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SEATTLE HOSTS 1982 CONVENTION OF The Organ Historical Society

a report by
Susan Werner Friesen.

Randall J. McCarty explains coupler mechanism of 1891 Moline organ to Organ Historical Society members. A frontal view of this organ, located in the Church of the Epiphany, Chehalis, WA, is shown at right.



William Harrison Barnes once commented that of the various types of organ-related conventions which he had attended during his life, he much preferred those of the Organ Historical Society, mainly for their unified direction of purpose and for the pervasive sense of congeniality which was always present whenever Organ Historical Society members got together.

With a national membership of around 1300, and an even smaller number of activists, there are many individuals not well known outside of the coterie of the Society who specialize and excel in their understanding of the original intended purpose of vintage instruments and who approach each organ with a knowledge of its time period. These members actively participate in restorations and demonstrations to help promote the cause of the Society. The relative smallness of the conventions allows for a beneficial intercommunication of ideas as well as fellowship among all members.

The Pacific Northwest was host to the 27th annual national convention of the Organ Historical Society June 21-25, 1982. Nestled between the Olympic and

Cascade mountain ranges, the Seattle area delighted the 90 convention-goers to unseasonably sunny and warm weather. Even Mount Rainier unveiled its slopes to thrill the "Easterners!" The traveling convention, headquartered at Seattle Pacific University, ventured as far as historic Fort Worden and Port Townsend on the Northwestern point of Puget Sound and as far south as Chehalis, all in Washington state.

This convention was unusual in the fact that 10 of the 13 historic instruments seen and heard were placed in their new locations by the Organ Clearing House (OCH). Nine of the ten OCH placements replaced electronic substitutes. The tenth was the second OCH instrument for the parish which sold their first and acquired a larger one for their new building. Also, nine of the ten are serving their parishes in recently constructed buildings—definite proof of an old instrument *works* in a new building. Including several newer instruments, a total of eighteen organs and one harmonium were heard.

In the tradition of featuring a new or an extensively rebuilt instrument at the pre-convention concert, the opening

night recital on Monday, June 21 began on a large scale with a fine performance by Edward A. Hansen, National President of the American Guild of Organists, playing the superb 4-manual, 55 stop Flentrop (1965) organ in St. Mark's Episcopal Cathedral, Seattle.

Due to the starkness of the building, one's eyes are readily drawn to the organ which is housed in an unusual poured concrete rear gallery installation (an unusual organ placement for an Anglican Cathedral built in the early part of this century). The 32' open full-length pedal *façade* pipes, as well as the *façades* of the other divisions, are of flamed copper rising massively in the upward-sweeping *Werkprinzip* case. Another interesting feature of this instrument are the "fake" trackers one can see inside the Hoofdwerk division's case section which are placed there to hide a blower. The actual trackers are at the back of the case.

At the time of contracting with the Flentrop firm, two proposals were submitted, a modest 3-manual and the larger 4-manual. The Dean of the Cathedral is reported to have said that they didn't have any money anyway, so to try for the big one! The funds were raised by the Cathedral, St. Margaret's Guild, and the community through bake sales and the like.

Mr. Hansen began the recital with an energetic playing of J.S. Bach's *Prelude and Fugue in C Major 9/8 (BWV 547)* followed by Cesar Franck's *Fantasia in A*. Featured next, were three pieces by Northwestern American contemporary composers. Alma Onclay's *Passacaglia on a theme of William Billings* was a beautifully conceived piece which gracefully displayed the solo colors of

the organ and ended with a stately variation employing a full plenum with reeds.

The hymn, "How bright appears the morning star" was sung to the tune *Frankfort* with Mr. Hansen accompanying in a very broad tempo. This led into Douglas Leedy's *Chorale Fantasia for Organ (1972): Wie schön leuchtet der Morgenstern*. The piece began very ethereally with a drone foundation to a two-part obligato. The drone became a pedal point and unison women's voices entered singing the chorale in augmentation while the obligato continued. The whole created a shimmering effect like a shining star. Both Mrs. Onclay and Mr. Leedy were present and were acknowledged by the audience at the completion of the performance of their works.

The concluding work on the recital, a three-movement sonata by Michael E. Young entitled *Sonata for Two Trumpets and Organ, Opus 29 (1976)* had programmatic fanfare sections and the second movement mimicked Copland. It was probably the least effective of those heard.

The first demonstration of Tuesday, June 22nd was well played by David Ruberg, on the 2-manual, originally 15 stops, 1877, Opus 158, J. H. & C. S. Odell organ, New York, at Magnolia Presbyterian Church, Seattle. This instrument is located behind the altar in an acoustically dry A-frame building. It was acquired in 1975 from the First Presbyterian Church of Lowville, New York through the OCH and replaced an electronic substitute. It was installed by Glen White of Olympic Organ Builders,



Susan Werner Friesen studied with Kathleen Thomerson at Southern Illinois University, Edwardsville, Illinois, where she received her B.M. and B.M.E. degrees, and with William Eifrig at Valparaiso University where she received her M.A.L.S. degree. She is the dean of the Northwest Suburban Chicago Chapter of the American Guild of Organists, editor of *The Stopt Diapason*, newsletter of the Chicago-Midwest Chapter of the Organ Historical Society, Nominating Chairman for the national council of the Organ Historical Society, and a member of Mu Phi Epsilon, an international music fraternity.

Another Look at Professional Concerns

A myriad of suggestions, ranging from theological and ideological reasonings, to the adoption of a favorable perspective toward trends in musical expression, are contained in scores of articles and separately published booklets, outlining various methods by which the organist might argue his cause in pursuit of an equitable compensation. These, in addition to the verbal encouragement of colleagues, prove to be a "support system" that renders the petitioner poorly equipped when it comes time to confront the Keepers of the Purse.

The church, well practiced in its ability to disregard advice from outside its walls, may welcome guidelines in the area of compensation, set forth by a musicians' organization such as the American Guild of Organists, with the same greeting that would be afforded a labor union contract. Worse yet, such outside advice might be seen as coming from an impotent fraternal "club."

Operating within a parochial framework that establishes doctrinal and structural direction for their member congregations, the National and Regional offices, and the seminaries of the differing faiths, exercise their bureaucratic abilities to maintain conformance to their respective traditions throughout each denomination. Constructive influence, when channeled through this framework, could gain added dimensions.

The expressed interests of the Guild in promoting the cause of improved working conditions and fair compensa-

tion for their membership might realize greater potential, were they directed toward the more influential leadership of the various church bodies, as opposed to the one-on-one "solution" which has most often been offered.

Engaged in meaningful dialogue with the governing leaders of the various denominations, the Guild might assist cooperative organizations in formulating guidelines pertinent to the interests of church-employed musicians, resulting in the establishment of a policy-of-record, tailored to the requirements of each denomination. Such a policy would serve as an authoritative advice to local congregations when matters of compensation are negotiated with their musicians. On the other hand, a caveat would be established to those seeking employment within a church whose leadership has failed to endorse satisfactory guidelines.

This course of action is not without precedence, as many denominations have already established guidelines concerning the responsibilities and compensation of church pastors. Is it unreasonable to expect them to give equal consideration to their musicians?

Cooperative support between the American Guild of Organists and the denominations within whose walls Guild members are employed would doubtless result in improved working conditions and equitable compensation for church musicians.

— DM

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New Recordings

Organ and Voice—Phyllis Bryn-Julson, Donald S. Sutherland. Reger: Introduction & Passacaglia in D Minor; Hugo Wolf (arr. Reger): Schlafendes Jesuskind, Karwoche, Zum neuen Jahr, Gebet (from Mörrike Lieder); Heiller: Gaudete (from Zwei Geistliche Gesänge); Corrette: Gloria in Excelsis (Messe du 8° ton); Widor: Allegro (Symphony 6). Gothic Records, Stereo 38210 (P.O. Box 743, New York, NY 10101), \$8.98. Postage & handling \$1.00; 30¢ for each additional album.

Using the 1972 3-manual 45-rank Holtkamp organ at Bradley Hills Presbyterian Church in Bethesda, MD, Donald Sutherland and Phyllis Bryn-Julson perform a varied program for organ and voice. The Reger and Widor pieces are standard recital fare; the remainder of the program is less well known.

Mr. Sutherland's playing is first-rate in the Reger and Widor. Registrations in the Wolf accompaniments have a certain sameness, but a glance at the Holtkamp stoplist shows that there are few alternatives to broad flute sonorities. For anyone familiar with the Wolf lieder as normally performed with piano, the effect produced here will probably be unsatisfactory. A large Romantic organ is needed.

This problem does not exist in the more neo-classic Heiller song, nor in the Corrette Gloria where organ and voice alternate verses according to the original alternatim practice.

The collaboration of these two fine performers has produced an interesting recording. In spite of reservations expressed above about the Wolf lieder, the record will make a valuable addition to many libraries because of the unusual repertory and the high level of performance.

Jenkins-Beckerath-Stetson. An Anniversary Presentation. Mendelssohn: Sonata 4, Op. 65; Brahms: O wie selig, Schmücke dich; Bach: Prelude & Fugue in C Major BWV 547; Grunenwald: Oppositions (1976); Bach: Six Schübler Chorales; Vierne: Claire de lune, Toccata (Pièces de fantaisie, Op. 53). Suncoast Productions, Inc., P.O. Box 5208, Clearwater, FL 33518, \$19.95 (two discs).

According to record jacket notes, the 3-manual Beckerath organ at Stetson University (1961) is "...the first modern tracker instrument to be placed in an American university concert hall."

Paul Jenkins has been a member of the faculty at Stetson since 1956. His playing throughout this recording is intelligent and controlled. However, an extremely dry acoustical environment hampers the effect. It is especially disadvantageous in the Mendelssohn, Brahms, and Vierne.

Grunenwald's Oppositions, a set of variations on a serial theme, is a fine piece and deserves wider acquaintance.

Grand Organ—Sydney Town Hall, N.S.W. Robert Ampt, Sydney City Organist. Widor: Allegro (Symphony 6); Franck: Pièce Héroïque; Reger: Mit Fried und Freud, Morgenglanz der Ewigkeit, Op. 79, Liszt: Prelude & Fugue on BACH. H.P. Productions, P.O. Box 1017, Orem, Utah 84057, \$11.50.

Completed in 1889, the 127-stop, 5-manual Sydney instrument is the largest tubular-pneumatic organ in the world. It includes a full-length 64' Contra Trombone. The organ was restored in 1973. Robert Ampt was appointed Sydney City Organist in 1978. The record jacket contains a photo of the organ, the console, and a complete specification.

There are no general combination pistons, only sets for individual manuals and pedal. Although there is considerable reverberation time in Sydney Town Hall, it is not enough to cover awkward delays in major registration changes.

The Sydney instrument has many lovely sonorities and many instances of impressively massed sound. For these effects, and for the unique aspects of the organ, this recording is an interesting documentary.

Royal Music from St. Paul's. Bliss, Parry: Jubilant fanfare, I was glad; Tomkins: The King shall rejoice; Byrd: O Lord, Make Thy servant Elizabeth; Goss: Praise, my soul, the King of heaven (with instruments and descant); Britten: Te Deum in C Major; Vaughan Williams: O taste and see, Credo from Mass in G Minor, All peo-

ple that on earth do dwell ("Old Hundredth"); S.S. Wesley: Thou wilt keep him in perfect peace; Jacob (arr.) God Save the Queen. Church & Music Records, Box 154 Neerlandia, Alberta, Canada T0G 1R0, \$12.50 (U.S.), GRSP 7010.

St. Paul's Choir, an ensemble of 37 trebles, nine tenors, and seven basses, together with six trumpets, five trombones, and three percussionists from the Royal Military School of Music, is conducted by Christopher Dearnley and Barry Rose. The music is from the 25th anniversary Jubilee Service of Elizabeth II, held on June 7, 1977.

This is a stunning recording. The occasion, site, performing forces, repertory and engineering all combine to produce a collector's item. One indication of the preparation for the event is the fact that the recording was made more than three months before the Jubilee Service.

Microphone placement is fortunately close enough to ensure general clarity of ensemble in spite of the extraordinary reverberation in St. Paul's Cathedral. The organ pedal line sometimes lags slightly in full registrations. The only serious acoustical miscalculation is the over-compensation of a disjointed trumpet obbligato in the Vaughan Williams Old Hundredth.

For sheer sonic splendor, Gordon Jacob's arrangement of God Save The Queen is hard to surpass. The exquisite choral sonorities in the Credo from Vaughan Williams' Mass In G Minor must also be mentioned.

—Wesley Vos

NORMAND LOCKWOOD'S CHORAL MUSIC WITH KEYBOARD ACCOMPANIMENT

By James McCray

Normand Lockwood was born in New York City in 1906. He studied with his father and uncle at the University of Michigan. Later, composition teachers included Ottorino Respighi in Rome and Nadia Boulanger in Paris. He began his teaching career at Oberlin College and thereafter served on the faculties of Columbia University, The School of Sacred Music at Union Theological Seminary, Yale University, Westminster Choir College, Trinity University, and at the universities of Oregon, Hawaii, and Denver. Currently he is Professor Emeritus at the University of Denver.

He has written numerous forms of orchestral, band, choral and chamber music. Many of his larger orchestral works have been performed by leading American orchestras including the Chicago and Cleveland Symphonies. Lockwood has received numerous awards throughout his career including the coveted Prix de Rome (1929-31). He remains active today and continues to compose in all media.

Throughout all phases of his compositional career he has written choral music. Several of his works became common repertoire for most choral conductors. Unaccompanied works such as *Monotone* (1937) based on a pulsating pedal tone to poetry of Carl Sandburg, *Hosanna* (1939) written for John Finley Williamson and the Westminster Choir which explores contrasting rhythms on the work "Hosanna", and the six movement Latin setting titled *Inscriptions from the Catacombs* (1965) composed for Olaf C. Christiansen, have received an exceptional number of performances by both high school and college choirs throughout the United States.

Regarding Lockwood's style, in an essay titled *Normand Lockwood and Choral Music* the author George Lynn states,

If there is a "stock-in-trade" for Lockwood, it is in the color of specific sounds. The *how* of a pitch as opposed to the *when* or the *what* of a pitch. It is his wont to give each work-meaning a particular sonority, while his basic sonority is forged out of lyricism. In the truest Romantic sense his is a priesthood of arrangement of materials burdened with the mission that the arranging as such will not

"show" and that a casual program will cover the drudgery of molding.¹

His choral output is quite large with more than 55 published works. Almost all of them were written for SATB choirs. *Dirge for Two Veterans* (1937) is available in both SATB and TTBB version. Lockwood, however, says,

I made an arrangement of *Dirge for Two Veterans* for male voices but do not like it as well as the original mixed voice setting.²

There is only one published work for women's chorus, *The Birth of Moses*, which dates from 1949. Several of his choral settings may be classified as arrangements because of his use of existing hymn tunes and folk melodies. The composer says,

At least a couple of these are of substantial character and proportions, especially *Tenting On The Old Camp Ground* (1950) which is magnificently sung by the Mormon Tabernacle Choir as recorded in "Songs of the North and South" (Columbia MS 6259). Incidentally, although "unaccompanied" the Tabernacle Choir recording has discreet organ support. Why not?³

There is a balance between accompanied and unaccompanied compositions. Those with accompaniment include optional keyboard, works for band and orchestra with keyboard reductions and compositions for piano or organ. In the keyboard accompanied works and, in fact, throughout his entire choral library, there is a preference for texts of a religious character. Some are taken directly from the Bible, but it is not uncommon for him to use words adapted from other sources, notably Whitman, Sandburg, Jeffers, and other American poets and authors. These may be song or carol texts, poems or freely adapted texts based on Biblical events. Except for *Inscriptions from the Catacombs*, all are in English.

His choral works with keyboard may be divided into four basic classifications:

1. Choral with organ
2. Choral with piano
3. Choral with optional keyboard
4. Choral with keyboard reduction of band or orchestra

There are two works which may be performed by organ or piano. Both based on sacred texts, they are included with the organ compositions for purposes of this article. They are from his oratorio titled *Children of God* (1956) and are "Sermon on the Mount" and "See What Love".

This oratorio is for chorus, four soloists (SATB) and orchestra and composed to a Biblical text by Clara Chassell Cooper. The first hour-long portion is Old Testament, the second New Testament, both RSV. The premiere was under the direction of Thor Johnson, conductor of the Cincinnati Symphony Orchestra.⁴

There has been no composition published for chorus and keyboard in over twenty years, although *Lord, Thou Hast Been Our Dwelling Place* (1977) permits optional organ/piano. His most recent published choral works employ unaccompanied singing or singing with instruments other than keyboard. He has written many works during this time which are in manuscript. They are listed in the bibliography and are widely performed by conductors who are aware of them. It is unfortunate that they are not all published because some represent a more ambitious palette, as may be seen in his 1978 setting *Donne's Last Sermon* for chorus and organ.

In general, his choral music is less dissonant than his instrumental pieces. This is, of course, true of most 20th-century composers who write in all genres. His most recent published choral works, which date from 1976, *If You Pour Out Your Soul* and *O Thou Who Clothest the Lily* show no radical change from previous published works. In 1981 he published *Three Chorale Voluntaries for Organ and Trumpet* and it, as with many of the choral works, is suitable for church use.

CHORUS WITH ORGAN

Lockwood has six works for SATB and organ and two which only indicate

keyboard. All were published within an eight-year period between 1952-60. All have sacred texts and may be considered as "anthem" types.

O Lord, The Measure of Our Prayer (1952) is for SSAATTBB and organ. The organ material is on three staves with a brief solo introduction, but it is clearly designed as less important than the vocal writing and the composer suggests that it may be performed unaccompanied. It is subtitled "An Introit" which identifies its intended function. There is an optional "Amen". The warm harmonies slowly evolve over pedal tones which appear in the organ pedal and are sometimes doubled by the bass section. The text, a poem of Julia Ward Howe, is set to gently rising vocal lines whose harmonies are supported by the organ.

George Lynn and Lockwood co-edited a choral series called *Church Service Music*. Both contributed choral works to this series and three of Lockwood's compositions included keyboard. *Let Nothing Disturb Thee* (1955) is for SATB, soprano solo and organ. The soloist sings a short one-page introduction, then interacts with the chorus during the four remaining pages. The organ is written on two staves but has registration suggestions and a flowing line. The chorus is the least important element and only has four three-measure groupings of syncopated homophonic chords to the same text. Each choral appearance is in a low vocal register and moves to a new harmonic area. The text is by Saint Teresa (1515-1582) in a translation by Henry Longfellow. This easy anthem is slow, reflective, with some changing meters.

Come, Ye Disconsolate (1956) and *Break Thou The Bread of Life* (1956) are Lockwood arrangements of existing material. The latter is little more than a four-part chordal setting with organ doublings and is designed for background use in Communion Services. *Come, Ye Disconsolate* is more elaborate with a soprano solo, various key signature areas and an organ part whose function is still accompanimental, yet

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Normand Lockwood



James McCray is the Chairman of the Department of Music at Colorado State University. He received his Ph.D. from the University of Iowa. As a composer, there are over 50 of his works currently in print.

Dr. McCray is also the editor of *Choral Journal*, as well as the contributing editor of choral music for *The Diapason*.



Organists Randall J. McCarty at 1917 Hinners, Lois Regestein at 1980 Brombaugh portative, and George Bozeman at 1979 Alfred Führer portative perform their own adaptation of Walther's *Concerto del Signor Meck* in a recital at Seattle's Vereinigte Deutschsprachige Kirche.

OHS CONVENTION

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Seattle, and dedicated on November 14, 1976. Since that time Mr. White has made some tonal changes including the addition of a Trumpet 8' to the Swell with a jump-slide outside the Swell box. The new pipework is voiced very aggressively and bright and unfortunately does not blend well with the rest of the ensemble.

Mr. Ruberg performed Nicolaus Bruhns' *Prelude and Fugue in D minor*, John Stanley's *Voluntary in C Major (Set 1, Number 1)*, Lefébure-Wély's *Pastorale*, and Charles Ives' *Variations on America* (1891). The noisy pedal action gave a castanet quality to the pedal part in the "Variations" of which the composer would have approved. The hymn was "Praise my soul, the King of Heaven" to the tune *Lauda Anima*.

The Vereinigte Deutschsprachige Kirche in Seattle was the next stop where we were treated to organists Randall McCarty, Lois Regestein, and George Bozeman playing the 1-manual, 6-rank, 1917, Opus 2324 organ built by Hinners Organ Company, Pekin, Illinois; a 3-stop positiv built by John Brombaugh & Associates, Eugene, Oregon, Opus 24-b, 1980; and a 3-stop positiv built by Alfred Führer, Wilhelmshaven, Germany, 1979. The Hinners organ was obtained through the OCH by Mr. McCarty and installed by him in 1976, replacing an electronic substitute. Mr. McCarty altered the casework, making it narrower to fit in the church,

made one tonal change, and changed the temperament. The positivs are owned by Puget Pipes of Seattle.

Mr. McCarty started the program with the hymn *Singt, Singt dem Herrn neue Lieder* from the hymnal *Evangelisches Kirchen-Gesangbuch*. Vernon Nicodemus, trumpet, played descants which were composed by Mr. McCarty. From the very first stanza of the hymn, there was no denying that the Hinners instrument was built just for the purpose of hymn singing. The audience responded enthusiastically in singing, appropriately in a German church, German chorales in German.

Mrs. Regestein and Mr. Bozeman were featured on the Brombaugh and Führer positivs, respectively, playing a delightful arrangement for two organs of Giovanni Bernardo Lucchinetti's *Concerto a due Organi* (c. 1770). The next piece featured all three organists in an arrangement of an arrangement for two players by C. H. Stuart Duncan of the *Orgelbüchlein* chorale prelude, *Liebster Jesu, wir sind hier*. This was followed by the second hymn *Liebster Jesu, wir sind hier*, to the tune *Darmstadt* played by Mr. McCarty on the Hinners organ. The *Concerto del Signor Meck* transcribed by Johann Gottfried Walther and adapted for three organs by the performers followed. Mr. McCarty provided the harmonic foundation on the Hinners organ while Mrs. Regestein and Mr. Bozeman alternated on the obligato parts with the positivs. Earl Miller was kept quite busy running between Mrs. Regestein and Mr. Bozeman assisting with stop changes and

Misconceptions frequently abound regarding the purposes of the Organ Historical Society with the most frequently heard charge being that they comprise a militant band of diehards who would actively circumvent the alteration or relocation of any organ, regardless of the interests of the instrument's owner. Further theories hold that the Society has little or no interest in organs that cannot be classified as antiques or are not trackers. Opposing these unfounded charges, the following references amply reflect the purposes, ideas and views which the Society embraces.

The *Code of Ethics* (*The Tracker*, Fall 1979) states that a major objective of the Society is "...to have significant American organs preserved in their original condition, carefully restored, or worthily rebuilt..." Additionally, the *Guidelines for Preservation and Restoration of Historic Organs* (*Music*, November 1978) carefully outlines the Society's criteria and policies concerning the preservation and restoration of historic American organs according to their historic importance, age, and builder.

Becoming aware of the work being done by the Society to preserve and document the work of such builders as Ernest M. Skinner, and other non-tracker builders, as well as acknowledging the ever-increasing work of preservation and relocation of historically valuable instruments by Society members, will lead to an affirmative understanding of the positive goals of the Organ Historical Society.

Susan Friesen

turning pages. The session was completed with the hymn *Lobe den Herrn, den mächtigen König der Ehren* with trumpet descants.

The afternoon began at Zion Lutheran Church, Kent, Washington, where Diane Rabinovitch, Assistant Organist at St. Mark's Episcopal Cathedral in Seattle, superbly demonstrated the 2-manual, 16-rank, 1893, C. S. Haskell organ built by the firm of the same name from Philadelphia, Pennsylvania. The organ, which replaced an electronic substitute, was obtained through the OCH in 1977 and was dedicated on December 11, 1977. This instrument has had some tonal changes since its installation, but they have not adversely affected its very warm sound. The unusual stop action consists of a row of keys, for each division above the Swell manual, which are engraved with the stop names and are activated by depressing the key.

Ms. Rabinovitch's program, well chosen to display the colors of the organ, included *Praeludium Primum* by Carlman Kolb, *Pièce Caractéristique dans le Mode Phrygien* by Alexandre Guilmant, *Sonata for Organ K. 328* by Domenico Scarlatti, and César Franck's *Prélude, Fugue et Variation*. "In Christ there is no East or West", sung to the tune *McKee*, was the hymn sung from the *Lutheran Book of Worship*.

Proceeding to Auburn, Washington, we heard the 1-manual, 9-rank, 1853, A. Andrews & Son organ of Utica, N.Y. at St. Matthew Episcopal Church. This organ, acquired through the OCH and



The oldest organ in Washington, built in 1853 by Alvinza Andrews & Son of Utica, New York.

replacing another electronic substitute, has new casework in the old style designed by Randall McCarty and built by Leon Stevenson for the Auburn installation.

Margaret Gries, organist for Grace Episcopal Church, Ellensburg, Washington, chose an all-English program to fully demonstrate the resources of this small instrument. John Stanley's *Voluntary in G Major* opened her demonstration which was followed by three settings by Tallis and one by Tomkins, interspersed with the singing by the rector of St. Matthew's parish, of *Clarifica me Pater*, the antiphon for the Vigil of Ascension. William Boyce's *Voluntary in D Major* and Handel's *Concerto in G minor*, Opus 7, No. 5 completed the program. Assisting Ms. Gries were string players Rosalie Romano and Mae Zia, violin, Kathy Shaw, viola, Fred Inman, violoncello, and Randall McCarty, harpsichord. "And have the bright immensities" was sung to the tune *Halifax*.

Rounding off the afternoon was Stephen Long's excellent demonstration of the 2-manual, originally 17-rank, 1892 Cole & Woodberry organ of Boston, Massachusetts at St. John's Episcopal Church, Kirkland, Washington. This instrument, purchased through the OCH, was dedicated on October 6, 1974 and like so many other organs seen during this convention replaced an electronic substitute. The casework had to

be rearranged to fit under the ceiling, the *façade* was partially reversed, and the parts that would not fit were saved and stored. Glen White, of Olympic Organ Builders, Seattle, installed it with the assistance of parish volunteers.

Mr. Long, Music Director at Trinity Lutheran Church in Worcester, Massachusetts, was the first player of the convention to announce his registrations which was especially appreciated considering the many tonal changes that were made to this instrument. Mr. Long's program, well chosen to display each of the individual colors of the organ, consisted of a chorale partita, *Jesu, meine Freude* by Johann Gottfried Walther, *Allegro* by Joao de Sousa Carvalho (1745-1798), *Prelude and Fugue in A Major* (BWV 536) by J. S. Bach, and Daniel Pinkham's *A Prophecy* (1967). Following the hymn, "Wake, awake, for night is flying" sung to the tune *Sleepers, Wake*, Mr. Long completed his demonstration with an arrangement of August Soderman's (1832-1876) delightful *Swedish Wedding March*.

Tuesday evening we were treated to a recital by Tim Drewes, a recent graduate of Pacific Lutheran University in Tacoma, Washington, at Holy Rosary Church in Edmunds, Washington, on the 3-manual, originally 26-rank, 1887 George Kilgen & Son organ of St. Louis, Missouri. This instrument, the second OCH organ for this parish, carries very well in this modern acoustically-live building with its terra-cotta tile walls and a brick-and-cement floor. Their first OCH organ, an 1874 Jardine & Son organ relocated for them in 1978 from the Masonic Hall in Port Henry, New York, is scheduled for installation by Richard Bond in St. Thomas More Church, Lynwood, Washington.

Mr. Drewes chose an ambitious program beginning with Felix Mendelssohn's *Prelude and Fugue in D minor*, Opus 37, No. 3 followed by the *Trio Sonata III in D minor* (BWV 527) by J. S. Bach. Mr. Drewes' spellbinding playing of Marcel Dupré's *Prelude and Fugue in G minor*, Opus 7, No. 3, proved that there was no doubt of his understanding of the piece and the instrument he was playing. The singing of *Old Hundred* led into John Knowles Paine's *Concert Variations upon Old Hundred*, Opus 2. César Franck's *Grande Pièce Symphonique* completed the program and Mr. Drewes received an immediate spontaneous standing ovation. It was an enjoyable matching of a fine instrument with a young enthusiastic player.

Wednesday morning June 23 began bright and early with a ferry ride across Puget Sound and around islands to Bremerton, Washington. A bus ride through pine forests brought us to the tiny log building of St. Nicolas' Episcopal Church, Tahuya, Washington. There we heard Barbara Owen demonstrate the 1-manual, 7-rank, 1894, Emmons Howard organ of Westfield, Massachusetts. This instrument, obtained through the OCH in 1976, replaced an electronic substitute, and cost under \$3,500 delivered and installed!

Ms. Owen brought "a little Boston" to the Pacific Northwest by playing a program of "Music by Boston Organists." She began her program with the complete works of William Selby (1739-1789). An organist until the revolutionary war when the church he was playing at closed and he became a grocer, he composed three pieces: *Voluntary in A*, *A Lesson*, and *A Fugue or Voluntary*. Next were two chorale preludes by Charles Zeuner (1795-1857), a German organist who played at St. Paul's Church, Boston: *Vom Himmel hoch* and *Herzlich tut mich verlangen*; followed by Arthur Foote (1853-1937), a pianist and organist at 1st Church in Boston: *Prelude, Festival Voluntary* (from Cutler and Johnson's *American Church Organ Voluntaries*, 1856); and *Festival Postlude in G* by Eugene Thayer (1838-1889), who had the first private organ studio in Boston. She even

Page 6 ▶

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Left: Barbara Owen demonstrates 1894 Emmons Howard organ at St. Nicholas' Church, Tahuya, WA.

Below: Henry Pilcher's Sons built this organ for an Ohio church in 1907. It was moved, sans case, to Faith Lutheran Church, Shelton, WA in 1979 by the Organ Clearing House.



OHS CONVENTION

◀ Page 4

chose a hymn by a Boston Composer, "Rejoice, the Lord is King!" sung to the tune *Jubilate* by Horatio Parker. Another feature at this stop was Ms. Owen tolling the church bell (or should we say the church bell tolling the petite Ms. Owen?).

Wednesday afternoon, a 2-manual, originally 13 rank, 1907, Henry Pilcher's Sons organ of Louisville, Kentucky, Opus 595, was demonstrated by Birgitta Soderberg Jenner, organist and choir director at St. David's Episcopal Church, Shelton, Washington. This instrument at Faith Lutheran Church, Shelton, Washington, obtained through the OCH in 1978 to replace an electronic substitute, had a number of necessary changes made because the Pilcher case-work and speaking case pipes had to remain behind in Sidney, Ohio.

Ms. Jenner's program included the *Offertorio* from Domenico Zipoli's *Sonata d'Intavolatura per Organo e Cimbalo* (1716), two variations on *Was Gott tut, das ist wohlgetan* by Johann Gott-

fried Walther and Johann Pachelbel, *Elevation* by Francois Couperin, *Fugue in b minor* by J. S. Bach, *Cantilena* by Josef Rheinberger, *Liebster Jesu, wir sind hier* by Manz, Dietrich Buxtehude's *Toccatto in F* and the hymn "Praise to the Lord, the Almighty" sung to *Lobe den Herren*.

A short two-block walk brought us to the United Methodist Church of Shelton, where Corinne Berg, organist-choirmaster at St. Barnabas Episcopal Church of Bainbridge Island, Washington, played a 2-manual, 17-stop, 1979 Fritts & Richards organ from Tacoma, Washington. The organ, which superseded an electronic substitute, was the first mechanical-action instrument by the R. Byard Fritts & Co. (Fritts & Richard). It employs flexible wind supplied by a single-fold wedge bellows located in the choir room, behind the organ, and activated by an electric blower. Brightly voiced, the organ situated in the left transept speaks into an acoustically-live room with hard wall and floor surfaces.

Ms. Berg presented a primarily Ger-

man Baroque program which included Georg Böhm's *Prelude and Fugue in C Major* and the chorale prelude on *Vater unser in Himmelreich, Variations on Unter der Linden grüne* by Jan Pieterszoon Sweelinck, *Ciaccona in D Major* by Johann Pachelbel, *Prelude and Fugue in A minor* by Dietrich Buxtehude, and the hymn "Oh God our Help in Ages Past" sung to the tune *St. Anne*.

After a longer bus ride and an excellent view of Mount Rainier, we arrived in Chehalis at The Episcopal Church of the Epiphany where Jane Edge, organ instructor at St. Martin's College in Olympia, Washington, delighted the conventioners with a program of "chestnuts" on the 2-manual, originally 10 rank, c. 1891, Moline Pipe organ from Moline, Illinois. A white oak case, diapered pipework, and plaques covering various holes on which is written the history of the organ are special features of this instrument-including one plaque that reads *Sub Ha Tabulae Aperatura Atque Est* and translates as Under This Plaque There Is Also a Hole. Relocated by the OCH and installed by Randall McCarty, the organ was opened with a recital there on May 3, 1979 and replaced (can you guess?) an electronic substitute.

The lateness of the warm afternoon, combined with the early start of the day's activities could have made a program on this very warm and wooly sounding instrument an opiate, but Mrs. Edge's excellent, rhythmic playing immediately charmed the assembly. Everyone delighted in the vitality of the hymn tempo and rose to the occasion with the best singing of the convention. The rafters were ringing in the hymn "Love Divine, All Loves Excelling" to the tune *Hufrydol*, proving what a "singing" instrument it is. One romantic favorite after another followed—Vaughan Williams' preludes on *Hufrydol* and *Rhosymedre, Cantabile* by Cesar Franck, the *Pilgrim Chorus* from *Tannhauser* by Wagner, Josef Rheinberger's *Trio No. 8 in C minor, Elevation in A minor* by Louis James Alfred Lefebure-Wély, Robert Franz (1815-1892)'s *Request* (from *The Church & Concert Organist*, 1885, arranged by Clarence Eddy), and ending with George F. Whiting (1840-1923)'s *Postlude on The Son of God goes forth to War* from *The Etude*, 1913. The Wagner and Whiting pieces almost seemed to have been written just for this organ. Mrs. Edge received the second spontaneous standing ovation of the convention.

Back to the buses and a shorter trip, with Mount Rainier still clearly visible on the horizon, the attendees then went

to Tacoma for a sumptuous meal of salmon and fresh strawberries (prepared by the Frugal Gourmet, Jeff Smith, and the Chaplain's Pantry of Tacoma, Washington). Sated with food and wine, we floated across the courtyard into the sanctuary of Christ Church Parish, Episcopal, Tacoma. There David Dahl elevated us to new heights with a superior demonstration of the 2-manual, 22-stop, Opus 22, 1979, John Brombaugh & Associates, Springfield, Oregon organ. The organ, located in the back of the poured-concrete fortress-like award winning building, has a red-oak oiled



OHS members await David P. Dahl's performance on 1979 Brombaugh at Christ Church, Tacoma, WA.

case, gilded pipe shades, flexible winding, a single-fold wedge bellows, refined voicing, and is tuned in Kirnberger III temperament.

From the very beginning it was obvious that Mr. Dahl, who is the parish organist, completely understood and used the flexible winding and temperament to the best advantage. He began vigorously with Buxtehude's *Praeludium in C Dur* and a hymn, "God himself is with us" sung to the tune *Tysk*. In honor of the new royal heir in Britain, he improvised on *St. Anne* and *Westminster Chimes* while demonstrating the individual colors of the organ. Then came five 17th and 18th century pieces representing five countries and styles which included Boyce's *Trumpet Voluntary*, De Grigny's *Récit de tierce en taille*, Baldasare Galuppi (1706-1786)'s *Allegro Spiritoso per flauti*, J. S. Bach's *Liebster Jesu, wir sind hier* (BWV 706) and Pedro de Araujo (d. 1684)'s *Batalha de sexto tono*. Another hymn, "The day thou gavest" sung to the tune *St. Clement*, and a charming performance of Claude Balbastre's *Noel Suisse il est un petit L'ange*, completed the first half of Mr. Dahl's program.

The second half began with a demonstration of a harmonium built by Peter Titz, Kaisl. Konigl. Hof-Harmonium Fabrikant, in Wien, c. 1875. Owned by Mr. Dahl, this four-treble and four-bass stop instrument was used in the church for a short time during the construction of the Brombaugh organ. The *Berceuse* and *Carillon* pieces from *24 Pieces en Style Libre* by Louis Vierne came off well on the harmonium. He began the next hymn, "Ye holy angels bright" to the tune *Darwall* on the harmonium and moved to the Brombaugh organ during an a capella stanza to complete the hymn with descants and cymbelstern. Variations on *Weh, windchen, weh* by Samuel Scheidt, Gigout's *Scherzo, Fugue* from *String Quartet No. 1* (transcribed by Josiah Fisk; b. 1956) by



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4'	Clarion

Charles Ives, *Canon* by George Chadwick (1854-1931), and *Praeludium et Fuga in G Moll* by J. S. Bach completed the program and earned Mr. Dahl an immediate standing ovation. The Brombaugh organ was beautifully suited to every piece on the program.

Thursday, June 24, the conventioners had four more opportunities to experience Puget Sound's favorite way to commute, the ferries. The first ferry took us to Winslow, Washington, where we continued by bus to the Parish Church of St. Charles & Martyr in Poulsbo, Washington, where Dana Hull ably demonstrated a 2-manual, 8-rank, c. 1896, organ built by Henry Niemann of Baltimore, Maryland. This elegant little organ, obtained through the OCH and replacing yet another electronic substitute, was originally built for Trinity Episcopal Cathedral in Easton, Maryland. It was set up in the Poulsbo church by Randall McCarty and volunteers from the church and opened with a recital on October 22, 1978. The poor acoustics in the building, pewpads (back and front) and thick carpeting, made it difficult to get an idea of how the instrument really should sound.

Ms. Hull's program consisted of a chorale partita *Jesu, meine Freude* by Friedrich Wilhelm Zachau, *Vision* by Josef Rheinberger, and *On Jordan's stormy banks I stand* arranged by Gardner Read (b. 1913). The hymn concluding this demonstration was "Jerusalem the Golden" sung to the tune *Ewing*.

Fort Worden at historic Port Townsend on the Northwestern point of Puget Sound was reached by boarding the day's second ferry to cross Hood Canal, and then a bus trip. After lunch and a short bus tour of the town, we arrived at the First United Presbyterian Church of Port Townsend which was almost filled to capacity with townspeople there to hear the recital. A perennial convention favorite, Earl Miller, demonstrated the first historic instrument of the conven-



This 1889 organ, built by Whalley & Genung of Oakland, CA for the Presbyterian Church of Port Townsend, WA was featured in a performance of Earl Miller's *Suite Plastique*. Performers and their assistants were (l. to r.) Kristin Johnson, Stephen Long, Earl Miller, Lois Regestein, and (not shown) Randall McCarty.



tion in its original location; an 1889, 2-manual, 12-rank, Whalley & Genung, builders of Oakland, California. It is the oldest organ in the state of Washington in its original home and cost \$2,500 which was raised by members of the Ladies' Aid (Society of Church Workers), who secured donations from prosperous businessmen of the town.

Mr. Miller's past programs at conventions have always been a delight of fine musicianship and musical humor, so returning conventioners were curious to see what would top the portable "Birdola"—*en cage* (featured at the 1980 Organ Historical Society convention in Ithaca, NY). They were not to be disappointed. The first part of the recital began calmly with four short pieces: *Prelude and Fugue in F Major*, Vincent Lubeck; *An Easy and Familiar Lesson: Minuetto and Gavotta*, Raynor Taylor (c. 1747-1825); *Suite of Renaissance Dances*, Claude Gervaise (fl. 1550); and *Variations on Land of Rest*, John Ogasapian (b. 1940). Next came the world premiere of a most unusual piece writ-

ten by Mr. Miller in an inspiration in 45 minutes before breakfast one morning. It was written especially for pipe organ and three Mattel Calliopes. Mattel, a toy manufacturing company, produced a limited edition of these calliopes in preschool colors, Baroque pipeshades, eight-note keyboards, and multicolor replaceable reservoirs (balloons) which must be hand-pumped. *Suite Plastique* has three movements: *Banal et classique—Assez vite, Lentement avec des excuses a Tomaso Albinoni*, and *Une gigue modale (par necessite)*. Mr. Miller was assisted by Kristin Johnson and Lois Regestein as chancel *Orgue Plastique* players and Randall McCarty as antiphonal *Orgue Plastique* player. Hand pumpers, Steven Long and Tom Edwards, assisted Mrs. Johnson and Mrs. Regestein. *Suite Plastique*, which was musically effective regardless of its tongue-in-cheek conception, proceeded merrily despite the nearly incapacitated condition of the hand-pumpers who were just short of writhing helplessly with laughter. Mrs. Johnson and Mrs.

Regestein should be commended on their control in the face of such adversity!

After a very brief intermission in which all attempted to gain self-control following the pandemonium, the recital resumed in a more serious vein. An Historic Organ Plaque was presented by Dana Hull, Chairman of the Historic Organs committee, and accepted by Geraldine Bergstrom (organist for the Port Townsend parish and soprano soloist for this recital), and the minister of the parish. Special guests introduced at this time were a niece, grandson, and great-niece of Mr. Genung (the organ builder); Mr. Miller's parents (who were thanked for giving us Earl); and Mrs. Gunn, mother of Pacific Northwest OHS member Judith Gunn Kissell, who was honored for over 44 years of service as an organist and reminisced about playing piano for the war wounded in 1918 at Fort Worden.

The presentation and introductions completed, Mr. Miller continued with

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A 1907 Hutchings-Votey was featured during the final concert of the 1982 OHS Convention. Photo at far left shows Patrick J. Murphy trying-out the console of this early electro-pneumatic organ.

OHS CONVENTION

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several 19th century works, found in the church tower in a collection of music belonging to H. Ambrose Kiehl, the first organist of the church and the designer of the organ: *Voluntary No. 3*, Arthur Johnson; *La Carita (Charity)*, Gioacchino Rossini; *The Meadow Lark*, words and music by Abbie Gerrish-Jones; *Canzonetta* by Heller; and *Prière des Matelots*, Blumenthal. Mr. Miller concluded his recital with a short improvisation on the name PORT TOWN-

SEND, devising a tone row in the key of C, and developing it into a prelude for the hymn "Eternal Father, Strong to Save," to the tune *Melitia*, which seemed especially appropriate in a town whose history and liveliness is so entwined with the ocean.

The recital completed, the bus drivers headed for the docks to catch the ferry for Whidberry Island. A scenic drive across the island brought us to the last ferry of the day which took us to Mukileto from which point we were transported back to Seattle and the evening meal.

St. James R. C. Cathedral, Seattle, was the location of the Organ Historical Society Convention Festival Concert. The convention arrived to a near capacity crowd but were relieved to find reserved seating for the conventioners. Organists Carole Terry, Howard Hoyt, David DiFiore, the Seattle Men's Chorus directed by Dennis Coleman, the Convention Festival Chorus Directed by James Savage, and conductor, Dr. Peter Hallock combined to display the resources of the 1907, Opus 1623, 4-manual Hutchings-Votey, Boston, Massachusetts organ in the gallery and the 1926, 2-manual Opus 1163, Casavant Freres Ltée, St. Hyacinthe, P.Q., organ with a 4-manual console behind the altar. These instruments, original installations, are electrically connected and the organist can play either or both from one console. Organist Carole Terry began the concert with an excellent rendition of the *Final* from Vierne's *Symphonie VI*. Howard Hoyt followed with an arrangement of Wagner's *Romance* from *Tannhauser (To the Evening Star)* by Henry Giehl (1939), and Debussy's *La Cathédrale engloutie* arranged for organ duo by Mr. Hoyt. He was assisted by organist Christopher Maddock. Vierne's *Carillon de Westminster* completed the first half and was well executed by organist David DiFiore. The Convention Festival Chorus (an augmented combination of choirs from St. Mark's and St. James' Cathedrals) directed by James Savage started the second half with Erik Satie's *Messe des Pauvres*. Pablo Casals' (1876-1973) *O Vos Omnes* was presented next by the Seattle Men's Chorus. Finally the Convention Festival Chorus and organists, Carole Terry and David DiFiore presented Widor's *Messe en fa diese mineur pour deux choeurs* which was

performed at the 1926 dedication service of the Casavant organ. "All creatures of our God and King" sung to the tune *Lasst uns erfreuen* was the hymn.

Dana Hull, chairman of the Historic Organs Committee, presented on behalf of the Society, an OHS Historic Organ Plaque in honor of the Hutchings-Votey organ. It is hoped the recognition of this important instrument, the finest remaining example of the Hutchings-Votey firm, will assure its restoration and also initiate improvement of the acoustically poor room. The arches and walls of this building are covered with painted and stencilled acoustical tile which could possibly be removed and donated to an art institution as a rare and unusual art form. In all, it was a grand finale to a fine convention.

This year pre-and post-convention activities for conventioners were available. Sunday evening, June 20, the Service of Compline was presented at St. Mark's Episcopal Cathedral, Seattle. In lieu of the traditional recital following the service, the Flentrop organ was available for all organists who wished to try it. On Monday, June 21, a tour of recent instruments was available, including a 1972 Metzler/Wilhelm, a 1970 Von Beckerath, a 1981 Kenneth Coulter, a 1976 Noack, and a 1980 Richard Bond. Two post-convention tours were available: one to Vancouver Island, Victoria, B. C. and another south to the Portland/Eugene area. The Victoria tour included instruments by British builders Albert G. Pease, P. Conacher & Co., Harrison & Harrison, and Bevington, and American builders Casavant of America and Thomas Appleton. The Portland tour included instruments by Moline, Hook & Hastings, Derrick & Felgemaker, Kilgen, Henry Erben, Kney, Ahrend, and John Brombaugh.

The convention committee, Beth Berry Barber, Ted Barber, Julia Gunn Kisel, Christopher Maddock, David Rurberg, and chairman, Randall McCarty should be commended for a well-executed convention. Alan Laufman and Bill Van Pelt III collaborated on the convention booklet which was well-organized and informative, containing biographies of the organ-builders, original specifications of the instruments as well as a corresponding narrative history of the organs, their original locations and any changes made.

Next year the convention in Worcester, Massachusetts June 26-30, 1983 will be in conjunction with the American Guild of Organists Region I Convention and is to feature the newly restored 4-manual E. & G. G. Hook, Opus 334, 1864 organ at Mechanics Hall.

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Announcements

A **Workshop in Worship** will be sponsored by Judson College and the Fox Valley Chapter, AGO, at the college in Elgin, IL on Saturday, Sept. 25. Topics relating to all aspects of church music will be covered. Participants will include John Ferguson, music director and organist at Central Lutheran Church, Minneapolis, MN, and Dr. and Mrs. Edward Thompson of the Judson faculty. For more information write: Judson College, Box 44, 1151 N. State St., Elgin, IL 60120.

The 28th **Heinrich Schütz Festival** will be held at Westminster Choir College, Princeton, NJ on March 4-6, 1983. Major choral works to be performed include the *Musicalische Exequien*, *Historia von der Geburt unseres Herren Jesu Christi*, *Johannes Passion*, and *Danket dem Herren* in addition to motets and other works. Kurt Gudewill, president of the Internationale Heinrich Schütz Gesellschaft, Wilhelm Ehmann, and Christiane Bernsdorff-Engelbrecht will present lectures. A meeting of the Gesellschaft will also be held during the festival.

For further information write: Carlette Winslow, Heinrich Schütz Festival, Westminster Choir College, Princeton, NJ 08540.

A conference on **Women In Music** will be held at the University of Michigan, Ann Arbor, on May 5-8, 1983. Proposals are now being accepted for papers, lecture-recitals, panel discussions, and workshops. Prospective performers must submit a tape or recording. Deadline for proposals is Nov. 15, 1982. Write: Lynne Bartholomew, Conference on Women in Music, U-M School of Music, Ann Arbor, MI 48109.

A **Children's Choir Festival** will be sponsored by Westminster Choir College and held in the Princeton University Chapel on May 7, 1983. The festival will bring together 600 unchanged voices from choirs in the New Jersey and Eastern Pennsylvania area.

The festival choir will be conducted by Helen Kemp. In addition to hymns and other anthems, new works by John Rutter, Sue Ellen Page, Hal Hopson, and Erik Routley have been commissioned for the festival.

For more information: J. Jay Smith, Festival Registrar, Westminster Choir College, Princeton, NJ 08540.

Martin Haselböck, organist of St. Augustine's Church and the Court Chapel, Vienna, and **Ernst Kovacic**, guest professor of violin at the Musikhochschule in Vienna, have scheduled a joint United States tour for June 15 through July 4, 1983. They are represented by Howard Ross, Inc., Dallas, TX.

Mr. Haselböck has performed organ and harpsichord recitals throughout the world, has appeared frequently with orchestras (including the Vienna Philharmonic) and has made 18 recordings. Mr. Kovacic is a native of Austria and studied at the Academy of Music in Vienna. He has won prizes at international competitions and appeared at many European festivals. Mr. Kovacic plays a violin made by Giovanni Battista Guadagnini in 1754.

A recording of **Gerald Near's** *Missa Canticum Caritatis* and J.N. David's *Partita on 'Es ist ein Schnitter'*, Nancy Lancaster organist (Fisk organ), has been released by the House of Hope Presbyterian Church, 797 Summit Ave., St. Paul, MN 55105.

An international conference commemorating the **Frescobaldi Quadrocentennial (1583-1643)** will be held at the University of Wisconsin, Madison on April 7-10, 1983. There will be special sessions on editorial and source problems, patronage, original performance conditions, performance practice, and an interdisciplinary session on "Frescobaldi and the World of the Early Baroque." The conference will be held in conjunction with the 1983 spring meeting of the midwest chapter of the AMS. Other events include musical and dramatic presentations and an exhibit at the Elvehjem Museum of Art.

For further information write: Alexander Silbiger, School of Music, University of Wisconsin-Madison, 455 North Park St., Madison, WI 53706.

James Litton, organist and director of music at St. Bartholomew's Episcopal Church, New York City, will lead a workshop on the new Episcopal Hymnal (pending approval by the General Convention in September) on Oct. 22-23 at Trinity Episcopal Church, Toledo, OH. The workshop, sponsored by the Toledo Region of the Episcopal Diocese of Ohio, will include singing through materials from the new hymnal, as well as a session for clergy and musicians on how to introduce new music to congregations. Additional information can be obtained by writing: Church Music Workshop, Trinity Episcopal Church, 316 Adams St., Toledo, OH 43604.

Msgr. Francis Schmitt will teach courses in Gregorian Chant and liturgics at Duquesne University, Pittsburgh, PA in the Fall 1982 term. Msgr. Schmitt was Director of the Boys Town Choir from 1941 to 1975. In addition to regular sung Masses, he directed the group in many concerts, radio programs, and television appearances. For more information contact: Duquesne University, Pittsburgh, PA 15219.



Michael Murray is featured in an hour-long program of music and interviews, "The Organ at Symphony Hall, Boston." The musical portion of the program, with works by Franck, Dupré, Gigout, and other French masters, was taken directly from the digital master tape used in making Mr. Murray's new album, *Encores à la française* (Telarc DC 10069). Included in the broadcast is a segment in which Mr. Murray discusses the Symphony Hall organ. The instrument is a familiar sight to viewers of the Boston Symphony Orchestra's nationally televised series, but it is rarely heard on its own.

Produced by WOSU, Columbus, Ohio, the program has been distributed by satellite and taped for later broadcast by local stations. Nearly 40 classical radio stations in 25 states will air the program. Dates and times of the broadcast can be obtained from local stations.

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MUSIC FOR VOICES AND ORGAN

By James McCray

ANTICIPATING CHRISTMAS

Do you get irritated at seeing newspapers chronicling the countdown of shopping days until Christmas? Do you have doubts about the pedagogical implications when your child comes home from school in mid-September and informs you that in music class they are practicing for the annual Christmas concert and whistles familiar carols while taking a bath? Do you find that the joy is ebbing from your Christmas spirit long before you light the first Advent candle? Then seeing this column in "the bleak mid-SUMMER" should send you scurrying to the aspirin bottle! But, take heart, the purpose of this early article is to suggest a more cohesive organization for the seasonal music.

One of the tragedies of church choir work seems to be a result of poor planning. Now, yes, even now, is the time to convene all of those people who will be selecting and performing music during the Christmas season so that some coordination of the choices can be attained. Churches having various directors for the children's choir, youth choir, handbell choir, adult choir and other performing organizations usually have someone who serves in a capacity of coordinator. That person's responsibility is vital to the success of the Christmas season when music is so involved in the church. An early planning meeting can do much to give a meaningful focus to the musical contributions for all of the ensembles.

One approach to the season is to identify the various parts of the Christmas story such as the birth, the shepherds, the angels, the kings, etc. and to assign one choir to concentrate on music whose text expresses that phase of the story. This could also be useful in having a concert of Christmas music with all groups participating so that a narrator would tie things together with spoken passages from the Bible.

Other agenda items for discussion might include a Carol Sing, a Sunday of music from one historical period such as the Renaissance or Baroque, or a major work. If a large work is planned that will involve several of the performing ensembles, then a clear definition of responsibilities is needed so that time and effort are streamlined. It may be discovered that there is a need to invite in some other choir (church or school) to help celebrate the season or to perform with the church groups in a service or concert.

For the organist it would certainly help to know what music was being performed so that he/she could prepare and complement other special music that would also blend in with the format. The sermon direction (topic) would add much to the music selection so, if possible, the pastor should also be present at this meeting.

These are but a few random ideas which may assist in reminding you that it is NOT too soon to begin thinking and planning for Christmastide. There will be three consecutive columns devoted to Christmas music, and one will feature music for children's choirs. It may seem tacky to convene a meeting in August to discuss Christmas music and have everyone show up in shorts and drink lemonade, but I assure you that before the last Advent candle has been lit, you will be very glad that you did anticipate Christmas 1982.

Two Carols for Christmas Day. William Byrd (1543-1623), Unison and Two-part with organ, Basil Ramsey of Alexander Broude Inc., 1068, 85¢ (E).

The first carol, *From Virgin's womb this day did spring*, is for treble unison voices. There is a brief organ introduction and four strophic verses. *An early tree*, the second carol, also has an organ introduction but only three verses. These easy and very sensitive carols were originally accompanied by viols and have been transcribed for the organ by Roger Judd. The organ transcription follows the viol music exactly and is on two staves with an independence from the vocal lines. Lovely music for young voices or small church choir.

Rejoice! For He who undertook (The Bookrest Carol). Geoffrey Bush, Two-part chorus of men and women, organ and optional 2 percussion, Basil Ramsey of Alexander Broude Inc., 1072, \$1.30 (M).

The organ music is at times difficult, and on three staves with an active pedal part. The choral writing is less sophisticated or challenging with one verse for soprano solo. The two optional percussion parts call for bell, cymbal and timpani but are not used until the final verse. The music is very rhythmic and lively with many syncopated chords in the organ which contrast with the more flowing tune of the voices. The music builds to a wonderful instrumental climax at the end with organ polychords. This is a fine work that merits attention from church choir directors seeking strong two-part music.

Joy To The World. arr. John Ness Beck, SSATB, keyboard and three trumpets, Beckenhorst Press, Inc., BP 1161, 40¢ (E).

This setting of the familiar Handel Christmas carol is taken from a new series called *Christmas Carols and Coda for Choirs, Congregation, Cornets and Console*. Other settings in the series are *While Shepherds Watched*, *The First Nowell*, *Angels We Have Heard on High*, *Good Christian Men*, and *Hark! the Herald*. In this setting there is a brief keyboard introduction and a straightforward setting of the carol as might be found in most hymnals. Then, with a modulation and interlude for organ and trumpets, the music leads to the final verse where the congregation joins. The coda is for choir alone and builds to a loud and joyful conclusion. Beck's performance suggestions on the inside cover offer a variety of combinations, and for 40¢ this is a useful setting that can add much to a Sunday service. Good arranging!

A Babe Lies in the Cradle. Kevin Norris, SA/TB and organ, The Sacred Music Press, S-289, 75¢ (M-).

The first of the three verses is in unison. The mood is sentimental and, at times, somewhat bluesey in character. The organ is on two staves but has a clearly marked pedal part with suggested registrations. In the second verse the women comment on the theme produced by the men and those roles then reverse for the third verse. The music is gentle and expressive and would be of interest to small church choirs.

Run, Ye Shepherds, To The Light. Michael Haydn (1737-1807), SATB soprano solo and keyboard, Alexander Broude Inc., CP-184, \$2.00 (M).

There are four movements in this cantata, but only the first and last are

for chorus. The second movement is an extended aria for soprano solo followed by a brief recitative for the soloist which is classified as the third movement. The soprano will need a wide range and should be able to sing trills within long phrases. The keyboard is on two staves and follows typical 18th-century style; additional instrumental parts are available on rental basis. The opening chorus is fast with a predominance of block chords. The tenor part is written in bass clef with the choral parts on two staves. The last movement is slow and based on the text "Softly Rest, O Heavenly Child". This cantata is suitable for most church choirs having a fine soprano soloist.

Personent Hodie (On This Day Earth Shall Ring), arr. by Alice Parker, SATB and piano or orchestra, E.C. Schirmer Music Co., 3103, (M).

This is the fourth movement of Parker's *Gaudete*, a set of Six Christmas Hymns which are published separately. The choral writing is easy with most of the setting in two parts. The music is joyful and bouncy in character; the accompaniment is busy. The pianist has several difficult passages which will require practice and often these areas are in interludes between the choral verses. Delightful setting and of interest to school and church groups.

How Far Is It To Bethlehem? arr. Kenneth Heitshusen, SATB and organ, Augsburg Publishing House, 11-1917, 55¢ (E).

There are two verses with a coda. Several areas are in unison and some passages are unaccompanied. The harmony is traditional with the keyboard on two staves, but having registration suggestions. This simple anthem could be sung by any average church choir.

Verbum Caro Factum Est (God Now Dwells Among Us). Hans Leo Hassler (1564-1612), SAB or TBB with keyboard, Mark Foster Music Co., MF 129, 70¢ (M-).

Edited by Roger Wilhelm, this motet has a predominantly chordal keyboard part on two staves. The choral ranges are limited so that it is suitable for most male choirs. There are a few melismatic phrases and moments of delicate rhythms, but in general this is simple enough for most choirs. Lovely Renaissance music with both a Latin and English text for performance.

Glory to the Son! Eugene Butler, SATB, organ, 2 trumpets and timpani, Hope Publishing Co., A 520, 70¢ (M+).

Subtitled *Christmas Fanfare*, this could be used effectively at the beginning of a service. The trumpet music is primarily of a fanfare nature with open fifths and characteristic rhythms. The organ part tends to be more effective on piano but is playable on organ. With an ABA format, the middle section is more linear in style and offers a nice contrast to the bravura opening and closing. This could be sung by most church or school choirs.

In The Stable. Gerhard Track, SSA and keyboard, The New Music Co., NMA 157, 55¢ (M-).

Most of the choral lines are doubled in the keyboard. This has a folk-song quality with triadic harmony, melismas in parallel thirds, and a low alto tessitura. Both German and English texts are provided for this charming music.

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SEE PAGE 7 FOR DETAILS



more independent. The music, at times chromatic, is in 19th-century Victorian style with some degree of sentimentality. *The Lord Is My Shepherd* (1956) was unavailable for review. The set is similar in style to those anthems of this period.

A Cloud of Witnesses (1960), an anthem for SATB, soprano solo and organ, was written for the 50th anniversary of the Cleveland AGO Chapter. The score also suggests a version for orchestra but Lockwood says, "I have no recollection of ever having written an orchestration for it."⁵ This is his longest and most sophisticated organ/choral work. It is more rhythmically involved than others and employs quintuplets and sextuplets combined with changing tempos and other rhythmic devices. Lockwood uses word painting effects such as in his setting of "thunderbolt and lightning" and the sensitive setting of "Hear my prayer" for soprano solo and four-part men's chorus. This work has a variety of moods and although only 24 pages in length, is similar to a "dramatic cantata".

The organ writing is at times busy, but not unusually demanding. Registration suggestions for the pedal are provided but individual stops are not given for the manuals. The music has a character that is somewhat free; the harmonies and melodies in combination with flexible rhythms tend to wander in a casual fashion. There is a fugal section which has a tritone as the opening notes of the subject. This motive and key is a formal development of the thematic content found in the soprano solo's opening notes of the subject.

The music is more dissonant than the other works described above. This work would require a large choir with a strong male section. Some of the vocal ranges, especially first soprano, suggest that mature voices would be needed for effective performance. The dramatic character, length and difficulty make this more of a concert piece than a church "anthem". It is his most important organ work in this category.

Children of God (1956) has two works for chorus and accompaniment, but the score does not indicate whether piano or organ should be used. Lockwood says,

As far as I am concerned, the matter of whether either piano or organ accompaniment is better than the other, is pretty much an academic one. Moreover, an ostensibly unaccompanied choral piece can have discreet support without damage. Certainly, I have come to be more flexible about this than I used to be back then in the decades when *A cappella* was "the thing."⁶

"See What Love" is for SATB and generally uses the accompaniment to double the voices. The chorus places melodic emphasis on the women's voices while the men provide a harmonic chordal background for them. There are a few melismatic lines which stretch

key words such as "God" and "Love." The second work in *Children of God* is "The Sermon on the Mount" which combines adult and children's voices. Most of it is in unison and the long tenor aria is organized as an accompanied recitative. The rhythmic notation of the words seems more important than the choice of the notes. The children's music is also in unison; later, when the chorus is singing, their thematic material is repeated between the choral phrases. The keyboard serves as a background for the voices and even though it is more independent than in "See What Love", its purpose is accompanimental rather than partner. Beneath the English text there is a version in Chinese which Lockwood says was done in Taiwan.⁷ Since there is no registration and part is on two staves, it seems equally appropriate for piano.

CHORUS WITH PIANO

The works for piano and chorus include a Christmas cantata, an Easter cantata, five short Christmas pieces, an extended 27-page festival work, and his only published work for women's chorus (SSA). They were also composed in the 1950's. They represent some of his most attractive choral music with keyboard accompaniment. The cantata scores indicate piano and these works are therefore listed here; however, Lockwood says, "when sung in church (use) organ by all means."⁸

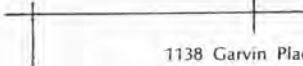
The Birth of Moses (1949) is for SSA, flute and piano and is a 19-page miniature cantata. The text is from Exodus and merely tells the story. The music is divided into many sub-sections which have tempo changes thus emphasizing the dramatic character of the story. The chorus has a mixture of two and three-part textures with some unison phrases. Full vocal ranges are employed. The individual lines are not overly-complicated, but a good and moderately sophisticated choir will be needed. Dissonances are used, and yet there are moments which are harmonically rather plain.

The piano plays a significant role and has a part which is somewhat demanding in places. The opening introduction is very dramatic and uses the full scope of the keyboard. Most of the flute music is gently flowing; however, one busy section in the upper register has a driv-

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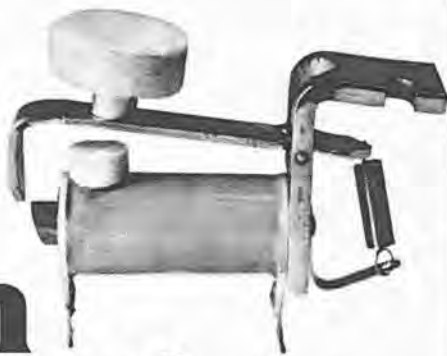
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Lockwood

◀ Page 11
 ing rhythm that is brittle with well-defined articulations.

This is a fine work that is relatively unknown and should be investigated by conductors having good women's choirs. It represents Lockwood's only published choral work for women's voices. He did not return to this genre until his 1975 *Four Songs From Sappho* which uses a chamber ensemble and choreography but remains in manuscript.

I Hear America Singing (1954) is based on texts from Walt Whitman's poetry. It was published in the Fred Waring Contemporary Choral Series and has a vigorous driving quality in combination with melodies that have an American folk-tune character. There are numerous choral articulations and choral effects which may have been added by the editor, Lara Hoggard.

The piano part provides strong, rhythmic background for the voices and even though its function is an accompaniment, it is important to the overall character of the music. The work is moderately taxing but certainly playable by most chorus accompanists. This music is patriotic, festive and definitely of the concert type. Lockwood's interest in patriotic music can be seen throughout each phase of his career. Other patriotic works include *America! O Democratic Nation* (1942), *Elegy for a Hero* (1952), and *The Gettysburg Address* (1977). In *Elegy* Lockwood suggests that "piano support is definitely appropriate."

Although not grouped under a single title his 1956 five pieces for mixed chorus and piano are choral arrangements by the composer of his *Five Christmas Songs* for voice and piano. These lovely arrangements remain essentially accompanied songs. They are brief, sensitive settings which have an immediate appeal for performers and

listeners. The titles are: *The Snow Lay on the Ground*; *Joseph, Dearest Joseph*; *Here 'Mongst Ass and Oxen Mild*; *A Babe Lies in the Cradle*; and, *All My Heart Rejoices*. Each is a poignant capsule of musical thought that is a delicate setting of the text. The thematic material for each piece is singular in idea. These works rank among his best choral music from the standpoint of compositional craft. The harmonic palette encompasses mild dissonances, yet the prevailing mood remains constantly gentle.

The piano is treated more equally, possibly because the works were originally for a solo voice and piano. At times the piano has a pulsating ostinato beneath the voices. Occasionally the thematic material is introduced or developed in the keyboard part. The piano is never obtrusive, but it does contribute significantly to the mood of each piece.

None of the works is difficult, although the rhythmic involvement with the changing meters in combination with dotted vertical lines within a measure, double-dotted notes, and duple patterns creating two-against-three rhythms do create subtleties which may need explanation and detailed rehearsal.

Jesus The King (1959) is a 67-page Easter cantata for choir, solo soprano and tenor, and piano. It is designed so that it may be performed during either Lent or on Easter Sunday. There are three large parts and the first two are suitable for Lent with Part II ending with the scene at the Cross. Part III is appropriate for Easter Sunday morning.

The soloists serve as narrators, and then they also assume the role of Christ on the Cross as they freely intone his dying words. Much of their material is in a recitative style. In the third section,

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Lockwood

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which is shorter than the other two, the tenor has one solo and then both soloists join the chorus for the concluding triumphant movement. In the Lenten sections, the six-page duet solo, *The Mighty One*, is especially attractive. The keyboard provides a background often based on a unison canon that is set as an eighth-note echo which provides an interesting accompaniment for the beautiful vocal lines.

Much of the work has a traditional harmonic scheme that erupts into frantic chromatic passages in highly dramatic areas, especially during the trial. Less traditional scales are employed in other special areas.

The choral writing has some divisi, a few areas where the tessitura is low and brief moments of unaccompanied singing, but in general the music is not difficult. Most of the textures are homophonically conceived and the work is suited to a good church choir.

This cantata is well planned and has Lockwood's usual attention to drama. The use of familiar hymns makes it especially attractive for church services and it is precisely the type of music most church choir directors are seeking for their special music during the Lenten and Easter seasons.

CHORUS WITH OPTIONAL KEYBOARD

The practice of having optional accompaniments for choral works can be seen throughout most historical periods. Music for church services is often conceived from a functional perspective rather than *only* as a work of art. Since the purpose of the music is to enhance worship, the use or absence of accompaniment is left to the determination of the conductor. This, obviously, has many advantages for church choir directors working with totally volunteer groups. Lockwood has five works which have religious texts and optional keyboard parts.

Evening Hymn (1952) is a four-page setting to a text by an unknown author. The optional organ doubles the voice parts but has a one-note pedal introduction which functionally provides the singers with the pitch for the first chord. There is some divisi in all sections. This is a mood piece that remains rhythmically simple and emphasizes slow harmonic changes above pedal point. The colorful chords are more important than the melody which develops as a result of them. The long and very quiet "Amen" maintains the tranquillity.

While Shepherds Watched (1955), *Jesus, O Precious Name* (1955), and *Hail To Thee Glad Day* (1956) all have "accompaniment optional" on the cover, but the music seems more appropriate with the accompaniment; each piece begins with keyboard music that links directly to the choral entrance. These three settings are also from the *Church Service Music Series* edited by Lockwood and Lynn.

Jesus, O Precious Name is the least involved and works the best without the accompaniment. This three-page anthem has a brief baritone solo. *While Shepherds Watched* and *Hail To Thee, Glad Day* both have keyboard introductions which thematically connect with the choral material. Both call for organ and have selected registration suggestions. *Shepherds* has a keyboard interlude before the final choral section.

In *Hail To Thee* there are SATB soloists used in several areas which augment the dramatic character of the text. The keyboard part seems very important and not at all optional. Also, those solo dramatic areas are more effective when contrasted as unaccompanied singing to the other sections which have keyboard. This is one of Lockwood's longer anthems and although written for a university choir, it could be sung by a good church choir.

His most effective optional keyboard work is *Motet: Praise to the Lord, the Almighty, the King of Creation* (1958). Written as part of Sigma Alpha Iota's *American Music Awards Series*, this six-

minute motet has a strong rhythmic drive and works better without accompaniment. There are many sections and tempo changes but all are connected as a single movement. There is a more contrapuntal flow than in some of the other works; this is further enhanced by the syncopation. The music has a festive, bravura quality and would be suitable for concert of church choirs.

CHORUS WITH KEYBOARD REDUCTION FOR PERFORMANCE

There are two extensive works for chorus and instruments which have performing editions that may be used with keyboard. *Carol Fantasy* (1951) calls for an orchestra of 2 oboes, 2 trumpets, timpani, and strings, but may be performed with piano or organ alone or with keyboard and optional trumpet and timpani. This fantasy consists of five Christmas Carols: *Deck the Hall, We Three Kings, Away in a Manger, O Tannenbaum, and When the Winter Sun (Angels we have on high)*. There are divisi areas, sections for soloists and all movements are connected by instrumental interludes.

The keyboard version has an active part often with the left hand playing octaves adding support to the choral sound. The keyboard music is not particularly difficult, but it is usually autonomous from the choral writing. The basic character of the work suggests that a large chorus should be used. Lockwood says,

While this Carol Fantasy is for the community Christmas concert in church or auditorium—it is my hope that those who take part in its performance will carry the spirit of its themes home with them, and that those who hear its performance will sing some of the carols with a heightened sense of their vitality and significance.¹⁰

His profound interest in having music be functional is clearly expressed.

A Ballad of the North and South (1960) is for mixed chorus, narrator and band. As with *Carol Fantasy*, if a piano is used then optional instruments may be added to expand the timbral color. This 46-page ballad has three parts which generally describe the time before, during and after the War Between the States. Lincoln serves as the central figure and familiar tunes such as *Dixie, Battle Hymn of the Republic, John Brown's Body* and others form the basis for the composition.

The keyboard score has indications for the band instrumentation and the use of the additional instruments (especially drums) is highly recommended. They add color to both the singing and instrumental interludes and are necessary to the military imagery.

Each large section consists of brief musical ideas describing events; they are strung together with narrator commentary. The chorus sings the familiar tunes to provide a miniature portrait for the various events. Voices other than the narrator are also used so that people such as Lincoln, a newsboy and others are given identifying roles.

The music is simple and this setting could be performed by most big high school choirs. It is a concert piece that will entertain and bring an unusual dimension to most choral concerts. The ballad is especially appropriate for patriotic occasions. This "dramatic cantata" and the *Carol Fantasy* are a type of Gebrauchsmusik whose purpose is more functional than purely artistic. As John McDowell points out in an essay titled, *A Note on Some Facets of Normand Lockwood's Music*,

Lockwood feels very strongly (about) writing practical, playable music. He has no sympathy for the composer whose works must be withdrawn from performance because of the difficulties requiring inordinate rehearsal time. . . He feels that a piece must be written so that it will 'sound' at the first reading. A lack of this quality also precludes involvement by performers.¹¹

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Lockwood

◀ Page 13

Both of these works exhibit a pragmatic phase of Lockwood which can be seen throughout his creative life. There are two other unpublished works. *Mass for Children and Orchestra* (1976) has an organ version in progress and *Thought of Him I Love* (1982-82) was originally for chamber orchestra but now has a manuscript performing edition for piano.

As a composer he has been interested in various kinds of music conceived as accessible and useful. He edited a church music series finding and composing music useful for church choirs. He adapts existing material already well known to listeners, giving the tunes another personality. Still, much of his music is original in concept, style and character so that he has remained individualistic; he merely composes in a vein that is of interest to him. Sometimes his works are designed for the esoteric musician, and at other times it is simply music that suits a particular purpose. He has courted neither the critic, the intellectual nor the general listener, but has managed to write something which should intrigue all of them. This is an important part of his contribution. His music is diversified and eclectic, naive yet complex, and above all, sincere. While not an innovator, his choral music has continued to have a freshness in its craft, and that may be the most important characteristic of Lockwood's style.

In conclusion, there are several observations which may be made about his choral music with keyboard accompaniment.

1. His work fall into four basic classifications:
 - a. choral with organ
 - b. choral with piano
 - c. choral with optional keyboard
 - d. choral with keyboard reduction of band or orchestra
2. Most of his compositions have

3. The keyboard writing is never particularly difficult and usually designed as an accompaniment rather than a soloistic part.
4. All are for SATB chorus; many have divisi parts and most employ vocal ranges which are moderate.
5. Soloists are frequently used but their music is not difficult and he prefers that they be members of the choir rather than virtuoso singers.
6. All may be considered tonal; he always uses key signatures and tends to follow harmonic patterns which may be categorized as broadly traditional.
7. Sections are generally short with frequent tempo changes.
8. Changing meters are only used occasionally.
9. Musical gestures include:
 - a. mild dissonances
 - b. predominance of syllabic textual settings
 - c. predominance of homophonic or vertical choral textures
 - d. use of original and borrowed thematic ideas
 - e. some detailed articulation use, especially in later works
 - f. rhythmic elements are not complex although variety is achieved
 - g. long pedal points used frequently
10. In the past 20 years he has written many works in this medium but only one has been published.
11. Most works may be considered functional rather than compositions written for purely artistic purposes.
12. The music usually continues to remain fresh and appeals to a variety of listeners.

BIBLIOGRAPHY OF LOCKWOOD'S CHORAL MUSIC WITH KEYBOARD ACCOMPANIMENT

CHORUS WITH ORGAN

<i>O Lord, The Measure of Our Prayers</i> (1952)	Shawnee Press
<i>Let Nothing Disturb Thee</i> (1955)	Southern Music Company
<i>Come Ye Disconsolate</i> (1956)	Southern Music Company
<i>Break Thou The Bread of Life</i> (1956)	Southern Music Company
<i>A Cloud of Witnesses</i> (1960)	H. W. Gray (Belwin Mills)
<i>See What Love</i> (1956) (piano)	Choral Services Inc.
<i>Sermon on the Mount</i> (1956) (piano)	Choral Services Inc.
<i>The Heavens Are Telling</i> (1974)	Manuscript
<i>Donne's Last Sermon</i> (1978)	Manuscript
<i>Psalms 30</i> (1979)	Manuscript
<i>Affirmation</i> (1981-82) (flute, xylophone, marimba, string bass, organ, cymbal, triangle, glockenspiel)	Manuscript

CHORUS WITH PIANO

<i>The Birth of Moses</i> (1949) (SSA and flute)	Mercury Music Corp.
<i>I Hear America Singing</i> (1954)	Shawnee Press
<i>The Snow Lay on the Ground</i> (1956)	Associated Music Pub.
<i>Joseph, Dearest Joseph</i> (1956)	Associated Music Pub.
<i>Here 'Mongst Ass and Oxen Mild</i> (1956)	Associated Music Pub.
<i>A Babe Lies in the Cradle</i> (1956)	Associated Music Pub.
<i>All My Heart Rejoices</i> (1956)	Associated Music Pub.
<i>The Lord is My Shepherd</i> (1956) (or organ)	Mercury Music Corp.
<i>The Holy Birth</i> (1959) (or organ)	Choral Services Inc.
<i>Jesus The King</i> (1959) (or organ)	Choral Services Inc.
<i>Four Songs From Sappho</i> (1975) (women's voices, piano, flute, tambourine, and choreography)	Manuscript

CHORUS WITH OPTIONAL KEYBOARD

<i>Evening Hymn</i> (1952) (opt. organ)	Shawnee Press
<i>While Shepherds Watched</i> (1955) (opt. organ/piano)	Southern Music Company
<i>Jesus, O Precious Name</i> (1955) (opt. organ/piano)	Southern Music Company
<i>Hail To Thee, Glad Day</i> (1956) (opt. organ/piano)	Southern Music Company
<i>Motet: Praise to the Lord, the Almighty, The King of Creation</i> (1958) (opt. organ/piano)	C.F. Peters Corp.
<i>Lord, Thou Hast Been Our Dwelling Place</i> (1977) (opt. organ/piano)	La Jolla Music Co.

CHORUS WITH KEYBOARD REDUCTION FOR PERFORMANCE

<i>Carol Fantasy</i> (1951) (originally orchestra)	Associated Music Pub.
<i>A Ballad of the North and South</i> (1960) (originally band)	Associated Music Pub.
<i>Mass for Children and Orchestra</i> (1976) (organ version in progress)	Manuscript
<i>Thought of Him I Love</i> (1981-82) for children and piano (originally chamber orchestra)	Manuscript

NOTES

- ¹George Lynn, "Normand Lockwood and Choral Music", *American Composers Alliance Bulletin* (New York: Volume VI, No. 4, 1957) p. 3.
- ²Normand Lockwood, Letter to James McCray, February 23, 1979.
- ³Normand Lockwood, Letter to James McCray, April 6, 1982.
- ⁴Ibid.
- ⁵Ibid.

- ⁶Ibid.
- ⁷Ibid.
- ⁸Ibid.
- ⁹Ibid.
- ¹⁰*Carol Fantasy*, New York: Associated Music Publishers, 1951.
- ¹¹John McDowell, "A Note on Some Facets of Normand Lockwood's Music", *American Composers Alliance Bulletin* (Volume VI, No. 4, 1957) p. 8.

Calendar

This calendar runs from the 15th of the month of issue through the following month. The deadline is the 10th of the preceding month (Jan. 10 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.

Todd & Anne Wilson; Washington Cathedral, Washington, DC 4:45 pm

UNITED STATES WEST OF THE MISSISSIPPI

15 JULY
Kenneth Cooper (harpsichord with ensemble); St. Francis Auditorium, Santa Fe, NM 8 pm

16 JULY
Joyce Jones; Crystal Cathedral, Garden Grove, CA

INTERNATIONAL

4 JULY
Frederick Swann Trafalgar Castle School, Whitby, Ontario (through July 9)

20 JULY
Todd Wilson; St Davids Cathedral, Dyfed, Wales 7:30 pm

21 JULY
James Litton; Norwich Cathedral, England 8 pm

22 JULY
James Litton; St Edmundsbury Cathedral, England 7:45 pm
John W Searchfield; Chester Cathedral, England 12:00 noon

24 JULY
Gillian Weir; Norwich Cathedral, England 3:15 pm

28 JULY
Gillian Weir; Pro-Cathedral, Dublin, Ireland 8 pm
Gisèle Guibord; St Josephs Oratory, Montreal 8 pm

31 JULY
James Litton; Winchester Cathedral, England 6:45 pm

2 AUGUST
James Litton; Coventry Cathedral, England 12:00 noon
Gillian Weir; St. Catherin's Church, Hjørring, Denmark 8 pm

3 AUGUST
James Litton; Canterbury Cathedral, England 8 pm

4 AUGUST
James Litton; Salisbury Cathedral, England 7:30 pm
Gillian Weir; Kreuzberg-Organkonzerte, Bonn, Germany 7:30 pm
Karl Hochreiter; St Josephs Oratory, Montreal 8 pm

5 AUGUST
James Litton; Westminster Abbey, London 6:30 pm

6 AUGUST
Gillian Weir; St Aegidien, Lübeck, Germany 7:30 pm

7 AUGUST
James Litton; Yorkminster Cathedral, England 6 pm

8 AUGUST
James Litton; Chester Cathedral, England 3:30 pm
Gillian Weir; Nyborg, Denmark 7:30 pm

9 AUGUST
Gillian Weir; Odense, Denmark 7:30 pm

10 AUGUST
Gillian Weir; Varde, Denmark 7:30 pm

11 AUGUST
Gillian Weir; Aarborg, Denmark 7:30 pm
Jacques Lacombe; St Josephs Oratory, Montreal 8 pm

13 AUGUST
Gillian Weir; Svendborg, Denmark 7:30 pm

18 AUGUST
Bernhard Marx; St Josephs Oratory, Montreal 8 pm

19 AUGUST
Gillian Weir; Wells Cathedral, England

25 AUGUST
Antoine Bouchard; St Josephs Oratory, Montreal 8 pm

UNITED STATES East of the Mississippi

15 JULY
Choral reading workshop; New England Conservatory, Boston, MA
Dionisio Lind (carillon); First Presbyterian, Stamford, CT 7 pm

17 JULY
Eileen Hunt; Hammond Castle Museum, Gloucester, MA 8:30 pm

18 JULY
Willan, Mass in D; Church of the Advent, Boston, MA 11 am

19 JULY
Choral Workshop (through July 23); New England Conservatory, Boston, MA

21 JULY
Rebecca Reames; St Johns Church, Washington, DC 12:10 pm

22 JULY
Janet Debbel (Carillon); First Presbyterian, Stamford, CT 7 pm

23 JULY
Werner Jacob; St Joseph Cathedral, Hartford, CT 8 pm

25 JULY
Plainsong Missa Simplex; Church of the Advent, Boston, MA 11 am
R R McMahan w/orch; Presbyterian Church, La Crosse, WI 7:30 pm

26 JULY
Gerre Hancock; Eastern Kentucky U, Richmond, KY (through July 30)

27 JULY
Peter DuBois; West Va Univ, Morgantown, WV 8 pm

28 JULY
Albert Russell; St Johns Church, Washington, DC 12:10 pm

29 JULY
Richard Watson (Carillon); First Presbyterian, Stamford, CT 7 pm

30 JULY
Byron L Blackmore; United Lutheran, Soldiers Grove, WI 8 pm

31 JULY
Charles Callahan; Hammond Castle Museum, Gloucester, MA 8:30 pm

1 AUGUST
Royal D Jennings; St Pauls, Oswego, NY 5 pm

3 AUGUST
John Weaver; City Hall, Portland, ME 8:15 pm

4 AUGUST
John Weaver; St Albans, Cape Elizabeth, ME 8 pm

7 AUGUST
Douglas Marshall; Hammond Castle Museum, Gloucester, MA 8:30 pm

15 AUGUST
Cj Sambach; Interlaken Reformed Church, Interlaken, NY 7:30 pm
Missa Cum Jubilo, Aichinger, Dutay; St Thomas Church, NYC 11 am

21 AUGUST
Henry Hokans; Hammond Castle Museum, Gloucester, MA 8:30 pm

29 AUGUST
Jubilate Deo in C, Sowerby; St Thomas Church, NYC 11 am

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COOK HONORED ON 70TH BIRTHDAY



Melville Cook, MusD, FRCO and his wife Marion were honored on the occasion of his 70th birthday and his 15th anniversary as organist and choirmaster of Metropolitan United Church, Toronto. The event on June 5 was attended by more than 160 friends, who were first entertained by a carillon recital by Heather Spry from the Soldiers' Tower at Hart House, University of Toronto, before entering the Great Hall for dinner. Representatives of church and choir, the British High Commission, and the Jackman Foundation also attended. Giles Bryant, organist of St. James Cathedral related humorous anecdotes about Dr. Cook, and Alan Cowle brought greetings from the RCCO. The Brahms Liebeslieder Waltzes were directed by Alan Coffin and sung by a vocal ensemble.

Dr. Cook told of his early life in Gloucestershire, his posts at Leeds Parish Church and Hereford Cathedral working with Vaughan Williams and Herbert Howells, before coming to Canada. Before leaving on a recital tour of Great Britain, Dr. Cook played three recitals

at Metropolitan United Church.

(May 31, 1982) *Prelude & Fugue in G Major* (BWV 541), *Trio Sonata 5 in C Major* (BWV 529), *Prelude & Fugue in B minor* (BWV 544), *Prelude and Fugue in A Minor* (BWV 543), *Three Schübler Chorales: Meine Seele erhebt den Herren, Ach bleib bei uns, Kommst du nun, Jesu, Toccata & Fugue in F Major* (BWV 540), Bach.

(June 7, 1982) *Prelude & Fugue in G Minor*, Buxtehude; *Fantasia in E Major*, Telemann; *Concerto in A Minor* (BWV 593), Vivaldi-Bach; *Toccata in D Minor, Op. 59, No. 5, Fugue in D Major, Op. 59, No. 6*, Reger; *Variations & Finale, Op. 20*, Peeters; *Master Tallis's Testament*, Howells; *Pastorale*, Fricker; *Dieu parmi nous*, Messiaen.

(June 14, 1982) *Variations on Mein junges Leben*, Sweelinck; *Trumpet Voluntary*, Stanley; *A Little Tune*, Felton; *Toccata & Fugue in D minor* (BWV 565), Bach; *Aria, Op. 51*, Peeters; *Chorale Fantasia on O God, Our Help*, Parry; *Air, S.S. Wesley*; *March on a Theme of Handel*, Guilman; *Allegretto (Symphony 5)*, Widor; *Scherzo in G Minor*, Bossi; *Nazard, Arabesque sur les flûtes (Suite Française)*, Langlais; *Es ist ein ros'*, Brahms; *Transports de joie*, Messiaen.

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