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The Rebuilding of the Organ in St. Eustache, Paris

by J. L. Coignet

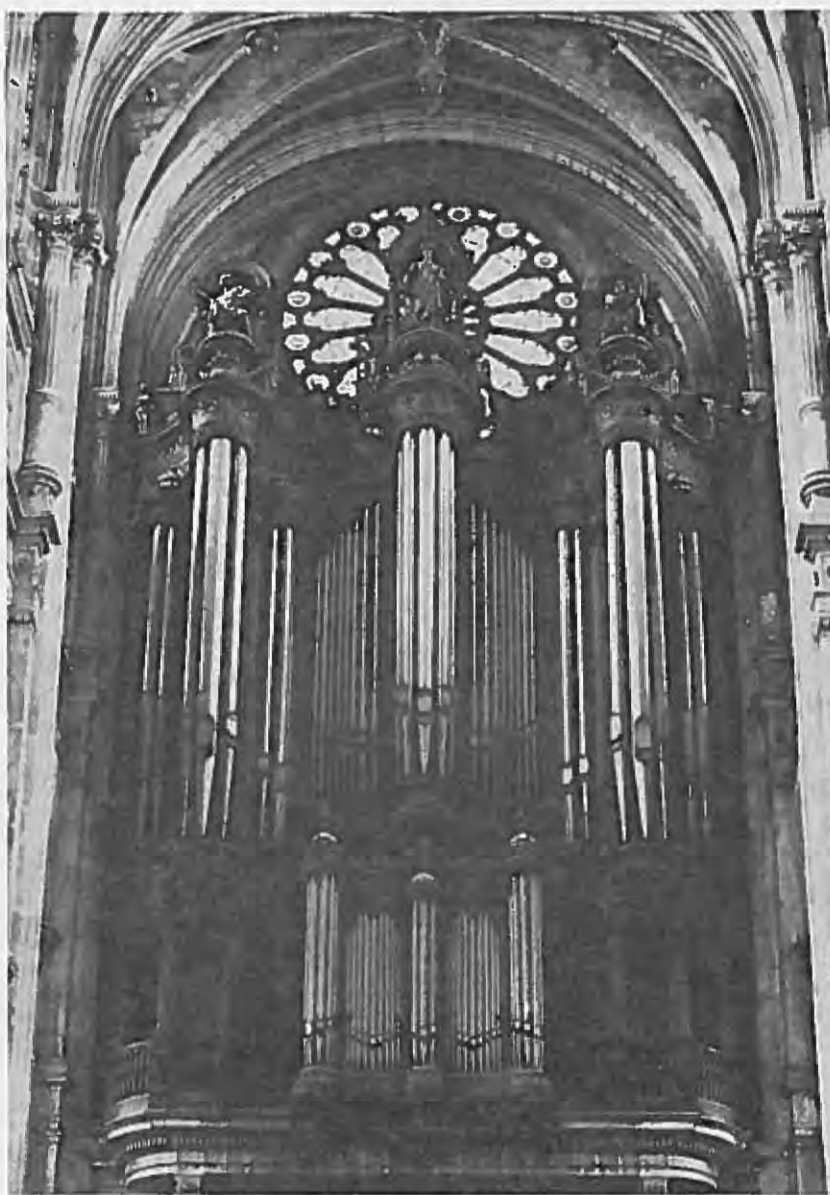
The main organ in the Church of St. Eustache, Paris, has been silent for nearly four years, but a new instrument is being built in Baltard's restored case.

The story of the St. Eustache organ has been the subject of many articles (in *The Organ*, *The Diapason*, etc.), so I shall not deal with it extensively. It will be sufficient to explain what has happened in recent years.

In 1963, it was decided to rebuild the organ and the organbuilder Jean Hermann was entrusted with the work; consequently André Marchal, who wanted the work to be done by the Gonzalez firm, resigned as organist. In 1965, Hermann died suddenly after having scarcely commenced working on the instrument; as a matter of fact, he had built only the downstairs console, two windchests, and a relay. Then, curiously enough, the firm which had been eliminated in 1963 took over the rebuilding: the organ was enlarged; the Grand-Orgue, Grand-Choer, Positif, and Pedal were provided with new windchests. Only the Swell sliderchests and two Pedal chests, built by Merklin, were retained. A Solo division was added. The organ was inaugurated in December 1967 by Jean Guillou, who recalls "That concert was one of the worst experiences of my life; some stops were not finished, the combinations did not work . . . it was dreadful."

After a few years the action became unreliable from many points of view: dead notes, cyphers, jammed sliders, unreliable combinations; moreover, the stop action was noisy and leaks appeared; so a restoration was carried out in 1972. Nevertheless, in spite of the repairs, things deteriorated and it soon became evident that there was a risk of fire while playing the instrument. There were polemics, insults were exchanged, an action was even brought against Jean Guillou, and there was a lot of shilly-shallying, until the Mayor of Paris (it will be noted that the town of Paris is the owner of the church and of the organ) decided to have the instrument thoroughly rebuilt; the work was offered to competition and the organbuilder Jean Dunand was the winner.

A few pictures (No. 1 to 5) show some aspects of the inside of the organ in 1977; it is quite evident that there had been no guiding idea in the various rebuildings and restorations which had taken place since the beginning of this century. Windchests and pipes had been added where there was room, so the instrument appeared crowded up to the rear wall; it was encumbered with huge bellows, wooden frameworks, windducts, so the sound could not come out without being obstructed.



St. Eustache: the organ case

There were even pipes along the rear wall, which, of course, had little chance to be heard distinctly in the nave. The Grand-Orgue was drowned by the Grand-Choer, many Pedal pipes were buried under and on each side of the Swell box, and the Swell was hidden behind the Grand-Choer and sounded remote. Nevertheless, thanks to the wonderful acoustics of the church, the instrument did not sound bad and some stops from the symphonic organ (for example, Cor de Basset, built by Willis; Flute Majeure) were beautiful indeed.

A very serious problem was posed by the case: a large wooden beam which sustained the forepart of the case had been removed to permit the

installation of the Positif windchest, and no adequate support had been used. As a consequence, the case pulled out from the wall to which it was attached under the rose-window and some stones began to loosen; the architect of the church said the case risked crashing down into the nave. Evidently, it was quite unthinkable to build a tracker organ in such an unstable structure, so the town authorities and the organbuilder decided to have the case restored and strengthened first, then to clean and polish it. This is now completed. Most internal wooden beams of the case have been lined with iron girders which are fixed in stone. The case appears magnificent, with the splendid wood-carvings and the light brown color of the wood.

The New Organ

It will be much less deep than the former one and so is expected to sound better. Its internal structure appears clearly on the draft. Jean Dunand's main idea has been to place the pipes in the best possible position from an acoustical point of view, the remainder (windchests, action, bellows, wind-trunks) never being allowed to be in the way of the sound.

The organ will have both mechanical and electric actions; two new consoles are being built, one upstairs "en fenetre," the other downstairs. A very special feature of the instrument is the action; designed by Dunand on entirely new principles, it is revolutionary. New pallets (which are being patented) were devised which enable even the most exigent stops to get wind at the desired pressure, without offering excessive resistance to the touch. All pipes, even the largest 32', will receive their wind directly from the windchests without any relay. These pallets have just been used by Dunand in the new organ in Gap Cathedral and work perfectly. In addition, the usual trackers and rollerboards are replaced by a new device which causes much less sluggishness, but requires an absolute steadiness; this is why the framework of the organ is being built in iron. Jean Guillou explains: "In mechanical organs of such a large size it has never been possible to get a sensitive action. Either it is heavy or it is assisted; in both cases, precision and reliability suffer. The action designed by Jean Dunand will permit the greatest mechanical precision, so that there will be no place for approximation."

The blowing plant which, in the former organ, was exposed to moisture, frost, heat, on a terrace outside the church, will be placed in the basement of the gallery; a site has been arranged under the floor of the gallery behind the organ, and will accommodate two blowers and the primary bellows. The "variators of wind pressure" will enable the wind pressure to vary in every division from 0 to 15 mm above the right pressure; Guillou asked for them in order to have new sound effects at his disposal.

Specifications

Jean Guillou and Jean Dunand worked in close collaboration drawing up the specification which, essentially, reflects Guillou's concepts in organ design (set forth in his book *L'Orgue: Souvenir et Avenir*, which is being translated into English). In fact, Jean Guillou wanted a less large instrument (around 80 stops) to avoid any risk of

(Continued, page 14)

THE DIAPASON

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An International Monthly Devoted to the Organ, the Harpsichord and Church Music
Official Journal of the American Institute of Organbuilders

In This Issue

Many organists who make the pilgrimage to Paris are familiar with the Church of St. Eustache: it is one of the city's largest and most beautiful churches, and music has occupied an important place in its life for several centuries. A succession of famous organists has held the title of *titulaire* at the *Grand-Orgue* there; in recent times, these have included Joseph Bonnet, André Marchal, André Fleury, and Jean Guillou. The main organ in the rear gallery (there is a separate choir organ down front) is large and represents a number of successive rebuildings. Several years ago it was found to be virtually unplayable because of mechanical problems, and a controversy arose as to what would be done. The situation was complicated by the fact that the city of Paris actually owns the building and, thus, controlled the organ work. The issue of designing and building a virtually-new instrument for the church now appears to have been solved, and an article on that work begins on this month's cover. It should be of particular interest to both organists and organbuilders, as well as to Francophiles.

Several years ago, *The Diapason* began to publish carillon news from time to time. Now, after an hiatus of some while, we are happy to be able to announce the resumption of material dealing with the carillon and with carillonneurs, many of whom are also organists. We welcome the contribution of Contributing Editor Margo Halsted, whose column begins this month.

There is probably no composition in the history of western music better known — and perhaps more misunderstood? — than Handel's *Messiah*. Church and community performances of this sacred staple proliferate every year, and it is probably safe to say that no church organist has escaped some involvement in them. How many countless numbers of us have sung at least the "Hallelujah" chorus! Despite the universal appeal of this oratorio, however, a growing number of performers feel that it bears further study, particularly with regard to its "proper" rendition. Should it be performed with small forces, as it was in Handel's day, or with the larger forces of a later tradition? What kind of orchestra should be employed? How should the music be ornamented, if at all? How fast or slow should it be? How "authentic" should it be? What is authenticity, anyway?

These are among the many questions that led to a symposium on the work last December at the University of Michigan. This unique event included two very different performances of *The Messiah*, one with large forces and one with small forces. The three-day gathering is the subject of an extensive report in this issue, as well as of a shorter, related article (page 3) by one of the participants. Anyone who contemplates a performance of this masterpiece should find material of interest in both articles.

Throughout the country, a number of academic institutions have undertaken the establishment of organ conferences held on a regular basis in recent years. *The Diapason* tries to report on a representative sampling of such events each year, although it is clearly not possible to cover each one every year. It was the editor's pleasure to attend a fine Bach conference in Nebraska last fall, and that gathering is the subject of a report in this issue.

— A.L.

MARCH, 1981

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Announcements

An Organ Workshop will be held April 23-25 at the University of Iowa's School of Music in Iowa City. Organbuilder John Brombaugh will lecture on "The Historical Perspective of Organbuilding in the 20th Century"; guest organist Guy Bovet will speak on "Organ Design and its Relationship to Performance" and will hold a workshop on Italian Renaissance music. Recitals will be played by Mr. Bovet and by Delores Bruch and Delbert Disselhorst, resident organ faculty members. A student recital will conclude the events. Further information is available from The University of Iowa Center for Conferences and Institutes, Iowa Memorial Union, Iowa City, IA 52242.

A Summer School of English and French Organ Music has been announced for Aug. 10-15 at Cleveland Lodge in England. Teachers and lecturers will include Susi Jeans, David Sanger, H. Diack-Johnstone, C. Kent, Betty Matthews, D. Moroney, Guy Oldham, Alan Smith, and Richard Vendome. Information is available from the Secretary, Cleveland Lodge, Dorking, Surrey RH5 6BT, England.

Indiana University has announced a Church Music Workshop to be held June 8-12, sponsored jointly with Westminster Choir College but held on the Bloomington campus. IU faculty will include Mary Goetze, Wallace Hornbrook, Wilma Jensen, Oswald Ragatz, and Charles Webb; representing Westminster will be John Kemp, Helen Kemp, Erik Routley, and Ray Robinson. Further information is available from Special Sessions, IU School of Music, Bloomington, IN 47405.

The 6th annual Oberlin Summer Organ Institute has been announced by the Ohio conservatory for June 14-21. Guest faculty members will be Harald Vogel, director of the North German Organ Academy, and Fenner Douglass, professor of music and university organist at Duke University. There will be masterclasses, faculty concerts, student recitals, and private instruction. Further information is available from Prof. Garth Peacock, Conservatory of Music, Oberlin, OH 44074; 216/775-8246.

"Classic Italian Organs and Organ Music" will be part of the Sessioni Senesi per la Musica a l'Arte, to be held in Siena, Italy, July 16 to Aug. 20. The program will be taught and coordinated by Geordano Giustarini of the Siena Cathedral and by Raymond H. Ocock of Westminster College. Further information is available from Mr. Ocock at the college in New Wilmington, PA 16142.

An Organ Study Tour of Western Europe will be offered by the Dutch Immigrant Society, July 18-Aug. 1. The tour will visit famous organs in The Netherlands, Luxembourg, West Germany, and Belgium; recitals and demonstrations will be included. Further information is available from Dirk Bakhuyzen, 2438 Almont S.E., Grand Rapids, MI 49507; 616/245-3978.

Church Music, an annual journal from Concordia Publishing House, has announced the availability of its 1980 issue at a cost of \$9.50. The journal has also announced that it will cease publication with the 1980 issue.

Jean-Marc Pulfer, Swiss organist, has scheduled his next American concert tour for October 1981. Mr. Pulfer is titular organist for St. Matthew's Church in Lucerne and professor at the Berne Conservatory. During the current season, he will perform in Germany, Italy, and Switzerland; summer appearances are scheduled in England, Denmark, Sweden, and Israel. From the US tour he will continue to Germany and Denmark. Mr. Pulfer is represented by the Howard Ross Concert Management.

Sherry Smith Withers of Houston has become the eleventh organ major at Texas Christian University to win a Fulbright scholarship. Mrs. Withers, who has been both an undergraduate and a graduate student of Emmet G. Smith at the Fort Worth institution, plans to study in Germany.

Roberta Mong, a high school senior in North Baltimore, Ohio, has been named winner of Bowling Green State University's 7th annual organ competition. She will receive a \$1000 scholarship to the institution's College of Musical Arts.

I've just returned from a fascinating symposium on Handel's *Messiah*, and I've brought home some thoughts about inequality and overdotting that I would like to communicate informally. Both of these phenomena — which hardly need to be explained to readers of *The Diapason* — are generally reckoned to be instances of rhythmic alteration, that is, adjustment, in performance, of the strictly arithmetical time-values of the written notes. I have argued against this definition in the case of *notes inégales* in *The New Grove*, but I think the issue can be illuminated further by reference to certain facets of the living musical experience. The question is really one of the player's reaction to the printed page.

When faced with an unfamiliar style or a style that one knows is notated with the intention that it should be played according to the exact lengths of the notes — organists think of Messiaen in this connection — one tries at first to reproduce in sounding rhythm all the written durations with mathematical precision. Later one may take some liberties; that is another matter. But set a Gershwin tune in front of a pop pianist and he will play it as he has it in his head, not according to the letter of the printed score. If that means jazzing it up a little, the changes are chalked up to "style," not to any code of rhythmic alteration. In other words, the player takes in the piece as a whole, plugs it into the right socket in his musical apparatus, and lets it run.

The same process can occur with parts of pieces, formulas, musical clichés. They are recognized as commonplaces and rendered as conventional gestures, not analyzed, deciphered, and pieced together. Put a waltz on the stands of a Viennese orchestra and listen to the way they anticipate the second quarter of each bar in the accompaniment — not because of any

You Can't Prove It by Notation:

Thoughts on Rhythmic Alteration

by David Fuller

code that they have learned, and certainly not because the conductor has a kink in his beat — but because that is the style, the Viennese lilt that makes the music dance.

Wilhelm von Lenz was having a lesson with Chopin on the Mazurka in C, op. 33, no. 3, when Meyerbeer walked in. "It's in two-four," said Meyerbeer [the piece is written in three-four time]. I had to repeat it (says Lenz) while Chopin, pencil in hand, beat time on the piano; his expression became inflamed. "Two-four," repeated Meyerbeer calmly. If I have ever seen Chopin lose his temper, it was at that instant. . . . "It's in three-four," he said in a loud voice. "Give me that for a ballet in my opera" said Meyerbeer (he was working on *L'Africaine*) "and I'll prove to you the contrary." "It is in three-four," said Chopin, almost yelling — he who never raised his voice above a murmur. He pushed me out of the chair and sat down himself at the piano. *Three times* he played the piece, counting in a loud voice and beating with his foot: he was beside himself! Meyerbeer stuck to his guns and they parted angry. Without saying goodbye to me, Chopin disappeared into his study. And yet it was he who was right, for even though the third beat did not have its normal value, that did not mean that it ceased to exist" (Jean-Jacques Eigeldinger, *Chopin vu par ses élèves*, 2nd ed., Neuchâtel, Switzerland, 1979, p. 111 f.). The point is, of course, that in Chopin's view, he was not altering the written meter, he was simply playing the kind of three-four time one plays in a mazurka.

It was argued (at the Symposium) that although the conventional alteration of written rhythms may be possible in solo music, it would result in disastrous ensemble problems in orchestral music without assiduous rehearsal (or markings in the parts — in which case the players are playing what they see anyway). But the rhythm of a waltz needs neither rehearsal nor special markings providing the players know how waltzes go. For such players, there is in effect no other way to play them. And the same is true for any style that is in everyone's ears. Another piece in the same style will be performed the way pieces in that style are always performed; and just as with Chopin's mazurka, the players will not be aware that they are changing anything in the written rhythms.

The truth is that musical notation in a familiar idiom is far more than just the notes on the staff; it is the look of the page, the title, the composer's name. All these lock in with one another, evoke a whole complex of associations, form a kind of *Gestalt*: something with more meaning than the simple sum of the meanings of each component. That quarter note on the second beat is not just any quarter note on any second beat, but the second quarter of a waltz. So we play it the way it is written — a bit sooner than a third of the way through the measure — because it is a quarter note written below the title, "waltz." The quarter note on the second beat of "My Country, 'tis of Thee" is a different value altogether.

Seen from this point of view, the overdotting in a French overture (if it ever existed: I do not propose to argue the point here) has nothing to do with notation; it is a style in living music. Or, taking the same view from the opposite side, the overdotting could have been beautifully, clearly, unequivocally expressed by a notation that consists of a lot of ordinary dotted figures with the word "overture" written at the top of the page. After all, everyone knew how to play an overture.

The same with *notes inégales*. They can be written with dots or they can be understood from context. Either way, one reads them da, de-da, de-da. Providing, that is, that the style is in the bones of the player. The problem with our understanding of inequality in the baroque period is the opposite of the over-dotting problem. So much is known about the relation between inequality and notation in 18th-century France that we think we know everything. And, knowing everything, we think we know where notes were not *inégales*, that is, we think we know where the written notes meant what they said (for example, in Bach's Leipzig). Because we are in blissful ignorance of any larger *Gestalt* into which they may fit, we trust the dear, black little things to tell us the truth all by themselves. But that is precisely what it is: trust. Trust is not proof.

It is a waste of time to argue about the alteration of written note values solely on the evidence of those same note values and our modern reaction to them; the argument will be just as passionate and just as futile as the one between Meyerbeer and Chopin. The path from notation to sounding music is not a direct one but passes through the land of Idiom along the banks of the river Style; and if you try the short cut you risk being sucked down beneath the quicksands of False Analogy.

G.d.O. Tour Revisited

Jan Rowland's letter (Dec. 1980 issue) refers to the 1979 G.d.O. study tour. Please permit some remarks, although I think we should not write reviews of reviews or answers to letters.

1. I really hope we are far enough away from a "we-know-better" attitude. The main intent of the study tour was to inform European organists and organbuilders who had not yet been in the U.S. about selected aspects of native American organbuilding and organbuilding in the U.S., including Canadian builders.

2. Mr. Neumann's report contains some thoughtless passages and superficial judgements, the precise wording of which should have been thought out more carefully.

3. The report also lists a lot of true facts several American organbuilders don't want to hear.

4. There are only a few American organbuilders (of our times) who have studied historic American tracker organs and/or European organbuilding, who have been able to incorporate their impressions into their own organbuilding, and who have gotten good results. How many organbuilders re-invent the organ from year to year, from instrument to instrument, without knowledge and/or imagination and inventiveness. Should we have chosen mediocre organs in the U.S. for our study tour?

5. Words often fail to describe sounds, impressions, styles, etc. The only way for any musical understanding is the firsthand experience. The G.d.O. will carry out its second study tour to the U.S. in Sept. 1982.

Uwe Pape
Berlin, Germany

I found Mr. Rowland's letter concerning the visit of the G.d.O. in the fall of 1979 biased and in rather poor taste. Because of the limitations on time and finances, the tour obviously could not cover the entire country but, as the editor's commentary reveals, an unusually

Letters to the Editor

broad range of instruments of all styles and periods was experienced. I would venture to say that the G.d.O. tour was considerably more varied and less esoteric than the recent I.S.O. tour of Texas and Mexico. Further, the planners of the G.d.O. tour were perfectly aware of the impossibility of seeing every organ of interest in the United States in three short weeks, and it is my understanding that other tours — of the mid-west, and of the west coast — are planned for the future.

The narrow-minded and derogatory review of the tour in *Musik und Kirche* was indeed unfortunate, but Mr. Rowland neglects to mention that a far more comprehensive, fair, and complimentary review appeared in the G.d.O.'s own publication, *Arts Organi*. One cannot choose the people who sign up for tours, nor censor what they might say on their return. I assisted the group on the Boston leg of their tour, and for the better part of a week had the opportunity to talk with many in the group. Mr. Neumann struck me as a chauvinistic, cynical, neo-baroqueist who probably came prepared to dislike everything he saw. He by no means reflected the attitude of the majority of the group. By and large, they were eager, interested, and basically open-minded. A young North German organbuilder with whom I talked several times showed considerable interest in the modern American tracker instruments, and was quite free in his praise of them. An elder member of the group confessed to me that he had embarked on the trip with a certain amount of skepticism, thinking that he might possibly be wasting his time, but had been agreeably surprised, particularly by the older American organs. Still another individual expressed enthusiasm for the large Aeolian-Skinner organs which Mr. Neumann so deplored. And all had a rous-

ing good time at their introduction to the "Mighty Barton," whose hospitable owner would probably be surprised to hear himself called an "industrialist."

I make these remarks to counter any impression that may be conveyed by Mr. Rowland's communication of the G.d.O. tourists as a dour, cynical, closed-minded group. Having spent some time with them, I think I had as good an opportunity as any to judge them. It's unfortunate that one of their number saw fit to express himself in such a negative way, but I can confidently assure Mr. Rowland and the readers of *The Diapason* that he in no way represented the temper of the group as a whole, which I found to be friendly, inquiring, and positive. It was a pleasure to get to know some of these people, and they in turn were generous in expressing their appreciation for my small role in arranging part of the tour.

I hope the G.d.O. will come again as well as members of other overseas organizations (I understand the Organ Club, of England, has an American tour in the works). Obviously, we cannot expect all of these people to be uncritical — especially since we ourselves often do not hesitate to criticize what we see in other lands. But the more contact we have with others in our field, the more we can see first-hand what our colleagues are doing, the more we will learn, and the better it will be for all of us. Above all, we must not allow a few misanthropes on either side of the ocean to close the doors of international communication which these visits can and should open for us.

Barbara Owen
Newburyport, MA

A few thoughts on the report Jan Rowland presented concerning the G.d.O.'s study trip to the USA. While Mr. Rowland asks for a bit more ob-

jectivity on the part of the Europeans, he himself is wanting in that area. Certainly we must expect the G.d.O. to favor the instruments from their continent, just as Mr. Rowland defends his colleagues in America. One can hardly say that the statement "Every builder hears his own drummer — except, it would seem, for the European builders who all hear but one . . ." is overflowing with objectivity.

Having assessed the remark about "museum pieces," Mr. Rowland points out that this is an excellent example of "how distorted the rest of the text is, at least as we Americans take it." How do Americans take this? I didn't think the article was as shockingly distorted as Mr. Rowland seems to indicate. There are several very factual statements here. Hartmut Neumann, the author of the G.d.O. article, quite correctly sizes up the situation when he says that American organbuilding "strongly orients itself toward European examples." If this is not true, why do the greater portion of our "American" organs carry German stop names, unlauts, and spellings of orchestral instruments in every language but English (Posaune, Voce Umano, Fagot)? Yet I must compliment several US firms. They are not bowing to the "ritzy" temptation to embellish their American organs with foreign stop names. If the organ is distinctly American, why not make it totally American?

America has always been something of a melting-pot, and the organ industry is really no different. America has also been (and, I hope, still will be) a land of innovation. Slavish imitation of European examples is certainly not in keeping with our American precedents. Therefore, it is rather silly to deny the fact that we are influenced heavily by Europe, but still make our organs as if they were a product of Europe for Europeans. Come now! Wake up. We are Americans. Let's prove it!

John A. Panning
Mequon, WI
(Continued, page 13)

Music for Voices and Organ

by James McCray

Choral Works Which Feature the Organ

As recently noted by an interested reader of this monthly column, the title is *Music for Voices and Organ*, yet the number of works not using organ seems to be increasing. Although that is true, it was not the result of the reviewer's conspiracy to do away with the organ, but rather a disconcerting paradigm of available repertoire. The problem is similar to that of our Founding Fathers in that it is actually less difficult to launch a republic than to perpetuate it.

In any given month I receive about 100 new choral works for consideration of review. These compositions come from about 30 different publishing firms. Clearly less than 3% of them specifically call for organ, and current practice seems to be to write the accompaniment on two staves and label it appropriate for "keyboard." This, of course, maximizes potential sales. And, after all, it is not difficult to understand that most composers and all publishers are seeking financial gains from their labor. Thus, careful packaging and a broadening of performance possibilities insures happier royalty receipts.

The organ has existed in some form since at least four centuries before Christ; although there was some religious involvement, particularly in the near East, it was not until an organ was presented to Pepin, King of the Franks, by the Byzantine Emperor Constantine Copronymus in 757 A.D., that it played a significant role in Christian worship. For many laymen, the organ has no identity other than for use in church. They are generally conditioned to hearing it as a background for the choir or as a mundane vehicle for meditation; it is startling for them to realize that the organ also enjoys a Walter Mitty secular life, too. But, that area is a topic for a future column and the concern this month is to discuss recent works in which the organ is not only specifically called for, but also given material which expands its accompanimental function. To choose works which feature the organist is to create a tossed salad of pliant ravenous appetite, and possibly result in her/his new respect for *your* taste in music.

Therefore, with all of this in mind, the article this month examines only works in which the organ has prominence. This importance will require greater preparation from the organist, but the rewards are sure to be more for all concerned. For me to offer the alibi that there is more music written which does not require the organ ranks with that of the one given in the Crimean War about the breakdown in military medicine, which was

stated "The medical service would have been perfectly adequate if it had not been for the casualties." (Thanks for writing; I hope to hear from more of you with ideas for future columns.)

Canticum. Anton Heiller (1923-79); SATB and organ; Doblinger 45 416, (no price given) (M).

Heiller was a distinguished Austrian organist and composer who died last year at the age of 55. This work, published separately, is taken from his *Vesper* for cantor, soli, chorus, and organ. The text is in German but is punctuated with *Amens* and *Hallelujahs*, and several repeated German phrases so that the actual amount of foreign language is limited. The emphasis is on the organ; three staves are used throughout with some very difficult pedal work. The harmony is dissonant sometimes and Heiller has rapidly changing meters, which include 7/16, 5/8, and other less-common divisions. There are clear articulations but no registration suggestions. Some of the organ writing is quite tricky, with varying rhythmic pulsations interrupted by contrary-motion arpeggios of surprising combinations. The choral music is very easy, usually in unison, with the closing statement in a four-octave spread that will be taxing for the soprano.

Every Good Gift. Richard Monaco; SATB, organ, optional glockenspiel; Belwin-Mills Music Co., GCMR 3387, 35¢ (M).

Most of the organ writing is chordal, with some clusters, yet a generally sedate quality. There are some less-common meters, such as 9/16 and 7/8, but most of the material is less complex. The emphasis is on the manuals with only occasional pedal writing. There are tempo changes and a brief solo organ area. The chorus is, at times, dissonant and contrapuntal but frequently in unison. This work is less demanding for the organist than the previous one but it will create a character that gives the impression of being difficult. The glockenspiel has limited use and its part may be played by handbells, tone bells or a bell lyre if necessary. Suitable for most average choirs and organists, this interesting anthem will add an ethereal personality to the service.

I Was Glad. Ronald Arnatt; SATB, organ, SA soli, Augsburg Publishing House, 11-0664, 50¢ (M).

The organ part is on three staves with registration suggestions; although not technically difficult, it is treated as an equal partner. There are several characteristics which dominate it, such as the extended trill, joyful diatonic

phrases, and quartal harmony chords. The chorus is treated both contrapuntally and homophonically with some unison and two-part sections. The soli are brief and not very difficult. The organ filler spots are soloistic but not virtuosic in style. This anthem is 11 pages long, suitable for most choirs.

Also the Sons. Karl Kohn; SATB, SATB soli, organ; Carl Fischer Inc., CM 7994, 55¢ (M+).

The first two-and-a-half pages of this 17-page work are for solo organ, and the thematic material used in this introduction serves as the basis for most of the composition. The organ returns at various places, but more as a link or filling-interlude than as an accompaniment for the voices, which are predominantly unaccompanied. The organ is given exact registrations, with busy passages on three staves. The harmony is mildly dissonant with extensive use of the vocal soloists. The full chorus is least important and sparingly used.

A Hymn to Jesus. Ian Kellam; SATB, organ, and counter tenor, mezzo soprano or baritone solo; Basil Ramsey of Alexander Broude Inc., \$1.95 (M).

The vocal solo material is extensive and at times quite demanding in this 16-page contemporary motet. The music is dramatic with unusual harmonic shifts and some repeated areas to new text. The organ pedal part is notated on the bass clef but is used throughout. There are a few moderately-difficult organ passages which are brief. The choral writing is generally homophonic, with one contrapuntal section. The duration is less than 7 minutes, but this work will need considerable practice for effective performance.

The Fear of the Lord. Herbert Howells; SATB and organ; Oxford University Press, 42456, 80¢ (D-).

The difficulty of this work is for the chorus and although there are some momentary problems for the organist, they are less challenging. The organ part is on two staves and its function is independent of the chorus yet they perform the same basic material. There are many meter changes and several rhythmic problems which will need to be worked out carefully. The character is quite abstruse and this work is recommended to sophisticated choirs, especially because of the nature of the harmonic palette. It is certainly a composition which will be stunning, but considerable rehearsal time will be necessary.

Jubilate Deo. Benjamin Britten (1913-76); SATB and organ; Oxford University Press, 42.848, 50¢ (M).

Britten's setting dates from 1961, yet 20 years later it sounds as remarkably fresh as it did then. The chorus part is written on two staves and begins with an antiphonal two-part texture. The organ part is also only on two staves, with music that contrasts to the chorus. The organ part could be played as a solo and stand on its own without the chorus, which shows its importance in the work. The music is mildly dissonant and utterly charming with few complications for singers or organist. It closes with a happy *Amen*. Highly recommended.

O Thou Whose Power. Gilbert Martin; SATB and organ; H. W. Gray (Belwin Mills), GCMR 3395, 35¢ (M-).

Most of the organ music is on manuals. There are two ideas; one which is rhythmically free consists of rising parallel chords. The other is a busy, flowing section which is harmonically repetitive; it forms a background for

the choral music. The vocal writing is simple and except for a middle part in an ABA form, most is in unison. This is a simple yet effective anthem that could be used by most choirs.

Praise His Name. Andy Anthony Pesich; SATB, S or T soli and organ; G. Schirmer, 52080, 75¢ (M).

The organ writing is on three staves and has some interesting and rhythmic moments. The music is not hard but after the tranquil opening for the soloist above an attractive organ background, the mood changes to one more of joy. There are two verses which are strophic and a loudly-climactic ending. The choral writing is homophonic and is generally easy. This anthem is delightful and is recommended for most choirs.

The Lord is My Light. Alec Wyton; SATB, SABar soli and organ; Theodore Presser Co., 312-41171, 70¢ (M).

The organ part is carefully articulated with detailed registrations. After a solo introduction, it is more of an accompaniment but there are several soloistic moments. The writing, on three staves, is not difficult but is clearly conceived for three separate lines. There is a majestic feeling which prevails. Each of the solos is only a few measures in length. Often the men sing in unison but their music is not especially difficult.

Solstice of Light. Peter Maxwell Davies; SATB, T solo, organ; Boosey & Hawkes, \$19.50 (D++).

This extensive 75-page work has 14 movements, which are to be played continuously, without a break. It is a significant contribution to the literature, especially in terms of good organ writing which places great demands on the performer. There are five solo organ movements and only one movement in which the chorus sings unaccompanied, so the organ participation is massive.

The rhythmic complexities, particularly in the solo organ writing, require expert facility. Quintuplet figures in one hand fight against sextuplets of the other simultaneously with broad triplets in the pedal. Frequently there are rapid flourishes which in themselves are technically difficult and, then when combined with the other events at the same time, make performance possible for only the most proficient of organists.

The harmony is at times brittle, at times dissonantly mellow, but always strikingly fresh. Often the chorus is doubled in the organ on those areas especially taxing. There is one movement for the men and one for women alone with the organ. These SA and TB settings are not necessarily easier than the four-part writing, but are just an extension of the timbre.

The tenor has one solo movement and joins the chorus in two others. His part, too, has perplexing challenges which require someone with a good ear, wide vocal range, and definite interest in rhythmic puzzles. The texts are in English and taken from the writings of George Mackay Brown. They are erudite, philosophical, and require careful reading for understanding.

This large cantata will be of interest to professional and semi-professional musicians willing to challenge themselves. The casual performer will be unable to unravel the complexities of this very difficult yet sedately exciting new piece. Also, the price may prohibit most groups from even attempting it. It is, nevertheless, a work of value and one which well deserves performance. This is the stuff of which champions are made.

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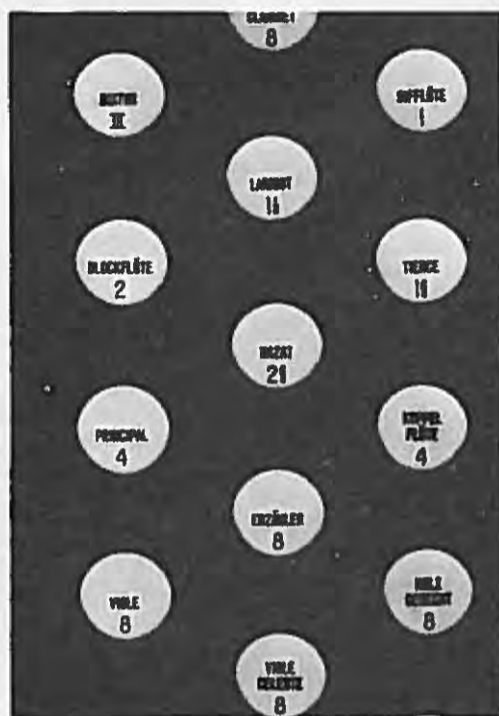
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Carillon News



Two universities in Iowa were the host institutions for the 1980 Guild of Carillonneurs in North America Congress. On June 21 and 22 the 50-bell Taylor carillon at Iowa State University in Ames was played by host Richard von Grabow, John Ellis, John Gouwens, Margo Halsted, and Australian John Barrett. In Cedar Falls at the University of Northern Iowa on June 23 and 24, recitalists were host Robert Byrnes, Karel Keldermans, Frank Law, Janet Tebbel, and Dutchman Gerard de Waardt.

In addition to the recitals there were other features of interest to the membership. Delivering papers and presenting programs at the congress were James Saenger, John Gouwens, Richard Watson, Richard von Grabow, and Patti Ouimette. A panel discussion on composing for carillon featured Milford Myhre, Ronald Barnes, and Gary White. Masterclasses on arranging, programming, and playing were taught by Ann Jefferson, Karel Keldermans, Milford Myhre, and Ronald Barnes. Members advanced to Carillon standing after their successful juried recitals were George Matthew, David Caldwell, Matthew Beuchner, Steven Lawson, and Sally Slade Warner. A carillon composition competition produced winning pieces by Eric Geer ("Elegy for the Fallen"), Jeffrey L. Prater ("Interfusions"), Sister Joyce Juanita, OSA ("Jubilate Deo") and Frank Della Panna ("Carnival Suite").

The AGO convention last June was the scene of four carillon recitals. In St. Paul, Minnesota's House of Hope Presbyterian Church tower there is a 48-bell instrument that was played before and after the two David Craighead organ recitals. Performers were Milford Myhre, carillonneur of the Bok Singing Tower, Lake Wales, FL; Dean Robinson, carillonneur of the Rochester carillon in Rochester, MN; George Gregory, carillonneur of the Central Christian Church, San Antonio, TX; and Margo Halsted, carillonneur at the University of California, Riverside. Carillon recitals have often been included in national and regional AGO conventions.

An International Festival of the Bells was held at the University of California, Berkeley, Sept. 13-21, 1980. Sponsored by a generous and anonymous donor, the festival produced much exciting and memorable playing from the nine guest artists. The performers were Ronald Barnes and James Lawson of the United States, Robert Donnel and Herman Bergink of Canada, Leen 't Hart and Sjeff van Balkom of the Netherlands, Jos D'hollander and Jo Haazen of Belgium, and Jacques Lannoy of France. Each performer played a one-hour recital for enthusiastic listeners. Berkeley's Sather Tower for over sixty years had a chime of twelve bells. In 1978 the number of bells was increased to 48.

In Springfield, IL, the 19th annual International Carillon Festival was held the week of June 14, 1980. Guest recitalists at this year's Festival were Gerard de Waardt (The Netherlands), Gordon Slater (Ottawa, Ontario), Beverly Buchanan (Cranbrook, MI), Richard Watson (Cincinnati, OH), Janet Tebbel (Germantown, PA), in addition to concerts by resident carillonneur Karel Keldermans and students. The evening concerts were complemented with performances by a variety of musical and dance groups.

At the Dijon, France, International Carillon Festival last August, Americans won first and second prizes in both carillon playing and composition competitions. Ann Jefferson of California won "La cloche d'or" and 3000 FF for her performance of the required piece ("Prelude No. 1" by Robert Lannoy), a work of her own choosing ("Prelude No. 3" by Matthias van den Gheyn) and her arrangement of prescribed Burgundian folk melodies. Todd Fair, originally from Pennsylvania and now the carillonneur of Amsterdam's Old Church and the city of Aalkmar, was the second-place winner. Two composers from Texas, Mary Jeanne van Appledorn, chairman of the music theory department at Texas Tech, and Thomas Benjamin, won prizes for composition.

During the festival the World Carillon Federation Executive Committee met in session to plan the Aug. 1982 World Carillon Federation Meeting, to be held in Logumkloster, Denmark. Formal carillon recitals were also played by ten of the Executive Committee Members in Dijon and Selongey. The Guild of Carillonneurs in North America was represented by Milford Myhre, Bill de Turk, Janet Dundore, and Todd Fair.

Future Events

1981 GCNA Congress, June 23-26, at the Mayo Clinic in Rochester, Mn.
Second national Carillon Performance Competition at the Thomas Rees Carillon in Springfield, IL, Labor Day weekend 1981.

Features and news items are always welcome for this column. Please address them to Margo Halsted; Music Department, University of California; Riverside, California 92521.

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Margo Halsted has been appointed Carillon Contributing Editor of *The Diapason*. She is the University Carillonneur and a faculty member at the University of California, Riverside, where she teaches carillon, organ and musicianship, and is director of the piano laboratory.

A native of California, Mrs. Halsted has degrees from Stanford University in music and education and from the University of California, Riverside, in

music. Her organ study was with Herbert Nanne, Clarence Mader, and Thomas Harmon. She is a Colleague of the AGO and is a member of the Los Angeles and Riverside-San Bernardino Chapters. She was a carillon recitalist at the last AGO National Convention and has also performed at a Far West Regional Convention.

An active member of The Guild of Carillonneurs in North America, she has served as board member, secretary and committee chairman, and is presently editor of the GCNA newsletter *Carillon News*. She has been a frequent speaker and performer at Guild congresses.

Her writings include a masters thesis on the carillon music of J. F. Volckerick, 19th-century Antwerp Cathedral Carillonneur, and articles published in *The Guild of Carillonneurs in North America Bulletin*, *Klok en Klepel* (the Dutch carillon publication), and *Music Magazine* ("The Toccatas of Girolamo Frescobaldi").

Margo Halsted's carillon study has been with Californians Lowell Smith and James B. Angell, and with Jacques Lannoy and Leen 't Hart, directors of the French and Dutch carillon schools respectively. She has presented recitals throughout the United States and Canada and has taken three recital tours to Holland, Belgium, and France.

CLARE J. GESUALDO has become the first recipient of the DMA degree in organ performance from the Manhattan School of Music in New York City, where she studied with Frederick Swann. Dr. Gesualdo is director of music and organist for St. Rose of Lima Church, Short Hills, NJ.

EDWARD MONDELLO played his 20th anniversary recital on the rebuilt Skinner organ of the University of Chicago's Rockefeller Chapel Jan. 18. He was assisted by trumpet player George Vosburgh; the program was made up of music by Bach, Handel, Franck, and J. N. David.

PETER WILLIAMS, University of Edinburgh, visited the US in January to lecture and perform at Duke University and in Williamsburg, VA. He also presented a workshop and recital at Zion Lutheran Church, Indiana, PA, which was co-sponsored by Indiana University of Pennsylvania.

KAREL PAUKERT recently made a concert tour of Japan which included recitals in the Tokyo area, Yokohama, and Fifu. He also lectured at the International Christian University.

HARALD VOGEL presented an all-day workshop Nov. 8 at the First Methodist Church of Perry, IA. The workshop was devoted to North European baroque organ literature and was sponsored jointly by the church, Drake University, and the Central Iowa AGO chapter.

The ST LUKE'S CHORISTERS of the Bronx, New York City, have been invited to tour Sweden this coming August. The seventeen-member group is directed by David Pizarro.

Noted: advertisement by a church needing an organist: "the church presents two Cantatas a year, one for Christmas and one for Easter, but the church uses a tape and not the organist." Thus, the organist gets two extra weeks of vacation?

LYNNE DAVIS, American organist residing in Paris, toured this country and Canada during October and November. She played recitals in Dallas; San Francisco; Appleton, WI; Winnipeg, Manitoba; Regina, Saskatchewan; and Calgary, Alberta.

Here & There

WILLIAM VAN PELT, public relations officer for the Organ Historical Society, gave a slide lecture for the first fall meeting of the Richmond, VA, AGO chapter; the program gave an account of the OHS and of the Organ Clearing House. The same chapter heard organ maker GEORGE TAYLOR speak in November on various aspects of organbuilding.

JOZEF SLUYS, cathedral organist in Brussels, Belgium, made recordings for the BBC in October, at St. Paul's Cathedral in London. His recording of the complete organ works of Georg Böhm was scheduled for release in December by Schott Frères.

The SUFFOLK AGO CHAPTER (Port Jefferson, NY) had an unusual November meeting when its members journeyed to New York City for a tour of three well-known instruments: James Chapel, Union Theological Seminary (Holtkamp organ); Cathedral of St. John the Divine (Skinner/Aeolian-Skinner organ); and St. Michael's Church (Beckerath organ).

BACH FESTIVALS took place this past fall at the First Presbyterian Church of Nashville, TN (Oct. 3, 5, 26, Henry Fusner, conductor; Peter Schwarz, guest organist); at the United Methodist Church, Red Bank, NJ (Oct. 17-19, Robert G. Spencer, director; William E. Todt, organist; Gerhard Hradetzky, guest lecturer; Guy Bovet, guest organist); and at the Presbyterian Church, Cass City, MI ("The Village Bach Festival," Nov. 28-30, Don Th. Jaeger, director; Tom Brown, organist; Doris Ornstein, harpsichord).

The ALLEN ORGAN COMPANY has received the President's "E" Award from the US Dept. of Commerce, for international exports. The award was made at the firm's Macungie, PA, headquarters in recognition of contributions to the increase of US trade abroad.

The CHATTANOOGA AGO CHAPTER is celebrating its current year with programs on five new organs in the city: First Baptist, chapel (Möller); Signal Mountain Presbyterian (Schantz); First Church of Christ, Scientist (Casavant); First Cumberland Presbyterian (Ruffatti/Rodgers); and Brainerd Baptist, chapel (Austin).

GILLIAN WEIR toured South Africa during November and December, playing concerts in Grahamstown, Cape Town, and Durban which included solo works as well as organ and harpsichord concertos.

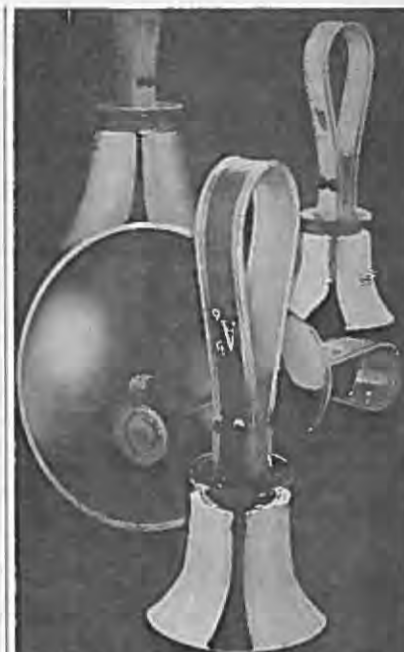
The ROYAL CANADIAN COLLEGE OF ORGANISTS has officially ratified the "royal" in its name. The action was taken to rectify a mistake made in 1959, when the name was granted by the Queen but was not registered with the government in Ontario.

RUTH BOWMAN PEET has been honored by St. Thomas' Episcopal Church in Hanover, NH, for her twenty years of service to that church as soprano soloist. The honor was marked by the installation and dedication of a Zimbelstern for the organ.

LATVIAN ORGAN MUSIC was the subject of displays, lectures, and concerts in Boston last Oct. 10-12, when the American Latvian Association sponsored events. Included were concerts at Trinity Church and Latvian Lutheran Church, Brookline.

ST. MARK'S CATHEDRAL, Seattle, is celebrating the fifteenth anniversary of the installation of its large Flentrop organ with a series of recitals and a presentation of "The Messiah." The first of the recitals took place Oct. 24, when Fenner Douglass played works from 17th and 19th-century France and pieces by Bach.

The NEW YORK CITY AGO CHAPTER opened its fall season with a concert at St. George's Church on Nov. 10. Calvin Hampton's *Concerto in E Major* for organ and strings, commissioned for the 1980 Minneapolis/St. Paul convention, received its New York premiere with Harry Huff as soloist. Nancianne Parella was soloist in the Poulenc *Concerto in G Minor*, and St. George's Choral Society sang the *Requiem* by Duruflé.



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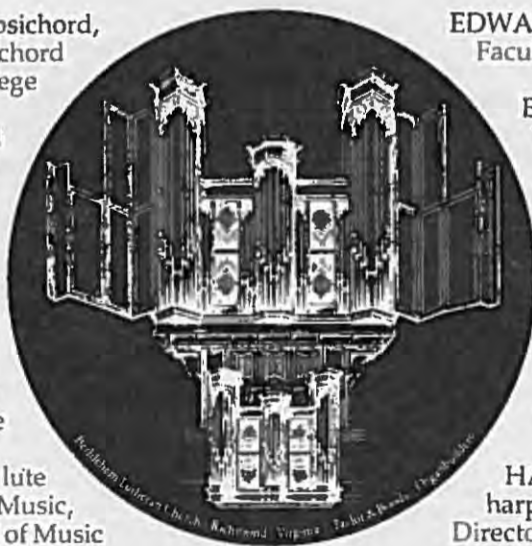
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New England Conservatory of Music

MARGARET IRWIN-BRANDON organ,
harpsichord, fortepiano
College Organist, Mount Holyoke College

PAULO O'DETTE lute
Director of Early Music,
Eastman School of Music



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EDWARD PEPE organ
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Performers of *The Messiah* in Hill Auditorium, Ann Arbor, on Dec. 7.

(The) Messiah

Baroque Oratorio, Rite, and Sacred Cow

by Bruce Gustafson

An impressive and disparate array of performers and scholars gathered at The University of Michigan in Ann Arbor last December 7-10 to pay homage to a work whose place in our society and musical life is like no other. What piece of music is so well-known, is heard everywhere from our great concert halls and churches to supermarkets? And who among musicians does not have an adamant opinion about how it can and cannot, should and should not, be performed? It was this ubiquity that gave the Ann Arbor "Performance and Symposium" a highly charged atmosphere unlike typical gatherings of players and musicologists. Prejudices were worn as badges of honor, and consensus was not even considered a worthy goal, but the heart of a very significant issue was explored, and some very beautiful music was made.

The format of the *Messiah* Symposium, sponsored by The University of Michigan School of Music with the support of The National Endowment for the Humanities, was of four sessions of musicological papers framed by two contrasting performances of the work itself, concluding with a post mortem discussion. The first performance of *The Messiah* used a chorus of 300 and an orchestra of modern instruments, while the second *Messiah* came from a choir numbering nearer 20 accompanied by baroque instruments. These two performances became symbolic of all sorts of ideas about old music in general and this work in specific, some of them quite unrelated to the realities of the performances, but all of them hotly debated. Often the speakers talked past each other in the heat of polemic, but opposing factions were sometimes dismayed to stumble on points of agreement. Occasionally sarcasm masqueraded as argument, but in general the Symposium was an enormously stimulating meeting of fine musicians and scholars. In any case, *Messiah*, or *The Messiah*, or both, will survive.

How one referred to this work (with or without "The" in the title) provided a convenient separating of sheep from goats: *Messiah* was Handel's designation and was therefore the appellation used by those who for one reason or another were interested in recreating any or all aspects of Handel's original work — its performing forces, its rhetorical vocabulary, its general sonorities, or its rhythm. *The Messiah* is what the work came to be called when very early in its history it assumed its current position as a national and religious tradition in English-speaking nations; thus "The" was the verbal flag of those who saw little value in recreating the style of a past era. For the latter group, *The Messiah* is a modern experience, partly musical, partly religious, partly social, even partly patriotic. For the former, *Messiah* is an oratorio which is a product of its own time, one which might illuminate our understanding of that time, or might be experienced more profoundly today within some sort of baroque context. No one argued, it should be emphasized, that one could really experience *Messiah* exactly as a member of Handel's public did — but the opposition countered this non-existent point of view with all of the obvious arguments. Similarly, the performers of the large-scale version of *The Messiah* certainly did not present a lumbering dinosaur clad in Victorian velvet, but speakers from both sides found it convenient to assume that "the traditional *Messiah*" was a fixed 19th-century object. It is deeper than these levels that the viewpoints on *(The) Messiah* became fascinating and significant. The basic issue is really how the musician and analyst cope with a society which largely rejects the musical products of its own time in favor of those of eras irretrievably gone. What is the essence of a piece of music: the melodies and rhythms only?

The entire sonority and expression which were originally implied by the notation? The social-religious-moral role the work did or does play? In Ann Arbor, various participants answered in the affirmative to each of these questions, either with words or music.

* * *

The Messiah was performed by the University Choral Union, members of the University Symphony Orchestra (Nancy Hodge, harpsichord; Robert Clark, organ) under the direction of Donald Bryant. The following soloists participated: Elizabeth Parcells, soprano; Bejun Mehta, boy soprano; Victoria Grof, contralto; Leonard Johnson, tenor; and Edward Pierson, bass. The performance was the last of a series of three, an annual tradition in Ann Arbor since the founding of the Choral Union 102 years ago. Mr. Bryant distinguished himself as a very skillful choral technician, never letting the community chorus of 300 voices become faulty in rhythm, pitch, or diction. The orchestra of 40 players managed the difficult string writing well, and balanced the large chorus better than the disparity of numbers might lead one to suspect, largely because of restrained choral singing. The soloists all had good voices, but the boy soprano was the standout. His stage presence and beautiful unforced sound (he sang the "There Were Shepherds . . ." series of recitatives and the recitative-aria "He Was Cut Off . . . But Thou Didst not Leave His Soul in Hell") caused someone to comment in the first session of the Symposium that if this were the 18th century, Master Mehta would be in very serious danger! If the performers were indisputably very competent, the musical and emotional effect of their efforts was not so clearly positive. The performance was neither fish nor fowl. It was not a grandiose affair, milking the emotional highs and lows for all they were worth — no cymbal crashes, no deafening fortissimos nor shimmering pianissimos. On the other hand, the orchestra and soloists all seemed to see no basic difference in the sonority and technique which one might use for Verdi versus Handel, and the choral sound was all-purpose American. Mr. Bryant himself said with a chuckle in the post mortem that he wanted to make a "bow" to the learned scholars in attendance. The effect of this approach was that purists probably got some sense of victory out of seeing (not hearing!) a harpsichord in the midst of a modest orchestra playing Handel's, not Mozart's, orchestration, but movement after movement droned on with little conviction and less drama. Nine movements were cut (tradition, of course), making mincemeat of the text. My favorite was ". . . and the Lord hath laid on Him the iniquity of us all. Thy rebuke hath broken His heart." It's in the Bible, so it must mean something. Some of the tempi were ludicrously slow: the Overture, the longest "Pastoral Symphony" I've ever slept through, and a "He was Despised" that got slower with each phrase, except for a sudden allegro for the middle section (perhaps the aria was intended to save a dying Christ by letting the music die in His place). Some of the soloists inserted cadenzas before closing ritornelli (part of the bow), but none sang the cadential trills and other ornaments that would have created a context for cadenzas. I don't know how it was possible, but somehow even the "Hallelujah" chorus fell flat with the full audience of about 4,000 people joining in. I wasn't offended about anything in the performance — it was all within the bounds of good taste and excellent musicianship. It was also boring.

(Continued, page 10)



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(continued from p. 8)

The Symposium had its formal opening that evening, with welcoming speeches from Paul Boylan, Dean of the School of Music, and musicologist Richard Crawford, chairman of the organizing committee. The main business at hand was a pair of keynote addresses intended to draw the battle lines; Nicholas Temperley (educated at Cambridge University, now teaching at the University of Illinois) spoke for *The Messiah*, and David Fuller (State University of New York at Buffalo, educated at Harvard University) rallied the *Messiah* forces.

Mr. Fuller opened with an hilarious and artfully delivered paper, "Authenticity All the Way! — To Where?" in which he adopted the persona of a 25th-century Buck Rogers who had ridden a time machine to the Symposium in order to gather information about 20th-century performance practice for his own *Messiah* retrospective. His motivation was to study the 20th century, and he felt that he would have to recreate both of the Ann Arbor performances (not strike a compromise between them) in order to show his 25th-century audience the variety of ways in which the work was produced back then. He wasn't sure that he liked the afternoon's production, and of course the second one had not yet taken place, but there could be no denial that both had been heard in the 20th century, and much understanding of 20th-century musical habits and viewpoints could be gleaned by studying and reproducing them. Mr. Fuller drifted away from his Buck Rogers routine to make the parallel to our relationship with Handel's time explicit. He played a tape recording of an 18th-century barrel organ version of "Every Valley," pointing out characteristics such as the ornamentation. His point was not that one could blindly apply these characteristics to modern vocal performance, but that one could not deny that this specific performance did exist, and that to study it tells us something about what one 18th-century musician saw in the piece. Whether we do or do not like what we hear, and whether we should or should not imitate it, are separate issues. Mr. Fuller concluded that the goal of studying historical performance practice is not to create obligations — what performers *should do* — but to find out what really happened back then. The problem here, to me, was that Mr. Fuller and virtually all of the other speakers at the Symposium did not explore the conundrum that our musical society faces: if we now have no widely accepted common musical style such as did exist, say, in London in 1743 when *Messiah* was first performed (or Vienna in 1843, or virtually any place at a specific time before the First World War), how can performers translate an old work into "the modern style"? One of the reasons that so many of us are interested in recapturing as much as possible of Handel's style is not to avoid having the music be related to 1981, but to avoid the musically and emotionally confusing situation of combining several past styles and presenting them to a 1981 audience. This issue was never addressed, but Mr. Fuller stripped away several layers of the usual polemic "in favor of" historical performance practice to steer the Symposium in the direction of considering broader questions. He stated unequivocally that an "authentic" performance was impossible, but never suggested that the alternative was a haphazard conglomeration of the practices of various later styles.

If only Mr. Temperley had been listening more thoughtfully. Or perhaps, if only he had not prepared his paper earlier with assumptions about what the two performances would be like. In any case, the musician in me was frequently at odds with Mr. Temperley's premises, though he made a number of very cogent and perceptive points for the Anti-Authentic Party. Specifically, it was he who drew clear lines and gave us slogans ("The Messiah" or "Messiah") to identify with in his "*The Messiah* by Handel and His Disciples."¹ He concurred with Mr. Fuller that performers do not have an obligation to recreate the past, and suggested that we as a musical society do not want to be subjected to complete authenticity. His seminal question was "Why have authenticity at all? Why should we want to hear Handel as he wanted it? Certainly not to please him! The only answer can be that we would do it to please ourselves, so it boils down to making music the way you like it." Mr. Temperley sweepingly asserted that no one thinks that mounting a non-historical production of Shakespeare is "improper," so why should performers of musical works of the past not feel free to reinterpret them in terms of their own age? The second major thrust of the paper, and the one which I found both more profound and less questionable, was that *The Messiah* was not just — or even primarily — a musical experience, but a religious one. The moral effect of performances of the work was continually emphasized in the Victorian era, and in our own times there is no other work which brings families together to a "concert" in such numbers. "We have a right to peel off layers of tradition to see what is at the core, but we do not have a right to take away someone else's tradition." What bothered me was certainly not Mr. Temperley's pointing out the import of the role of Handel's great work, but the fact that his musical perceptions were so completely opposite from mine. He spoke (in a text prepared before he had heard the performance) of the great emotion of The Traditional Performance which had been given that afternoon, and even dared to condemn the second performance two days in advance as shallow, but instructive. For me, the Sunday performance was not highly charged with emotion except in the sense (as Mr. Temperley made me see more clearly) that the very existence of the event was a very meaningful and important one for a large number of people. And the second performance was not a dry historical document in intent or effect. Mr. Temperley's choice of musical illustrations demonstrated his lack of contact with baroque music and its interpretation in the recent past: his idea of "authentic performance" was Pierre Cochereau playing Couperin at Notre Dame (this is not to belittle Mr. Cochereau, but surely no knowledgeable musician would consider the performer or the organ to be closely related to 17th-century style). He also stated flatly that the WTC was conceived for the clavichord, and therefore how misguided purists are to play it on the harpsichord, because the first prelude depends on dynamic shading to make sense. (Here he was seemingly unaware that in at least one piece in the WTC Bach exceeded the range of the contemporary clavichord, that the clavichord's great popularity came later, and above all that this prelude fits very nicely into the history of the unmeasured harpsichord prelude.) His point really seemed to be that one should be allowed to love and recreate a work in whatever style he or she first encountered it.

Monday's two sessions provided papers and discussions that explored details of *The Messiah* ("The Messiah in Anglo-American Culture," Nicholas Temperley, chairman) and *Messiah* ("Messiah and 'Baroque' Performance Practice," David Fuller, chairman). The morning session had three formal papers,

followed by a respondent who spoke as an historian rather than musicologist. The five speakers in the afternoon, three of whom were primarily performing musicians, were briefer and allowed for a good deal of lively give and take.

Howard Smither (University of North Carolina) began the day with his "The Messiah and Progress in Victorian England," a summary of the performance history of *The Messiah* in England from about 1820 to the turn of the century. The performances reached a certain pinnacle at the Crystal Palace in the 1850s and 60s with as many as 3,000 in the chorus and an orchestra of 500. The thrust of Mr. Smither's analysis was that the work was always discussed in connection with progress in choral music; therefore by extension it was seen as a symbol for and measure of progress in general in Victorian England. Mr. Smither cited contemporary documents from the 1870s and 80s which repeated the key words "solemnity, grandeur and precision" in praising performances, and he read a quotation that showed Mr. Temperley's 20th-century viewpoint not to be new: "It is not right to judge festivals [the huge performances which invariably featured *The Messiah*] on musical grounds alone . . . they are something to be seen as well as heard." As early as 1906 a sense of historicism invaded the world of *The Messiah*: in Cambridge, the work was given a performance modelled as closely as possible on the Foundling Hospital version (although a piano had to be used). Thus came the end of a single, continuous, progressive performance history for the oratorio, and the modern conflict of purists and traditionalists was born.

Charles Hamm (Dartmouth College) belied the formality of his title, "The American Tradition of The Messiah." While reviewing the documents which detail 18th and 19th-century performances and printings of *The Messiah*, he drew some apt comparisons to the song "Home, Sweet Home." Both were among the most popular works in America, but *The Messiah* was treated as inviolable in terms of printing and arranging. "Home, Sweet Home" was responsible for an avalanche of arrangements and sets of variations of every sort, but *The Messiah* was rarely tampered with, except to accommodate reduced forces or to present cut versions. The growth of the size of the optimal performing forces paralleled the English scene, but Mr. Hamm pointed out that there were large segments of the American population who were almost entirely untouched by *The Messiah*, unlike the situation across the Atlantic. A most significant point came out of the unlikely comparison of the song and the oratorio. The popularity of "Home, Sweet Home" cannot be explained through musical analysis; it seems to derive from the nature of a text that met the needs of a country of immigrants — nostalgia, lost youth and happiness. Similarly, the sublimity of *The Messiah*, its religiosity, derives from its libretto more than its music. This insight was seconded by several of the participants, who pointed out the skill with which Jennens selected and juxtaposed familiar New and Old Testament passages, going far beyond a mere chronological account of Jesus' life.

Every conference has its gadfly, and Graham Pont travelled all the way from his post at the University of South Wales in Wales in Sydney, Australia, to fill the gap. Active as a musicologist, he was educated in the history of philosophy of logic, and now teaches the philosophies of technology and music, as well as the history of food and gardening. His paper, "The Messiah, Fertility Rite of the British Empire," proved to be a provocative analysis of Jennens libretto as having all of the elements of fertility rites. Mr. Pont sought to explain why the work ended up in the position it now occupies in Anglo society, and the argument for his answer began by noting that the work is performed at Christmas and Easter, remnants of winter and spring rites, and concluded by seeing the three sections of the libretto as a reflection of the schematics of all fertility rites. Mr. Pont emphasized that at the time of the composition of *Messiah* (the 1730s) there was great turmoil in British religious life, with the decline of the Church of England, a rise of Methodism and similar changes, leaving many people in a spiritual vacuum. By latching hold of a new ceremony that served all of the same needs as had the ancient fertility rites and their successors, the citizens of the British Empire partially filled that vacuum.

Winton Solberg (professor of history at the University of Illinois) commented briefly on the first two papers, but spent considerable time in rebutting Mr. Pont's argument. Mr. Solberg pointed out that the primary intellectual work which was the basis of the paper, Sir James Frazer's *The Golden Bough* (1890), is in considerable disrepute among scholars of the field, and that Frazer himself said in 1936 that he held all of his theories "very lightly." Mr. Solberg questioned the relationship of the supposed need on the part of the British Empire for a new "fertility rite" in the 1730s with the extreme appreciation (in the 1750s) of *Messiah*. Was it because of a lack of a current fertility rite, or was it because it filled a religious need? Mr. Solberg offered the suggestion that the Jennens libretto reflected the new intellectual outlook of the 18th century, steering between evangelism and Anglicanism. William Gudger disagreed strongly with Mr. Pont's assertion that the Jennens libretto is so concise that the transition to part two is perfunctory in both word and music; Mr. Gudger saw the connection as a very elegant one if one understood that part one deals with the prophecy of Christ's coming, his birth and work on earth, while part two considers his work as a shepherd and crucifixion. It was also pointed out that part three is not parallel to a pagan rite in that it speaks of a second coming. The area in which most of the scholars agreed with Mr. Pont was that an understanding of the success of *The Messiah* must be based on its libretto; no one questioned the fact there is much fine and even inspired music to be found in the score, but Handel's contribution is not so much greater here than in other works as to explain *The Messiah's* extraordinary role in society.

In the afternoon, we moved from the macrocosm to the microcosm, with five speakers addressing specific areas of performance practice. The session drew many performers and students who did not care to attend the entire Symposium, swelling the audience to about 80. The first subject was dotting. It was inevitable, and both sides were ready for the skirmish. Graham Pont entered the field first, promulgating a "paradigm of inconsistency"² which he has deduced from examining various versions of overtures. Relying heavily on late 18th and early 19th-century printings of overtures, he sought to vanquish the dual enemies of those who would consistently overdot overtures, and those who would perform a consistent single-dotted rhythm. In Mr. Pont's view, the variety of dotted figures (even simultaneously different in various instruments) was inherent in the style. The earliest score in question was Battishill's transcriptions of works by Handel, printed in 1795, which supposedly represented Handel's own style, and which is full of inconsistencies in the notation of dotted figures. Frederick Neumann disputed the suggestion that anyone's memory of performance style was valid forty years later, and

¹In the titles of the individual papers which follow, I have inserted or deleted "The" to make the speaker's context clearer to the reader in the light of the semantic difference which came to the fore in Mr. Temperley's opening address.

²Cf. his "A Revolution in the Science and Practice of Music," *Musicology* V (Sydney, 1979): pp. 1-66.

said that in any case it was not possible in ensemble playing (as opposed to keyboard transcription) for players to do anything which was not on the page; they would not have been able to stay together. Mr. Pont dismissed that notion as a modern one, but declined Mr. Neumann's challenge to demonstrate musically how any specific passage might be performed. Thomas Dunn proved that a modern practice of playing what is not written can and does exist: an orchestra he conducted over-dotted (together and consistently) an overture in the first reading when he had not suggested it, had not marked it in the parts, and in fact did not want them to do it. There was, of course, no agreement on the issue, and David Fuller called time with a congenial, but firm, "Shut up, both of you!" It is a pity that "double dotting" (a phrase all of the participants avoided) has moved from a relatively minor aspect of performance style to become irrationally symbolic of the whole concept attempting to use historical performance practices in modern performances.

When Frederick Neumann (emeritus professor at the University of Richmond) had his turn on a field already cluttered with dead dots, he used "Behold the Lamb of God" to demonstrate that the "French overture style" could not have been practiced by ensembles because of the impossibility of all players interpreting the written notation in the same way in performances which generally had little or no rehearsal. He summarized the elements of the alleged style as follows: overdotted single-dotted rhythms, contracting upbeat to the shortest prevailing value, vertically synchronizing all rhythmic values, and assimilating horizontally the prevailing rhythm into all figures. Then he argued that if a style was impossible for ensembles to play, it obviously did not exist as a "French overture" style at all. Although he agreed that in fast tempi one might wish and be able to contract upbeats, in slower movements the eighth note upbeats are part of the thematic intent (cf. measures 5 and 11 of "Behold"). With regard to synchronization and especially horizontal assimilation (e.g., rendering all pairs of notes as dotted values whether notated with or without the dots), Mr. Neumann opined that the only justification for such a departure from the written notation would be that all rhythmic variety in baroque music must be purged. Mr. Pont responded that although contrasts were indeed intended in the style, there was a large body of literature which proved that the concept of literalism in reading scores is not defensible.³

Edward Parmentier (The University of Michigan, and the conductor of the second performance of *Messiah*) spoke — as a sort of intermission in the Neumann-Pont clash — on dance as a clue to performance. Starting from the premise that kinetic response in the audience is a major goal of almost any work of this period, he proceeded to cite specific movements of *Messiah* which he thought were similar enough to baroque dances to consider adapting the tempo and accentuations of the dances to them. His list included: "If God Be for Us" and "But Who May Abide" (minutes); "I Know that My Redeemer Liveth" (sarabande or minuet); the triple version of "Rejoice Greatly" (gigue); "Glory to God" and "O Thou that Tellest" (passepieds). The conductor illustrated his ideas by discussing "O Thou that Tellest" in some detail from the standpoints of tempo, phrasing, affect, rhythm and articulation, concluding that dance can be a teacher whose advice we may reject, but which we

cannot afford to ignore. René Jacobs commented that although the aria in question has dance characteristics, it is not a dance; an aria is primarily related to speech and rhetoric. Frederick Neumann disagreed with the idea that kinetic response was necessarily a goal of the music; he himself never feels inclined to respond physically to music. The extent to which Mr. Parmentier not only strives for, but achieves, contagious rhythmic energy became clear the following evening when he concluded his argument through music rather than words.

Another conductor, Thomas Dunn (Handel and Haydn Society of Boston, and Boston University), discussed the role of the continuo player in controlling an ensemble in tempo and motion, sense of ensemble, dynamic structure, rhythmic strength or weakness, and pacing of all of the elements. It was pacing which concerned Mr. Dunn the most, and he related his thoughts to "He Was Despised," although he did not specify what the continuo player should do to accomplish the pacing that he detailed.

The concluding presentation was by René Jacobs, Belgian counter-tenor, who emphasized that he spoke as a performer, not a scholar. The difference to him was not a matter of concern for the past and its surviving documents (which he obviously knows very well), but that the performer does not have the freedom to have an undecided or open mind for a long period of time. When the concert begins the performer has to be unequivocal, no matter how little time there has been to reflect on the various controversial aspects of performance practice. He offered a general caveat to players of baroque music in experimenting with historical practices: baroque style is not just a matter of taking things like the length of upbeats away, but of adding things. He explained in great detail the elements of classical rhetoric, and then related them to the da capo aria, with "He Was Despised" as the specific example. The 10 chapters of a rhetorical text can be divided into 5 groups and translated musically: 1) *inventio* (the composer decides on the topic); 2) *dispositio* (the form of the aria is determined); 3) the six parts of speech, corresponding to the sections of a da capo aria: *exordium* (the opening ritornello), *narratio* (the announcement of the title, i.e., the first phrase by the singer), *propositio* (the speaker's thesis, corresponding to the repetition of a phrase with the orchestra), *confutatio* (refutation of contrary views, the B section of an aria), *confirmatio* (reaffirmation, the da capo — "the only section of an aria which should never be cut!"), and *conclusio* (a cadenza); 4) *decoratio* (the choice of standard figures to make a point, such as repetitions); and 5) *pronuntiatio* (the performance itself). In illustrating his points, Mr. Jacobs sang and discussed each phrase of "He Was Despised," relating subtleties of vocal production to the rhetorical structure and inner meaning of both the text and music. His presentation was perhaps more master-class than musicological lecture, but it was a stunning and fascinating exercise. He was full of common sense ("ornaments should confirm, not be substance themselves — never written out") as well as historical documentation.

Tuesday morning was left free, with the option of a reception and tour of the University's Stearns Collection of Musical Instruments. The fourth session of the Symposium that afternoon, chaired by Ellen Harris (University of Chicago), dealt not with musical sociology or performance practice, but current research projects related to *The Messiah*.⁴ Graydon Beeks, Jr. (Kenyon Col-

³Mr. Neumann's latest argument in this area will be available shortly in *The Musical Quarterly*, and a brief rebuttal to the thrust of the article is given by David Fuller elsewhere in this issue of *The Diapason*.

⁴Because there are plans to publish a complete "Proceedings" volume on the Symposium, these narrower papers will be given very summary treatment here.

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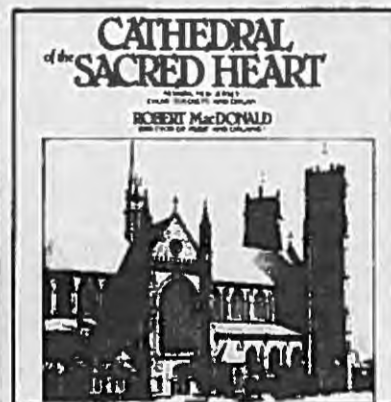
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Edward Parmentier with members of Ars Musica at St. Andrews Episcopal Church.



Ars Musica players at recording session.

The Messiah

(continued from p. 11)

lege) discussed "The Relationship of Handel's Anthems to his *Messiah*," making distinctions among celebration, elegy, and supplication anthems, reviewing their appearance in oratorios, and suggesting that part three of *Messiah* be viewed as a celebratory anthem. John Mayo (University of Toronto) dealt with another of Handel's vocal genres in "The Chamber Duets and *Messiah*." He cited "He Shall Purify," "For Unto Us a Child," "His Yoke is Easy," and "All We Like Sheep" as having borrowings from Handel's early chamber duets, retaining a good deal of the original soprano-soprano-continuo texture. "O Death, Where is Thy Sting" is a straightforward thematic adaptation of a duet. He noted that the oft-cited word painting in "all we like sheep have gone astray" seems to have been a happy accident, although Handel did expand this section in his reworking of the earlier duet (which had an unrelated Italian text). William Gudger (College of Charleston) continued the documentation of Handel's re-use of thematic material in "Borrowings from J. C. Kerll and Giovanni Porta in Handel's *Messiah*." He related figural passages by Porta and Kerll to several Handelian works, including "Thou Shalt Break Them," and suggested that a source of the theme of "for the Lord God omnipotent reigneth" might be an early fugue by Corelli, with a likelihood of about 75%. This evoked discussion about the matter of the degree to which composers such as Handel consciously adopted elements of works they admired in new pieces, or merely used a common vocabulary. Mr. Gudger distinguished himself as having a very reasonable approach to understanding a compositional process that certainly involved conscious borrowings, but he doesn't make mountains out of mole hills.

The concluding papers shifted the focus from England to Germany. Robert Lynch (Mannes College of Music) dealt with "The *Messiah* in the German Baroque," which turned out to mean the history of the reception of Handel's oratorio in Germany up until Mozart's 1789 version. In general, there was little appreciation for *Messiah* in Germany compared with the avid interest in dramatic oratorios. When it was given, it was in one of several translations, of which Herder's was perhaps the most sensitive. The story was continued by Christoph Wolff (Harvard University) in "Mozart's Orchestration of *Messiah*." Mr. Wolff's skill in clear and engaging presentation made this one of the most interesting papers of the Symposium, even though it had more to do with Mozart than Handel. He showed reproductions of the score of *Messiah* as prepared for Mozart by Van Swieten. It was a skeleton of Handel's original, with German text, and left room for Mozart to write in parts for the traditional winds of the classic orchestra. The performances for which the scoring was intended used 16 singers (including an unknown number of soloists who would have also sung in the choral movements) and approximately 26 instruments. Mozart generally underlined significant melodic activity with octave doubling, doubled a capella sections ("Since by Man") with winds, added horns to play with the clarino trumpet in "The Trumpet Shall Sound" (because the German translation of the biblical passage uses the word "posaune" — trombone — where the English has "trumpet"), and realized the figured bass usually with the winds, but sometimes with the violas. The most significant change that he made was to replace "the cold aria, 'If God Be for Us,'" with a new accompanied recitative based on the contour of the original aria, bridging the E-flat to D Major tonalities of the surrounding choruses with a G Minor to A Major modulation, an operatic technique that shows a decisive step towards Haydn's late oratorios. Modern conductors might well ask themselves if the rejection of Mozart's orchestration is not a one-sided move towards "authenticity" when they are dealing with large forces. If the other aspects of a performance are distinctly post-baroque, there is much to recommend Mozart's skillful adaptation.

It was finally time for the main event, the second performance of *Messiah* that had been the object of so much discussion and pre-judgment, and which was broadcast on National Public Radio. It was given with the help of the good acoustics of St. Andrews Episcopal Church, and the forces were Ann Arbor's baroque orchestra, *Ars Musica*; The University of Michigan's Collegium Chorus, a group assembled and trained specifically for this performance; and four European soloists who have specialized in baroque music: Emma Kirkby, soprano; René Jacobs, male alto; Marius van Altena, tenor; and Max van Egmond, bass. The chorus was trained by Edward Parmentier, who directed the entire ensemble and accompanied the solos with a harpsichord. Penelope Crawford provided the continuo for the ensembles from a second harpsichord. The original plan had been to use an 18th-century English chamber organ for the continuo, but the negotiations for its use broke down at the last minute.

This was a *Messiah* like none you have ever heard or are likely to hear! At the most superficial level, it was a rare chance to hear this most familiar of baroque works performed by musicians who have immersed themselves in early 18th-century style, but it was not an "authentic" performance in intent or

result⁵ — any more than the first one had been Victorian. It was a highly experimental approach to a sacred cow by musicians who were using the forces and musical vocabulary currently at their disposal. Some scholars criticized such things as the small proportion of oboes to the entire ensemble compared to Handel's orchestra, the lack of organ continuo (why hadn't they used the Reuter church organ?), and similar unauthentic aspects of the concert, without considering that one doesn't just "pick up" several baroque oboe ringers, or combine an equally-tempered organ at A-440 with baroque strings at A-435. Just as the first performance of *The Messiah* worked from a given of a community chorus of 300, this version took a resident baroque orchestra as its point of departure, adding soloists who also specialize in singing music of the period, and creating a chorus to match. The performance did, however, make its own bow to authenticity that justified some doubt about the extent to which this was intended to be a replica. Mr. Parmentier decided to use the same solo voices and required transpositions as Handel had used in a specific performance, that at Covent Garden on April 12, 1750. But not all aspects of that performance could be replicated, and no explanation was offered that contributed to an intellectual justification of the historical performance practice revival.

Intellectual justifications are not the stuff of concerts, however, and this one had many unmitigated successes: the grouping and pacing of the numbers to present Handel's and Jennens' tableaux as vibrant units, the technical skill of both the chorus and orchestra, the wonderfully stirring declamation of the recitatives, the sensitive singing and diction of the soloists in the arias, the devastatingly strong projection of rage in such movements as "He Trusted in God," and a level of energy and rhythmic vitality in the allegros that surpassed any I have heard. But the tempi were not universally effective. While it was impressive that the chorus could negotiate the melismas at lightning speed without sounding frantic or losing a sense of the basic pulse, there was a sameness about these fast movements, especially in the first section. The principal misgiving I had with Mr. Parmentier's approach was his treatment of the choral lines. Although he insisted that he had taken the text as his point of departure, it seemed clear that the singers had been trained to apply articulative devices that derive from instrumental techniques. Rests were substituted for dots, and all long notes were approached with a brief swell and then a quick decay that resulted in a complete separation of the individual notes. This style allowed for clear and exciting portrayal of angry moods and the clean execution of rapid passage work, but it defeated the pathetic, wondrous, or majestic. This was not The Definitive Authentic *Messiah*, but for me the successes far outweighed the deficiencies, and in any case there was excitement, vibrancy and internal integrity (not authenticity, *integrity*) that is so often lacking in performances of baroque oratorios, rites, and sacred cows.

The post mortem was pretty much a dud. Alfred Mann (Eastman School of Music) chaired a panel consisting of the chairmen of the earlier sessions (Mr. Temperley, Mr. Fuller and Ms. Harris), the two conductors (Mr. Bryant and Mr. Parmentier), and Mr. Jacobs. What should have been a distillation of the issues of *The Messiah* versus *Messiah* in the 1980s was conceived by Mr. Mann to be a mere recapitulation of each session, with little synthesis. Because feelings about the previous evening's *Messiah* were running so high, much attention focused on Mr. Parmentier in an effort to make him justify historically the various musical decisions he made in preparing the performance. But this line of discussion was treated as intrusive to the point of the session, and Mr. Parmentier (like Mr. Bryant) had not been present for most of the Symposium and therefore didn't really understand the context in which the questions were being asked. The discussion bore little fruit in the form of new ideas or insights. Further, many of the leaders had to desert the session to make travel connections, so the Symposium did not conclude, it disintegrated.⁶

There are some things that the Ann Arbor Symposium did not accomplish which it might have, in an ideal world. It did not integrate the musicians responsible for the two performances with the scholars — mostly because the performers did not attend the sessions except when they spoke themselves (with the exception of Mr. Jacobs). The scholars did not contribute to such an integration when they insisted on pretending that the two performances were prototypes of Victorian tradition and academic historicism. Further, the people who should have been in the front rows of the audience — choral conductors — stayed away in droves, reinforcing the impression that too many of them have little interest in anything other than group dynamics and vocal production. For

⁵A new recording under the direction of Christopher Hogwood, Oiseau-Lyre SD 189D, features original instruments and singers who specialize in baroque music (including the soprano of the Ann Arbor performance, Emma Kirkby) with Oxford's Christ Church Cathedral Choir. Thus a similar revelation of sonority is available on disc, but with distinctly less exciting results. The Parmentier performance will be released later as SM-0017 by the university.

⁶I had to miss the entire session. This evaluation is based on a tape recording supplied by Mr. Crawford, supplemented by telephone conversations with Ms. Harris and Mr. Fuller.

all of that, the Symposium was of enormous value and significance. It provided the unheard-of opportunity of mingling no fewer than 18 distinguished participants with an "audience" not much more than twice that number. The result was rather like a meeting of a very heady Handel Club, with countless opportunities for productive and stimulating conversations in sub-groups. The choice of speakers, the layout of the sessions, and the pacing of the events were superb, and both performances were of very high quality, each in its own terms meriting the standing ovation it received. It would be foolish to suppose that one could settle the modernism-historicism controversy in a conference devoted to such a singular work. After all, most of what was said about *The Messiah* could not be generalized to a single other piece of baroque music. Arguments about performance practice will continue long after this Symposium is forgotten, but the social, dramatic, religious, and musical reasons for the success of Handel's masterpiece were well explored. I suspect that the talking, thinking, and music-making of the Symposium will have considerable fall-out.

Articles Noted

Fontes Artis Musicae, the review of the International Association of Music Libraries (IAML), has published a "Report on the supply and use of microfilms" which should be required reading for any performer or researcher who studies music on microfilm. The report suggests practices which should be encouraged when dealing with microfilms, as well as those which should be discouraged, and alerts readers to the limitations of the usefulness of microfilms. It is published in the Nov. 1980 issue, p. 207.

Readers making use of processions in their church services will be interested in "So which way round did they go?: the Palm Sunday Procession at Salisbury," which appeared in the Jan. 1980 issue of *Music & Letters*. In it, the author, Nigel Davison, describes two different processional routes from early sources.

The Musical Times for Dec. 1980 contains Andrew Parmley's article "Nicolas-Antoine Lebègue's Organ Works," a survey in honor of the composer's 350th birthday — as the date is conjectured to have been.

Current Musicology, number 29/1980, includes new material on the organ works of Domenico Zipoli (1688-

1726) in Susan E. Erickson's article on his *Sonate d'Intavolatura per Organo e Cimbalo*. The author describes a rediscovered source for the work in a Macerata, Italy, library.

The hymn tunes of Healey Willan is the subject of an article by Giles Bryant in *The Hymn*, the quarterly publication of The Hymn Society of America for Oct. 1980. The same issue also includes a new hymn tune, *Fairmount*, by Donald A. Busarow, to the words "You are the King."

L'Orgue (5 rue Las Cases, 75007 Paris, France) has produced a special issue, "Cahiers et Mémoires," no. 24, devoted to material on Mendelssohn. The 30-page text (in French) contains four related articles, all by Francois Sabatier: an introduction, an essay on "Mendelssohn and the Organ," and analyses of the Preludes and Fugues and of the Sonatas.

Orgelforum (Box 5022, 200 71 Malmö, Sweden) in its 2/1980 issue included an interesting article on a new organ at the Katarinakyrka in Stockholm. Although the text is in Swedish only, readers of German will be able to understand most of it. The same issue contains descriptions of the 1980 I.S.O. trip to Texas and Mexico and the G.d.O. trip to England.

Here & There

"IT'S FRIDAY AT TRINITY" featured organist Ronald Arnatt in two identical recitals played at Boston's Trinity Church on Dec. 5. The program was announced as "mostly J. S. Bach, with a dash of Buxtehude, Pachelbel, and Jaromin Weinberger." Geared toward the working population in Copley Square, the series continued throughout the month.

BRUCE STEVENS played this inaugural recital Oct. 24 and 25 at Westminster Presbyterian Church, Charlottesville, VA: *Prelude and Fugue in C*, Böhm; *Unter der Linden* variations, Sweelinck; *Passaglia in d*, Kerll; *Deux Danses*, Alain; *Sonata I*, Mendelssohn; *O Gott du frommer Gott*, Brahms; *Fantasia in G*, BWV 572, Bach; *Schmücke dich*, BMV 654, Bach; *Tocatta and Fugue in d*, BWV 565 Taylor & Boody organ).

A plaque in memory of EDWARD EIGENSCHENK was dedicated at the Second Presbyterian Church of Chicago on Sept. 21, when organist Richard Barwick Hoskins played a recital. Dr. Eigenschek was organist of the church from 1929 until 1970; after illness caused his retirement, he served as music adviser until his death in Dec. 1977.

CARL STAPLIN played this program in memory of Arthur Positer at Drake University, Des Moines, IA, Oct. 14: *Passaglia in d*, Buxtehude; *Andante*, K. 616, Mozart; *Fantasia and Fugue in g*, Bach; *Stations of the Cross I, VIII, XI, XII*, Dupré; *Fantasy on BACH*, Op. 46, Reger.

ROBERT STIGALL gave this recital for the Charlotte AGO chapter in memory of Arthur Poister Aug. 24 at Westminster Presbyterian Church, Charlotte, NC: *Wir glauben all*, BWV 740, Bach; *Ciaccona in d*, Pachelbel; *Concerto del sign. Meck*, Walther; *Prelude and Fugue in e*, BWV 533, Bach; *Prelude and Fugue in E*, Lübeck; *Choral in b*, Franck; *Carillon de Westminster*, Vierne.

Letters

(continued from p. 3)

More on Getting Along

Your editorial on problems in the field of church music relations in the Dec. issue interested me greatly, because I became involved in a project in this area about 25 years ago. It took a painful experience in a church where everything seemed to be going well for me to realize that this was an area needing attention.

After quite a bit of agitating, I was made chairman of a committee including prominent ministers and church musicians in the greater Los Angeles and Pasadena areas which produced the first edition of the *Guide for Church Music Relations*. Then-President S. Lewis Elmer of the AGO liked it so well that he had copies sent from AGO Headquarters to all chapters and branches. Several years later, when I was serving a term as AGO State Chairman for Southern California, it seemed wise to revise the pamphlet. This time, because of my position, we called on clergy and church musicians of all of Southern California, with much help from members in San Diego. *The Diapason* printed it in its entirety.

After the various Guild chapters who had helped to pay for this had received the copies that they wanted, extra copies were sent to some of the theological schools to help insure that young ministers would be aware of the correct handling of as many church music problems as possible. Several churches also wrote to me for copies for their music committees. I still have a number left, and would be glad to mail a copy to anyone requesting it, and sending a self-addressed, stamped envelope.

I am as fully aware as anyone that this pamphlet can't solve all the problems that come up in this rather complex field of church music relations, but it's a beginning. Many bad situations occur because of ignorance of simple consideration that should be a normal part of Christianity. This does help to remind them of this.

With all good wishes,

Ruth P. Rockwood
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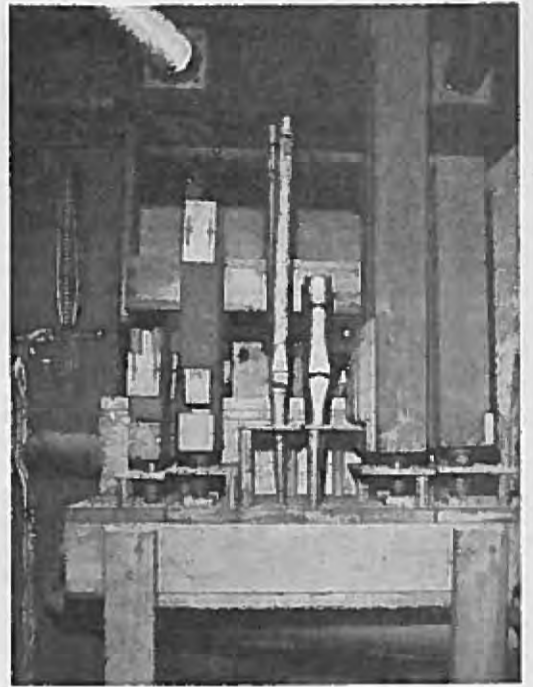
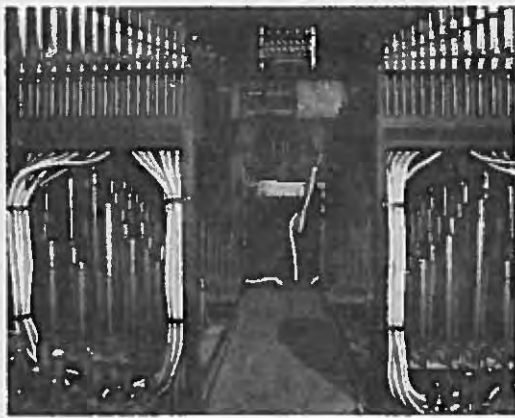
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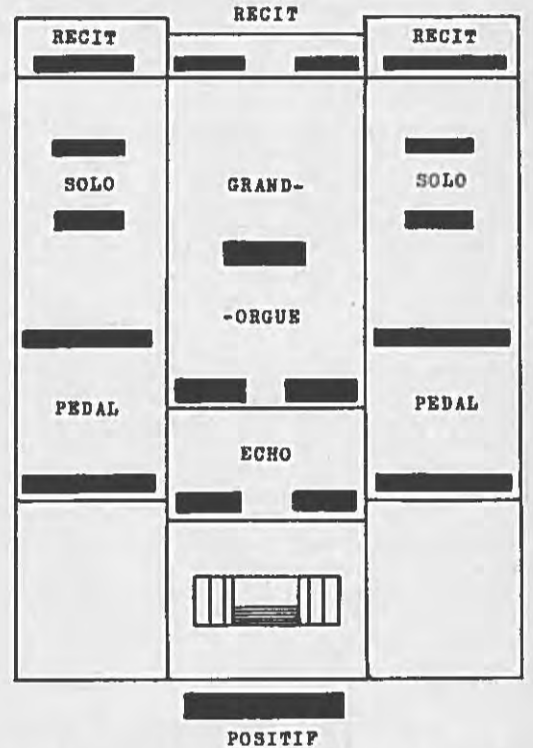
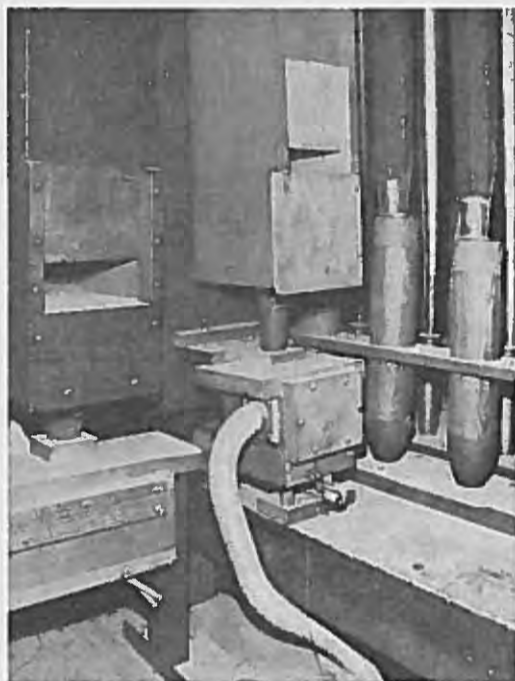
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Photos 1-5, clockwise, starting above: Inside the Swell; An accessory windchest; View under the Swell; Offset pipe with own chest; Pedal pipes. At lower right is a draft for the windchest layout, with four chests for the Pedal, three for the Grand-Orgue, one for the Positif, four for the Récit, four for the Solo, and two for the Eche.



St. Eustache

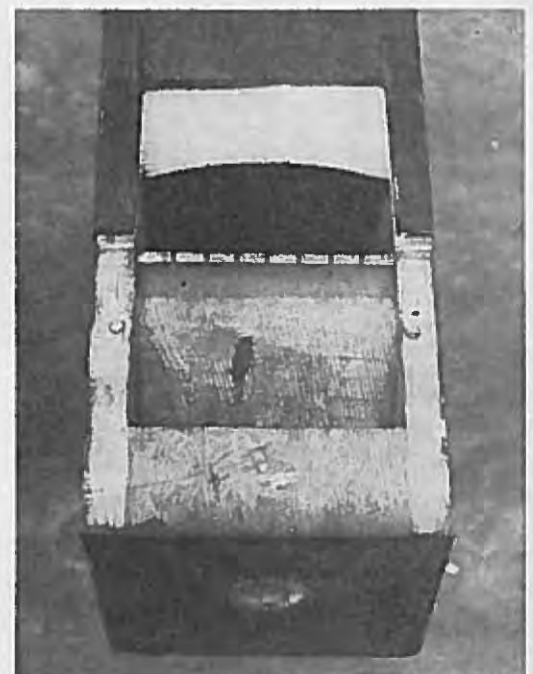
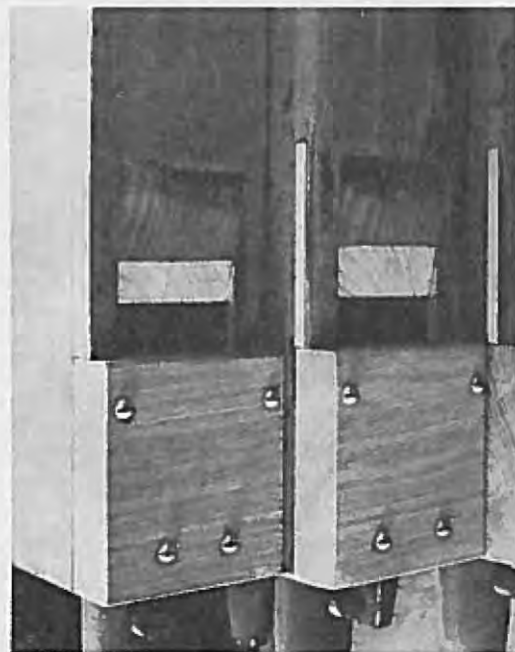
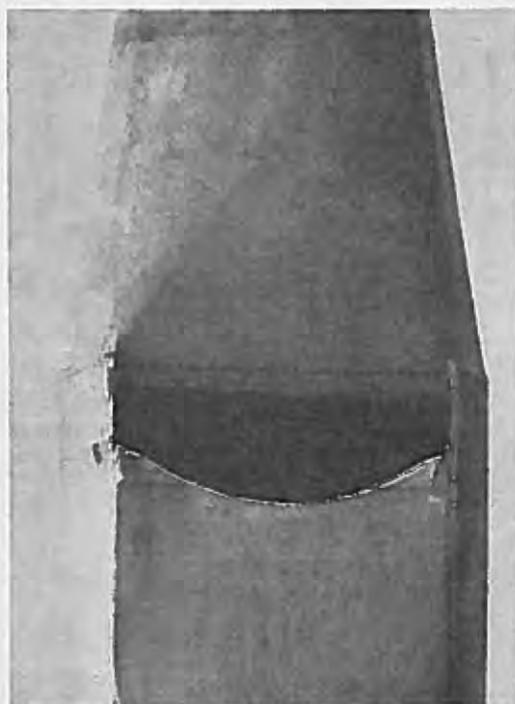
(continued from p. 1)

crowding the pipes; but the organbuilder convinced him that it was quite easy to have a more complete instrument, thanks to the very careful placing of the various divisions. Moreover, it must be remembered that the stops of the Positif, Swell and Cham-

ade are outside the main case. The Swell, on top of the case, will be in a very favourable position, like the one in St. Sulpice, and is expected to have a superb sound. It had been planned to reuse most pipes of the former organ, but, as the dismantling progressed, it appeared that many pipes were in a bad state (see photos 6, 7, 8), so it was necessary to build many new pipes and to mend those which were worth being restored (es-

pecially the pipework from the Ducroquet organ). The organbuilder had to lengthen most of the large wooden pipes (for example, the largest 32' pipes were too short by nearly one meter). The general aesthetics of the new instrument will be deliberately symphonic; this may seem astounding when one considers the large amount of mixtures and mutations. Indeed, most people have a preconceived idea of what a symphonic organ ought to

be: a collection of 16', 8', 4' foundations and reeds; but, as a matter of fact, the symphonic character of an organ results essentially from the scaling and voicing of the stops. Great care has been taken in designing the tonal architecture of the new organ, and especially the mixtures, to avoid some usual defects: colorless sound, screaming trebles, descending voicing, unnecessary duplications.



Photos 6-8, left to right: Metal pipe before restoration; Wood pipes after restoration; Wood pipe being restored.

The specification is self-explanatory; nevertheless, it may not be out of place to clarify a few points:

1. On the Grand-Orgue we find a large diapason chorus from 32' to a wealth of mixtures. The Grande Fourniture has the 32' resultant; the Fourniture has the 16' resultant. As for the Tierce Principale, it is intended to give warmth and colour to the chorus: it begins with 1 3/5', breaks back to 3/5' on f and to 6/5' on f¹. The Sesquialtera (2 3/3', 1 3/5') has principal scales too, and is able to blend with the chorus as well as to play a solo role. The Grand Cornet begins on f.

2. On the Swell, the principal chorus is crowned by a Plein-Jeu Harmonique built along Cavaillé-Coll's pattern: it has 2 3/3', 2', 1 1/3' in the bass, gets a 4' rank on e, a 5 1/3' on f¹, an 8' on c² and a 10 2/3' on g². The Cymbale III is scaled smaller and will be able to mix with the gambes to give a colored ensemble. The Contre-

Basson 32' will be noted: it is the first time that a 32' reed appears on a manual division in France.

3. The fourth keyboard is the home of the Echo, a kind of "Farbwerk" displaying both accompanimental and soloistic possibilities, and of the powerful Chamade which has three stops but five registers, because two stops are divided into bass and treble. The Chamade pipes will be laid on the top of the Positif and it will be scarcely possible to see them from the nave, so they will not disfigure the case.

4. The tonal structure of the Solo displays some unusual features: the chorus of Flutes Harmoniques (8', 4', 2 3/3', 2', 1 3/5', 1'), the Quintaltera (3 1/5', 2-2/7'). The Voce Humana, slowly undulating, belongs to the series of Italian principals (Piffaro 8', Aequale 4') inspired by Serassi organs.

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- Flûte Harmonique 8'
- Salicional 8'
- Bourdon étroit 8'
- Prestant 4'
- Flûte à biberon 4'
- Nazard à biberon 2-2/3'
- Quarte 2'
- Tierce 1-3/5'
- Larigot 1-1/3'
- Septième 1-1/7'
- Piccolo 1'
- Fourniture IV
- Cymbale III
- Cromorne 8'
- Trompette 8'
- Clairon 4'

Grand-Orgue (II)

- Principal 32'
- Montre 16'
- Montre 8' (I-II)
- Flûte Majeure 8'
- Flûte circulaire 8'
- Grand Nazard 5-1/3'
- Prestant 4' (I-II)
- Flûte conique 4'
- Grande Tierce 3-1/5'
- Sesquialtera II
- Doublette 2'
- Tierce Principale I
- Grande Fourniture II
- Fourniture II
- Petite Fourniture V
- Cymbale IV
- Grand Cornet V
- Bombarde 16'
- 1st Trompette 8'
- 2nd Trompette 8'
- Clairon 4'

**Récit (III)
(enclosed)**

- Gambe 16'
- Principal 8'
- Bourdon 8'
- Viole de gambe 8'
- Voix céleste 8'
- Principal 4'
- Salicet 4'
- Quinte 2-2/3'
- Octave 2'
- Plein-Jeu Harmonique III-VII
- Cymbale III
- Contre-Basson 32'
- Bombarde 16'
- Trompette Harmonique 8'
- Clairon Harmonique 4'
- Basson-Hautbois 8'

Echo (IV)

- (enclosed except chamade reeds)
- Bourdon conique 8'
 - Flûte à cheminée 4'
 - Quintaton 4'
 - Nachthorn 2'
 - Quinte 1-1/3'

- Aliquots III
- Acuta IV
- Carillon III
- Ranquette 16'
- Voix Humaine 8'
- Cor de Basset 8'
- Chalumeau 4'

Chamade

- Trompette 8'
- Basse de Bombarde 16'
- Basse de Clairon 4'
- Dessus de Bombarde 32'
- Dessus de Bombarde 16'

Solo (V)

- Bourdon 16'
- Piffaro 8'
- Voce Humana 8'
- Flûte Harmonique 8'
- Aequale 4'
- Flûte Octavante 4'
- Quintaltera II
- Nazard Harmonique 2-2/3'
- Octavin 2'
- Tierce Harmonique 1-3/5'
- Piccolo Harmonique 1'
- Ripieno Grave III
- Ripieno II
- Régale 16'
- Clarinette 8'

Pedal

- Montre 32'
- Principal 16'
- Flûte 16'
- Violoncelle 16'
- Grande Quinte 10-2/3'
- Principal 8'
- Flûte 8'
- Grande Tierce 6-2/5'
- Quinte 5-1/3'
- Grande Septième 4-4/7'
- Principal 4'
- Flûte 4'
- Principal évasé 2'
- Mixture II
- Petite Mixture III-IV
- Contre-Bombarde 32'
- Bombarde 16'
- Basson 16'
- Trompette 8'
- Basson 8'
- Clairon 4'

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J.-L. Coignet is a professional physiologist who has conducted research in many fields. He has collaborated on organbuilding and research projects in France and is the author of an article in the Oct. 1978 issue on the Sacré-Cœur organ (photography by Mr. Coignet).

Bach and the Organ Conference



Conference speakers (left to right) Christoph Wolff, Ernest May, and George Stauffer.

a review by Arthur Lawrence

After leaving the spacious new airport outside Lincoln, Nebraska, one sees a sign upon entering the city: Lincoln — All-America City. And so it probably is. One might expect many good things there, but a sophisticated Bach symposium probably would not be among them. Nevertheless, Lincoln was indeed the location of an impressive conference, "Bach and the Organ," held last Oct. 9-11 and sponsored by the University of Nebraska-Lincoln's School of Music.

Under the leadership of resident organ faculty members George Ritchie and Quentin Faulkner, an organ conference has been held annually at the institution for several years. By concentrating on a well-defined subject and having noted authorities in the field, it was possible to accomplish a considerable amount in a short time. This approach seemed much more fruitful than the more common potpourri attitude which encourages diversity without unity. More than one hundred organists and musicologists gathered for the event.

The conference was structured around individual presentations by three Bach scholars, two recitals of organ works by Bach, and a concluding panel discussion. The opening lecture was given by Ernest May (University of Massachusetts at Amherst) on "Bach and the Organ: The Primary Sources." In it, he presented an abundance of material on the available sources which give first-hand information on Bach's organ works: the manuscripts and prints, the literary documents, and the organs. Attention was paid to the instruments which may have influenced Bach in some ways, as well as the ones he regularly played. Facsimiles of the various materials were displayed to aid in comprehension.

The evening recital on Oct. 9 was played by George Ritchie on the 2/23 Bedient organ (described in the Nov. 1977 issue, p. 21) at the Wesley House Chapel. Entitled "Italian Elegance and German Virtuosity: Italian-Inspired Organ Works of Johann Sebastian Bach," it was comprised of the following works: *Concerto in D Minor*, BWV 596; *Trio Sonata IV in E Minor*, BWV 528; *Toccata, Adagio, and Fugue in C Major*, BWV 564; *Prelude and Fugue in A Major*, BWV 536; and *Prelude and Fugue in E Minor*, BWV 548 (The "Wedge"). Mr. Ritchie's playing was thoughtful and assured, projecting well the dual aspects of virtuosity and elegance. The Bedient organ has a strong tonal personality, based on 17th-century models from northern Europe, and it has a key action which permits either musical enhancement or abuse. This instrument would not be everyone's favorite but it is certainly a remarkable one for a young builder's first venture into

mechanical action. The performer made the most of the organ's characteristics, for a total musical effect.

Friday morning, George Stauffer (Hunter College and Columbia University Chapel) presented "Playing Bach's Organ Works 'His' Way — Clues for Performance Practice from the 18th Century." Mr. Stauffer is both a practicing organist and a musicologist; his session was particularly good for the practical musician, since the results of his research ultimately relate to performance. He dealt with the areas of registration and chronology. For the former, there is a good deal of information available, but the latter area deals more with hypothesis, since so few autographs exist for the organ works, unlike, for example, the cantatas. This was an especially effective and well-presented lecture.

The afternoon was devoted to Christoph Wolff's "On Bach's Art of Fugue." This was necessarily a more specialized topic than the previous ones but Mr. Wolff's wide knowledge of the whole Bach field enabled him to give much interesting background on Bach's later years in general, as well as very specific information on the particular composition in question.

The second evening recital, also at the Wesley House Bedient, was Quentin Faulkner's performance of the complete *Art of Fugue*, BWV 1080. He was assisted by Mr. Ritchie in the mirror fugues, which have more notes than one player can encompass. To project such a massive, monumental work as a recital piece is extremely difficult, and Mr. Faulkner gave a very good accounting of it. I am not sure that the complete *Art of Fugue* can ever be completely successful in performance — perhaps selected movements have more musical viability — but this was a unique opportunity to hear the total piece. Of course, having the same work as subject of both lecture and recital added to the unity of the conference.

The concluding event on Saturday morning was a panel discussion in which the three speakers discussed various items related to their lectures and answered a variety of questions from the well-informed and attentive audience. Ranging from the physical characteristics of individual manuscripts to the general state of Bach research, this session was of such a lively nature that it could have continued much longer than the three hours allotted to it.

Thanks to careful planning, the gracious presentations of three scholars who are also all organists, and the performances of the two recitalists, the University of Nebraska-Lincoln's "Bach and the Organ" conference was most successful. Next fall's conference will be devoted to the organ and the concert hall.

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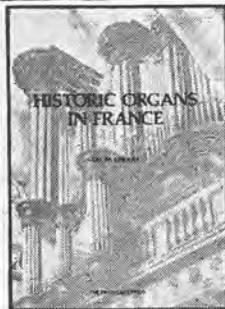
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Pictured above, left to right, are A.I.O. members who passed examinations at the 1980 convention: David Wigton, David Dickson, and John Gumpy, Master Organbuilders; and Kathleen Schmidt, and Stuart Goodwin, Journeymen. A full account of the convention will be found on pp 14-15 of the January issue.

Shown below are new members accepted at the 1980 convention. They are (front row, left to right) Frank Friemel, Richard Parsons, Greg Harrold, Timothy Vaughan, David Dickson, Kathleen Schmidt, Stuart Goodwin, and Winfried Banzhaf; (back row, left to right) Paul McNamara, William Vissher, Richard Ratcliffe, Don Dingler, Manuel Rosales, Robert Poll, William Rau, David Poll, and Henry Ruby.



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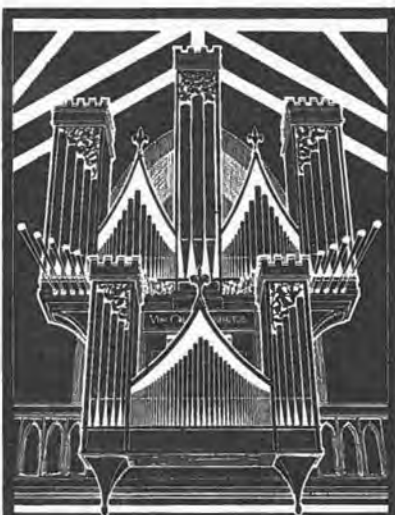
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New Organ Records

by Arthur Lawrence



Jean Langlais: Organ Works; Ann Labounsky at the Casavant organ of St. Peter Cathedral, Erie, PA. Incantation pour un jour Saint; Poemes Évangéliques; Folkloric Suite; Trois Paraphrases Grégoriennes; Neuf Pièces; Suite Breve; Huit Chants de Bretagne. Musical Heritage Society stereo MHS 4127/29 (from Musical Heritage Society, 14 Park Rd., Tinton Falls, NJ 07724), \$23.25.

Audio magazines with a full stable of writers to turn out reviews have a special category for recordings like this: "recording of special merit," "best of the month," etc. Whatever it might be called, this set is an outstanding one, in terms of music, performance, organ, processing, and packaging.

History may not judge Jean Langlais as an all-time great composer, but there is little doubt that he is one of the most outstanding 20th-century writers for the organ. The combination of compositional ability and experience as an improviser/performer steeped in the French tradition has yielded an extensive series of compositions from 1929 to the present. Now 74, he has written more than 250 organ pieces, which constitute a major segment of the modern repertoire and are always idiomatic for the instrument. In addition, they can be played more effectively on American organs than can many other French works.

Ann Labounsky's playing is excellent. She has studied or coached all of Langlais' works with him, and he has supervised and endorsed these recordings. The performer has been especially successful in capturing the mood or vision of each individual piece, with performances that probably cannot be surpassed technically. This three-disc set is the first of seven sets that will be required for the complete works, recorded here for the first time in their entirety. Rather than perform them in chronological order, Miss Labounsky has made a pleasing mixture of the several periods and styles, variously based on plainchant, folk-songs, and original themes.

The organ is not French but is of French influence and has the necessary sonorities; it is housed in a resonant building. This instrument, completed late in 1977, has 82 ranks and is one of Casavant's most successful electro-pneumatic installations of recent years.

The recording is well-engineered, with good stereo sound. The packaging includes extensive notes on the composer and the music, written by the performer, who is head of Duquesne University's organ department. The organ specification is included, as are the publishers and dates of the works. A special bonus is a list of authorized alterations, corrections, and performance notes, available from Miss Labounsky.

Possession of the scores, notes, and these records will arm the serious organist with all the best material available on Langlais. In addition, these records will provide a great deal of fine listening.

Organ Music at Wheaton College; Edmund B. Wright, organist. Bach: Concerto in d, BWV 596; Schmücke dich, BWV 759; Passacaglia and Fugue in c, BWV 582; Langlais: Mors et Resurrectio; Schumann: Canon in B. Stereo recording (from the Bookstore, Wheaton College, Wheaton, IL 60187), \$5.50 + shipping.

This is a problematic disc for the reviewer: except for sloppiness in the Bach fugue, the performances are adequate, the recording is well-engineered, and the sound of the 4/65 1960 Schantz organ is good. Well-improvised cadenzas in the Vivaldi/Bach concerto liven the performance interest. However, the pressing of the record is a poor one, so purchasers should ascertain that their copy is not blemished.

Musik auf der Orgel zu St. Peter in Sinzig, Peter Bares and Stephan Pauly, organists, playing improvisations. Stereo digital recording WA 104 (Musikwissenschaftliche Verlags-Gesellschaft, 7157 Murrhardt-Hausen Nr. 10, W. Germany), DM 18.

This curious disc is devoted entirely to improvisations on plainchant for the Ordinary of the Mass, in Festo Solemnibus I (fons bonitatis), plus a concluding suite. It is not clear to what extent the improvisations are spontaneous, but they are convincingly executed in contemporary style by the church organist and his 15-year old assistant. The 1980 digital recording is razor-clean and shows the 1972 3-manual Walcker (with 1979 Trompeteria and Altar-positive) to good advantage.

The music, although not revolutionary or trend-setting, is worth hearing, but far more interesting than the musical content per se are the sonorities involved. The colorful registration is masterful and makes full use of the percussions, which are unusual by American standards: *Xylophon, Röhrenglockenton, Harfe 32'*, and *Psalterium*. The closing dance is bizarre enough to make one imagine being inside a neo-baroque theatre organ — or an avante-garde pizza parlor! In rapid passages, Herr Bares is able to make the reeds give the effect of double-tonguing.

A nice touch to the packaging is the cover reproduction of the complete plainchant. Anyone wanting to hear unusual pipe sounds (which are not altered electronically) is advised to seek out this disc.

Anita Werling playing the Triumverate Organ of Central Congregational Church, Galesburg, Illinois. Franck: Choral I in E; Litaize: Variations on a Noël; Duruflé: Prelude and Fugue on the name of Alain; Demessieux: Response for the Time of Easter. Stereo recording (from the church, Galesburg, IL 61401), \$9.50 pp.

Prof. Werling turns in well-paced and stylistically appropriate performances in this all-French program. The two familiar works receive renditions as fine as are available, and the two less-known ones are similarly treated; although the pieces of Litaize and Demessieux will probably be judged as lesser efforts, they are nevertheless pleasing to hear.

At first glance, the organ would appear unlikely for this recital: a 4/48 Möller of 1912 (Op. 1315), with later Austin additions and console, rebuilt in 1978 by James M. McEvers. As the interesting jacket notes observe, it is "an historically anachronistic example of the 19th-century American organ." But, it is a good one, of ample size, and full of fine, robust stops, well worth retaining, rebuilding (in original style), and recording. That this majestic instrument was nearly replaced by an electronic in 1976 shows both the stupidity of some and the guard the rest of us must maintain to preserve such monuments. No one ever said that building and maintaining a pipe organ was easy, but this record documents the rewards of saving such an organ.

The complete specification is given, as are notes on the work done through the years. The disc is well-engineered and pressed, and the recorded sound is good.

Aftenland. Jan Garbarek, tenor and soprano saxophones, wood flute; Kjell Johnsen, organ. ECM stereo 1169 (ECM Records, Gleichmannstrasse 10, 8000 Munich 60, W. Germany), no price listed.

This remarkable record may be the most unusual one for the year involving organ. Imagine, if you can, a post-impressionistic French-like organ texture accompanying a saxophone which at times sounds like a trumpet and at others very night-clubby, and you will have some idea of this disc. The music is a series of nine movements created by the two performers — a classical organist and a jazz wind player — which seems to be somewhere between strictly "classical" and "jazz." It is not clear from the jacket insert (in English) to what extent the music is improvised, but it is effectively done. Although recorded in a church (Stockholm's Engelbrektskyrkan, which has a large 1964 Grönlund tracker, not so identified here), the unique combination of sounds is not one likely to be encountered in a church — or elsewhere.

The Glory of the Organ; Diane Bish at the Müller organ of St. Bavo Kerk, Haarlem. L. Couperin: Chaconne; Haydn: Five Musical Clocks; Bach: In dir ist Freude, Alle Menschen müssen sterben, Wer nur den lieben Gott; Reger: Introduction and Passacaglia in D Minor; Drischner: Noel Variations; Buxtehude: Toccata in F, Prelude and Fugue in G Minor; Mendelssohn: Sonata VI. SCM stereo 792 (from Joy Productions, P.O. Box 11772, Ft. Lauderdale, FL 33339), 2-12" discs, no price listed.

This potporri shows that Diane Bish can encompass many musical styles and play them convincingly, from the harpsichord music of Louis Couperin to the 20th-century conservatism of Max Drischner. The flawless performances prove the adaptability of the famous 1738 organ to large works written long after it was built, and they demonstrate its many registers well. The playing, however, seems ever so careful and calculated, as if Miss Bish had decided to reveal her scholarly side, and lacks the virtuosic spontaneity associated with her playing of more eclectic organs.

The discs are well-engineered and capture the massive sound of the instrument faithfully — the bass response is particularly impressive. The packaging tells little about the organ and omits its stoplist but does include some amusing notes by the performer (reprinted from *The American Organist*) on the vicissitudes of late-night recording in a building with eight seconds of reverberation. A previous notice in these pages mistakenly referred to this release as a Philips recording.

The Organ at Grace Cathedral, San Francisco, John Fenstermaker, organist. Balbastre: *Votre bonté, grand Dieu*; Dandrieu: *Suite de l'Ofertoire, Muzete*; Guilain; *Suite de deuxime ton*; Alain: *Litanies*; Vierne: *Chorale (Symphonie II)*; Widor: *Adagio (Symphonie VI)*. KM Records stereo 4561 (available from Grace Cathedral Gift Shop, 1011 Taylor St., San Francisco, CA 94108), \$8.95 + \$1.31 postage.


This all-French program is expertly played and well-recorded on the large (5/123) Aeolian-Skinner of 1934 in Grace Cathedral; despite later additions to the organ, it seems here to preserve its original integrity, and this disc demonstrates the instrument well. Although stylishly-played, the earlier works are the least successful, since the sound of the organ is that of an American-classic disposition, albeit quite grand (nevertheless, it is good to hear music by Guilain, who remains less-known than others of the same period). But, in the 19th- and 20th-century works, all forces are well-matched and the result is impressive. The most spectacular sound occurs at the conclusion of the Alain, but the less-familiar Vierne is equally successful. The quiet Widor movement, said to have been composed after hearing *Tristan*, is particularly beautiful, featuring a lovely clarinet stop.

The recorded sound is well-engineered, and the packaging includes notes on the music and a specification of the organ.



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Calendar

The deadline for this calendar is the 10th of the preceding month (Apr. 10 for May issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped north-south and east-west within each date. *—AGO event, +—new organ dedication. Information will not be accepted unless it specifies artist name, date, location, and hour. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES

East of the Mississippi

15 MARCH

Marsha Long; Christ & St Stephens Church, New York, NY 10:45 am

Plainchant Missa XI; St Ignatius Church, New York, NY 11 am

Walter Klaus; Temple Emanu-el, New York, NY 2:30 pm

Rossini Stabat Mater; St Bartholomews Church, New York, NY 4 pm

Walden Moore; St Thomas Church, New York, NY 5:15 pm

John Tiebout, baritone; N Yonkers Community Church, Hastings-on-Hudson, NY 4 pm

Durulé Requiem; Congregational Church, Scarsdale, NY 4 pm

Lloyd Cast; All Saints Cathedral, Albany, NY 4:30 pm

*Joan Lippincott; St Stephens Cathedral, Harrisburg, PA 3 pm

John Weaver; Methodist Church, Red Bank, NJ 4 pm

Timothy Albrecht; 1st Presbyterian, Lancaster, PA 7 pm

Britten Noyes Fludde; Cathedral of Mary Our Queen, Baltimore, MD 5:30 & 8:30 pm

Bach Marathon; Chevy Chase Presbyterian, Washington, DC 12:30-9 pm

Van Knauw; Cathedral, Washington, DC 5 pm

Jimmy Hoback, tenor; Bland St Methodist, Bluefield, WV 6:30 pm

Mendelssohn Hear My Prayer; Redeemer Lutheran, Macon, GA 11 am

Marilyn Keiser; 1st Presbyterian, Naples, FL 5 pm

Heinz Wunderlich; St Peters Cathedral, St Petersburg, FL 4 pm

Arno Schönstedt; Art Museum, Cleveland, OH 2 pm

Evensong; Trinity Episcopal, Toledo, OH 5 pm

James Moeser; 1st Congregational, Columbus, OH 8 pm

Cranbrook Wind Quintet; Christ Church Cranbrook, Bloomfield Hills, MI 4 pm

Louise Wilson w/trumpet; 1st Christian, Kokomo, IN 3 pm

Ted Gibboney; 2nd Presbyterian, Indianapolis, IN 4 pm

Evensong; St Lukes Church, Evanston, IL 6 pm

Choral music; St James Cathedral, Chicago, IL 3 pm

James Winfield; Congregational Church, Western Springs, IL 4 pm

16 MARCH

Britten Noyes Fludde; Cathedral of Mary Our Queen, Baltimore, MD 10:30 am & 8:30 pm

17 MARCH

*Louis Robilliard; St Stephens Episcopal, Richmond, VA 8 pm

Concertos for 3 harpsichords; Christ Church, Cincinnati, OH 12:10 pm

Heinz Wunderlich; Church of the Redeemer, Cincinnati, OH 8 pm

Peggy Haas; Univ of Louisville, KY 8 pm

18 MARCH

Muriel Buck; Trinity Church, Newport, RI 12:15 pm

Carl Staplin; Trinity Church, Southport, CT 8 pm

Music of Wright, Wesley; St Thomas Church, New York, NY 12:10 pm

Heinz Wunderlich; Alice Tully Hall, New York, NY 5:30 pm

Frederick Swann & Robert MacDonald, organ & piano; Longwood Gardens, Kennet Square, PA 8 pm

David Messineo; Westminster College, New Wilmington, PA 8:15 pm

Pocono Boy Singers; Shenendoah College, Winchester, VA 8 pm

Theodore W Ripper; Grace Methodist, Venice, FL 1:30 pm

Ross Beacraft, trumpet; Community Church, Park Ridge, IL 12:10 pm

19 MARCH

Robert Baker; 1st Presbyterian, Columbus, GA 8 pm

Delbert Disselhorst; Central Congregational, Galesburg, IL 8 pm

20 MARCH

Gerre Hancock; 1st Presbyterian, Glens Falls, NY 8 pm

Timothy Smith; Centennial ARP, Columbia, SC 12:30 pm

Opus 1 Chamber Orchestra; Trinity Cathedral, Cleveland, OH 8 pm

Carlo Curley; Central Park Reformed, Holland, MI 7 pm

Rossini Stabat Mater; Univ of Louisville, KY 8 pm

Arthur Lawrence; 4th Presbyterian, Chicago, IL 12:10 pm

Chicago String Ensemble; St Pauls Church, Chicago, IL 8:15 pm

21 MARCH

Karel Paukert, all-Bach; Art Museum Cleveland, OH 2 pm

Rossini Stabat Mater; Univ of Louisville, KY 8 pm

*Choral workshop; 1st Presbyterian, Deerfield, IL 9 am-5 pm

22 MARCH

Carl Staplin; Woolsey Hall, Yale Univ, New Haven, CT 8 pm

Marsha Long; Christ & St Stephens Church, New York, NY 10:45 am

Plainchant Missa XII; St Ignatius Church, New York, NY 11 am

Michael Reed; Temple Emanu-el, New York, NY 2:30 pm

Sowerby Forsaken of Man; St Bartholomews Church, New York, NY 4 pm

Gregory D'Agostino; St Thomas Church, New York, NY 5:15 pm

Nancy Frank; All Saints Cathedral, Albany, NY 4:30 pm

Handbell concert; N Yonkers Community Church, Hastings-on-Hudson, NY 11 am

*Richard Heschke; 1st Trinity Lutheran, Buffalo, NY 8 pm

Bach Magnificat; All Saints Church, Princeton, NJ 8 pm

Fauré Requiem; 10th Presbyterian, Philadelphia, PA 5 pm

Westminster College Choir; Shadyside Presbyterian, Pittsburgh, PA 4:30 pm

Amy Rosser, harpsichord; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Baltimore Bach Soc; Goucher College, Towson, MD 8 pm

Lenten concert; Bland St Methodist, Bluefield, WV 6:30 pm

Karel Paukert; Art Museum, Cleveland, OH 2 pm

Brahms motets; Trinity Cathedral, Cleveland, OH 5 pm

Carlo Curley; Methodist Church, Lakewood, OH 4 pm

Mozart C-minor Mass; 7th-day Adventist, Kettering, OH 8 pm

Choral evensong; Christ Church Cranbrook, Bloomfield Hills, MI 5 pm

St Lukes Choir; St Pauls Episcopal, La Porte, IN 4 pm

Stephen Hamilton; 2nd Presbyterian, Indianapolis, IN 8 pm

Menotti Unicorn; St James Cathedral, Chicago, IL 7 pm

Delores Bruch w/percussion; Illinois College, Jacksonville, IL 8 pm

23 MARCH

Cambridge Univ Choir; Incarnation Cathedral, Garden City, NY 8 pm

Judith Hancock; Wesleyan College, Macon, GA 8 pm

Carlo Curley; St Andrews Episcopal, Mentor, OH 7 pm

John Birch, demonstration rehearsal; St Lukes Church, Evanston, IL 7:30 pm

24 MARCH

*Pierre Grandmaison; St Anselms Abbey, Manchester, NH 8 pm

Frederick Grimes & Rollin Smith, Bach & Vierne; Holy Trinity Lutheran, New York, NY 8 pm

Pocono Boy Singers; Gardner-Webb College, Bowling Springs, NC 8 pm

Judith Hancock workshop; Wesleyan College, Macon, GA 10 am

John Birch; St Lukes Church, Evanston, IL 8:15 pm

25 MARCH

Constance Andrews; Trinity Church, Newport, RI 12:15 pm

Music of Tye, Parsons; St Thomas Church, New York, NY 12:10 pm

Theodore W Ripper; Grace Methodist, Venice, FL 1:30 pm

Jerome Butera; Community Church, Park Ridge, IL 12:10 pm

26 MARCH
Eric Mentzel w/trumpet; St Pauls Church, Owego, NY 7:30 pm
Herndon Spillman; Grace Methodist, Venice, FL 7:30 pm

27 MARCH
Kim Heindel, Bach Clavierübung III; Mt Calvary Church, Baltimore, MD 8 pm
John B Haney; Centennial ARP, Columbia, SC 12:30 pm
David Hurd; St Paul Episcopal, Indianapolis, IN 8 pm
Louis Patterson; 4th Presbyterian, Chicago, IL 12:10 pm
Carlo Curley; St Peters Lutheran, Joliet, IL 7:30 pm
Pocono Boy Singers; State Univ, Jackson, MS 8 pm

28 MARCH
Music of Rorem; Trinity Episcopal, Hartford, CT 8 pm
Church music workshop; St Paul Church, Indianapolis, IN 9:30 am

29 MARCH
Choral evensong; St Joseph Cathedral, Hartford, CT 3 pm
Choral & organ concert; Trinity Episcopal, Tariffville, CT 4 pm
Marsha Long; Christ & St Stephens Church, New York, NY 10:45 am
Palestrina Missa Pater Noster; St Ignatius Church, New York, NY 11 am
Handel Messiah II; St Bartholomews Church, New York, NY 4 pm
Ashley Miller; St Thomas Church, New York, NY 5:15 pm
Robert Acosta; All Saints Cathedral, Albany, NY 4:30 pm
Thomas Murray; Sacred Heart Cathedral, Newark, NJ 3:30 pm
Mary Fenwick; Abbey, Daylesford, PA 2:30 pm
Bach St Matthew Passion; Calvary UCC, Reading, PA 4 & 7 pm
Amarelle Chamber Players; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Brahms Requiem; St Johns Church, Washington, DC 11 am
Norwich Cathedral Choir; Cathedral, Washington, DC 4 pm
Peter Hurford; Chevy Chase Presbyterian, Washington, DC 4 pm
Carol Wilson, soprano; Westminster Presbyterian, Charlottesville, VA 3:30 pm
Handbell concert; Bland St Methodist, Bluefield, WV 6:30 pm
Karel Paukert; St Pauls Episcopal, Cleveland Heights, OH 2 pm
Lyric Chamber Ensemble; Christ Church Cranbrook, Bloomfield Hills, MI 4 pm
Music of Lili Boulanger; Zion Lutheran, Ann Arbor, MI 4 pm
Louise Wilson w/trumpet; Church of the Ascension, Chicago, IL 3 pm
Soloists and keyboards; St James Cathedral, Chicago, IL 3 pm
Jubals Lyre; 1st Methodist, Evanston, IL 7:30 pm

31 MARCH
Dance concert; Christ Church, Cincinnati, OH 12:10 pm
Boyd M Jones II; Southern Baptist Seminary, Louisville, KY 8 pm

1 APRIL
Franklin Coleman; Trinity Church, Newport, RI 12:15 pm
Music of Candiyn; St Thomas Church, New York, NY 12:10 pm
Westminster College Choir; 1st Presbyterian, Sharon, PA 7:30 pm
Theodore W Ripper; Grace Methodist, Venice, FL 1:30 pm
Gustav Leonhardt, harpsichord; Art Museum, Cleveland, OH 8:30 pm
Lynn Brant & Patricia Gibbons, duo-pianists; Community Church, Park Ridge, IL 12:10 pm

2 APRIL
Norwich Cathedral Choir; Trinity Church, Princeton, NJ 8 pm

3 APRIL
Warren R Johnson; State St Church, Portland, ME 12:15 pm
John Walker; 1st Presbyterian, Sharon, PA 3:30 pm
*William Bates; 1st Baptist, Charlottesville, VA 8 pm
Pergolesi Stabat Mater; Centennial ARP, Columbia, SC 12:30 pm
Mozart Requiem; Christ Church, Cincinnati, OH 8:30 pm
Naomi Rowley; 4th Presbyterian, Chicago, IL 12:10 pm
NW Community Ensemble; Faith Lutheran, Glen Ellyn, IL 8:15 pm

4 APRIL
John Rose; St Peters Episcopal, Bay Shore, NY 8 pm
*William Bates workshop; 1st Baptist, Charlottesville, VA 10 am

5 APRIL
*Thomas Murray; Congregational Church, Stockbridge, MA 8 pm
Mendelssohn Elijah; Immanuel Congregational, Hartford, CT 7:30 pm
Lenten concert; Incarnation Cathedral, Garden City, NY 4 pm
Marsha Long; Christ & St Stephens Church, New York, NY 10:45 am
Plainchant Missa XIII; St Ignatius Church, New York, NY 11 am
Badinage; Park Ave Christian, New York, NY 2 pm
Berlioz Requiem Mass; St Bartholomews Church, New York, NY 4 pm
Norwich Cathedral Choir; St Thomas Church, New York, NY 4 pm
Stephen Casella; St Thomas Church, New York, NY 5:15 pm
Bach St John Passion; Church of the Ascension, New York, NY 8 pm
Mary Bon; All Saints Cathedral, Albany, NY 4:30 pm
Norwich Cathedral Choir; Congregational Church, Scarsdale, NY 8 pm
Fauré Requiem; St Pauls Church, Owego, NY 4 pm
Bach St John Passion; West Side Presbyterian, Ridgewood, NJ 4:30 pm
William Hays; Trinity Cathedral, Trenton, NJ 3:30 pm
Trinity Choir; 1st Presbyterian, Bethlehem, PA 7:30 pm
Theater Chamber Players; Bradley Hills Presbyterian, Bethesda, MD 4 pm
Guity Adjoonani, piano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Brahms Requiem; Church of the Epiphany, Washington, DC 4 pm
Janet Whitesell, harp; Bland St Methodist, Bluefield, WV 6:30 pm
Bach St Matthew Passion; Emory Univ, Atlanta, GA 4 pm
Catharine Crozier; St Peters Cathedral, St Petersburg, FL 4 pm
Fauré Requiem; Grace Methodist, Venice, FL 9 & 11 am
Karel Paukert; Art Museum, Cleveland, OH 2 pm
Handel Brockes Passion; Fairmount Presbyterian, Cleveland Heights, OH 7 pm
Evensong; St Lukes Church, Evanston, IL 6 pm
Sowerby Forsaken of Man; 1st Presbyterian, Nashville, TN 8 pm
Bill Ridley; Church of the Holy Communion, Memphis, TN 5 pm

6 APRIL
*Robert Clark workshop; Central Methodist, Lansing, MI 8 pm
Boyd M Jones II; Samford University, Birmingham, AL 7 pm

7 APRIL
Robert S Lord; Heinz Chapel, Univ of Pittsburgh, PA 12 noon
*Robert Parris; 1st Presbyterian, Meadville, PA 8 pm
Martin Haselböck; Trinity Cathedral, Cleveland, OH 8 pm
Donald Pearson; Christ Church, Cincinnati, OH 8 pm

8 APRIL
Marian Van Slyke; Trinity Church, Newport, RI 12:15 pm
Music of Byrd; St Thomas Church, New York, NY 12:10 pm
Theodore W Ripper; Grace Methodist, Venice, FL 1:30 pm

9 APRIL
Norwich Cathedral Choir; Christ Church Cranbrook, Bloomfield Hills, MI 8 pm
Catharine Crozier; Florida State Univ, Tallahassee, FL 8:15 pm

10 APRIL
Rollin Smith; Trinity College, Hartford, CT 8:15 pm
Mary Ann Dodd; Colgate Chapel, Hamilton, NY 8:30 pm
Brainard trio; St Johns Lutheran, Allen town, PA 8 pm
Ann Bauer; Centennial ARP, Columbia, SC 12:30 pm
Catharine Crozier masterclass; Florida State Univ, Tallahassee, FL am
David Schrader; 4th Presbyterian, Chicago, IL 12:10 pm
Clyde Holloway; Eastern Illinois Univ, Charleston, IL 8 pm

(Continued overleaf)

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(continued from p. 21)

12 APRIL

Barbara Hoag; All Saints Parish, Peterborough, NH 3 pm
Handel Messiah; Trinity Church, Newport, RI 4 pm
Boyd M Jones II; St Marks Church, Storrs, CT 4 pm
*Jr. Choir Festival; Central Baptist, Hartford, CT 3:30 pm
Brahms Requiem; 1st-St Pauls Methodist, Hartford, CT 7:30 pm
Marsha Long; Christ & St Stephens Church, New York, NY 10:45 am
Plainchant Missa II; St Ignatius Church, New York, NY 11 am
Bach St Matthew Passion; St Bartholomews Church, New York, NY 4 pm
Music of Weelkes, Gibbons; St Thomas Church, New York, NY 4 pm
Bach Cantata 182; Holy Trinity Lutheran, New York, NY 5 pm
Scott Cantrell; All Saints Cathedral Albany, NY 4:30 pm
Lessons & Carols; N Yonkers Community Church, Hastings-on-Hudson, NY 11 am
Locklair Psalm 100; 1st Presbyterian, Binghamton, NY 4 pm
Britten Noyes Fludde; Methodist Church, Red Bank, NJ 7:30 pm
Choral evensong; Trinity Church, Princeton, NJ 4:30 pm
Erik Routley, hymn festival; 1st Presbyterian, Lansdowne, PA 7:30 pm
Joseph Stephens, harpsichord; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Choral concert; Bland St Methodist, Bluefield, WV 6:30 pm
SC Chamber Orch; Centennial ARP, Columbia, SC 3 & 8 pm
William Albright, piano; Mercer Univ, Macon, GA 3 pm
Karel Paukert w/brass; Art Museum, Cleveland, OH 2 pm
Daniel Hathaway, Dupré Stations; Trinity Cathedral, Cleveland, OH 5 pm
G Dene Barnard; 1st Congregational, Columbus, OH 8pm
Festival concert; Independent Presbyterian, Birmingham, AL 4 pm
Mary Ann Lackovich; Carthage College, Kenosha, WI 4 pm

13 APRIL

Music of Palestrina; St Thomas Church, New York, NY 12:10 pm
Ann Bauer & Kristin G Johnson; Centennial ARP, Columbia, SC 3 pm
William Albright masterclass; Mercer Univ, Macon, GA 10 am
Leon Nelson; 1st Presbyterian, Deerfield, IL 12:10 pm

14 APRIL

Music of Palestrina; St Thomas Church, New York, NY 12:10 pm
Handel Messiah; St Thomas Church, New York, NY 7:30 pm
Michael Haas, Dupré Stations; St Johns Church, Washington, DC 8:30 pm
Lois Lundvall; 1st Presbyterian, Deerfield, IL 12:10 pm

15 APRIL

Bach Motet III; Incarnation Cathedral, Garden City, NY 8 pm
Music of Byrd; St Thomas Church, New York, NY 12:10 pm
Paul-Martin Mak; Alice Tully Hall, New York, NY 5:30 pm
Bach St John Passion; Lincoln Center, New York, NY 7:30 pm
Fauré Requiem; Bland St Methodist, Bluefield, WV 7:30 pm
Theodore W Ripper; Grace Methodist, Venice, FL 1:30 pm
Michael Krentz; 1st Presbyterian, Deerfield, IL 12:10 pm

16 APRIL

Music of Byrd; St Thomas Church, New York, NY 12:10 pm
Josquin Missa Pange lingua; St Ignatius Church, New York, NY 6 pm
Beebe Service; Bland St Methodist, Bluefield, WV 7:30 pm
Handel Messiah; 2nd Presbyterian, Indianapolis, IN 8 pm
Lorraine Brugh; 1st Presbyterian, Deerfield, IL 12:10 pm

17 APRIL

Victoria Improperia; St Ignatius Church, New York, NY 12:30 pm
Way of the Cross; St James the Less, Scarsdale, NY 8:15 pm
Bach St John Passion; N Yonkers Community Church, Hastings-on-Hudson, NY 8 pm

Sermons & anthems; St Johns Church, Washington, DC 12 noon
Tenebrae service; Chevy Chase Presbyterian, Washington, DC 7:30 pm
Bach St Matthew Passion; Trinity Cathedral, Cleveland, OH 7 pm
Leon Nelson; 1st Presbyterian, Deerfield, IL 12:10 pm
Handel Messiah II, III; 4th Presbyterian, Chicago, IL 7:30 pm
Tenebrae service; 1st Presbyterian, Nashville, TN 8 pm

18 APRIL

Music of Excetre, Olyver; St Thomas Church, New York, NY 6 pm
Plainchant Missa I; St Ignatius Church, New York, NY 10:30 pm

19 APRIL

Organ & brass; Christ & St Stephens Church, New York, NY 10:45 am
Lotti Missa Durum Vocum; St Ignatius Church, New York, NY 11 am
Britten Rejoice in the Lamb; St Thomas Church, New York, NY 3 pm
Dvorak Te Deum; St Bartholomews Church, New York, NY 4 pm
Bach Easter Oratorio; Holy Trinity Lutheran, New York, NY 5 pm
Choral music; 10th Presbyterian, Philadelphia, PA 10:45 am
Karel Paukert; Art Museum, Cleveland, OH 2 pm
Organ & brass; Zion Lutheran, Ann Arbor, MI 8:10 & 10:40 am

20 APRIL

Wilma Jensen; Indiana Univ, Bloomington, IN 8 pm

21 APRIL

*Ann Bauer & Kristin G Johnson; Centennial ARP, Columbia, SC 7:30 pm
Violin & piano; Christ Church, Cincinnati, OH 12:10 pm
Janette Fishell; 1st Baptist, Bloomington, IN 8 pm

22 APRIL

Music of Willan, Candlyn; St Thomas Church, New York, NY 12:10 pm
Student recital; Indiana Univ, Bloomington, IN 8 pm

24 APRIL

William Albright, ragtime; Colgate Chapel, Hamilton, NY 8:30 pm
Thomas Richner, piano; Union College, Cranford, NJ 8 pm
Music for 2, 3, 4 organs; National Shrine, Washington, DC 8:30 pm

25 APRIL

William Albright workshop; Colgate Chapel, Hamilton, NY 9:30 am

26 APRIL

Thomas Murray; 1st Church, Nashua, NH 8 pm
Choral evensong; Trinity Episcopal, Tariffville, CT 4 pm
Easter chorales; Christ & St Stephen Church, New York, NY 10:45 am
Campra Missa Ad Majorem; St Ignatius Church, New York, NY 11 am
Marilyn Keiser; Riverside Church, New York, NY 2:30 pm
Ann L Cooper; St Thomas Church, New York, NY 5:15 pm
William Albright; Colgate Chapel, Hamilton, NY 3:30 pm
Carlo Curley; Primitive Methodist, Binghamton, NY 3 pm
Scott Trexler; Zion Lutheran, Schenectady, NY 7:30 pm
+David Hurd; St Pauls Baptist, Utica, NY 4 pm
Timothy Albrecht; 1st Presbyterian, Bethlehem, PA 7:30 pm
Linda Marquart, soprano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Christa Rakich; Westminster Presbyterian, Charlottesville, VA 7:15 pm
+James Litton; St Pauls Lutheran, Charleston, WV 4 pm
Robert Parris; Vineville Baptist, Macon, GA 3 pm
Karel Paukert; Art Museum, Cleveland, OH 2 pm
Music of Brahms; Trinity Cathedral, Cleveland, OH 5 pm
Music of Vaughan Williams; Trinity Episcopal, Toledo, OH 5 pm
Melvin West; 7th-day Adventist, Kettering, OH 8 pm
Bruce Gustafson & Arthur Lawrence, duo harpsichords; St Pauls Episcopal, La Porte, IN 4 pm
Wilma Jensen; 4th Presbyterian, Chicago, IL 6:30 pm
IPC Choir concert; Independent Presbyterian, Birmingham, AL 4 pm

28 APRIL
 Copland In the Beginning; Grace Church, Brooklyn Heights, NY 8 pm
 McNeil Robinson; St Pauls Cathedral, Syracuse, NY 8:15 pm
 Handel Messiah II, III; Miller Chapel, Princeton, NJ 8 pm
 *Wesley Parrot; Westminster Presbyterian, Richmond, VA 8 pm

29 APRIL
 Copland In the Beginning; Old 1st Reformed Church, Brooklyn, NY 8 pm
 Music of Hancock, Messiaen; St Thomas Church, New York, NY 12:10 pm
 Robert Edward Smith, harpsichord; Christ Lutheran, York, PA 8 pm
 Marshall Madrigals; St Johns Church Washington, DC 12:10 pm

30 APRIL
 Linda Bliven; Central Congregational, Galesburg, IL 7:30 pm

UNITED STATES
 West of the Mississippi

15 MARCH
 Carl Staplin; 1st Congregational, Sioux City, IA 4 pm
 Margot Wollard; St Barnabas Church, Omaha, NE 4 pm
 Duruflé Requiem; 1st Methodist, Pasadena, CA 10 am
 Robert Baker; Blessed Sacrament Church, Hollywood, CA 4 pm
 Stephen Hamilton; Presbyterian Church, Palm Desert, CA 4 pm

18 MARCH
 William Schmidt; 1st-Plymouth Congregational, Lincoln, NE 12:10 pm

19 MARCH
 John Rose; N Phoenix Baptist, Phoenix, AZ 3 pm

20 MARCH
 *Jerry Brainard; Villa de Matel Chapel, Houston, TX 8 pm
 Cherry Rhodes; Trinity Univ, San Antonio, TX 8 pm
 Leonard Raver; St Marks Cathedral, Seattle, WA 8 pm

21 MARCH
 Joan Schuitema, harpsichord; Caruth Aud, SMU, Dallas, TX 8:15 pm
 Bach St John Passion; Chandler Pavilion, Los Angeles, CA 8:30 pm

22 MARCH
 Shreveport Boychoir; Christ Church Cathedral, New Orleans, LA 4 pm
 Potpourri choral Festival; Westminster Presbyterian, Lincoln, NE 4 pm
 Duruflé Requiem; Wilshire Methodist, Los Angeles, CA 11 am
 Pinkham Descent into Hell; Neighborhood Church, Pasadena, CA 8 pm

23 MARCH
 Stephen Hamilton workshop; Centenary College, Shreveport, LA 7:30 pm

24 MARCH
 Stephen Hamilton; Centenary College Shreveport, LA 8 pm

25 MARCH
 Dana Sloane; 1st-Plymouth Congregational, Lincoln, NE 12:10 pm
 John Pagett; 1st Congregational, Berkeley, CA 7:30 pm

27 MARCH
 Marianne Webb; St Johns Lutheran, Topeka, KS 8 pm
 Frederick Swann; Central Methodist, Albuquerque, NM 8 pm

28 MARCH
 Michael Olson; Caruth Aud, SMU, Dallas, TX 8:15 pm
 Frederick Swann workshop; Central Methodist, Albuquerque, NM am
 Larry Smith; Green Lake 7th-day Adventist, Seattle, WA 4 pm

29 MARCH
 Harald Vogel; House of Hope Presbyterian, St Paul, MN 4 pm
 Martin Haselböck; Good Counsel Convnt, Mankato, MN 8 pm

31 MARCH
 Vienna Choirboys; St Thomas Aquinas, Dallas, TX 8:15 pm

1 APRIL
 Myrtle Regier; 1st-Plymouth Congregational, Lincoln, NE 12:10 pm

2 APRIL
 Gerald Frank w/Inst; Bennett Chapel, OSU, Stillwater, OK 8 pm

3 APRIL
 Martin Haselböck; 1st Lutheran, Mabel, MN 7:30 pm
 Gerald Frank w/Inst; Good Shepherd Lutheran, Tulsa, OK 8 pm
 Michael Burkhardt; Caruth Aud, SMU, Dallas, TX 8:15 pm
 Peter Hurford; 1st Congregational, Los Angeles, CA 8 pm

4 APRIL
 Martin Haselböck; 1st Lutheran, Decarah, IA 7:30 pm
 Dubois Seven Words; Nichols Hills Methodist, Oklahoma City, OK 5 pm

5 APRIL
 *David Hurd; Plymouth Congregational, Des Moines, IA 2:30 pm
 Mona Golf Bond, mezzo; Christ Church Cathedral, New Orleans, LA 4 pm
 "Celebration Spectacular"; 1st-Plymouth Congregational, Lincoln, NE 7:30 pm
 Marilyn Musick; St Barnabas Church, Omaha, NE 4 pm
 Peter Hurford; Univ of Colorado, Boulder, CO 8 pm
 Haydn Seven Words; St Matthews Episcopal, Portland, OR 8 pm
 Britten Rejoice in the Lamb; 1st Congregational, Berkeley, CA 10 am
 Handel Messiah; 1st Methodist, Whittier, CA 10:30 am
 Fisher Passion; 1st Congregational, Pasadena, CA 3 pm

6 APRIL
 Music of Jewish Tradition; Sinai Temple, Los Angeles, CA 8:15 pm

7 APRIL
 *Scott Raab; Trinity Episcopal, Tulsa, OK 8 pm
 Gustav Leonhardt, harpsichord; Caruth Aud, SMU, Dallas, TX 8:15 pm

8 APRIL
 Quentin & Mary Murrell Faulkner; 1st-Plymouth Congregational, Lincoln, NE 12:10 pm

10 APRIL
 Miraille Legacé; Mt St Marys College, Los Angeles, CA 8 pm
 Baroque consortium; 1st Methodist, San Pedro, CA 8 pm

11 APRIL
 Martin Haselböck; RLDS Auditorium, Independence, MO 8 pm
 *Peter Hurford masterclass; Church of the Magdalen, Wichita, KS 9-12 am
 Keith Weber; Caruth Aud, SMU, Dallas, TX 8:15 pm
 Mireille Lagacé masterclasses; Mt St Marys College, Los Angeles, CA 10 am & 2 pm
 William Peterson; Pomona College, Claremont, CA 8:15 pm

12 APRIL
 *Peter Hurford; Church of the Magdalen, Wichita, KS 3 pm
 Maastricht Easter Play; Grace Episcopal, Muskogee, OK 8 pm
 John Pagett, Dupré Stations; Grace Cathedral, San Francisco, CA 5 pm
 David Christensen, carillon; Univ of California, Riverside, CA 4 pm
 Brahms Requiem; 1st Presbyterian, Hollywood, CA 7 pm
 Handel Messiah II, III; Crystal Cathedral, Garden Grove, CA 7:30 pm

13 APRIL
 Peter Hurford masterclass; West Zion Mennonite, Moundridge, KS 9 12 am

15 APRIL
 Charles Ore; 1st-Plymouth Congregational, Lincoln, NE 12:10 pm

16 APRIL
 Vance M Reese; Caruth Aud, SMU, Dallas, TX 8:15 pm

20 APRIL
 *Kathryn Johnson; Northaven Methodist, Dallas, TX 8:15 pm

23 APRIL
 Delores Bruch & Delbert Disselhorst; Univ of Iowa, Iowa City, IA 8 pm

24 APRIL
 Guy Bove; Univ of Iowa, Iowa City, IA; workshop 9:30 am, recital 8 pm
 Robert Clark; Central Methodist College, Fayette, MO 8 pm
 Paula Price; St Andrews Episcopal, Stillwater, OK 8 pm
 *Albert Travis; St Stephen Presbyterian, Ft Worth, TX 8:15 pm

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Calendar

(continued from p. 23)

25 APRIL

Guy Bovet workshop; Univ of Iowa, Iowa City, IA 9:30 am
Verdi Requiem; Chandler Pavilion, Los Angeles, CA 8:30 pm

26 APRIL

Gerre Hancock; Arkansas College, Batesville, AR 4 pm
English Handbell Choirs; Christ Church Cathedral, New Orleans, LA 4 pm
Handbell festival; Westminster Presbyterian, Lincoln, NE 4 pm
Lessons & carols; E Dallas Christian, Dallas, TX 4 pm
James Walker; St Cross Episcopal, Hermosa Beach, CA 4 pm

27 APRIL

Paul Riedo, harpsichord; Meadows Museum, SMU, Dallas, TX 8:15 pm

INTERNATIONAL

15 MARCH

William Wright; St Josephs Cathedral, Edmonton, Alberta, Canada 3 pm

16 MARCH

Gillian Weir lecture; Queensland Conservatorium, Brisbane, Australia 8:15 pm

17 MARCH

Gillian Weir masterclass; Queensland Conservatorium, Brisbane, Australian 8:15 pm

18 MARCH

Gillian Weir; Queensland Conservatorium, Brisbane, Australia 8:15 pm

19 MARCH

Edward Moroney; St Pauls Church, Toronto, Ontario, Canada 12:10 pm

20 MARCH

Gillian Weir masterclass; Queensland Conservatorium, Brisbane, Australia 8:15 pm

21 MARCH

Gillian Weir concertos; Queensland Conservatorium, Brisbane, Australia 8 pm

24 MARCH

Michael Radulescu masterclass; Music Conservatory, Quebec City, Canada 2 pm

26 MARCH

Robin King; St Pauls Church, Toronto, Ontario, Canada 12:10 pm
Joan Ringerwale; Univ of Alberta, Edmonton, Canada 8 pm

28 MARCH

Patricia Phillips; St Pauls Church, Toronto, Ontario, Canada 4 pm

2 APRIL

Nixon McMillan; St Pauls Church, Toronto, Ontario, Canada 12:10 pm

4 APRIL

John Vandertuin; St Pauls Church, Toronto, Ontario, Canada 4 pm

5 APRIL

Battle Creek Boychoir; St Pauls Church, Toronto, Ontario, Canada 7:30 pm

8 APRIL

Gillian Weir; Festival Theatre, Adelaide, Australia 8 pm

9 APRIL

Peter Walker; St Pauls Church, Toronto, Ontario, Canada 12:10 pm

11 APRIL

Thomas R Jones; St Pauls Church, Toronto, Ontario, Canada 4 pm
+Gillian Weir; Cathedral, Wellington, New Zealand 8 pm

12 APRIL

Gillian Weir masterclass; Cathedral, Wellington, New Zealand 2:30 pm

14 APRIL

Gillian Weir concerto concert; Cathedral, Wellington, New Zealand 8 pm

16 APRIL

John Tuttle; St Pauls Church, Toronto, Ontario, Canada 12:10 pm

17 APRIL

Mozart C-Minor Mass; St Pauls Church, Toronto, Ontario, Canada 7:30 pm

19 APRIL

Lessons & carols; St Johns Church, Toronto, Ontario, Canada 7:30 pm

23 APRIL

T Wallard Harris; St Pauls Church, Toronto, Ontario, Canada 12:10 pm

25 APRIL

Peter Collins; Town Hall, Rochdale, England 8 pm

26 APRIL

Gillian Weir; Park Church, Llanelli, Wales 8 pm

30 APRIL

Thomas Fitches; St Pauls Church, Toronto, Ontario, Canada 12:10 pm



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