made by an elder member of the congregation: "It looks as if it were designed with the building and has always been here. Now that it's here, we can't imagine not

having it."

A. E. Schlueter Pipe Organ Company ([www.pipe-organ.com](http://www.pipe-organ.com)) can be reached at P.O. Box 838, Lithonia, GA 30058, or via phone at 770/482-4845.

—Arthur E. Schlueter III

#### GREAT

- 8' Principal
- 8' Koppelflute (37 pipes, bass from Subbass)
- 8' Viola (Sw)
- 8' Viola Celeste TC (Sw)
- 4' Octave (12 pipes)
- 4' Gedeckt (Sw)
- 2' Fifteenth (12 pipes)
- 1½' Mixture II
- 8' Trompette (Sw)
- Sw/Gt

#### SWELL

- 8' Gedeckt
- 8' Viola (49 pipes, 1-12 Ged)
- 8' Viola Celeste TC (49 pipes)
- 4' Viola (12 pipes)
- 4' Koppelflute (12 pipes)
- 2' Waldflute (24 pipes)
- 1½' Quint (54 notes)
- II Sesquialtera (37 pipes)
- 8' Trompette
- Tremolo

#### PEDAL

- 16' Subbass
- 8' Principal (Gt)
- 8' Gedeckt (Sw)
- 4' Octave (Gt)
- 4' Flute (Sw)
- 16' Contre Trompette (12 pipes)
- 8' Trompette (Sw)
- 4' Clarion (Sw)
- Gt/Ped
- Sw/Ped

**Schoenstein & Co.**, San Francisco, California, has completed a two-manual, 11-rank organ for First Church of Christ, Scientist in Belvedere, California. In the late 1930s G. Donald Harrison and Walter Holtkamp each developed very interesting designs for small churches that did not want unit organs. This instrument was inspired by Harrison's design for a one-manual organ disposed over two manuals and pedal with couplers. The choice and position of voices makes it quite versatile despite its small size. The softer voices are in the open and the stronger ones are under expression. The Flugelhorn is based on E.M. Skinner's successful model. The church, designed in 1953 by renowned architect Warren Callister, is one of the most respected examples of modern church design in America. An important element of the project was making the instrument blend so perfectly with the church fabric so as to make no intrusion on the lovely interior, which has become a shrine for students of architecture. Mr. Callister worked closely with Schoenstein, particularly on the console design, which is in a "neo-craftsman" style and is made of oiled genuine mahogany. The instrument comprises nine registers and 11 ranks on electric-pneumatic action, 18 speaking stops, 671 pipes.

—Larry Simpson

#### GREAT

- 8' Principal
- 8' Bourdon (Sw)
- 8' Viola (Sw)
- 4' Nachthorn
- 2' Flageolet
- Tremulant
- Gt 4
- Sw/Gt 16-8-4

#### SWELL

- 8' Bourdon
- 8' Viola
- 8' Celeste
- 4' Prestant
- 1½' Plein Jeu III
- 8' Flugelhorn
- Tremulant
- Sw 16
- Sw 4

#### PEDAL

- 16' Bourdon (ext Sw)
- 8' Principal (Gt)
- 8' Bourdon (Sw)
- 8' Viola (Sw)
- 4' Nachthorn (Gt)
- 8' Flugelhorn (Sw)
- 4' Flugelhorn (Sw)
- Gt/Ped 8
- Sw/Ped 8



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# Calendar

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

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

## UNITED STATES East of the Mississippi

### 15 DECEMBER

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 CONCORDIA; Emanuel Lutheran, Hartford, CT 4 pm

**Thomas Murray**; Woolsey Hall, Yale University, New Haven, CT 8 pm

**McNeil Robinson**; Hendricks Chapel, Syracuse, NY 4 pm

Handel, *Messiah*; Trinity Church Wall Street, New York, NY 3 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, Princeton, NJ 6 pm

Choral & handbell concert; Longwood Gardens, 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

Cantate Children's Choir; First Presbyterian, Lynchburg, VA 3 pm

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

Lessons & Carols; First Presbyterian, Gainesville, FL 11 am, 5 pm

Capitol City Madrigal Singers; Cathedral of St. Philip, Atlanta GA 5:15 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 Presbyterian Church, Arlington Heights, IL 4 pm, also 12/22

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

Multicultural Christmas; Chicago Temple, Chicago, IL 2 pm

### 16 DECEMBER

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

Handel, *Messiah*; Trinity Church Wall Street, New York, NY 1 pm

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

### 17 DECEMBER

**Joe Utterback**; Empire State Building, New York, NY 9 am & 2 pm

**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, Kennett Square, PA 7 & 8 pm

### 18 DECEMBER

**Chris Jennings**; Woolsey Hall, Yale University, New Haven, CT 12:30 pm

**Joe Utterback**; Empire State Building, New York, NY 9 am & 2 pm

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

**Joe Utterback**; Empire State Building, New York, NY 9 am & 2 pm

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

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

### 20 DECEMBER

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

**Joe Utterback**; Empire State Building, New York, NY 9 am & 2 pm

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

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

**Terry Charles**; The Kirk of Dunedin, Dunedin, FL 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 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

Handel, *Messiah*; Church of St. Joseph, Bronxville, NY 3 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; Longwood Gardens, Kennett Square, PA 7 & 8 pm

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

Vivaldi, *Gloria*; First Presbyterian, Lynchburg, VA 5 pm

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

Christmas Lessons & Carols; Cathedral of St. Philip, Atlanta GA 4 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

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

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

### 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

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

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Dale Rogers & Henry Glass; Westminster  
Presbyterian Church, Springfield, IL 7 pm

6 JANUARY

Solemn Mass of Epiphany; Church of the  
Advent (Episcopal), Boston, MA 6:30 pm  
Festival Eucharist; St. Peter's, Morristown, NJ  
5:30 pm

7 JANUARY

Vincent Dubois & Olivier Houette; First  
Presbyterian, Pompano Beach, FL 7:30 pm

10 JANUARY

David Chalmers; Trinity Church, Boston, MA  
12:15 pm  
William Osborne; Emmanuel Church,  
Chestertown, MD 8 pm  
Olivier Latty; Coral Ridge Presbyterian  
Church, Fort Lauderdale, FL 8 pm  
Tom Trenney; First Presbyterian, Birming-  
ham, MI 7:30 pm

11 JANUARY

McNeil Robinson; St. Mary the Virgin, New  
York, NY 6 pm  
Joan Lippincott, masterclass; First Presby-  
terian, Gainesville, FL 10 am  
Robert Bates, masterclass; Alice Millar  
Chapel, Evanston, IL 9:30 am

12 JANUARY

Eugene Roan; St. Thomas, New York, NY  
5:15 pm  
Thomas Joyce; Washington National Cathed-  
ral, Washington, DC 5 pm  
Ghanaian Singing Band; Old Presbyterian  
Meeting House, Alexandria, VA 7 pm  
Joan Lippincott; First Presbyterian,  
Gainesville, FL 4 pm  
David Buice, lautenwerck; Cathedral of St.  
Philip, Atlanta GA 5:15 pm  
Olivier Latty; Peachtree Road United  
Methodist, Atlanta, GA 8 pm  
Robert Bates; Alice Millar Chapel,  
Evanston, IL 5 pm

15 JANUARY

Kyle Babin; Woolsey Hall, Yale University,  
New Haven, CT 12:30 pm  
Thomas Murray; Cleveland Museum of Art,  
Cleveland, OH 7:30 pm

16 JANUARY

Terry Charles; The Kirk of Dunedin,  
Dunedin, FL 8 pm, also 1/17  
David Hurd; St. James Episcopal, Jackson,  
MS 7:30 pm

17 JANUARY

Tim Smith; Trinity Church, Boston, MA 12:15 pm  
Paul Bisaccia, piano; The Gables, Farming-  
ton, CT 1:30 pm  
John Mitchener; Salem College Fine Arts  
Center, Winston-Salem, NC 8 pm  
Jason Alden; Fourth Presbyterian, Chicago,  
IL 12:10 pm

18 JANUARY

Terry Charles; The Kirk of Dunedin,  
Dunedin, FL 2 pm  
Gordon Turk, masterclass; Covenant Presby-  
terian, Fort Myers, FL 9 am  
Ken Cowan; Spivey Hall, Clayton College  
and State University, Morrow, GA 8:15 pm

19 JANUARY

Paul Bisaccia, piano; Wood Memorial  
Library, South Windsor, CT 2 pm  
Anthony Burke; St. Thomas, New York, NY  
5:15 pm  
Choral Evensong; St. Peter's, Morristown, NJ  
4 pm  
Parish 100th anniversary Solemn Mass;  
Church of the Ascension & St. Agnes, Washing-  
ton, DC 10 am  
Gary Davison; Washington National Cathed-  
ral, Washington, DC 5 pm  
Joseph Gramley, percussion; Abingdon  
Episcopal, White Marsh, VA 4 pm  
Martin Haselböck; Duke University Chapel,  
Durham, NC 5 pm  
Gordon Turk; Covenant Presbyterian, Fort  
Myers, FL 4 pm  
Huw Lewis; St. Gregory's Episcopal, Norton  
Shores, MI 3 pm  
Lawrence Molinaro, with trombone; St. Mary  
of the Lake Catholic Church, Gary, IN 3 pm  
The Barrington Children's Choir; First Presby-  
terian, Arlington Heights, IL 4 pm  
Diane Bish; Edison Park Lutheran, Chicago,  
IL 4 pm  
El Coro de Canto Gregoriano; Rockefeller  
Chapel, Chicago, IL 3 pm

21 JANUARY

Joseph Gramley, percussion; St. Paul's  
Episcopal, Augusta, GA 11 am & 12 noon

22 JANUARY

Iain Quinn; Woolsey Hall, Yale University,  
New Haven, CT 12:30 pm  
Vincent Edwards; St. Bartholomew's, New  
York, NY 7:30 pm

23 JANUARY

Joseph Gramley, percussion, masterclass;  
University of North Florida, Jacksonville, FL

24 JANUARY

Michael Kleinschmidt; Trinity Church,  
Boston, MA 12:15 pm  
The Seraphim Singers; Church of the Immacu-  
late Conception, Boston, MA 8 pm  
Paul Jacobs; Concordia College, Bronxville,  
NY 8 pm  
James Diaz; Centenary United Methodist,  
Richmond, VA 8 pm  
National Spiritual Ensemble; The Memorial  
Baptist Church, Greenville, NC 8 pm  
David Messineo, Widor symphonies; Cathed-  
ral of St. Philip, Atlanta GA 7:30 pm  
Joan Lippincott; St. Paul's Episcopal  
Church, Mobile, AL 8 pm  
Michael Bloss; Fourth Presbyterian, Chica-  
go, IL 12:10 pm

25 JANUARY

Carole Terry; Dwight Memorial Chapel, Yale  
University, New Haven, CT 10 am  
National Spiritual Ensemble; St. Paul's Epis-  
copal, Greenville, NC 10 am  
David Messineo, Widor symphonies; Cathed-  
ral of St. Philip, Atlanta GA 10:30 am and 1:30  
pm  
Joan Lippincott, masterclass; St. Paul's  
Episcopal Church, Mobile, AL 10 am  
Ken Cowan; St. Norbert Abbey, DePere, WI,  
2 pm

26 JANUARY

Superbell XI Handbell Concert; First Church  
of Christ, Wethersfield, CT 4 pm  
Paul Bisaccia, piano; Prosser Public Library,  
Bloomfield, CT 2:30 pm  
Carole Terry; Dwight Memorial Chapel, Yale  
University, New Haven, CT 8 pm  
Timothy McKee; St. Thomas, New York, NY  
5:15 pm  
Charles Callahan; Lutheran Church of the  
Holy Trinity, Lancaster, PA 4 pm  
Chris Whitton; Washington National Cathed-  
ral, Washington, DC 5 pm  
John & Margaret Mueller; North Carolina  
School of the Arts, Winston-Salem, NC 3 pm  
Frederick Swann; Severance Hall, Cleve-  
land, OH 3 pm  
Ritornello Baroque Ensemble; Cathedral of  
St. Philip, Atlanta GA 5:15 pm

27 JANUARY

Paul Bisaccia, piano; Avery Heights, Hart-  
ford, CT 7:30 pm  
Joseph Gramley, percussion; Lee Universi-  
ty, Cleveland, TN 7:30 pm  
Eric Budzynski; Elliott Chapel, The Presby-  
terian Homes, Evanston, IL 1:30 pm

29 JANUARY

Andrew Scanlon; Dwight Chapel, Yale Uni-  
versity, New Haven, CT 12:30 pm

31 JANUARY

Jeremy Bruns; Trinity Church, Boston, MA  
12:15 pm  
Richard Webster, hymn festival; Peachtree  
Road United Methodist, Atlanta, GA 7:30 pm

## UNITED STATES

West of the Mississippi

15 DECEMBER

Vocal Essence; Plymouth Congregational  
Church, Minneapolis, MN 4 pm  
+Merrill Davis; St. John the Evangelist,  
Rochester, MN 7 pm  
David Higgs; Bales Recital Hall, University of  
Texas, Austin, TX 7 pm  
+Lee Garrett; Westminster Presbyterian,  
Eugene, OR 4 pm  
Joseph Adam, with Seattle Symphony  
Chorale; Benaroya Hall, Seattle, WA 2 pm  
Handel, *Messiah* (Part I); All Saints' Episco-  
pal, Beverly Hills, CA 4 pm  
Carol Williams; Balboa Park, San Diego, CA  
2 pm

16 DECEMBER

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

18 DECEMBER

Handel, *Messiah*; Benaroya Hall, Seattle, WA  
7:30 pm, also 12/19

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  
Handel, *Messiah*; Benaroya Hall, Seattle, WA  
8 pm, also 12/21

21 DECEMBER

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

22 DECEMBER

Handel, *Messiah*; Benaroya Hall, Seattle, WA  
2 pm  
Lyle Settle; St. Mary's Cathedral, San Fran-  
cisco, CA 3:30 pm  
Carol Williams; Balboa Park, San Diego, CA  
2 pm

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29 DECEMBER

Christmas Lessons & Carols; St. Stephen Presbyterian, Fort Worth, TX 11 am  
**David Pickering**; Trinity United Methodist, Arlington, TX 5 pm  
**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

5 JANUARY

**Tom Jaber**; Christ Church Cathedral, Houston, TX 4:15 pm, followed by Choral Evensong Epiphany Lessons & Carols; St. Mary's Cathedral, San Francisco, CA 3:30 pm

10 JANUARY

**Olivier Houette & Vincent Dubois**; St. Stephen Presbyterian, Fort Worth, TX 7:30 pm  
**Joseph Adam**; University of Puget Sound, Tacoma, WA 12:05 pm

12 JANUARY

**Paul Bisaccia**, piano; St. Timothy Lutheran Church, Houston, TX 7 pm

14 JANUARY

**Olivier Latry**; St. John the Evangelist, Rochester, MN 7 pm

16 JANUARY

**Alison Luedecke**, with Millennia Consort; First Presbyterian, Oakland, CA 4 pm

17 JANUARY

**Charles Boyd Tompkins**; Trinity University, San Antonio, TX 8 pm  
**Carole Terry**, with Seattle Symphony; Benaroyal Hall, Seattle, WA 8 pm, also 1/18

18 JANUARY

**Alan Morrison**, masterclass; Bay Shore Community Congregational Church, Long Beach, CA 10 am

19 JANUARY

**Kiyo & Chiemi Watanabe**; Northern Arizona University, Flagstaff, AZ 7:30 pm  
**John Walker**; Catalina United Methodist, Tucson, AZ 3 pm  
**Art Johnson**; St. Mary's Cathedral, San Francisco, CA 3:30 pm  
**Alan Morrison**; Bay Shore Community Congregational Church, Long Beach, CA 3 pm

21 JANUARY

**Alison Luedecke**, with choir and brass; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm

26 JANUARY

**Paul Tegels**, with violin; Trinity Lutheran, Lynnwood, WA 7 pm  
**David Hatt**; St. Mary's Cathedral, San Francisco, CA 3:30 pm  
**James Welch**, with soprano; Grace Cathedral, San Francisco, CA 4:15 pm

31 JANUARY

**Gerre Hancock**; Cathedral of St. John, Albuquerque, NM 7:30 pm  
**David Higgs**; Cherry Creek Presbyterian Church, Englewood, CO 7:30 pm

**INTERNATIONAL**

15 DECEMBER

**Francis Pott**; Westminster Cathedral, London, England 2:45 pm  
**Huw Williams**; St. Paul's Cathedral, London, England 5 pm  
**Susan Ohannesian**; St. Mary's Anglican Church, Vancouver, BC, Canada 7:30 pm

17 DECEMBER

**Paul Dean**; Marlborough Road Methodist Church, St. Albans, England 12:30 pm  
**Wayne Marshall**; Symphony Hall, Birmingham, England 8 pm  
**Bryn Nixon**; Ryerson United Church, Vancouver, BC, Canada 12:10 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

22 DECEMBER

**John Scott**; St. Paul's Cathedral, London, England 5 pm

5 JANUARY

**Gabriele Damiani**; Westminster Cathedral, London, England 4:45 pm  
**Patrick Kabanda**; St. Paul's Cathedral, London, England 5 pm

8 JANUARY

**Andrew Sampson**; St. Matthew's Westminster, London, England 1:05 pm

11 JANUARY

**Clive Driskill-Smith**; Victoria Hall, Hanley, Stoke-on-Trent, England 12 noon  
**Roy Massey**; Holy Trinity Church, Guildford, England 7:30 pm

12 JANUARY

**Robert Quinney**; Westminster Cathedral, London, England 4:45 pm

13 JANUARY

**Eleni Keventsidou & Ourania Gassiou**; All Souls, London, England 7:30 pm

16 JANUARY

**John Scott**; St. Alphage, Burnt Oak, London, England 7:30 pm

17 JANUARY

**Lionel Fotheringham**; Tonbridge School, Tonbridge, England 8 pm

18 JANUARY

**Roger Fisher**; The Old Chapel, Trelogan, England 3:15 pm  
**Greg Morris**; Cathedral Church of St. Mary the Virgin, Blackburn, England 7:30 pm

19 JANUARY

**Robert Quinney**; Westminster Cathedral, London, England 4:45 pm

23 JANUARY

**Carlo Curley**; Bridgewater Hall, Manchester, England 7:30 pm  
**Clive Driskill-Smith**; St. John's Smith Square, London, England 1 pm

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**Christopher Herrick**; Haileybury College Chapel, Broxbourne, England 7:30 pm

25 JANUARY  
**Carlo Curley**; St. Oswalds, King & Martyr, Oswestry, Shropshire, England 7:30 pm  
**Lynne Davis**; St. Albans Cathedral, St. Albans, England 5:30 pm

26 JANUARY  
**Richard Shirey**; Westminster Cathedral, London, England 4:45 pm  
**Mark Wardell**; St. Paul's Cathedral, London, England 5 pm

28 JANUARY  
**Roger Fisher**; St. Lawrence Jewry, London, England 1 pm

29 JANUARY  
**Greg Morris**; Parr Hall, Warrington, England 7:45 pm

## Organ Recitals

**LENORE ALFORD**, St. James United Church, Montréal, Québec, Canada, August 6: *Les Espaces Infinis*, Arcuri; *Les Espaces Vision Fugitive (Six Etudes)*, Mather; *Étude No. 1 "Harmonies"*, Ligeti; *Introduction, Passacaglia and Fugue*, Willan.

**AGNES ARMSTRONG**, Union Chapel, Oak Bluffs, MA, August 28: *En Estilo Gregoriano*, Massana; *Ave Maria von Arcadelt*, Liszt; *Cathédrales*, op. 55, no. 3, Vierne; *Pequeño Impromptu: Rondino*, Esplá; *Adagio for Strings*, op. 11, Barber, transcr. Strickland; *Scherzo for the White Rabbit*, Ogden.

**GORDON BETENBAUGH**, First Presbyterian Church, Lynchburg, VA, September 11: *Solemn Melody*, Davies; *Adagio for Strings*, Barber; *Very Slowly (Sonatina)*, Sowerby; *Adagio-Lento (Sonata on the 94th Psalm)*, Reubke.

**COLLETTE BEUTHER**, Prince of Peace Lutheran Church, Appleton, WI August 7: *Passacaglia in d*, Buxtehude; *O Lamm Gottes, unschuldig*, BWV 618, *Vater unser im Himmelreich*, BWV 636, *Der Tag,*

*der ist so freudenreich*, BWV 605, Bach; *Toccata before the Mass*, Kyrie eleison, Canzona after the Epistle, *Toccata for the Elevation (Fiori Musicali)*, Frescobaldi; *Contrasts*, Diemer.

**MARK BLOEDOW**, with Rob Spear, trumpet, Memorial Presbyterian Church, Appleton, WI, June 12: *Grand Choeur*, Guilman; *This Is My Father's World*, Burkhardt; *Praise to the Lord, the Almighty*, Eggert; *La Rejouissance (Music for the Royal Fireworks)*, Handel, arr. Wallace and Head; *O Beautiful for Spacious Skies*, Ward, arr. Callahan; *Ceremonial March*, Sumsion.

**JAMES CALKIN**, St. James United Church, Montréal, Québec, Canada, August 27: *Apparition de l'Eglise éternelle*, Messiaen; *Andantino*, Bédard; *Repercussions*, Hambraeus; *Symphonie III*, Widor.

**SUSAN FERRÉ** and **CHRISTA RAKICH**, Finney Chapel, Oberlin College, Oberlin, OH, June 15: *Répons pour le Temps de Pâques*, Rorate Coeli, Hosanna Filio David, Domine Jesu, Veni Creator Spiritus (12 *Chorale Preludes on Gregorian Themes*, op. 8), Demessieux; *Nocturne*, Tailleferre; *Trois Préludes et Fugues*, op. 7, Dupré; *Eli, Eli, Iamma sabachthani*, Consummatum est (Sept *Chorals-Poèmes d'Orgue pour les Sept paroles du Xrist*, op. 67), Tournemire; *Variations sur Lucis Creator*, Alain; *Chant Héroïque à la mémoire de Jehan Alain (Neuf Pièces)*, Boystown Place of Peace (American Suite), Trio (Triptyque), Langlais; *L'Orgue Mystique*, op. 57, no. 35, *In Assumptione B.M.V.*, *Paraphrase-Carillon*, Tournemire.

**S. WAYNE FOSTER**, St. John's Church, Bangor, ME, August 13: *Prélude-Toccata*, Pierné; *Prelude and Fugue in D*, BWV 532, Bach; *Master Tallis's Testament (Six Pieces for Organ)*, Howells; *Suite Gothique*, op. 25, Boëllmann; *Domine Deus, Rex Coelestis, Qui tollis peccata mundi, suscipe*, Quoniam tu solus, *Offertoire sur les Grands Jeux (Messe Solennelle à l'usage des Paroisses)*, Couperin; *Mein Jesu, der du mich (Eleven Choral Preludes)*, op. 122, Brahms; *Impromptu, Etoile du soir, Toccata (Pièces de Fantaisie)*, op. 53-54, Vierne.

**PETER FYNE**, First Church of Christ, Scientist, Winnipeg, MB, Canada, August 7:

*Petite Suite*, Milhaud; *Pastorale*, Franck; *Epithalame (Vingt-quatre Pièces en style libre pour Orgue ou Harmonium)*, op. 31, no. 23, Vierne; *Fugue in D (Orgelstücke)*, op. 59, no. 6, Reger; *Petite Suite*, Bales.

**H. EDWIN GODSHALL JR.**, Bristol Cathedral, Bristol, England, July 11: *Voluntary on the Old 100th Psalm Tune*, Purcell; *Voluntary No. 6 in d*, Walond; *Largo-Allegro (Concerto for Organ in F)*, Handel; *Prelude and Fugue in a*, Brahms; *Sonata No. 6*, op. 65, Mendelssohn; *Chorale Prelude on "Deep River"*, Utterback; *Fanfare*, Cook.

**THIERRY GUFFROY**, St. James United Church, Montréal, Québec, Canada, August 20: *Prelude and Fugue in c*, BWV 546, *Dies sind die heil'gen zehn Gebot*, BWV 678, *Christ unser Herr zum Jordan kam*, BWV 684, Bach; *Fugue in a-flat*, Brahms; *Méditation religieuse*, Mulet; *Finale (Symphonie IV)*, op. 13, no. 4, Widor.

**DAVID HATT**, St. Sebastian the Martyr Church, Kentfield, CA, September 15: *Toccata and Fugue (Second Suite)*, op. 92, Reger; *Paduana Lachrimae, Capriccio*, Sweelinck; *Trumpet Tune in B-flat, Lo, All Keys Are His*, Johnson; *Prelude and Chorale on Een merkwaardig verhaal*, *Journal for carillon*, *Variations on Down Ampney*, Hatt; *Introduction, Variations and Fugue on an Original Theme*, op. 73, Reger.

**FRANCIS JACOB**, St. Augustine's Church, Vienna, Austria, August 9: *Prelude in b*, BWV 544, Bach; *Andante in D (Sonata VI)*, op. 65, no. 6, Mendelssohn; *Fugue in b*, BWV 544, *Da Jesus an dem Kreuze stund*, BWV 621, Bach; *Prelude in f-sharp*, BuxWV 146, Buxtehude; *Toccata*, Foucroulle; six movements (*La Nativité du Seigneur*), Messiaen.

**PAUL JACOBS**, First United Presbyterian Church, Troy, NY, July 1: *Fantasia and Fugue in g*, BWV 542, Bach; *O wie selig seid ihr doch, ihr Frommen*, *Es ist ein ros' entsprungen*, Brahms; *Fantasia for Organ*, Weaver; *Adagio in d*, *Allegro in D*, C.P.E. Bach; *Sonata II*, Hindemith; *Stèle pour un enfant defunt*, *Finale (Symphony No. 1)*, Vierne.

**REINHARD JAUD**, St. Augustine's Church, Vienna, Austria, August 30: *Toccata in D*, Sweelinck; *Variations on Ach du feiner Reiter*, Scheidt; *In dich hab ich gehoffet, Herr*, Scheidemann; *Prelude and Fugue in c*, BWV 537, Bach; *Von Gott will ich nicht lassen*, *Partita over Wees wellekom Immanuel*, Matter; *Choral III in a*, Franck.

**JEAN-PIERRE LEGUAY**, Knox Presbyterian Church, Stratford, Ontario, Canada, July 28: *Tiento de quinto tono*, Arauxo; *Cinq inventions*, Bornefeld; *Fantaisie No. 1 en fa mineur*, K. 594, Mozart; *Prélude XVII*, *Prélude XVI*, Leguay; *O Gott, du frommer Gott*, *Herzlich tut mich verlangen*, Brahms; *Deux danses à Agni Yavishtha*, Alain; *Variations sur "Weinen, Klagen"*, Liszt.

**LARRY PALMER**, with Burr Cochran Phillips, bass-baritone, and Robert Guthrie, guitar; Southern Methodist University, Dallas, TX, September 9: *Concert-Variations on the Star Spangled Banner*, op. 1, Paine; *Like Gentle Rain*, Sargon; *Comes Autumn Time*, Sowerby; *Allein Gott in der Höh' sei Ehr*, BWV 662, Bach; *God Is Our Righteousness*, DeBlasio; *Adagio for Strings*, Barber, arr. Strickland.

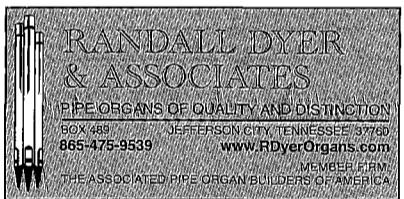
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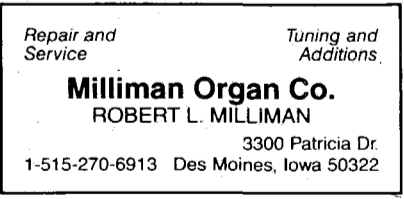
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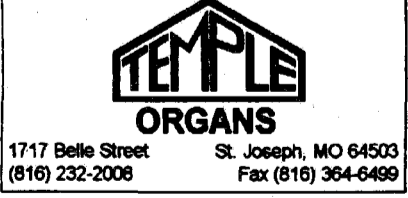
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Montpellier, France, July 20: *Suite à 4 mains pour l'orgue dans le style français*, Perrot; *Fantaisie en fa mineur*, K. 594, Mozart; *Duet for Organ*, Clarke; *Fugue à six parties et deux sujets à 4 mains*, Loret; *Mutations*, Eben.

NAOMI ROWLEY, Hope United Church of Christ, Sturgeon Bay, WI, August 3: *Tone Piece in F*, Gade; *Biblical Sonata*, Kuhna; *Fantasia in G*, BWV 572, *Savior of the Nations, Come*, BWV 659, Bach; *Variations on Old Hundred*, Bédard; *Prelude and Fugue in e*, op. 37, no. 45, Hesse; *Savior of the Nations, Come*, op. 67, Reger; *Concerto I in F*, Albinoni, arr. Walther; *Adagio (Suite Modal)*, Peeters; *Toccata on Now Thank We All Our God*, Hovland.

ANDREW SCANLON, Enfield Shaker Museum, Enfield, NH, August 5: *Prelude and Fugue in c*, op. 31, no. 1, Mendelssohn; *Sonata II*, Hindemith; *Arioso, Rondeau (Six Pieces for Organ)*, Jenkins; *Prelude and Fugue in E-flat*, BWV 552, Bach; *Wonderous Love: Variations on a Shape-Note Hymn*, op. 34, Barber; *Pastoral Dance on Simple Gifts*, Clarke; *Suite Médiévale en forme de messe basse*, Langlais.

STEPHEN F. SHEBENIK, The Annunciation of Our Lady Episcopal Church, Gurnee, IL, September 15: *Solemn Processional on Leoni*, Held; *Prelude and Fugue in f*, Bach; *Voluntary in G*, Heron; *Overture, The Rejoicing, The Peace, Bourée, Minuet Finale (Fireworks Music)*, Handel; *Ave Maria on Arcadelt*, Liszt; *At the Cross Her Station Keeping*, Hebble; *Three Magnificent Fugues*, Pachelbel; *Voluntary in C*, Beckel; *Shepherd in the Wilderness*, Eliot; *Communion (Voluntaries)*, Batiste; *Processional*, Ripper; *What a Friend We Have in Jesus*, Biggs; *Setting on Beach Spring*, Balcombe; *O Beautiful for Spacious Skies*, Diemer; *Balade*, Richard Coueur de Lion, arr. Biggs; *Andante Cantabile (Quartet, op. II)*, Tchaikovsky; *Scherzo Symphonique in C*, op. 55, no. 2, Guilmant.

JOHN SKIDMORE, First Congregational Church U.C.C., Appleton, WI, August 28: *Fantasia in C*, Bach; *Partita: Jesu, meine Freude*, Walther; *Pour light upon us from above (Three Liturgical Improvisations)*, Oldroyd; *Fantasia Ton-Y-Botel*, Purvis.

LUANN STENSBERG, Trinity Ev. Lutheran Church, Neenah, WI, August 21: *Passacaglia in c*, Bach; *Rendez à Dieu*, Biery; *Sonata V*, Mendelssohn; *Nu La Oss Takke Gud*, Hovland.

ALLA TARLOVSKAIA, St. Augustine's Church, Vienna, Austria, August 23: *Prelude and Fugue in e*, BWV 548, Bach; *Ave verum corpus*, Mozart, arr. Liszt; *Clair de lune (Pièces de Fantaisie)*, Viernie; *Fantasy and Fugue on Ad nos, ad salutarem undam*, Liszt.

VINCENT WARNIER, St. Augustine's Church, Vienna, Austria, August 2: *Prelude and Fugue in C*, BWV 547, *Komm, heiliger Geist, Herre Gott*, BWV 652, *Komm, Gott, Schöpfer, heiliger Geist*, BWV 667, Bach; *Prélude, Adagio et Choral varié sur Veni Creator*, op. 2, *Prélude sur l'introït de l'Épiphanie*, *Scherzo*, op. 2, *Fugue sur le thème du Carillon des Heures de la cathédrale de Soissons*, op. 12, *Prélude et fugue sur le nom d'ALAIN*, op. 7, Durufé.

PAUL WEBER, Lawrence Memorial Chapel, Appleton, WI, August 27: *Toccata in a*, Krebs; *Suite de pièces pouvant servir de Magnificat en Fa, Livre d'orgue de Montréal*; *Toccata and Fugue in G*, Krebs.

JAMES WYLY, Greenstone United Methodist Church, Chicago, IL, September 29: *Il Ballo del Granduca*, Sweelinck; *Duo, Gallarda Milanesa, Tiento, Cabezon*; *Four verses for organ*, López; *Conditor alme, Baptista; Voluntary in d*, Stanley; *Prelude and Fugue in e*, BWV 533, Bach; *Tiento de Batala*, Cabanilles; *Concerto Grosso*, Marcello, transcr. Bach; *Gloria in Excelsis (Messe pour les Couvents)*, Couperin; *Prelude and Fugue in F*, op. 85, no. 3, Reger.

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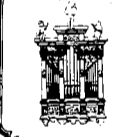


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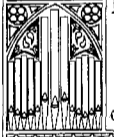
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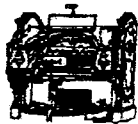
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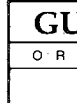
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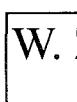
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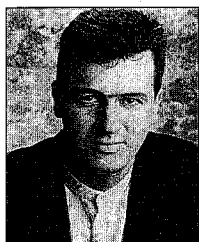
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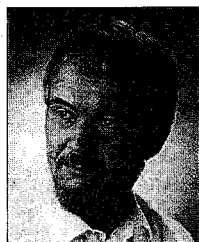
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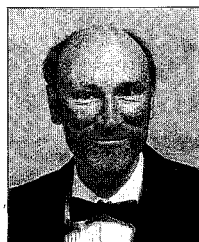
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