

THE DIAPASON

MARCH, 1988



1988 Summer Institutes Workshops and Conferences

Premiere Academie d'Orgue

April 7-10. Schola Cantorum of Paris.

The French symphonic organ; works of Messiaen; the school of St-Sulpice; the school of Notre-Dame; the school of Ste-Clothilde. Jean Bonfils, André Fleury, Jean Galard, Naji Hakim, Jean-Paul Imbert, Marie-Louise Jaquet-Langlais, Jean Langlais.

Contact: Secretariat, 269, rue St Jacques, 75005 Paris, France; (1) 43 54 15 39, or (1) 42 78 60 23.

8th Annual Bach Aria Festival and Institute

June 13-27. State University of New York at Stony Brook.

Concerts, recitals, lectures, master classes, open rehearsals on the ensemble arias from Bach's cantatas, passions and oratorios. Samuel Baron, music director.

Contact: Carol K. Baron, Administrative Director, Bach Aria Festival and Institute, c/o Bach Aria Group Assoc., Inc., P.O. Box 997, Stony Brook, NY 11790; 516/632-7239.

Baroque Music Workshop and Recorder Workshop

July 26-July 3. San Francisco Early Music Society.

Dominican College, San Rafael, CA. Instrumental and vocal, amateur and professional. Mary Springfels, Phoebe Craig, Mitzi Myerson, David Barnett, others.

Contact: SFEMS, Box 15024, San Francisco, CA 94115; Robert Dawson 415/566-9610.

Music in Parish Worship Seminars. University of Wisconsin-Madison.

June 28. St. John's Lutheran Church, Portage.

June 29. Lake Street United Methodist Church, Eau Claire.

June 30. First Presbyterian Church, Shawano.

July 5. First United Methodist Church, Oshkosh.

July 6. First Lutheran Church, Manitowoc.

In-depth seminars designed for organists, choir directors of adult, youth and children's choirs, and clergy and worship-music-liturgy committee members. Arthur Cohrs, Arlyn Fuerst, Edward Hugdahl.

Contact: UW-Madison Continuing Education in Music, 610 Langdon Street, Madison, WI 53703; 603/263-6822.

2nd International Church Music Workshop

July 7-20. John Knox Center, Geneva, Switzerland.

Lectures, rehearsals, seminars on the church music of Germany, France, England, and the United States. Related field trips. Philip Brunelle, Michael Bauer, Fulton Gallagher, Sir David Willcocks, Rodney Peterson, Lionel Rogg.

Contact: Les Avants, Inc., Mr. Ben Gallagher, Esq., 1047 Avon Street North, St. Paul, MN 55103.

33rd Haarlem International Summer Academy

July 10-29. Haarlem, The Netherlands.

Courses on Bach, Spanish, Classical French, Sweelinck, North German, French Romantic, contemporary works and improvisation. Piet Kee, Ewald Kooiman, Hans Haselböck, Anders Bondeman, Guy Bovet, Xavier Darasse, Bernard Winsemius, Harald Vogel, Zsigmond Szathmari, Marie-Claire Alain, Jos van Immerseel and Klaas Bolt. 37th International Competition for Organ Improvisation July 5-8.

Contact: Stichting Internationaal Orgelconcours, Stadhuis (Town Hall), Postbus 511, 2003 PB Haarlem, The Netherlands.

Christian Initiation and the Pastoral Offices

July 11-12. School of Theology, Sewanee, TN.

A study of the theological, liturgical, musical and pastoral aspects of rites of Christian Initiation and rites related to marriage, sickness and death, and burial. Dr. Marion Hatchett and Raymond Glover. 3 hours academic credit, tuition \$450.

Contact: Connie Ensley, School of Theology, Sewanee, TN 37375; 615/598-5931, ext. 282.

34th Annual Church Music Workshop

July 11-13. Michigan State University.

A series of clinics and concerts in the areas of choir, organ, handbells, and instrumental music. John Rutter, Corliss Arnold, Susan Berry, Albert Bolitho, L. Campbell Bunting, Conrad and Judith Donakowski, Robert Hundley, Steven Lange, Janet Lee.

Contact: Dr. Robert Erbes, Director, Church Music Workshop, School of Music, Michigan State University, East Lansing, MI 48824; 517/355-7658.

Conference on Music in Parish Worship

July 12-14. The University of Wisconsin-Madison.

Music in the worship life of a parish, both liturgical and non-liturgical traditions. Harry Bramma, Heinz Lohmann, Ronald Nelson, John Folkening, Bruce Bengtson, Arlyn Fuerst, Lawrence Kelliher.

Contact: UW-Madison Continuing Education in Music, 610 Langdon Street, Madison, WI 53703; 608/263-6822.

18th Annual Romainmôtier Interpretation Course

July 17-31.

Lectures, concerts, private lessons on 4-manual Neidhardt and Lhôte (1972) and antique Italian organ. More than 20 practice organs. Louis Robilliard, Lionel Rogg, Guy Bovet, Gerd Wachowski.

Contact: Cours d'Interprétation de Romainmôtier, Mademoiselle Marisa Aubert, CH 1349 Romainmôtier, Switzerland.

9th International Organ Week

July 29-August 6. Bruges, Belgium.

International organ competitions, J.S./C.P.E. Bach and improvisation; interpretation courses and lectures; trip to historical organs in Flanders. J. D. Christie, X. Darasse, J. Huys, T. Koopman, L. Krämer, and M. Radulescu.

Contact: The Tourist Office, Markt 7, B-8000 Bruges, Belgium; (50) 33 07 11.

Medieval Music Workshop & Instrument Building Program

July 31-August 6. San Francisco Early Music Society.

Vocal and instrumental technique and ensemble classes. Susan Rode Morris, Kit

THE DIAPASON

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Official Journal of the International Society for Organ History and Preservation

CONTENTS

	Editor	JEROME BUTERA
FEATURES	Associate Editor	WESLEY VOS
Organ Historical Society National Convention Newburyport, MA by Robert E. Woodworth, Jr.	10	Contributing Editors
The Illusion of Legato, Part II by George Bozeman, Jr.	14	LARRY PALMER <i>Harpsichord</i>
NEWS		JAMES McCRAY <i>Choral Music</i>
1988 Summer Institutes, Workshops and Conferences	2	BRUCE GUSTAFSON <i>Musicology</i>
Here & There	2, 3, 4, 5	MARGO HALSTED <i>Carillon</i>
Appointments	3	
Nunc Dimittis	4	
REVIEWS		LAURENCE JENKINS <i>London Correspondent</i>
Music for Voices and Organ	6	
New Organ Music	7	
New Handbell Music	8	
New Recordings	8	
Book Reviews	8	
NEW ORGANS	9	
CALENDAR	17	
CLASSIFIED ADVERTISEMENTS	20	

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Higginson, William Marht, Lyn Elder, others.

Contact: SFEMS, Box 15024, San Francisco, CA 94115; Robert Dawson 415/566-9610.

Festival of English Music

August 7-12. Milwaukee AGO.

Theme of the festival is "The English Romantic Renaissance: 1880-1940." Lectures and performances of organ, choral, vocal, chamber and other music. Philip Brunelle, Sir David Willcocks, John Tuttle, Henry Willis IV, Ronald Arnatt, John Scott, others.

Contact: Sherry Peters, 4075 S. 112th St., Milwaukee, WI 53228; 414/545-2570.

Renaissance Music Workshop

August 7-13. San Francisco Early Music Society.

Vocal and instrumental performance-practice and technique classes, intermediate-advanced. Jeffrey Dooley, Margaret Panofsky, David Ohanessian, others.

Contact: SFEMS, Box 15024, San Francisco, CA 94115; Robert Dawson 415/566-9610.

Here & There

Two concerts will inaugurate the new organ by John-Paul Buzard Organ Craftsmen, Inc., Urbana, IL, at St. James United Methodist Church, Danville, IL. Jerald Hamilton will be featured with the University of Illinois Symphony Orchestra on March 22 at 7:30 p.m. The program will include the *Concerto for Organ and Orchestra* by Francis Poulenc and the *Symphony No. 3* of Saint-Saëns. Delbert Disselhorst will perform a solo organ recital on April 17 at 7:30 p.m.

The organ is one of the largest instruments in east-central Illinois (see "New Organs" section). Other organs by the Buzard firm are at the First Baptist Church, Savoy; the United Methodist

Church, Homer; and Smith Music Hall at the University of Illinois. Buzard is currently building new instruments for St. Andrew's Lutheran Church, Champaign, and the Krannert Center for the Performing Arts on the University of Illinois Urbana campus.

Marilyn Mason will appear in recital April 24 at 3:30 p.m. in the Graham Taylor Chapel of the Chicago Theological Seminary, Chicago, IL. The program is in celebration of the 60th anniversary of the Chicago Club of Women Organists. Dr. Mason is an honorary member of CCWO and a long-time supporter of its Gruenstein Memorial Competition.

Here & There

On April 9-10, 1988, The Westfield Center for Early Keyboard Studies will present its third annual workshop on the fortepiano. Entitled "Considerations of Style and Performance in the Piano Works of Mozart," the two-day session will focus on the piano music of Mozart and its performance. Featured performers will be Seth Carlin (Washington University) and Penelope Crawford (University of Michigan). Lecturers will include Owen Jander (Wellesley College), John Gibbons (New England Conservatory), Don Franklin (University of Pittsburgh), and Maribel Meisel. An antique piano from the Frederick Collection (anon. and undated, ca. 1790, Vienna?) will be featured along with numerous modern replicas by various builders. The workshop format will include lectures, demonstrations, masterclasses, discussions and concerts. For more information contact: Director of Programs, The Westfield Center for Early Keyboard Studies, One Cottage Street, Easthampton, MA 01027; 413/527-7664.

The Midwestern Historical Keyboard Society's Fourth Annual Meeting will be held April 16-18 at the Shrine to Music Museum in Vermillion, SD, home of one of the major instrument collections in the United States.

Two recitals will be given using the museum's antique instruments. Dutch recording artist Gustav Leonhardt will perform an all-French program on the 1785 Jacque Germain double manual harpsichord. Bernard Brauchli will present a clavichord recital of music by C. P. E. Bach, Haydn, and Mozart on an 1804 German instrument by Johann Paul Kraemer.

Mr. Leonhardt will give a lecture demonstration on Frescobaldi and C. P. E. Bach, using harpsichord and clavichord. William Dowd will lecture on the 18th-century French harpsichord, including the work of Jacque Germain.

Builders will exhibit a variety of keyboard instruments to be played and examined. The museum keyboard collection will be heard in demonstrations, papers will be presented and workshops will be offered.

For further information contact Nannette Lunde, Department of Music, University of Wisconsin, Eau Claire, WI 54702; 715/836-2182.

Illinois College will present Karel Paukert and Noriko Fujii in a recital of organ and vocal music on Sunday, April 17, at 8 p.m., followed by a masterclass on Monday, April 18, at 9 a.m. Both events will be performed on the Hart Sesquicentennial Organ (Holtkamp tracker) in Rammelkamp Chapel.

Persons interested in obtaining a brochure or those who wish to perform in the masterclass should write to Dr. Rudolf Zuiderveld at Illinois College, Jacksonville, IL 62650; 217/245-7126.

Joseph Gelineau will make his first appearance in the U.S. at the 1988 Conference on Liturgy, Music and Ministry hosted by Gonzaga University in Spokane, WA, April 18-21. The conference will focus on "The Legacy of Christian Song" and feature daily sessions with Gelineau, daily liturgies using his music, an address by Gelineau concerning his current apostolate in the field of lay ministry in France, and the American premiere of a new work of his.

For further information, contact: Dr. Edward Schaefer, Music Department, Gonzaga University, Spokane, WA 99258; 509/328-4220, ext. 3333.

Lindenwood Christian Church, Memphis, TN, will present "A John Rutter Weekend" May 6-8. Friday evening will feature the composer in a lecture-demonstration of his works and ideas concerning choral tone, technique

and conducting. Saturday will be devoted to open rehearsals with Mr. Rutter, the Lindenwood Chancel Choir, and orchestra. Sunday morning John Rutter will be the guest conductor for the 11:00 a.m. worship service. The 75-voice Chancel Choir will be joined by an instrumental ensemble from the Memphis Symphony Orchestra and organists Gary Beard and Chris Nemeč. Sunday evening will feature a concert conducted by Rutter of his works.

For further information, contact: Lindenwood Concerts Workshop, 40 East Parkway South, Memphis, TN 38104, Attn: Chris Nemeč, Workshop Chairman.

The University of Michigan will sponsor Historic Organ Tour XVIII to Italy May 16-26. The tour will begin in Rome and continue to Perugia, Assisi, Florence, Bologna, and Venice, ending in Trieste with a recital in the 17th-century Cathedral of San Giusto. Tour package includes two meals per day, first class and deluxe hotels, airfare from Detroit at a cost of approximately \$2,650. For further information, contact: Marilyn Mason, The University of Michigan, School of Music, Ann Arbor, MI 48109.

Professor Richard Dunn, music director for the Pacific Music Society since 1973, will be offering his second tour of Eastern Music Capitals and the Path of Bach, departing May 9, 1988. The 17-day tour will take in the music capitals of Vienna, Budapest, Prague, Dresden, Leipzig and Berlin. Participants will see performances at opera and concert halls, such as the Vienna State Opera and the Gewandhaus in

Leipzig. Sightseeing is planned to include the house where Mozart lived in Vienna and the Tyl Theatre where Mozart's *Don Giovanni* was premiered. The St. Thomas Church in Leipzig will also be viewed. This tour is priced at \$2430.00, plus air fare, and includes first class hotels, continental breakfast, lunch or dinner daily and theatre tickets. For more information and a detailed itinerary call Richard Dunn at 805/962-7379 or Admiral's Travel at 805/569-1932.

The UCLA Department of Music will present "Roman Baroque," the second E. Nakamichi Baroque Music Festival June 22-26. The five-day event will feature concerts, recitals, panel discussions, workshops, an early music exhibition, and the first fully-staged performance in the U.S. of Stefano Landi's historic opera *Sant' Alessio*. Noon concerts will include a program by Yuko Hayashi of Boston Conservatory. An exhibition of early music books, records, and instruments will be on display in the Ackerman Union Grand Ballroom. As part of the exhibition, a series of recitals, organized by UCLA harpsichordist Bess Karp, will spotlight Los Angeles early music artists. For further information call the festival office (213/825-6823) or the UCLA Music Department (213/825-4761).

The San Anselmo Organ Festival has announced its fourth annual Improvisation Competition, open to organists in the United States and Canada age 35 and under. Prizes of \$1000, \$500 and \$250 will be presented to three finalists at the festival, July 24-29, 1988. Preliminary auditions are by tape recording

and are due in the festival office by May 15. Contestants are to perform any one movement of a work written in the 1930s, improvise three variations on the hymn tune *Purpose* by Martin Shaw, and perform a free improvisation in any style on the chant *Veni Creator Spiritus*.

For further information and application blanks, please contact: Sandra Soderlund, Director, San Anselmo Organ Festival, 2 Kensington Road, San Anselmo, CA 94960.

Emory University, Atlanta, GA, has announced the inauguration of The Robert Shaw Institute, an interdisciplinary center for study, performance, and publication. The Institute will offer professional seminars and performances, and graduate degrees. Initially the focus will be on conducting techniques and performance practices, score preparation, editing and analysis, and music for worship. For further information, contact: The Director, The Robert Shaw Institute, Emory University, Atlanta, GA 30322.

Manhattan School of Music and Union Theological Seminary have announced a new joint program leading to two degrees, Master of Music in Church Music and Doctor of Musical Arts in Church Music. The new program is under the chairmanship of Dr. Alec Wyton. The church music program is at present available to organ majors only. For further information, contact: Mr. Richard E. Adams, Director of Admissions, Manhattan School of Music, 120 Claremont Avenue, New York, NY 10027; 212/749-2802.

Appointments

Rosemary Clarke, FAGO, has been appointed organist and choir director at Trinity Church, Platteville, WI. Dr. Clarke has concertized on organ, piano, and harpsichord, and will be performing this season in Wisconsin and Iowa. Since 1970 she has presented a program of her own compositions at the University of Wisconsin, Platteville, each year. Her first commissioned work will be premiered this spring by a 65-voice chorus. She is currently working on her seventh commissioned work. Dr. Clarke is a former organ student of Harold Gleason.



Mark Huth

Rick Anderson, Director of Marketing for Rodgers Organ Company, has added Mark Huth to his staff as Pipe Package Administrator for the Rodgers Organ Company in Hillsboro, OR. Duties include support and coordination of the pipe package program. Organist for Bethany Lutheran Church in Portland, Huth performs a number of recitals and hymn festivals annually. He is a student of Dr. Lee Garrett, Chairman of the Music Department at Lewis & Clark College, and previous study was with

Dale Fisk and Jonas Nordwall. Huth lives in Portland with his wife and two children.



Shirley Makus

Shirley Makus has been appointed Organist and Choirmaster at St. Simon's Episcopal Church in Arlington Heights, IL. Her plans for the music program include organizing choral, instrumental and solo programs. Miss Makus is a graduate of Northwestern University and the Hartt College of Music and received special training at The Landowska Center, the Baroque Performance Institute at Oberlin College and at The University of Michigan with Edward Parmentier. She is well known in the Chicago area as a harpsichordist, having performed on the Dame Myra Hess concert series, the Chicago Public Library Concerts, and with Apollo Chorus, The Chicago Opera Theatre and The Chicago Chamber Orchestra—all of which she will have repeat performances with in the 1988-89 season. Miss Makus is also director/harpsichordist of the Ariel Ensemble, Chicago (flute, 'cello, harpsichord) performing baroque, classical and contemporary music.



Robert Wolf

Robert Wolf has recently been named Conductor and Artistic Director of The Dearborn Oratorio Society by the City of Dearborn, MI. Wolf has served as a music director in the Roman Catholic Archdiocese of Detroit since 1974. Currently he is Choirmaster/Organist/Director of Music at Sacred Heart Church, Dearborn, where he has served since 1980. During the past summer Dr. Wolf was responsible for training approximately 400 singers who participated in the historic Detroit Papal Mass.

Wolf received his Bachelor of Music degree from The Jordan College of Music, Butler University, Indianapolis, and earned his master and doctoral degrees from The University of Michigan. He has studied organ with Marilyn Mason and Ernest White, choral conducting with Maynard Klein, church music with James Brevard Wallace and hymnology with Erik Routley. Wolf was Artistic Director of the "On A Sunday Afternoon" concert series which received two consecutive grants from The State of Michigan Council for the Arts as well as corporate and private foundation funding. He recently completed his first book scheduled for publication early this year.

Here & There

A composition by James R. Biery, *Jesus, Tiny Child*, was premiered on December 12, 1987 by the Wallingford Ecumenical Choir, under the direction of the composer, at the First Baptist Church in Wallingford, CT. The work, a Christmas lullaby for solo soprano, SATB choir, strings and oboe, is based on an original text by Marilyn Perkins Biery.

University of Minnesota faculty member and organist Dean Billmeyer was recently a semifinalist and represented the United States as the only American entrant in the Fifth International Organ Competition "Dom zu Speyer," held September 13-19, 1987 in Speyer am Rhein, West Germany. Fifteen organists from several European nations and the Soviet Union competed in three rounds, the first two of which were held on the three-manual von Beckerath organ (1980) at the Kirchenmusikalisches Institut in Speyer. The final round was held in the Speyer Cathedral, which houses a five-manual Scherpf organ (1977). Applicants had to prepare three complete programs to perform in the three rounds. Of the fif-

teen entrants, six were admitted to the semifinals, and only two to the final round. Dr. Billmeyer was also interviewed by the Sudwestfunk radio network while in Speyer.



Lynne Davis

Lynne Davis presented the closing recital of the Houdan Organ Academy last September in France. She recently completed a short tour of the United States in October, where she played in Columbus, OH, Ann Arbor, MI and San Francisco. In Ann Arbor, she was a guest artist at the annual organ conference where she gave a recital of French organ music at Hill Auditorium and a lecture on "Gaston Litaize, André Fleury and the French organ school." Miss Davis was also interviewed on the university radio station, WUOM, and in San Francisco she was filmed at Grace

Cathedral performing the first Choral by Franck for a special PBS program to be aired late in 1988.

The Association des Grandes Orgues de Chartres gave a gala fund-raising dinner in November at the US ambassador's residence in Paris. Miss Davis performed in a recital of favorite organ works both before and after the dinner and was dressed in an evening gown lent by the famous French designer, Hubert de Givenchy.

During the month of March, Lynne Davis will make her first trip to Finland where she will perform at the Finlandia Hall in Helsinki. Other activities there will include recitals in Lahti, at the Cathedral in Kuopio, and a lecture at the Sibelius Academy in Kuopio. Miss Davis' next tour to the United States and Canada is scheduled for October-November 1988. She is represented by Phillip Truckenbrod Concert Artists.

George Decker was recently honored at St. Paul's Cathedral, Syracuse, NY for serving as Choirmaster and Organist of the Cathedral. He was given a purse and granted four months sabbatical to study with Harald Vogel at the North German Organ Academy.

During 1987-88, Rice University, Houston, TX, honors its first 75 years of classes. As part of the celebration, The



Clyde Holloway

Shepherd School of Music is presenting a series of organ recitals in five cities given by Clyde Holloway, professor of music and chairman of the keyboard department and organist-choirmaster of Christ Church Cathedral, Houston. The tour includes: February 7, National Presbyterian Church, Washington, D.C.; February 9, Fifth Avenue Presbyterian Church, New York City; February 12, St. Paul's United Methodist Church, Houston, TX; April 24, Fourth Presbyterian Church, Chicago, IL; and April 29, St. Mary's Cathedral, San Francisco.



VIRGIL MICHEL SYMPOSIUM

THE VIRGIL MICHEL SYMPOSIUM
to be held at St. John's University
in Collegeville, Minnesota, July 11-14, 1988,
announces a

Competition for a Mass for the People

Music was an important part of the early liturgical revival. Virgil Michel, OSB, emphasized this by publishing numerous articles on liturgical music in *Orate Fratres* (now *Worship*). It is appropriate, therefore, that The Virgil Michel Symposium include a competition for the composition of a popular Mass.

A prize of \$1,000 will be awarded. Depending upon the difficulty of the composition, a performance at the symposium is also a possibility, as is publication.

The specifics of the composition are:

- the Mass must be suitable for parish use, and include the Lord Have Mercy, Glory to God, Alleluia/Gospel Acclamation, sung Eucharistic Prayer II or III, Holy Holy Holy, Memorial Acclamation, Amen, and Lamb of God
- it should be written for congregation, cantor/choir, organ, and may include optional instruments

Manuscripts will be reviewed
by a panel of distinguished liturgical musicians.

Compositions should be submitted by June 1, 1988 to:

Rev. Robert Koopman, OSB
Music Competition
Virgil Michel Symposium
Collegeville, MN 56321

Nunc Dimittis

Earl V. Moore, professor emeritus of music and dean emeritus of The University of Michigan School of Music, died on December 29, 1987, in La Jolla, CA, at the age of 97.

In 1914 he began teaching in the U-M music department and, in 1923, he was appointed professor of music and director of the music program. When the department was granted the status of a full-fledged school, Moore was elevated to dean. He served as University Organist 1914-23 and was director of the University Choral Union 1923-39. In the latter capacity he led the Choral Union in annual productions of the *Messiah* and directed the choir for May Festival concerts. His leadership helped establish the May Festival as an Ann Arbor institution.

Moore was the national director of the W.P.A. Music Program, 1939-40; civilian consultant to the War Department on music in the Special Service Division during World War II; member of the American Guild of Organists; member of the governing board of the Elizabeth Sprague Coolidge Foundation; national president of Pi Kappa Lambda (the honorary professional music society), the National Association of Schools of Music, the Music Teachers National Association, and the alumni association of Phi Delta Theta.

He was granted honorary degrees from the University of Rochester, the American Conservatory of Music, Drake University, the U-M, and Eastern Michigan University. In 1959 Eugene Ormandy served as honorary chairman of a scholarship fund as a tribute to Moore. The Earl V. Moore Scholarship is today one of the most prestigious awards given to music majors at Michigan.

After his retirement from the U-M in 1960, Moore served as head of the music department of the University of Houston for 10 years.

Born in Lansing, MI on September 27, 1890, Moore came to U-M as a freshman in 1908. He received his artist diploma in organ in 1910, a B.A. in 1912 and an M.A. in 1914. Moore supplemented his early studies at Michigan with postgraduate work in Paris in 1913, studying with Charles Marie Widor. He also studied composition with Gustav Holst, Sir Adrian Boult and Rogert Heger. Moore married Blanche Anderson in 1914, who preceded him in death on December 18, 1987. Memorial contributions may be sent to the Earl V. Moore Scholarship Fund, the U-M School of Music, 2270 Moore Building, Ann Arbor, MI 48109-2085.

John Leavitt, of Wichita, KS was first prize winner of the First Annual Sacred Anthem-Writing Competition sponsored by Minnetonka Community Church, Minnetonka, MN. Mr. Leavitt was awarded a cash prize of \$300.00. His winning anthem *Psalm of Praise to Christ* will be published by Minneapolis publisher, Randall M. Egan/The Kenwood Press, Ltd.

Michael McCabe's most recent composition, *Flourish and Chorale for Organ*, has been published by Randall M. Egan, Minneapolis. It is included in the ongoing Marilyn Mason Organ Series, and is available from the publisher at 2024 Kenwood Parkway, Minneapolis, MN 55405-2303.

Merle R. Pflueger has retired after 33 years on the music faculty of Augustana College, Sioux Falls, SD. During these years he was also organist of First Lutheran Church in Sioux Falls, one of the largest churches of the Evangelical Lutheran Church of America. Following his retirement, former students and friends provided an endowed music scholarship in his name at the college. The South Dakota Music Educators Association also presented him with the "Distinguished Service to Music" award. First Lutheran Church recognized the retirement by sponsoring an organ recital by Frederick Swann of the Crystal Cathedral.

Peter Planyavsky, Director of Music and Organist of St. Stephan's Cathedral, Vienna, has been commissioned to compose a festival solo organ piece for the 175th year celebration of Vienna's famous concert hall, the Musikverein. The first performance will be on June 2, 1988. Other commissions include three pieces of service music for the visit of Pope John Paul to Vienna in June, 1988, as well as one by the City of Zurich, Switzerland, for a piece for organ and another solo instrument. In addition to his work as a composer, Mr. Planyavsky has organ recitals scheduled during the first half of 1988 in West Germany, The Netherlands, Tokyo (Suntory Hall) and in the United States. On May 18 he will play his 300th organ recital at St. Stephan's Cathedral, Vienna.

A complete collection of the works of **William Arthur Goldsworthy** is being established at Bates College in Maine. The present index shows that about 70 of the 150 titles in his opus are missing. His granddaughter, Constance Goldsworthy Schwarzkopf, asks that any organist or choir director who owns a copy of his music contact her in her search for the missing works. His first published work was dated 1901 and works were still being published in 1965. Contact: Constance Goldsworthy Schwarzkopf, 331 Harvard Road, Stow, MA 01775.

The **First United Methodist Church** of Whittier, CA in celebrating its centenary, has commissioned works from two composers in the Whittier area. Dr. Williametta Spencer, Professor of Music at Rio Hondo College in Whittier, has written a composition entitled *Music for Organ, Brass, and Percussion*, a three-movement work dedicated to Dr. J. Thomas Strout, organist at First Methodist. The work is scored for 2 trumpets, 2 trombones, bass drum, snare drum,

tenor drum and chimes. Dr. Francis H. Baxter, Professor Emeritus of Choral Music at Cal State University at Los Angeles (Director of Music at First United Methodist Church of Whittier from 1959 to 1972), has composed a work for choir, solo quartet, organ and piano on the 96th Psalm (Sing to the Lord a New Song). The centennial service takes place on Sunday, March 13, 1988 at the 10:30 a.m. worship service and includes participation of former clergy and musicians.

Initiated this year, the **Organ Historical Society Archive Fellowship Program** was instituted to encourage scholarship in areas pertaining to the American pipe organ. Funding is intended to assist scholars with traveling expenses to and from the Society's research collection at Westminster Choir College, Princeton, NJ.

The grant committee, comprised of John Ogasapian, William Hays, Craig Cramer, and Stephen Pinel, Chairperson, is happy to announce the following 1988 Fellowships:

Michael Friesen, of Chicago, IL, for continuing research on the organs and organbuilders of the Chicago metropolitan area;

Agnes Armstrong, of Altamont, NY, for continuing research on Alexandre Guilmant and his American tours of 1883, 1887, and 1904;

E. A. Boadway, of Claremont, NH, for continuing work on the opus list of the Steer & Turner, and J. W. Steere & Son Organ Co. (1867-1919);

William Osborne, of Granville, OH, for continuing research on Clarence Eddy, and the repertory of the 19th-century American organist.

The Archive Fellowship program will make annual awards of up to \$1000 for assisting in research on American organ topics. Announcement of the 1989 program will appear during the summer months, 1988.

The **18th Annual Wm. C. (Bill) Hall Pipeorgan Competition**, scheduled for April 9, 1988, has been postponed until April 8, 1989, due to an insufficient number of entries. Repertoire will remain the same (see page 2 of the February issue of THE DIAPASON).

The year 1987 marked the 50th anniversary of the **Allen organ**. President Jerome Markowitz filed for the first Allen patent in 1937. During its 50-year history, a total of approximately ¼ billion dollars worth of Allen organs have been sold.

The Musical America Directory of the Performing Arts has announced its 1988 edition. The directory includes names, addresses and telephone numbers of major orchestras, dance and opera companies, choral groups, festivals, facilities, magazines, music critics, service and professional organizations, etc.

For further information, contact: Musical America Directory, att: Heather Wood, 825 Seventh Avenue, New York, NY 10019, (212) 887-8469.

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Musical Psalms

The Church knew what the Psalmist knew: Music praises God. Music is well or better able to praise Him than the building of the church and all its decoration; it is the Church's greatest ornament.

Igor Stravinsky

The Psalms are probably set to music more frequently than any other book in the Bible. Their simple beauty invokes joy, humility, dedication and other similar emotive responses. The words themselves command singing as in Psalms 95, 96 and 98, and it is well founded that from earliest times the Psalms were sung. It is difficult to imagine a composer of church music who has not found them to be a stimulating source for musical ideas. In Latin, English, French, German and numerous other languages, these words continue to inspire musical setting, just as they did before the time of Christ when Hebrews sang them as part of their worship services.

Psalmody, singing Psalms, has been a major force in Christian music. In the early days of the Catholic Church, the service consisted *only* of psalm singing. Throughout the centuries, as changes occurred, the Psalms retained a primary position as an important function in the worship service. In the Gregorian tradition, there were three main types: direct psalmody, responsorial psalmody, and antiphonal psalmody, the difference between the last two in terms of performance by soloist/choral (responsorial) or two small choirs (antiphonal).

Reformed churches continued the perennial use of Psalms through their Psalters which translated the words into

the vernacular, often in rhymed versions for congregational singing. Martin Luther (1483-1546) and John Calvin (1509-1564) were early leaders who used the Psalms in "new" versions. Of the 24 Luther texts that appeared in a 1524 Johann Walther publication, one-fourth were Psalm texts indicating how significant a role already had been established in the Protestant tradition.

In the Baroque period, Psalm settings were common. Significant composers such as Heinrich Schütz (1585-1672), and the two Catholic giants on each end of the period, Claudio Monteverdi (1567-1643) and Antonio Vivaldi (1678-1741), created musical gems using Psalm texts. After the Restoration, Psalmody continued its role of importance in the hands of eminent composers such as Henry Purcell (1659-1695), John Blow (1649-1708), and many others—George Handel (1685-1757), for example, wrote many Psalm settings.

Certainly, the Psalm settings of Mozart (1756-1792) must stand as among the most famous; his contemporary, Joseph Haydn (1732-1809) also set many of these ancient words for church use. Psalmody in 19th-century England was often an outgrowth of evangelism. In Scotland, the Psalter was the national manual of praise, and in 1781, the Paraphrases were added.

Today, the Psalms remain as a vital part of most Catholic and Protestant services, and therefore they receive considerable attention from composers. Generally, past composers were writing for their immediate situation, and were not as concerned with providing music for other groups. Now, with modern publishing, composers usually assume that their music will be sung by numerous choirs throughout the land. Often they write with limited vocal resources in mind and create works that can be learned in one rehearsal, performed by small volunteer church choirs, and recognized easily by congregations. Clearly, the Psalms have been and continue to be one of the church's treasures, and

their messages are universal.

The reviews this month feature various Psalm settings. Most can be performed by average church choirs, and they are appropriate for general or special types of services.

Praise ye the Lord, John Rutter. SATB and organ, Oxford University Press, E 120 (M-).

This early Rutter setting of Psalm 150 opens with a baritone solo. The music is lively, with a dance-like 7/8 pulse that weaves throughout, especially in organ passages. Much of the choral writing is in two parts with comfortable ranges. This is a very useful setting that will give the organist a vital role.

Psalms Together, Jane Marshall. Unison and keyboard, Choristers Guild, CGC-18, \$2.95 (E).

There are six antiphons to Psalm texts, which can be performed in various ways such as antiphonally, with cantor and choir, etc. The Psalms used are 92, 37, 16, 117, 23 and 66. Each has a separate congregational part which may be duplicated for general use. The settings are tuneful with an easy keyboard part suitable for piano. Useful for young voices as well as adult choirs.

Psalm 100, Rene Clausen. SSA and two pianos or with chamber ensemble, Mark Foster Music Co., MF 917, \$1.25 (M).

The chamber ensemble employs flute, oboe, bassoon, marimba, drums and string bass; parts are available on rental basis, but are not indicated in the choral score. The choral writing is often in unison or two parts and was originally intended for a boys' choir. The music is fast with busy keyboard material that helps drive the energy of the voices; changing meters add to the festive spirit. This exciting setting would be good for high school women's choirs.

Psalm 115, Felix Mendelssohn-Bartholdy (1809-1847). SATB, STB soli

and orchestra, Foreign Music Distributors, HU 3631, \$4.95 (D-).

This extended four-movement setting has only a German text. Two of the movements feature soloists. The writing is primarily contrapuntal with some sections in broad, homophonic, divisi style. This score has a fine keyboard (piano) reduction of the orchestral parts, and would be suitable for performance with a solid accompanist.

O Clap Your Hands, Michael Jochen. SATB unaccompanied, New Music Company of Kendale Company, NMA-216, \$.85 (M+).

Based on Psalm 47, this setting has the quality of a spiritual with its bluesy, flatted seventh and rhythmic style. It calls for a female soloist who sings above ostinato choral patterns. The music, well articulated for effective choral contrasts, is on two staves with tenors in the bass clef and optional low bass notes. Jochen's Psalm is exciting, fun and should be of special interest to a good high school or college choir.

God Be Near Us, Mary David Callahan, O.S.B. Unison or two parts, keyboard and/or guitar, Augsburg Publishing House, 11-4652, \$.90 (E).

There are five settings based on Psalms 30, 33, 44, 90, and 147. Each is about two pages in length with strophic verses and a refrain, and chord symbols above the score for guitar. The melodies are quite lyric with limited vocal ranges and could be sung by young voices. When two parts are used, the bottom voice usually has a low tessitura. The music is pragmatic with an informality about it that will serve numerous choral situations.

Psalm 47, Roger Bourland. E. C. Schirmer, ECS No. 4005, SATB, speaker and organ (M+).

The organ, on three staves, often consists of pulsating rhythmic chords that provide a background for the voices; registrations are given. The choral writ-



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ing, mildly dissonant at times, has good harmonic support from the organ. The speaker's material is not notated, but is indicated within measures and only used as a solo voice with the organ. Some areas are repeated. This would be good for a large church choir.

Psalm 100, arr. Guy T. Wehman. SATB and brass or keyboard, Solid Foundation Music SFVO-10030-1 (order from Kendale Music Co.), \$.70 (E).

The familiar Doxology melody moves through three different versions with only the final one in four-part harmony. Brass includes 4 trumpets, 2 horns, 4 trombones and percussion; parts are available from the publisher. This would be useful to those choirs seeking a new, festive version of the Old 100th hymn tune.

O Lord God, the heathen are come into Thine inheritance, William Child (1606-1697). SAATB with optional organ, Greystone Press, GRP1005, \$.85 (M-).

B. R. Henson has edited this setting of Psalm 79. The Baroque harmonies unfold through contrapuntal lines with all parts exposed. The organ merely doubles the voices for support, set on two staves.

De Profundis, Graham Farrell. SATB and organ, C. F. Peters Corp., 66998, \$3.00 (D).

Psalm 130 is a plea for help. Farrell's setting is a dramatic nine-minute Latin motet filled with intensity and potent harmonies. Most of the work is sung unaccompanied with organ used as a solo near the end to create a turbulent effect; its music is rapid running passages with pedal interjections and dissonant colorings. The choral writing will require an advanced choir with the capability to sustain long notes in tone clusters. There are divisi areas; a large ensemble is recommended. This is an interesting setting that would be good for a college choir.

A Festive Psalm, Eugene Butler. SATB and keyboard with optional unison junior choir, brass quartet and timpani, Carl Fischer Inc., CM 8078, \$.50 (M).

The text is Psalm 33. If children's choir is not available, their unison solo section could be sung by sopranos; they have two strophic solo verses and then continue with the mixed choir sopranos. The keyboard is a pulsating chordal background typical of Butler's style, and the use of brass adds considerably to the festive spirit. This is one of those settings that will work well and sound more difficult than it is. It is certain to be well received by singers and listeners.

New Organ Music

Three Preludes Based on Hymn Tunes, Set 2, Frank Speller. Concordia Publishing House 97-5934, 1987, \$4.50.

These well-constructed preludes on the tunes *Herzliebster Jesu*, *Der am Krenz* and *O filii et filiae* feature inventive figuration. The second and third preludes are especially noteworthy for their textural variety which, at times, reminds one of the writing of Petr Eben. Throughout this collection Mr. Speller eschews the organ's *tutti* and chooses more intimate registrations which are colorful yet simple enough to be transferred to even the smallest of instruments. Composers and organists alike can learn much from the delicate interplay of two 8' flutes which outline,

in sprightly fashion, the hymn "Der am Krenz." The variety of articulation in brief preludes built on familiar hymns make these excellent pieces for the teaching of basic concepts as well as for the service.

Two Processionals (by Marc Antoine Charpentier and Arcangelo Corelli), arr. Austin Lovelace. Augsburg Publishing House 11-9507, 1987, \$4.00.

If the "Masterpiece Theatre" Theme (Mouret's *Rondeau*) is in perpetual reruns or it's time the "Prince of Denmark" abdicated then try these two new arrangements by Austin Lovelace. Both Processionals (the first from Corelli's *Violin Sonata IX* and the second an excerpt from M. A. Charpentier's *Te Deum*) employ a trumpet stop which could conceivably be played by a separate instrumentalist. Organists may wish to perform the Charpentier Processional using notes *inégales* which is in keeping with the history and style of the piece.

Carols for Organ, Robert J. Powell. Augsburg Publishing House 11-5300, 1986, \$.55.

Organists will find this new collection of six European carols (*Shepherds, Rejoice, Twas in the Moon of Wintertime, Sussex Mimmers' Carol, Susani, What Is This Fragrance* and *He is Born*) a welcome addition to the Christmas repertoire. Their modest technical demands and brevity make these settings especially useful for the beginner. In view of their complementary harmonic centers (G and D Major, A minor) the carols could be effective as a suite in addition to the standard performance of individual movements. With the exception of the lovely *What Is This Fragrance*, Mr. Powell has chosen to harmonize the quaint tunes simply rather than in a more contemporary harmonic idiom. The resulting miniatures are made interesting by their rhythmic vitality and registrational possibilities.

—Janette F. Fishell
Scarritt Graduate School

The Concordia Hymn Prelude Series, edited by Richard Hillert.

The publication of volumes 37

through 42 brings to completion Concordia's ambitious and comprehensive collection of hymn-tune preludes for the *Lutheran Book of Worship*. Dr. Richard Hillert has ably continued the fine work of the late Herbert Gotsch, collecting new and old pieces which do not require a large organ or the use of pedals. Within these limitations, there is a surprising consistency of quality—every hymn setting is worthy of use (particularly in the case of 20th-century tunes). Concordia's volumes provide a "chorale prelude" and a short "intonation" (intended to be used as an introduction to the congregational singing of the hymn) for each hymn tune. Even though each piece in these volumes has merit, I have chosen to list only those which, in my judgment, show some special mark of creativity.

Volume 37, General: S-Saint Paul (hymn tunes pertaining to particular seasons of the church year are found in earlier volumes), Concordia 97-5855, \$7.50.

The treatment of the beautiful evening hymn, *St. Clement*, by Carl Halter



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is fresh and unusual, as is Roger T. Petrich's snappily rhythmic *St. Dunstan's*. Raymond H. Haan's setting of "Onward, Christian Soldiers" makes effective use of a fanfare motive.

Volume 38, General: Saint Peter-Son, Concordia 97-5856, \$7.50.

The preludes on *Salzburg* by Pachelbel and on *Schmucke dich* by Telemann are both of enduring quality; new works by David Polley (*Santa Barbara*, set with engaging inventiveness), and James Engel (*Beautiful Savior*, a setting with elegant phrase lines), are worthy of repeated playings. Walter L. Pelz's setting of *Song 34* has a simple, quiet beauty.

Volume 39, General: Sou-Tru, Concordia 97-5857, \$7.50.

Of particular interest in Volume 39 are a Walther setting of *Straf mich nicht*, an infectious syncopated version of *Tandane* by John Ferguson (for 4' flute only), and a lovely setting of *Third mode melody* by Gerhard Krapf.

Volume 40, General: Try-Walh, Concordia 97-5858, \$7.50.

Alfred Fedak's powerful setting of *Tuolumne* is the most striking piece in this volume. Other preludes of special merit are the works of Baroque composers Telemann (*Vater unser*) and Walther (*Von Gott will ich nicht lassen* and *Wachet auf*).

Volume 41, General: Walt-Werde, Concordia 97-5859, \$7.50.

The most interesting pieces here are German chorale settings by Walther (*Warum sollt ich mich denn Graemen*), Zachow (*Was mein Gott will*), and Pachelbel (*Werde munter*).

Volume 42, General: Were-Z, Concordia 97-5860, \$7.50.

John Folkening's stark three-voice setting of the haunting early American tune *Wondrous Love* is the most successful new work; Zachow's *Wir glauben all*, Walther's *Wir glauben all an einen Gott*, and Pachelbel's *Wo Gott zu haus* are certain to make Volume 42 useful.

—James R. Biery

arrangement. There is some counterpoint, some parallelism and other interesting effects that highlight the text. For the minor mode, there is a thick, luscious quality that takes over.

—Leon Nelson

New Recordings

Organ works of J. S. Bach. George Ritchie performs on the Bedient Organ, Cornerstone, Lincoln, Nebraska. *Prelude and Fugue in e* ("Wedge"), BWV 548; *Prelude and Fugue in A*, BWV 536; *Tocatta and Fugue in d*, BWV 565; "Liebster Jesu," BWV 633; "Jesus Christus," BWV 666; *Prelude and Fugue in G*, BWV 541; *Fugue in g* ("Little"), BWV 578; *Ricercar a 6* (from *Musical Offering*, BWV 1079); "Schmucke dich," BWV 654; "Vater unser," BWV 682; *Fugue in G* ("Jig"), BWV 577. TI-158. Compact disc. Titanic Records, P.O. Box 204, Somerville, MA 02144-0204.

This overview of a good representative selection of Bach's works is well played on an interesting and lively organ using an excellent choice of stops. But that is all this disc is. It is not, for instance, in the same ball park as Ewald Kooiman performing Bach on the Silbermann organ of St. Thomas in Straatsburg. This would be quite unimportant if it were not for the pretentiousness surrounding the disc. It begins when you buy the CD, and discover, after you have opened it, that you must spend an extra \$2.00 (and a stamp) to order the notes straight from Titanic.

Most listeners will not trouble with the notes other than the scanty comments already on the CD, but they might have been interested in the date of the organ, its tuning, and the registrations used in the performance. Those who do send for the notes will find them too highbrow for the casual listener—except for the occasional 'bone' thrown their way. The informed listener is likely to find them pedantically written and containing unsubstantiated assumptions along with genuinely useful information. Forty footnotes refer to other sources.

The organ itself, Opus 8 (1975) of the Gene R. Bedient Company, is described as "the oldest organ in America," since the builders have adhered to building practices of the 16th-18th centuries in northern Europe. It's a delightful instrument of 2 manuals and 21 stops, tuned in Kirnberger III. The sound is rich, and there is a bright joyful energy about it. It is no longer the oldest sounding organ in the country, but it is an instrument of character and fine for Bach.

Ritchie's performance is cheerful and brisk, though his phrasing decisions often seem arbitrary. There is some articulation, if you listen hard, but it is infinitesimal, not the decisive articulation which adds bite and definition to Bach performance.

To sum up, this CD is a good intro-

duction to Bach, because of its variety and liveliness.

—William and Philippa Kiraly

Book Reviews

Dieterich Buxtehude, Organist in Lübeck. By Kerala J. Snyder. Schirmer Books. \$34.95.

Until Kerala Snyder's book appeared, anyone seeking information in English about Buxtehude and his music could find only two readily available sources: the first in Spitta's biography of J. S. Bach (a translation), the other in *Groves Dictionary of Music and Musicians*. Now, at long last, a scholarly and thoroughly readable book about Buxtehude has been written by an American musicologist.

The comprehensive nature of the author's plan is evident in the headings of the three major divisions of the book: the first is entitled "Buxtehude's World," and "covers the geographical, historical, social, and musical environments in which the composer lived, worked, and visited and in which his music was performed." Here many interesting topics, such as keyboard fingerings Buxtehude may have learned as a youth, possible influences, the texts he used in vocal works, the organs he played, his duties at St. Mary's, the *Abendmusiken*, the tunings of his instruments, his pupils, his colleagues, his friendship with Reinken, and other topics are explored in depth with a thoroughness that is maintained for the entire book. The prose is flowing and stylish, and the less enjoyable moments, when you feel you are being bombarded with a mechanical listing of facts, are kept to a tolerable minimum for a book of this scope.

Part two is devoted to "Buxtehude's Compositions." It is divided into chapters that cover his vocal music, works of learned counterpoint, keyboard works, and sonatas. Here Kerala Snyder selects representative works from Buxtehude's oeuvre and demonstrates acute analytical skills that reveal stimulating and original observations that would excite any performer.

In part three, entitled "Studies Pertaining to Buxtehude's Music," the author provides an informative and extensive description of the Buxtehude sources and a clear comparison of available editions. Chronology, and matters relating to performance practices, such as articulation, keyboard fingering, organ pedaling, and organ registration are also presented. Following this section are six appendixes which contain additional information about Buxtehude's compositions, writings, and sources.

There can be little doubt that Kerala Snyder's excellent book will become the standard reference work for Buxtehude and his music for years to come.

—Edmund Shay, DMA
Columbia College
Columbia, SC

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Allegro Moderato from the *Water Music*, G. F. Handel, arr. Michael R. Keller. Bourne Co., B240101-401, \$.85 (E), for 3-5 octaves of bells.

This is a great show piece from the very familiar suite *Water Music* by Handel. It is adapted closely from the original music and makes a nice piece for any library.

What Wondrous Love Is This, Southern Harmony, arr. Douglas E. Wagner. Agape, No. 1312, \$1.50, for 3-5 octaves of bells (M).

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New Organs

Cover

Orgues Létourneau, Saint-Hyacinthe, Québec, Canada, has just finished the reconstruction of the Conacher instrument built in 1896 for St. Andrew's Presbyterian Church in St. John's, Newfoundland, restored in 1916 by Norman and Beard, and overhauled again in 1961 by Hill, Norman and Beard. Presently, after the Orgues Létourneau reconstruction, the organ

features 37 stops playable from a new used console, electro-mechanical action. Two new mixture stops have been added to the ensemble, while all other pipes have been revoiced and adapted to the voicing similar to a standard church organ of an English type in the early years of the 20th century. Consultant was David K. Peters, titular organist. The organ is installed behind the centrally placed pulpit, with sound projected up to the vaulted ceiling. The acoustics of the church are warm and resonant. Voicing was by Jean-François Mailhot and Sylvain Létourneau, under the supervision of Fernand Létourneau. The organ has equal temperament, A=440 at 20° Celsius. Compass is 61/32, AGO.

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- 2' Mixtur III
- 16' Oboe Bassoon
- 8' Trumpet Harmonique
- 4' Clarion Harmonique
- Tremulant

CHOIR (Expressive)

- 8' Salicional
- 8' Celeste
- 8' Chimney Flute
- 4' Spire Flute
- 2 1/2' Twelfth
- 2' Principal
- 1 1/2' Seventeenth
- 8' English Horn
- 8' Clarinet
- 8' Vox Humana
- Tremulant

PEDAL

- 32' Resultant
- 16' Open Diapason
- 16' Sub Bass
- 16' Violon Diapason
- 8' Principal
- 8' Bass Flute
- 4' Choral Bass
- 16' Trombone
- 8' Trumpet
- 4' Clarion



R. J. Brunner & Co., Silver Spring, PA, has rebuilt an organ for the Evangelical Lutheran Church of the Holy Spirit, Lancaster, PA. The organ was originally built by M. P. Moller as Opus 7220 in 1946. New casework was designed in red oak to harmonize with the interior of the church. The facade is made up of 12 pipes from the Principal 8'. The project included rebuilding the console, re-leathering the wind regulators and vari-

ous pneumatic parts in the organ. A new blower, rectifier and tremolo were also supplied. Two of the original ranks were removed (Open Diapason 8' and Dulciana 8') and three new ranks were added (Principal 8', Octave 4', and Rohrflöte 8'). Dr. Dexter Weikel of Gettysburg College was the guest organist for the dedication; Ruth Brunner is the parish organist. 8 ranks, 555 pipes, wind pressure 4", electro-pneumatic action.

GREAT

- 8' Principal
- 8' Rohrflöte
- 8' Gamba
- 4' Octave
- 4' Flute
- 2' Fifteenth

SWELL

- 16' Lieblich Bourdon
- 8' Gedeckt
- 8' Gamba
- 4' Lieblich Flute
- 2 1/2' Nazard
- 2' Flautino
- 8' Trumpet
- 8' Vox Humana

PEDAL

- 16' Bourdon
- 16' Lieblich Bourdon
- 8' Octave
- 8' Bourdon
- 4' Flute



John-Paul Buzard, Organ Craftsmen, Inc., Urbana, IL, has built a new organ for St. James United Methodist

Church, Danville, IL. The firm's Opus 5 consists of 4 manuals, 69 ranks, and utilizes electric-slider chest action.

GREAT

- 16' Gedeckt Pommer
- 8' Open Diapason
- 8' Flûte à Bibéron
- 4' Principal
- 4' Spire Flute
- 2' Octave
- 1 1/2' Fourniture IV
- 16' Contre-Trompette
- 8' Trompette
- 8' Trompette en Chamade
- Chimes (21 notes)

CHOIR

- 8' Narrow Diapason
- 8' Wood Gedeckt
- 8' Dulciana
- 8' Unda Maris
- 4' Principal
- 4' Koppelflute
- 2' Spitz Octave
- 1 1/2' Quint
- 1 1/2' Tierce Mixture III
- 1' Cymbale III
- 8' Bombarde
- 8' Clarinet
- Tremulant
- 8' Trompette en Chamade

SWELL

- 16' Lieblich Gedeckt
- 8' Stopped Diapason
- 8' Salicional
- 8' Voix Celeste
- 4' Principal
- 4' Open Flute
- 2 1/2' Nazard
- 2' Blockflute
- 1 1/2' Tierce
- 2 1/2' Plein Jeu V
- 16' Basson
- 8' Trompette
- 8' Hautbois
- 8' Voix Humaine
- 4' Clarion
- Tremulant

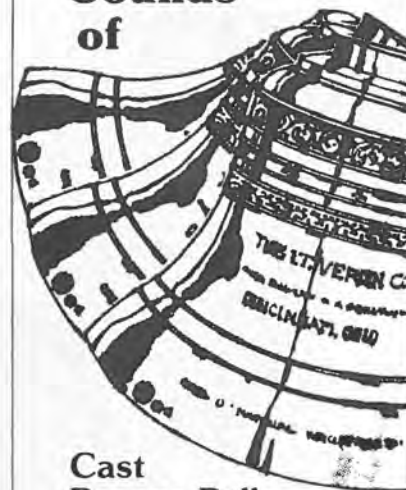
SOLO

- 8' Open Diapason
- 8' Doppelflute
- 8' Echo Salicional
- 8' Echo Voix Celeste
- 4' Principal
- 4' Flute
- 2' Mixture IV
- 8' Tuba Harmonique
- 4' Tuba Clarion
- 8' French Horn
- Tremulant
- 8' Trompette en Chamade

PEDAL

- 32' Subbass
- 32' Lieblich Gedeckt (sw)
- 16' Open Diapason
- 16' Major Bass
- 16' Bourdon
- 16' Lieblich Gedeckt (sw)
- 8' Principal
- 8' Gemshorn
- 8' Gedeckt (sw)
- 4' Choral Bass
- 4' Nachthorn
- 2' Mixture III
- 32' Contre-Bombarde
- 16' Bombarde
- 16' Basson (sw)
- 8' Trompette
- 8' Trompette en Chamade

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Organ Historical Society National Convention Newburyport, MA 10-13 August 1987

Robert E. Woodworth, Jr.

Arriving at Boston's Logan Airport in the middle of a rain storm on a Sunday evening, getting drenched waiting for the limousine to Newburyport, taking a taxi down dark roads, and finally arriving at historic Governor Dummer Academy only to find the rooms not made up and without bed linens and towels, nowhere to go for late night food—what an ominous greeting for a weeklong vacation and attendance at a National O.H.S. Convention. As it turned out, Monday began a full week of New England bright-sunny, cloudless days with delightfully cool breezes for visiting old and new friends and hearing dozens of interesting and architecturally beautiful organs in the Newburyport, MA area 10-13 August 1987.

Guiding the convention through the week was the Organ Handbook 1987, dedicated to E. A. Boadway and researched by Susan Armstrong-Oullette, E. A. Boadway, Barbara Owen, and Stephen Pinel, illustrated with photography by William T. Van Pelt III and designed by editor Alan M. Laufman. Far more than the usual convention guide or souvenir, this handbook with biographies of artists, organ builders, detailed descriptions of organs and the programme music will be a valuable asset to organ historians of the future.

For those O.H.S. members and friends arriving early and able to stay for the full 3-day convention and optional Monday, Friday, and Saturday tours, approximately 40 organs were heard supplemented by several slide-tape lectures, and choral and instrumental concerts.

Monday

Following registration and the initial exhibit hour at Governor Dummer

Robert E. Woodworth Jr. is an architect with the Bureau of Architecture/City of Chicago and currently President of the Chicago/Midwest Chapter of the Organ Historical Society.

Academy (GDA), the optional pre-convention organ tour began with a recital by Permelia Sears of New England composers on the 1865 S. S. Hamill organ at the First Parish Community Church of West Newbury. Originally built for the Groveland Congregational Church, the organ was rebuilt by John D. Brennan and moved to its present location in 1908. Closing the recital was a most spirited singing of the hymn "Let The Lower Lights Be Burning." Always an O.H.S. tradition at every recital or demonstration is the singing of an appropriate hymn. Sometimes it is forgotten that it is for the singing of the great hymns of the church that organs are purchased.

The afternoon was filled with several recitals, the first by Victoria Wagner on the 1908 John D. Brennan organ at the Groveland Congregational Church, followed by Daryl Dolfe at the 1896 Hook & Hastings organ in the Unitarian-Universalist Church, both in Haverhill. One of the most interesting programs of the week was played by Earl Miller on the 1913 Estey organ at the Masonic Temple in Haverhill. After climbing up many flights of stairs, the conventioners finally reached the lodge room and the Estey organ perched in its own bal-



Geo. H. Ryder, Community United Methodist, Byfield



Joel Butler, First Congregational, Georgetown

cony with drapes. During the playing of the *Estey March* (of course!) and the Enrico Bossi *Chant du Soir* stars danced around on the ceiling amidst the coming and going of red and blue lighting effects. Soprano Terry Morgan assisted in the special 19th-century songs from *The Volunteer Organist*, *The Organ and the Choir*, and *The Old Organ Blower*. What an extravaganza!

Alternating with dinner at the Unitarian-Universalist Church in Haverhill was a recital by Jane Edge on the 1885 Hook & Hastings organ at Portland Street Baptist Church. Edge, known for her wit and variety in composer programming at O.H.S. conventions, was assisted this year by her daughter Anne Edge, violinist.

Concluding the first day of this week was the Opening Recital of the Convention played by Eileen Hunt on the 1834 Joseph Alley organ in the First Religious Society (Unitarian), Newburyport. Author of the book *E. Power Biggs: Legacy of the Performing Artist*, Ms. Hunt was equally adept at demonstrating this organ built by the native Newburyport organ-builder Joseph Alley (rebuilt by Geo. S. Hutchings in 1889 and Andover Organ Co. in 1957) and housed in one of the most splendid examples of New England Federal style architecture.

Tuesday

Awakening the convention registrants early on Tuesday was a rousing recital beginning with the Bach *Sinfonia to Cantata #29* and closing with the *Cathedral Grand March* of Geo. H. Ryder played by Clark Rice on the 1875 Geo. H. Ryder organ of the Community United Methodist Church, Byfield.

The rarely heard *Concert Fantasia on the Tune Hanover* by Edwin H. Lemare was the highlight of the recital by John Skelton on the 1874 Joel Butler organ in the First Congregational Church, Georgetown. An "act of God" which occurred during the renovation of the organ by the Andover Organ Co. in 1967—when case pipes leaning against the gallery wall toppled over the gallery rail—necessitated redecoration of the pipes in the original style thus creating a spectacular result.

The Rocky Hill Meeting House in Amesbury, built in 1785, is one of the two finest examples of the colonial Congregational meeting house preserved in its original condition. It has a full two-storey auditorium, a high pulpit with straight stairway, a sounding board mounted above a cornice and a plain architrave on the pilasters, a reading desk in the deacon's pew before the pulpit, box pews of unpainted pine, and galleries on three sides. The round pine pillars supporting the gallery and the pilasters behind the pulpit have a marbelized finish. In this historic setting Dorothea George Pliatska directed the members of the Apollo Consortium in a concert of early music divided in the sections: OF MUSIC, OF FAITH, OF LOVE, and OF ANIMALS.

Appropriately enough was the performance of Everett Titcomb's rarely heard *Hedding Suite for organ and flute* as played by Susan Armstrong-Oullette and Alice Goble at St. James Episcopal Church in Amesbury. Titcomb sang at this church as a member of the boy choir and then became the organist at the young age of 14. Included also on this event was a slide-tape lecture gathered from Ms. Armstrong-Oullette's

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Hutchings, Plaisted & Co., Immaculate Conception, Newburyport



John Roberts, Trinity United, Seabrook

doctoral dissertation on the life and music of Everett Titcomb.

After a short stroll through the historic streets of Amesbury to Sacred Heart Parish, R.C., the conventioners were treated to a delightful program by Marilyn Stulken on the 1905 Geo. Kilgen & Son (Chas. C. Kilgen) organ restored by T. R. Rench & Co. in 1985 and relocated from its original home in Eagan, MN. Following selections from Samuel Jackson's *Gems for Organ, 1879*, Ms. Stulken was joined by recorders Bruce Bolsma and Imogene Stulken in the *Sonata in A Minor* by Loeillet.

The evening offering at Immaculate Conception Church, R.C., in Newburyport gave the convention its first full dose of an extended program by one of the Boston area's finest organists, Marian Ruhl Metson. Opening and closing the program was music by Bach, Brahms, and Franck, however sandwiched in the middle were the contemporary composers Ernest Bacon (movements from *Spirits and Places* - 2. Plymouth Rock, 3. Amherst, and 5. Cabin in the Rain) (indeed there was the real impression of falling rain on the roof!), John Cook (*Scherzo and Improvisation on Veni Creator Spiritus*), and Harold Stover (*Preludes on American Folk Hymns*). The unique 1875 Hutchings Plaisted and Co. organ with its "Fan Trumpet" pipes in the case was built for the Highland Congregational Church, Parker Street, Roxbury, and renovated in 1980 by Henri Lahaise & Sons when relocated to Immaculate Conception Church. Somehow or other, this quasi-Gothic style case seems to fit right at home in this highly colorful and decorated church.

Wednesday

Early Wednesday morning, the first Wm. Stevens organ (1867) of the convention was heard at Belleville Congregational Church, U.C.C., Newburyport. Bradley Rule ably demonstrated this most unusual organ. The organ stands behind a small rear gallery and the large case, in florid Victorian-Moorish style, contains three flats of massive Tenoroon 16' pipes. The case and pipes, at one time highly decorated, are now painted white.

At St. Paul's Episcopal Church in Newburyport, conventioners alternated between Barbara Owen's lecture on "200 Years of Organ Building in England and New England" and a recital by Robert Barney on the delicate and sweet-toned 1863 Wm. Stevens organ in St. Anna's Chapel.

Crossing over the state line into New Hampshire, the convention was treated to a most inspirational performance of Beethoven's *Serenade for Flute and Clavier*, Op. 41 (1803) by the Hot Air Duo. J. Bryan Dyker, flute, was accompanied by George Bozeman Jr. on the 1853 John Roberts organ at Trinity United Church, Seabrook.

Within sight of the infamous Seabrook Nuclear Reactor, Susan Armstrong-Oulette delighted everyone by playing several small pieces on the only known existing Richard P. Morss organ of 1838 at the Seabrook Historical Society, South Meeting House. Commissioned for this performance was a *Suite of Miniatures* by Roger Hannahs that demonstrated the various registrations possible on this unique organ. In closing, Ms. Armstrong-Oulette asked everyone present to sing a hymn that contained appropriate verses and words from another

era but still sensitive to the events and demonstrations surrounding the Seabrook reactor. Timothy Smith, O.H.S. Historic Organ Committee Chairman, presented a Historic Organ Plaque to the Seabrook Historical Society.

Continuing along the Atlantic coastline, the convention stopped in Hampton Beach (a true resort) at St. Patrick's Church, R.C., to hear the 1874 Geo. Stevens organ demonstrated by Nina Bergeron. Included on this programme was the rarely performed Henry M. Dunham *Improvisation on the Italian Hymn*.

It is always the aim of O.H.S. convention planners to seek convention meals in restaurants or more often churches where they are known for serving cuisine peculiar to that region or area. This was especially true for dinner at Bethany Congregational Christian Church in Rye, NH. In an elegant setting near the coast, the members of this church served with remarkable efficiency a dinner that they are famous for: ham and beans (2 kinds nonetheless) and brown bread.

Again following the Atlantic coastline just prior to dusk proved to be a dramatic entrance to Portsmouth, NH, the setting for the evening recital by William Porter on the famous "Brattle Organ" at St. John's Episcopal Church. Much has been said and written about this very famous organ generally attributed to Bernard Smith of London, England 1689-1708, and once owned by the wealthy Boston merchant Thomas Brattle. After organ battle and descriptive works by Kuhnau, Gibbons, and Tomkins, soprano Ellen Hargis joined Mr. Porter in performing works of Robert Brember and G. F. Handel. Concluding

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 AMERICAN ORGANIST (old): 1918: Jan., Nov.; 1919: all; 1921: all; 1922: Jan.-Feb., Apr.-May, July-Dec.; 1923: Jan.-Aug., Nov.-Dec.; 1924: Jan.-June, Oct.; 1925: Mar.-Apr., June-Dec.; 1926: Feb.-Apr., June-July; 1929: Mar.; 1930: Apr., Dec.; 1932: Aug.; 1933: Jan., June.
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 ORGANBUILDER, THE: No. 1 (1983).
 ORGANISTS' REVIEW: v. 1 (1915)-v. 52 (1967); 1985, no. 1, 3.
 ORGEL: v. 1, nos. 1-4 (1962).
 L'ORGUE: 1-41, 50-75, 77, 87, 89, 101-103.
 STOP, OPEN AND REED: v. 1, no. 2.
 SYDNEY ORGAN JOURNAL: v. 1-v. 6; v. 9, no. 5-6, 10-12; v. 11, no. 5-6; v. 12, no. 6, v. 13, no. 1, 3-6; v. 14, no. 2+



Richard P. Morss, Seabrook Historical Society



E. & G. G. Hook, First Parish Church, Manchester



E. & G. G. Hook & Hastings, Nahant Village Church

the evening was a spirited performance of the Handel Concerto in B-Flat, Op. 4, No. 6 with Mr. Porter playing and conducting the Convention Festival Orchestra.

Thursday

This Thursday, 13 August, became affectionately known as the "Hook" day as all of the organs visited (save for one) were by the name of Hook (at least somewhere in the dynasty of the many famous Hook organs). John Ogasapian began early in the day with the 1867 E. & G. G. Hook at the United Methodist Church of Ipswich. Unfortunately the church was renovated in 1942 at which time the handsome black walnut case was hidden behind a rather plain screen. Nonetheless, the Hook sound came forth in the music of Buck, Amy Beach, and H. Alexander Matthew's rarely performed *Song of the Sea*.

At the First Parish Church, Congregational in Manchester, Lois Regestein tickled everyone (between blasts on the nearby fog horns) on the 1861 E. & G. G. Hook with such music as *Variations on Yankee Doodle* by Edward L. White, *Federal March* (1788) by Alexander Reinagle, and the *Pink Panther Fugue* (1986) by Guy Bovet. A seasoned recitalist, Ms. Regestein, as chairman of the Organ Projects Committee of the Boston A.G.O. Chapter and a member of the Boston Preservation Alliance, has devoted much of the past year to the effort to preserve the 1863 E. & G. G. Hook organ in Boston's Immaculate Conception Church.

A wonderful way to break away from the rigors of the intense music listening was provided with a bag lunch eaten on the rocks overlooking the ocean on the island peninsula of Nahant. Waves came crashing forth followed by sea gulls begging for the leftover food.

Brian Jones continued this ebb and flow of waves with his masterful playing on the 1878 E. & G. G. Hook and Hastings organ in the Nahant Village Church, U. C. C. One last wave closed the program with the infamous Mendelssohn *War March of the Priests*.

Following a severe fire in 1982, Ste. Anne's Church R.C. in Salem was replaced in 1986 by a striking contemporary building designed by Dennis Keefe of Boston. Into this new building was placed an 1885 W. K. Adams & Son organ relocated through the Organ Clearing House and restored by Hawkes Organ Co. Here Rosalind Mohnsen demonstrated her virtuosity by romping through music of 19th-century composers including J. Varley Roberts (*Postlude in F*), William T. Best (*Introduction and Finale on God Save the Queen*), Harry Rowe Shelley (*Scherzo*), and George W. Chadwick ("March" from *10 Progressive Pedal Studies*).

Amidst witches and the historic streets of Salem, conventioners traveled to the Essex Institute to hear the 1827 George G. Hook organ played by Harold Knight, currently working on a doctoral dissertation on the Salem organist Henry K. Oliver. Alternating with this demonstration at the Institute was an exhibit "The Hook Family of Salem."

Closing the official O.H.S. Conven-

tion was the evening recital by Peter Sykes on the 1866 E. & G. G. Hook organ at First (Old South) Presbyterian Church, Newburyport. The convention committee did well to save the best organ for the last! This organ, a truly classic case and sound, rumbled down the length of the church (most especially the Pedal Double Open Diapason 16') finally awakening the church cat who sauntered forth from beneath the high pulpit midway through the program and stayed around to hear the virtuosity and dexterity of Peter Sykes in music ranging from Chilcot, Loud, Buck, Mendelssohn to C. P. E. Bach, Reger, and Mozart.

Friday

For those conventioners fortunate enough to have ample time and strength to withstand another long day of music, Friday was perfect as ten more organs were heard in recital in and around the winding roads and historic towns of Cape Anne.

Beginning with the hymn "How Brightly Shines the Morning Star" and closing with the Reger fantasy on the same chorale, Barry Turley was adept at demonstrating how bright and shining was the 1974 C. B. Fisk organ at Ascension Memorial Episcopal Church in Ipswich.

Priscilla Walter, Music Director of St. Paul's Lutheran Church in Lanessville, demonstrated the small but superb 1985 Darren Wissinger organ in this small almost rural Lutheran church. This organ is unique in that the case displays five flats of 25 Stopt Flute basses.

Across the road and just a few steps away sits the Orthodox Congregational Church of Lanessville which houses a Stevens and Jewett organ c. 1855. Victoria Sirota has received several grants for her research on the music of Fanny Mendelssohn Hensel and included the *Praeludium in F Major* on her demonstration of this organ. Among other pieces showing the versatility of the Stevens and Jewett was the *Festival Prelude on Now Thank We All Our God* by Robert Sirota.

Preceding another bag lunch on the rocks at Pigeon Cove was a recital by David C. Pike on the 1916 Hook & Hastings organ at Pigeon Cove Chapel. The music ranged from Francis Linley, Mozart, Brahms, Stearns, to the notable closing hymn "Lift Your Voice Rejoicing" (Fisk of Gloucester).

Directing the Gloucester Pro Musica was Mark Edward Nelson in a performance of Britten's *Festival Cantata Op. 30 Rejoice In The Lamb*. This concert including a Howells *Psalm Prelude* was performed at the Congregational Church of Rockport which houses a 1974 Andover organ. Unfortunately not enough time was allowed for everyone to roam the historic streets and shops of bustling Rockport.

The next stop of this relentless day was at the Portuguese fisherman church Our Lady of Good Voyage Church R.C. in Gloucester, complete with ships and various nautical symbols. This stuccoed church dating from 1915 was modeled after a church on the island of Sao Miguel in the Azores and is famous as

the home of the first tuned carillon in the United States. In this setting Timothy E. Smith played music of Vierne and Parker to demonstrate the 1982 Jeremy Cooper organ using parts from an 1849 Hook organ and an 1860 Simmons case.

With the music of Pachelbel, Buck, Foote, Dunham, and Bach, Ruth Tweeten demonstrated the George S. Hutchings organ of 1893 rebuilt in 1962 by C. B. Fisk at the Independent Christian Church in Gloucester. This church claims its fame as being the first Universalist church in the United States founded by followers of the English preacher Rev. John Murray.

Replacing a succession of buildings, the striking new Trinity Congregational Church of Gloucester houses an 1894 Hook and Hastings organ rebuilt by Tim Hawkes in 1987. The organ, decorated by several members of the music committee of the church, sits under a quasi-Rose window and is a perfect match for this room. Joyce Painter Rice of Boston showed the versatility of this organ in music by English composers closing with the John E. West *Festal Song*.

In 1950 the Ahavath Achem (Brotherly Love) Congregation purchased the mid 19th-century Unitarian Church housing a c. 1853 William B. D. Simmons organ. The front of the room was oddly gothicized c. 1890 with the organ being moved from a rear gallery to its unique corner position on the left of the platform. Earl Miller improvised several pieces to demonstrate the stops that were playable or sometimes rather, still left!

Strings, strings, and more strings! The awaited event of the day arrived when everyone entered the famous Hammond Castle for a tour of the medieval residence built for the inventor John Hays Hammond and a grand finale concert in the Great Hall by organist Robert Littlefield. Situated among relics of battle and medieval torture, the conventioners listened to the music of Buxtehude, Arne, Bach, and Franck. Littlefield closed this unique event with an exciting romp through the score of von Suppé's *Poet and Peasant Overture*. Many times one imagined hearing the great virtuoso Virgil Fox echoing throughout these "medieval" rooms.

Saturday

For the truly die-hard organ enthusiast, there was still one more optional tour to hear another full day of unique and diverse examples of organ building in the Boston metropolitan area. The first stop was at the Nelson Barden Shop of Boston University to hear the E. M. Skinner and Aeolian symphonic player organs. At face value according to the Saturday time schedule there was an allowance of two whole hours to visit this shop. To many, the thought was characteristic—how can we spend two hours here? Well, everyone virtually had to be forced from this exciting location. Tucked away on an upper floor in an inconspicuous multi-story building (formerly a large car dealer) near Boston University is the Nelson Barden Shop and home of the Boston University

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Symphonic Organ. This organ is a combination of two instruments. The first is a 1929 E. M. Skinner 2/12 op. 764 formerly in the Greenwich, CT, mansion of Percy Rockefeller. The second is a 1930 Aeolian 3/24 op. 1783 installed in the Winchester, MA, estate of William Schraft. Both instruments were donated to the University by members of the Board of Trustees. Additional donations have included an Aeolian Solo division, Antiphonal division, and Echo division, as well as several Pedal stops. The completed instrument will total 75 ranks. Three different roll playing systems programmed from a library of over 2000 Skinner, Duo-Art and Welte rolls will operate the organ. Two computer recorders will produce specially encoded floppy discs, making the entire repertoire available on other similarly equipped symphonic organs anywhere in the world. Nelson Barden wove a spellbinding tale describing the acquisition of and the reinstallation of these organs. In trying to recreate the electrical connections of preceding days and to understand the unique genius of Ernest Skinner and the Skinner mechanism, Barden and his crew have laid out all

divisions in very orderly fashion, and installed tiny lights on all switches. This method affords everyone the opportunity to have a visual understanding of what is happening. With guided tours through the various organ chambers, it was finally time to depart this exotic organ realm.

In historic St. Paul's Episcopal Church, Brookline, designed by Richard Upjohn and consecrated in 1852, resident organist Thomas Jenei chose music of Elgar and Buck to demonstrate the recent organ by Bozeman-Gibson and Co., Inc. This striking organ replaces an often rebuilt E. & G. G. Hook organ of 1866 destroyed with most of the church except for stone walls and the recognizable tower. Reflecting changes in liturgical emphases and reduced seating requirements, architects Donham and Sweeney placed the new organ in front of the former opening to the chancel. An interesting curiosity to the organ is the make-up of the pipe shades—artistic compositions of "found" objects from the organ shop. Builder Bozeman owes this basic idea to famed sculptress Louise Nevelson—truly creating an organ case for our time.

In the suburb of Newton-Center stands a particularly interesting gargoyle-topped Richardsonian style church built in 1888 by John Lyman Faxon. The First Baptist Church houses an 1865 E. & G. G. Hook organ rebuilt by the Andover Organ Company in 1986 using parts from several other E. & G. G. Hook organs. It is interesting to note that the first organ for the First Baptist Church and the last are Hooks. Organist of First Baptist John Whiteside demonstrated this gem with the music of Buxtehude, Widor, and Bach. It is unfortunate that this organ and building could not have been included in the main convention programming—a good match of room and organ—the color photographs in *The Tracker* had most people interested in attending this convention.

Bruce Stevens of Richmond, VA captivated his audience with the demonstration of the aggressive 1899 George S. Hutchings and Company organ rebuilt by Angerstein and Associates in 1985 at Pleasant Street Congregational Church, Arlington. The anonymous suite of nine renaissance dances most notably showed the various coloristic stops.

Closing the final tour was the authoritative playing of James Mosby Bratton on the 1869 E. & G. G. Hook organ at First Parish in Arlington, Unitarian-Universalist. Through many meeting houses and many organs, the Arlington Universalists merged with the First Parish Unitarian Church in 1964 and built this current contemporary building with steep roofs. Bratton danced his way through the music of Handel, Carvalho, Pasquini, Wesley, and Foote with a final romp through the Claude Murphree *Toccata on How Firm a Foundation*. What a perfect close to another glorious day.

A final thanks to all of the persons involved in making this another historic week for the O.H.S. The churches were most cooperative in affording time from their busy schedules to allow the O.H.S. members to sail in, snap photographs, crawl through the organs, note every detail of disorderliness, and still have the courtesy to ask everyone to return. For anyone who has not had the thrill of attending an O.H.S. Convention, you are invited to the next one this summer in the San Francisco Bay Area! ■

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The Illusion of Legato, Part II

George Bozeman, Jr.

Part I of this article appeared in the February, 1988 issue of THE DIAPASON.

Music consists of three elements: melody, rhythm, and harmony. Melody consists of a series of tones or pitches the juxtaposition of which creates a musical value. Rhythm is a series of sounds in which the tone or pitch is not important and which by virtue of their temporal spacing and arrangement create patterns of musical value. Harmony is the simultaneous sounding of tones or pitches which form relative concords or discords of musical value. Of these ingredients only rhythm can stand alone. Melody requires at least some rhythmic shape in order to be musically coherent, and it is difficult to conceive of a melodic line which does not have some harmonic relationship between its individual tones. A chord of harmonious tones makes a beautiful sound, but without succeeding tones or chords following in a rhythmic pattern we have no music.

The illusion of legato is applied primarily to melodies, and to approach its study we would confine ourselves to simple single voiced melodic lines. A good candidate would be the melody of "Mary Had a Little Lamb." This could be notated as: $3 \underline{2} \underline{1} \underline{2/3} \underline{3} \underline{3/2} \underline{2} \underline{2/3} \underline{5} \underline{5/3} \underline{2} \underline{1} \underline{2/3} \underline{3} \underline{3} \underline{3/2} \underline{2} \underline{3} \underline{2/1}$, etc. This melody is quite simple rhythmically, each note the same length except for those underlined which are twice as long (or we might say they also are the same length and are followed by a unit of silence of the same length for breathing). On analyzing this rhythmic pattern we see that the pulses fall into groups of four equal beats, so that the first of each group of four receives a stronger pulse, the third receives a lighter emphasis, and the second and fourth pulses are the lightest of all. Each of these four-pulse groups comprises a measure and is indicated by a slash(/).

Analysis of the harmonic implications of the melody reveals that the first and second measures are tonic, the third dominant, the fourth, fifth, and sixth tonic, the seventh dominant, and the eighth tonic. It is significant that the first four and second four measures have the same harmonic pattern, and that each group of four measures comprises a phrase.

Further study of the harmonic implications of this melody reveals that the tonal basis of the melody is firmly established in the tonic feeling of the first two measures. The third measure leads us a bit afield into the dominant, but this resolves to the tonic in the final measure of the phrase. However the melody still

remains somewhat less than totally resolved at the end of this phrase because it does not stop on the root of the tonic triad. This slight lack of repose causes us to sense that there is still more to come. The next two measures are an almost exact reprise of the first two, repeating the pattern of establishing the 'home base' of the tonality and then ranging afield, but the final two measures are new material which firmly returns the harmonic feeling of the line to home base. Almost all melodies follow some variation of these elements, grouping the notes into rhythmic patterns which have structures simple enough to be easily recognized (i.e., $4 + 4 = 8$), and providing harmonic implications which cause the listener to sense that the melody establishes a home base, goes on an excursion, and returns home. All of these elements must be realized by the performer, at least subconsciously, in order to perform the melody in a musical fashion.

On the organ we would face certain technical problems in shaping this melody. So long as each succeeding tone in the melody is a different one we might very well simply connect each tone to the next as smoothly as possible. The climax at the end of the first phrase may be sufficiently indicated by the fact that it is the highest pitch. Higher pitches normally create more excitement than lower ones and thus a sense of climax and tension is created in this melody by this means alone; the reverse is shown in the second phrase by the fact that the last note is also the lowest one.

In the second measure, however, we encounter three repeated notes. The repetition of these notes has a tendency to underscore the tonic implication of their pitch, as the repetition of the following three notes underscores the dominant implication they have. When we reach these repeated notes we have several problems of musical communication which must be solved. First, by now we have strung out so many rhythmic impulses that we need to indicate to the listener what the grouping is in order to indicate the basic meter. Thus it is important that the first repeated note, which falls on the strong beat of the measure, has greater importance than the succeeding ones. On the organ where there is little opportunity for dynamic accent this is usually best accomplished by making this note slightly longer. The second of the repeated notes is on the weak beat, which can be indicated by making it relatively shorter, and the third note can be slightly longer, but not quite so long as the first note. The following rest firmly establishes the meter of four in the lis-

tener's mind, because this silence supplies a contrast enabling the following measure to come in with a firm down-beat.

Returning to the first measure, we may wish to heighten the musical value of the notes by emphasizing the first and third notes which not only fall on the strong beats of the measure, but also form concordant notes of the tonic triad. The second and fourth notes are discords to this triad, or in other words, passing tones. By accenting somehow the first and third notes we can reveal in the very first measure the meter and the tonality of the melody. Again, in the absence of an easy means of dynamically accenting individual notes, which is characteristic of the organ, we might emphasize these notes by insuring that they last their full value, and (very subtly) shortening the length of the second and fourth notes. If the notes are quarter-notes, we might insert a $1/64$ th or $1/128$ th note rest after the second and fourth notes. These extremely brief silences will be too short in normal acoustical circumstances to create a noticeable break in the melodic line, yet they will be sufficient to accomplish the accents necessary to emphasize the first and third notes.

It should be obvious from the foregoing analysis that we are concerned with performing this melody so that it has the illusion of a melodic line, but that merely connecting the notes one to another is hardly sufficient to create that illusion. Indeed, if we were to perform this melody as follows: $3212/3/2/35/3212/3/232/1$, with no breaks for the repeated notes and no attempt to indicate the meter, the melody would be most unsettling. Even if we were to preserve the meter in a strict fashion the lack of accent would obscure the shape of the melody.

It should also be obvious that we have uncovered a potential for making this simple melody extremely variable in its expression. By following the suggestions outlined above as minimally as possible we can make the melody very placid, almost 'ordinary' or 'banal' in its exposition. This might be appropriate for the first exposition, but on a repeat of the melody we might very well choose to heighten the effects minimally suggested before, in order to give the reprise greater interest and freshness. It is precisely in this manner that great performing artists distinguish themselves from the pedestrian efforts of tyros.

In this melody the notes are perfectly arranged to fit the human hand. Indeed the numbers used above to indicate the pitches can also be used to denote the

fingers employed. It is interesting to note that the first finger or thumb lies on the most important tone, the tonic, the third finger which is a relatively strong finger lies on a concord of the tonic triad, as does the little finger. Although the little finger is not as strong as the first three it nevertheless has a certain degree of independence and importance because it is the last finger on the hand. The fourth finger is the weakest of all and lies on a passing tone of the tonic triad, as does the second finger. Considering these factors it can be observed that there is a fitting harmony between the design of the hand and the musical requirements of this melody.

It is interesting, however, to consider what happens when we transfer this melody to the left hand. To some extent, no matter how well developed our technique, this melody will always remain less comfortable for the left hand than the right. Even if we are left-handed we still have the strong fingers on the wrong side.

This melody probably did not originate as keyboard music and therefore it is likely purely accidental that it happens to fit the right hand so perfectly. But in real keyboard music we will more often than not find that the music is shaped by the structure of the hand. Most keyboard music at least up to the time of Bach respects this state of affairs. Subsequent masters of keyboard technique laid a greater and greater stress on the notion of developing a keyboard technique in which each finger and hand were trained to be equally strong and independent. There is nothing inherently wrong with this approach so long as it is always kept in mind that ultimately it is impossible. The first three fingers are naturally stronger and more independent than the last two. A simple glance at any normal hand confirms this.

When a melodic line or musical motive exceeds the simple five-finger pattern of the melody we have been discussing we quickly run into new problems, musical and technical. A simple eight-note scale is a good example. We tend, of course, to think of scales as mechanical problems instead of musical ones, but this is always a mistake. Until we grasp the musical significance of a scale passage we have no hope of discovering a successful mechanical solution to its execution.

If our musical objective in an eight-note scale passage is simply to run through the successive notes as fast as possible, with each note evenly accented and shaped, the best solution is to use both hands, playing four notes with each hand. With a bit of practice we can

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alternate the hands in this fashion and fly up and down the keyboard, producing beautifully even scales. The natural grouping of the notes into four-note patterns adds a pulse which is rhythmically satisfying, and has a harmonic implication in that the pattern is repeated on the eighth note which may very well be the tonic of the scale passage. Of course this will not be so satisfactory if the music calls for the notes to be grouped in three's; in this case we might play three notes with each hand, but this will cause the pattern to repeat on every seventh note, which will create interesting harmonic implications to say the least.

Obviously we often wish to run a scale passage with only one hand while the other plays a different kind of material. The earliest keyboard music was often conceived with fingerings of this sort: 12323232323 etc. This fingering would probably be best when the first note was longer than the remaining ones, because the 2323 repetition creates a duple pattern with the accent on the second finger. (121212 is rather awkward for the human hand because of the opposition of the thumb). 12343434 would establish duple patterning from the outset, but 123454545 would again put extra weight on the first note.

These scale problems introduce us to the concept of 'historical' fingering. Basically historical fingering is founded on the realization that some fingers are stronger than others, and have differing degrees of independence, and that these differences should be exploited in order to heighten the musicality of the performance. The basis of 'modern' fingering is to train the various fingers to equality of strength and independence so that any musical problem can be solved with a minimum of effort and insecurity. There is no point in debating the merits of either school because both inevitably run into problems which require the resources of the opposing school to solve.

Although it goes without saying that any musical passage is best performed when a fingering is employed which requires the minimum of effort and promotes the utmost security, nevertheless throughout the history of keyboard music performers and composers have delighted in creating musical figures which tax the resources of the fingers. But common sense will tell us that we are likely to get closer to the musical intent of Diruta's music by employing

his style of fingering, while the same fingering applied to Czerny would produce a travesty of the latter's musical intentions.

Any performer today is likely to have been trained in 'modern' technique, and this is appropriate because most of us will want to perform music conceived with this technique in mind. However it is equally important for us to study 'historic' techniques, not only because they are invaluable for performing historic music, but also because the musical considerations they embody are important to combat the mechanistic tendencies of modern technique. One of the finest performers of today once asked me why he should be concerned with historical fingerings and pedallings when his hard-earned modern technical equipment enabled him to accomplish the same results. In his case I could not answer, because his innate musicality overrides his technical perfection to produce supremely musical results. But some of us need the hints and suggestions that the old fingerings give us in order to uncover the musical message of old music.

In our analysis of "Mary Had a Little Lamb" we explored the harmonic implications of that melody. So we must in any musical line. We have been led astray in recent decades into thinking that 'atonal' music has broken the bounds of tonality, and thus we are liable to think that in certain modern music we can forego searching for harmonic implications. In truth we have by no means broken the bounds of harmony; we have merely stretched them. Even in Schoenberg or Berg the musical import of their lines is bound up in harmonic implications. Our human reaction to music is so totally linked to the harmonic series of nature that there is no way we can escape them. Our harshest modern music gains its distinctive harshness by attempting to escape harmonic bounds, but it is the attempt and attendant failure that makes it interesting. Once all harmonic implications are eradicated we are left only with rhythm and line (I hesitate to call any musical line devoid of harmonic implication melody), only two parts of the trinity that comprises real music.

Melodic lines must have both tensions and relaxations in order to have musical interest. Tensions are achieved by relatively dissonant harmonic implications, by rises in pitch or loudness (often essen-

tially the same thing), by odd or widely spaced intervals in the line, and by disturbances or exaggerations in the rhythmic patterns. In order for a melodic line to function as a line it must have a continuity, a motivating force that compels us to follow from the first to the last note of the line. It is this stringing of the notes into a line that involves legato. Yet, to create the tensions and relaxations, and to achieve all the other musical effects of a line which gives it musical interest and meaning, we must constantly emphasize the various points of the line, or downplay them in order to bring other points into relief, and all of these efforts in effect tend to break the legato or the line. It is the balancing of these opposing ideas which formulates the illusion of legato.

Most of our organ music consists of more than mere melodic lines, however. Or should we say that most of it consists of melodic lines combined to produce harmonic lines? We often consider organ music to ideally be contrapuntal, even though there is considerable homophonic music of great value for the instrument. But certainly fugal music forms a great part of our repertory, and this is nothing more than the harmonic juxtaposition of melodic lines, so that added to the rise and flow of the individual lines is a harmonic sense equally rising and flowing in its unfolding.

In performing a fugue on the organ our need to create the illusion of legato is raised to the highest point. Normally when we play a fugue with an instrumental ensemble each line or voice is assigned to different instrumental forces. Each force then concentrates on bringing out the full musical implication of its voice, although, to be sure, simultaneously blending with the other voices. But on the organ we typically play all of the voices on a single keyboard (perhaps with a similar sound on the pedals to facilitate encompassing all of the notes), and from this homogeneous sound we expect our listeners to extract the various voices in perfect clarity. (To expect the organbuilder to achieve this for us in his voicing of the organ is a natural but unreasonable


desire.) This can happen only when we play each voice with its own distinctive articulation and phrase-shaping. To create the illusion of legato in each of a several-voiced fugue is a formidable undertaking indeed.

Most of us have had careful training in this art. Typically we are introduced to it by practicing each voice separately and then conquering the coordination problems of combining the voices. But we must not forget that a mere combining of the voices of a fugue is insufficient. If the composer was guided by the harmonic implications of the juxtapositions of these separate voices, are we not as performers obliged to recognize them in our performance?

J. S. Bach is supremely the model of this art. Perhaps the best insight to his methods is to recognize what Harald Vogel calls his 'expanding and contracting' counterpoint. A simple exposition of this concept is provided by the first Prelude in Book I of *The Well-Tempered Clavier*. Is this piece composed of a single voice, or is it in five-voiced broken chords? If we view it as the latter we quickly realize that each of the five voices has exquisite voice-leading. This piece, for the most part, does not expand and contract, but the ambiguity of the number of its voices introduces us to the concept.

The F-Minor Prelude in Book II illustrates counterpoint actually 'expanding and contracting.' The opening bars are clearly in three voices, a bass line opposed to a duet in the right hand. The next section seems at first glance to be two voices, but a harmonic analysis quickly shows that it is simply a continuation of the three voices with a new figuration. After alternating back and forth in this manner there suddenly unfolds what seems at first a three-voiced section, the left hand playing two, and the right an arpeggiated figure, but the harmonies here reveal a rich, six-voiced structure, replete with delicious dissonances and suspensions. The simple song-like structure suddenly blossoms out into an impassioned explosion of musical feeling.

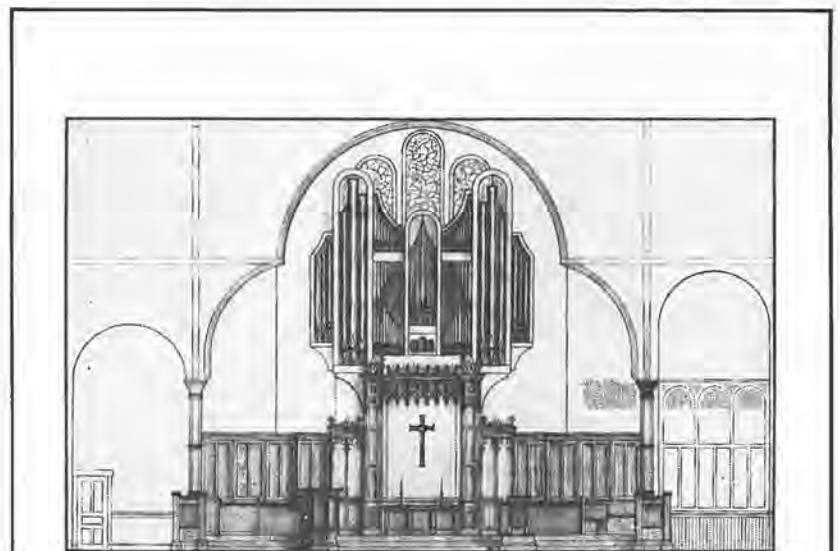
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voices of a piece like this and playing each in a mechanically perfect manner as they are combined together ignores the infinite variety of dynamic vitality and harmonic complexity this deceptively 'easy' piece contains. To create the illusion of legato in this work requires the fullest musical concentration of the performer, and to appreciate its richness requires an equal devotion from the listener.

It is easy to imagine how to bring out the beauties of this piece on a piano, using all the resources of its dynamic accenting ability to shape the phrase, and perhaps blurring the rich harmonies to make them even more voluptuous. But how would we create the same richness of musical expression on the organ? I know that we seldom think of this piece as a part of the organ repertory but it illustrates a number of points that can be applied to organ music in general.

Our first problem is to establish the meter. It is a simple duple measure, but it begins on the upbeat so we must establish the downbeat. The left hand quarter-note must be ever so slightly separated from the next in order to lighten it and weight the following downbeat. On an organ with flexible wind we may need to subtly adjust the tempo so that the disturbance created by releasing the first bass note and its accompanying trebles creates a pressure wave that coincides with the sounding of the downbeat, giving an actual dynamic (and pitch-raising) accent. The slightest excess of separation, however, will have the opposite effect, voicing the first note. Obviously the two-voiced right hand chord is followed by a repetition, and this helps us to accent the downbeat. It is further accented by the fact that the first eighth-note of the downbeat is, harmonically, a suspension. Try playing it without the suspension in order to get the underlying harmonic structure of this motive; then you will see more clearly the dramatic effect Bach intends by inserting the suspension. The next motive is simply the same

idea repeated, except that the tonic-dominant harmonic motion is reversed to dominant-tonic. The slightly higher pitch of the right hand, and the dramatic down-reach of the bass line heightens the interest, however. At this point we have established the meter, and the tonal home base. With these items safely posited we are ready to go farther afield, at least harmonically.

The second two measures introduce a tonic-subdominant progression followed by a diminished-seventh chord resolving to the dominant. There is no change in the texture here which allows the harmonic progressions solely to shape the phrase, reaching a climax as it goes afield harmonically with the subdominant/diminished-seventh excursion. The repose at the end of the first four measures is only relative, of course, as it ends on the dominant. Yet this relative repose is sufficient to give these four measures the shape of an arch, with the high point in the middle.

In the next four measures the texture changes although the number of voices is the same. The bass 'theme' is now in a tenor register, and is notated in eighth-notes followed by rests rather than quarter notes unseparated by silences. The right hand 'accompaniment,' instead of two-voiced chords, is now a broken figuration.

One has several options as to the interpretation of this notation. Is Bach lightening the texture by insuring that at most only two notes are struck together at any one time, and further, by shortening the sound of the 'theme'? Or is he inviting us to thicken the texture by holding on to all notes at least through the beat, if not as long as possible? On the harpsichord I would choose the latter. Indeed on the piano I would be tempted to use a judicious bit of sostenuto pedal. Using this as a clue I strive for the same effect on the organ. The first E natural I hold for perhaps three-sixteenths value, thus ensuring that it remains sounding long enough to form a triad with the ensuing C and G in the

right hand. The G in the right hand I hold as long as possible allowing enough space to repeat the G on the final sixteenth of the beat, and the C is held nearly the full value of an eighth-note. Thus I thicken the texture and heighten the dramatic value of this four-note phrase. A problem occurs in measure 6 where the G in the right hand must stop in time for a clear attack on the same G in the left hand. In other words, although the same note on the keyboard, the first note belongs to the 'accompaniment' and the second to the 'theme' and they must be clearly distinguished.

Harmonically these four measures are merely 'marking time,' once again ending on the dominant. Because the ending of these four measures is the same as the first four, there is somewhat a feeling of exposition and variation in the contrast of the two sections. Note also that these four measures also describe an arch in the tension of the harmonies.

In the next measures the texture of the opening bars is repeated, but extended this time to eight measures, and modulating to the dominant of the relative major key, A flat. The next four bars return to the texture of the second four. There are no new problems to interpret in the texture here, and the harmonic motion pretty well takes care of maintaining interest.

The next four bars (beginning on the second beat of measure 16) exhibit a completely new idea, however, and moreover one that is exceedingly rich and moving. The bass line is a repeating motive moving up one step, falling a third, up a step, etc. A tenor voice, its rhythm staggered against the bass, reverses the motion, down a third, up a second. The right hand appears to be a 16th note figuration, again perhaps suggesting that Bach wishes to lighten the texture, yet in terms of the shape of this section of the piece, lightness is not what we want at all. This is the climax, the goal of all that has gone before in rhetorical terms, and surely he means that the 16th-notes are to be held so that they form four-note chords in the right hand, against the two-note chords in the left. The three-part piece has suddenly expanded to five parts in which the tenor forms deliciously grating suspensions. The notes here should be quite connected within each beat, and there should also be a definite sense of groups, up-beat and down-beat, up-beat and down-beat. A tiny bit of accelerando would not be amiss, adding to the excitement. Or perhaps a bit of ritardando in the up-beats followed by a slight speeding

in the falling notes of the down-beat is another way to approach this section. Frankly I've never been able to make up my mind which is better, and simply perform it according to my mood at the moment.

The final four bars are still another idea in texture, although closely related to the second and fifth four-bar sections. Here the bass 'theme' divides into a duplet tenor figure in eighth-notes answered by a parallel bass figure. The greater rhythmic complexity caused by this doubling of the speed of the bass 'theme' may well justify a slight ritardando. In any case Bach makes it very clear that the left hand is not simply a bass figure in eighth-notes. Otherwise he would not have taken the pains to show that they belong to different voices.

The final four bars of the first section also are in three voices at a time, although four voices are involved. In the last two beats, however, he plainly notates all four voices coalescing for a closing cadence.

There are further interesting textures in the second half of the piece, but I believe we have explored it enough to illustrate a sufficient number of concepts relating to the illusion of legato.

In approaching the always difficult task of musical communication, I hope I have been able to shed some light on the process by making clear the role of legato, and its illusory nature. It is a mysterious irony that the indispensable ingredient for making our musical utterances coherent is scientifically impossible on our chosen instrument, the organ, yet the illusion of legato has always been the ultimate goal of fine organ performance. ■

NOTE: I have been thinking about the concerns in this article for a very long time, at least since I first became acquainted with mechanical-action organs in 1957. In recent years some of my thinking has been greatly influenced by Harald Vogel. I would like to acknowledge my debt to him and many others, and I would like to absolve all of them of any blame for the conclusions I have reached.



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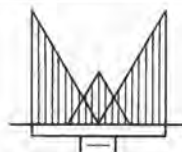
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Calendar

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

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

UNITED STATES East of the Mississippi

- 15 MARCH**
William Crane; Church of the Epiphany, Washington, DC 11:30 am
August Humer; Southern College, Collegedale, TN 8 pm
- 16 MARCH**
 Byrd, *Mass for Four Voices*; St Thomas Church, New York, NY 12:10 pm
Winfred Johnson; Trinity Church, Newport, RI 12:15 pm
Martha Esbin; Trinity Episcopal, Toledo, OH 12:30 pm
Lynn Brant & Pat Gibbons, piano duo; Community Church, Park Ridge, IL 12 noon
- 17 MARCH**
Dudley Oakes; St Paul's Episcopal, Flint, MI 4 pm
- 18 MARCH**
Daniel Roth; St Stephen's Episcopal, Richmond, VA 8 pm
 Singing Boys of Pennsylvania; Eastern Mennonite College, Harrisburg, VA
Marilyn Keiser; St John's Cathedral, Jacksonville, FL 8 pm
- 19 MARCH**
Daniel Roth, masterclass; St Stephen's Episcopal, Richmond, VA 10 am
 Singing Boys of Pennsylvania; First Un. Meth, Brevard, NC 7:30 pm
- 20 MARCH**
Eileen Hunt; Norfield Congregational, Weston, CT 4 pm
 Choral Concert; Center Church, Hartford, CT 4 pm
Richard Martin; St Paul's Cathedral, Syracuse, NY 5 pm
 Eton College Choir; St Bartholomew's, New York, NY 3 pm
Sarah Davies, with countertenor; St John's-in-the-Village, New York, NY 5 pm
Joseph Galema; St Thomas Church, New York, NY 5:15 pm
Thomas Murray; Cadet Chapel, West Point, NY 3:30 pm
Gillian Weir; Cathedral of the Sacred Heart, Newark, NJ 4 pm
David Hurd; St Michael's Lutheran, Philadelphia, PA 4 pm

- Bach Marathon; Chevy Chase Presbyterian, Washington, DC 1 pm
 Bach, *St. John Passion*; Washington Cathedral, Washington, DC 4 pm
 Singing Boys of Pennsylvania; Dulin Un. Meth, Falls Church, VA 4 pm
Peter Williams; Duke Univ, Durham, NC 5 pm
 Southeastern Historical Keyboard Society; Duke University, Durham, NC (through 22 March)
 Fauré, *Requiem*; First Presbyterian, Wilmington, NC 5 pm
 Westminster Choir; First Presbyterian, Ft Lauderdale, FL 7:30 pm
Carlene Neihart; Manatee Comm. College, Bradenton, FL 4 pm
Marianne Webb; St Mary's Cathedral, Miami, FL 4 pm
Thomas R. Thomas; Royal Poinciana Chapel, Palm Beach, FL
 Bach, *St. John Passion*; Druid Hills Presbyterian, Atlanta, GA 4 pm
Günther Kaunzinger; Cleveland Museum, Cleveland, OH 2 pm
Heinz Wunderlich; Belle Meade Un. Meth, Nashville, TN 7 pm
Daniel Roth; SS Peter & Paul, Sandusky, OH 7 pm
John Walker; Antioch Lutheran, Farmington Hills, MI 4 pm
David Bowman; Milwood Un. Meth, Kalamazoo, MI 4 pm
 Tippett, *A Child of Our Time*; Christ Church Cathedral, Indianapolis, IN 4 pm

- 22 MARCH**
 Bach, *St. Matthew Passion*; St Thomas Church, New York, NY
James Buonemani, with horn; Church of the Epiphany, Washington, DC 11:30 am
Daniel Roth; Univ of Pennsylvania, Philadelphia, PA 8 pm
 Singing Boys of Pennsylvania; Delaware Technical College, Georgetown, DE 11 am
 Choral Concert; Cathedral of Christ the King, Atlanta, GA 8 pm
James Metzler; Trinity Episcopal, Toledo, OH 8 pm
Jerald Hamilton; St James Un. Meth, Danville, IL 7:30 pm
Todd Wilson; Univ of Louisville, Louisville, KY 8 pm
- 23 MARCH**
Marilyn Biery; Center Church, Hartford, CT 12:15 pm
Muriel Buck; Trinity Church, Newport, RI 12:15 pm
 Singing Boys of Pennsylvania; First Un. Meth, Sarasota, FL 7:30 pm
Marcia Klunk; Trinity Episcopal, Toledo, OH 12:30 pm
Rudolf Zuiderveld, with soprano; Community Church, Park Ridge, IL 12 noon
- 24 MARCH**
Patty Pratt; St Paul's Episcopal, Flint, MI 4 pm
- 25 MARCH**
Robert Delcamp; Riverside Presbyterian, Jacksonville, FL 8 pm
 Singing Boys of Pennsylvania; Florida Southern College, Lake Suzy, FL 8 pm
- 26 MARCH**
 Singing Boys of Pennsylvania; First Un. Meth, Thomaston, GA 8 pm
- 27 MARCH**
 Dubois, *Seven Last Words*; Immaculate Conception, Malden, MA 7:30 pm

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Bach, *St John Passion*; St Bartholomew's, New York, NY 3 pm
Bach, *St John Passion*; Holy Trinity Lutheran, New York, NY 5 pm
Lawrence Archbold; St Thomas, New York, NY 5:15 pm
Stainer, *The Crucifixion*; St Matthias, Ridgewood, NY 3 pm
Cj Sambach; Park Presbyterian, Newark, NY 4 pm
Handel, *Messiah*; Trinity Church, Newport, RI 4 pm
Wayne Moore; Cathedral of St Philip, Atlanta, GA 5 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
G. Dane Barnard, with trumpet; First Congregational, Columbus, OH 8 pm
Rudolf Zulderveld, with soprano; Illinois College, Jacksonville, IL 8 pm
Fauré, *Requiem*; Independent Presbyterian, Birmingham, AL 4 pm

28 MARCH
Singing Boys of Pennsylvania; First Presbyterian, Orangeburg, SC 8 pm

29 MARCH
James Buonemani, with oboe and viola; Church of the Epiphany, Washington, DC 11:30 am
Daniel Roth; Stetson Univ, DeLand, FL
Singing Boys of Pennsylvania; Middle Georgia College, Cochran, GA 8 pm

30 MARCH
Singing Boys of Pennsylvania; Ascension Lutheran, Savannah, GA 8 pm
Matthew Samelak; Trinity Episcopal, Toledo, OH 12:30 pm

1 APRIL
Bach, *Mass In B Minor*, First Church of Christ, Wethersfield, CT 7 pm
Stainer, *The Crucifixion*; Christ Church, Alexandria, VA 8 pm
Dupré, *Stations of the Cross*; St Andrews-Covenant Presbyterian, Wilmington, NC 12 pm
Singing Boys of Pennsylvania; First Un. Meth, Miami, FL 7:30 pm

2 APRIL
Singing Boys of Pennsylvania; Presbyterian Church, Seneca, SC 7:30 pm
Karel Paukert, with trumpet; Cleveland Museum, Cleveland, OH 2 pm

3 APRIL
Judith Hancock; St Thomas, New York, NY 2:30 pm
Binder, *Beshalach*; The Branch, Beachwood, OH 10:30 am

4 APRIL
Nicolas Kynaston; Performing Arts Center, Milwaukee, WI 8 pm

6 APRIL
John Whiteley; First Avenue Presbyterian, New York, NY 7:30 pm

8 APRIL
Louis Robilliard; Ursinus College, Collegeville, PA 8 pm
Sandra Soderlund; Youngstown State Univ, Youngstown, OH 8 pm
Frederick Swann; Northminster Baptist, Jackson, MS 8 pm

9 APRIL
Douglas Rafter; Hammond Museum, Gloucester, MA 8 pm
Ton Koopman, fortepiano workshop; Westfield Center, Easthampton, MA (also 10 April)
David Brown; Seventh-Day Adventist, Kettering, OH
Sandra Soderlund, workshop; Youngstown State Univ, Youngstown, OH 9:30 am

10 APRIL
Frederick MacArthur, with trombone; Old South Church, Boston, MA 4 pm
Louis Robilliard; Second Congregational, Holyoke, MA 4 pm
Thomas Donahue; First Un. Meth, Auburn, NY 3 pm
John Whiteley; Christ Church, Oyster Bay, NY 4 pm
Robert Gant; St Thomas, New York, NY 5:15 pm
Erik Lundkvist; St Stephen's, Millburn, NJ 4 pm

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Gerre Hancock; St Stephen's Lutheran, Wilmington, DE 4 pm
William Wells; National Cathedral, Washington, DC 5 pm
Choral Concert; First Presbyterian, Ft Lauderdale, FL, 7:30 pm
Harald Vogel; Emory Univ, Atlanta, GA 3, 4, 5 pm
Jack Davis; Cathedral of St Philip, Atlanta, GA 5 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Todd Wilson; First Congregational, Columbus, OH 8 pm
Nicolas Kynaston; First Presbyterian, Three Rivers, MI 4 pm
Delbert Disselhorst; Second Presbyterian, Indianapolis, IN 8 pm
Stephen Tharp; St Paul's, Chicago, IL 3 pm
St Paul's Cathedral Choir (London); Cathedral of St Paul, St Paul, MN 7:30 pm

11 APRIL
St Paul's Cathedral Choir (London); St Paul's UCC, Belleville, IL 7:30 pm

12 APRIL
Cherry Rhodes & Ladd Thomas; Trinity Church, New York, NY 8 pm
Choral Concert; Church of the Epiphany, Washington, DC 12:10 pm
Michael Radulescu; Southern College, Colledale, TN 8 pm (also 14 April)
Sandra Soderlund; Univ of Notre Dame, Notre Dame, IN 8 pm

13 APRIL
Michael Radulescu, masterclass; Southern College, Colledale, TN
Sandra Soderlund, workshop; Univ of Notre Dame, Notre Dame, IN 9:30 am

14 APRIL
William Wells; Columbia Univ, New York, NY noon

15 APRIL
Dean Billmeyer; Trinity Church, Boston, MA 12:15 pm
Donald Sutherland; Cedar Lane Unitarian, Bethesda, MD 8 pm
Frederick Swann; Church of the Saviour, Wayne, PA 8 pm

16 APRIL
Marilyn Keiser, workshop; St John's Lutheran, Ft Wayne, IN 9:30 am
Britten, *Noye's Fludde*; Christ Church Cathedral, Indianapolis, IN 7:30 pm (also 17 April)

17 APRIL
Joseph Payne, harpsichord; All Saints, Dorchester, MA 3 pm
Dean Billmeyer; Yale Univ, New Haven, CT 8 pm

St Bartholomew's Chamber Orchestra; St Bartholomew's, New York, NY 3 pm
Patricia Maimone; Cadet Chapel, West Point, NY 3:30 pm
John Rose; Cathedral of the Sacred Heart, Newark, NJ 4 pm
Leander Clafflin; Trinity Cathedral, Trenton, NJ 3:30 pm
John Stansell, with trumpet and percussion; Un. Meth, Red Bank, NJ 4 pm
Frederick Swann; St Paul's Lutheran, Washington, DC
Mendelssohn, *Elijah*; Good Shepherd Lutheran, Lancaster, PA 8 pm
Cj Sambach; Presbyterian Church, Brookville, PA 4 pm
Anne Wilson; Seventh-Day Adventist, Kettering, OH 7:30 pm
Ladd Thomas & Cherry Rhodes; Central College Presbyterian, Westerville, OH 4 pm
Victor Hill; Cathedral of St Philip, Atlanta, GA 5 pm

Douglas Butler, with brass and percussion; First Baptist, Americus, GA 3 pm
Choral Concert; Belle Meade Un. Meth, Nashville, TN 7 pm
Robin Dinda; Redeemer Lutheran, Flint, MI 4 pm
Mendelssohn, *Elijah*; Second Presbyterian, Indianapolis, IN 8 pm
Sr. Mary Jane Wagner, with soprano; St John Cathedral, Milwaukee, WI 3 pm
John Whiteley; St Chrysostom's, Chicago, IL 7 pm
+ **Delbert Disselhorst**; St James Un. Meth, Danville, IL 7:30 pm

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Diane Belcher; Christ Church Cathedral, New Orleans, LA 4 pm

18 APRIL
William Wells; Trinity Church, New York, NY noon

Larry Smith; Union Congregational, Montclair, NJ 4 pm

19 APRIL
Samuel Carabetta; Church of the Epiphany, Washington, DC 12:10 pm

Frederick Swann; St Matthew's Episcopal, Wheeling, WV 8 pm

Joan Lippincott; First Presbyterian, Columbus, GA 8 pm

Brueggen Trio; Oberlin College, Oberlin, OH 8 pm

20 APRIL
Musica Sacra; Avery Fisher Hall, New York, NY 7:30 pm

John Walker; Morehouse College, Atlanta, GA 8 pm

Gustav Leonhardt, harpsichord; Cleveland Museum, Cleveland, OH 8 pm

St Paul's Cathedral Choir; Second Presbyterian, Memphis, TN 8 pm

Anne & Todd Wilson; Trinity Episcopal, Covington, KY 12:10 pm

22 APRIL
Louis Robillard; Cathedral of the Incarnation, Garden City, NY 8 pm

St Paul's Cathedral Choir (London); National Cathedral, Washington, DC 8 pm

Nancy Cooper; First Presbyterian, Morehead City, NC 8 pm

Frederick Swann; Lakewood Congregational, Lakewood, OH 8 pm

Todd Wilson; Metropolitan Methodist, Detroit, MI 8 pm

23 APRIL
The Carby Singers; St John's-in-the-Village, New York, NY 8 pm

Choral Concert; Trinity Cathedral, Trenton, NJ 8 pm

St Paul's Cathedral Choir (London); Concert Hall, Charleston, SC 8 pm

Wilma Jensen; Manchester College, North Manchester, IN 8 pm

24 APRIL
Malcolm Archer; St Matthias, Ridgewood, NY 6:15 pm

Goodman Chamber Choir; St Bartholomew's, New York, NY 3 pm

Jeffrey Smith; St Thomas, New York, NY 5:15 pm

Paul Hill Chorale; St Thomas More Cathedral, Arlington, VA 7:30 pm

St Paul's Cathedral Choir (London); Covenant Presbyterian, Charlotte, NC 8 pm

John Walker; Salem UCC, Manheim, PA 8 pm

Rutter, *Requiem*; Trinity Lutheran, Lancaster, PA 4 pm

James Moeser; Calvary Episcopal, Pittsburgh, PA 8 pm

Joyce Schemanske; Cathedral of St Philip, Atlanta, GA 5 pm

Douglas Butler, with brass and percussion; Covenant Presbyterian, Albany, GA 3 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Todd Wilson; First Congregational, Columbus, OH 8 pm

Donald Kaye; St Paul's Episcopal, Flint, MI 4 pm

Marilyn Kelsner; Second Presbyterian, Indianapolis, IN 8 pm

Clyde Holloway; Fourth Presbyterian, Chicago, IL 6:30 pm

Marilyn Mason; Chicago Theological Seminary, Chicago, IL 3:30 pm

North Park Choir; First Presbyterian, Deerfield, IL 4:30 pm

Michael Radulescu; House of Hope, St Paul, MN 4 pm

25 APRIL
St Paul's Cathedral Choir (London); First Presbyterian, Lancaster, PA 7, 8:30 pm

26 APRIL
St Paul's Cathedral Choir (London); St Bartholomew's, New York, NY 8 pm

Elizabeth de Ayala; Church of the Epiphany, Washington, DC 12:10 pm

Organ & Brass; Cathedral of St Philip, Atlanta, GA 8 pm

Anne Wilson; Trinity Episcopal, Toledo, OH 8 pm

27 APRIL
St Paul's Cathedral Choir (London); Noroton Presbyterian, Darien, CT noon

Mary Fenwick; Trinity Cathedral, Pittsburg, PA 12:30 pm

29 APRIL
Cj Sambach; First Un. Meth, Riverhead, NY 8 pm

UNITED STATES West of the Mississippi

15 MARCH
Schickele, *Oedipus Rex*; Ordway Theatre, Minneapolis, MN 8 pm

18 MARCH
Irmtraud Krueger, Edward Tarr, organ & trumpet; St John's Cathedral, Denver, CO 8 pm

20 MARCH
Webber, *Requiem*; First-Plymouth Church, Lincoln, NE 8 pm

Tim Drewes; Trinity Lutheran, Tacoma, WA 8 pm

25 MARCH
Donald Pearson; St John's Cathedral, Denver, CO 8 pm

1 APRIL
Dennis Bergin; Manchester Un. Meth, Manchester, MO 8 pm

2 APRIL
John Rose, workshop; Bethany College, Lindsborg, KS 10 am (recital, 7 pm)

3 APRIL
William Wells, with soprano; First Un. Meth, Orange, CA 4 pm

8 APRIL
Michael Farris; Grace & Holy Trinity Cathedral, Kansas City, MO 8 pm

John Walker; First Presbyterian, Bartlesville, OK 8 pm

Anne & Todd Wilson, duo piano; Univ of Texas, San Antonio, TX 7:30 pm

John Fenstermaker & Samuel Swartz, duo organ; First Congregational, Los Angeles, CA 8 pm

9 APRIL
Gillian Weir, masterclass; First Presbyterian, Manhattan, KS 1 pm

John Walker, workshop; Kirk of the Hills, Tulsa, OK 9 am

Richard Slater; Church of the Ascension, Sierra Madre, CA 7:30 pm

10 APRIL
John Rose; Luther College, Decorah, IA 3:30 pm

Huw Lewis; Second Presbyterian, St Louis, MO 4 pm

Marianne Webb; Cathedral of the Risen Christ, Lincoln, NE 4 pm

Gillian Weir; First Presbyterian, Manhattan, KS 4 pm

Clyde Holloway; First Un. Meth, Little Rock, AR 3:30 pm

11 APRIL
Bach Society; Hennepin Ave. Un. Meth, Minneapolis, MN 8 pm

Marianne Webb, workshop; Cathedral of the Risen Christ, Lincoln, NE 7:30 pm

Geoffrey Morgan; St Stephen Presbyterian, Ft Worth, TX 7:30 pm

12 APRIL
St Paul's Cathedral Choir (London); Grace & Holy Trinity, Kansas City, MO 8 pm

13 APRIL
St Paul's Cathedral Choir (London); All SS Episcopal, Omaha, NE 8 pm

15 APRIL
St Thomas Choir; St Mark Cathedral, Minneapolis, MN 8 pm

Marianne Webb; Iowa State Univ, Ames, IA 8 pm

St Paul's Cathedral Choir (London); St John's Cathedral, Denver, CO 8 pm

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*Richard Slater; Lutheran Church, Arcata, CA 8 pm
 *Louis Robillard; Crystal Cathedral, Garden Grove, CA 8 pm

16 APRIL
 *Marianne Webb, masterclass; Iowa State Univ, Ames, IA 9 am
 St Paul's Cathedral Choir (London); First Presbyterian, Oklahoma City, OK 8 pm
 Texas Baroque Ensemble; St Stephen Un. Meth, Mesquite, TX 8:15 pm
 *Richard Slater, workshop; Lutheran Church, Arcata, CA 9 am

17 APRIL
 +John Walker; St Michael's Lutheran, Bloomington, MN 4 pm
 +Rosalind Mohsen; St John's Lutheran, Leigh, NE 3 pm
 St Paul's Cathedral Choir (London); First Presbyterian, Oklahoma City, OK 8 pm
 Louis Robillard; First Un. Meth, Shreveport, LA

18 APRIL
 *Miche Akin; First Presbyterian, Dallas, TX 6:30 pm
 Joseph Gellneau, workshop; Gonzaga Univ, Spokane, WA (through 21 April)

19 APRIL
 St Paul's Cathedral Choir (London); First Meth, Shreveport, LA 8 pm
 *Michael Farris; St Andrews Episcopal, Ft Worth, TX 8:15 pm

22 APRIL
 David Higgs; Trinity Un. Meth, Denver, CO 7:30 pm

23 APRIL
 *Gerre Hancock, workshop; Trinity Episcopal, Iowa City, IA 9:45 am
 *David Higgs, workshop; Trinity Un. Meth, Denver, CO

24 APRIL
 Carlene Nelhart; Trinity Un. Meth, Hutchinson, KS 4 pm
 Vivaldi, Gloria; Crystal Cathedral, Garden Grove, CA 6 pm

27 APRIL
 Michael Radulescu, lecture; Univ of Iowa, Iowa City, IA 9 am
 Michael Radulescu; Univ of Iowa, Iowa City, IA 8 pm
 Choral Concert; Crystal Cathedral, Garden Grove, CA 6 pm

29 APRIL
 Choral Concert, with orchestra; St John's Cathedral, Denver, CO 8 pm
 Clyde Holloway; St Mary's Cathedral, San Francisco, CA 8:30 pm
 Simon Preston; First Congregational, Los Angeles, CA 8 pm

30 APRIL
 Baroque Festival; Central Lutheran, Minneapolis, MN 8 pm

INTERNATIONAL

16 MARCH
 Thomas Trotter, with orchestra; Royal Scottish Academy, Glasgow, Scotland 7:30 pm (also 18 March)

17 MARCH
 Elizabeth Anderson; St Paul's, Toronto, Ontario 12:10 pm

18 MARCH
 McNeil Robinson; St Mary's Cathedral, Calgary, Alberta 8 pm

19 MARCH
 David Craighead; Deer Park United, Toronto, Ontario 8 pm
 Thomas Trotter, with orchestra; Royal Scottish Academy, Glasgow, Scotland 3 pm

20 MARCH
 McNeil Robinson; All SS Cathedral, Edmonton, Alberta 4 pm

23 MARCH
 Thomas Trotter; Birmingham Town Hall, Birmingham, England 1 pm

24 MARCH
 Mark Rutledge; St Paul's, Toronto, Ontario 12:10 pm

26 MARCH
 Thomas Trotter, with choir; Chester Cathedral, England 7:30 pm

31 MARCH
 Juergen Petrenko; St Paul's, Toronto, Ontario 12:10 pm

6 APRIL
 Bernard Lagacé; Immaculate Conception, Montreal, Quebec 8 pm

7 APRIL
 Heather Spry; St Paul's, Toronto, Ontario 12:10 pm

13 APRIL
 Louis Robillard; Thomson Hall, Toronto, Ontario 5:55 pm

14 APRIL
 Thomas Fitches; St Paul's, Toronto, Ontario 12:10 pm

21 APRIL
 Robin Davis; St Paul's, Toronto, Ontario 12:10 pm

22 APRIL
 Marek Kudlicki, with orchestra; Philharmonic Hall, Cracow, Poland

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 Ian Sadler; St Paul's, Toronto, Ontario 12:10 pm

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