

THE DIAPASON

NOVEMBER, 1989



Brandon University, Brandon, Manitoba
Specification on page 10

Despair and Hope

The reciprocal emotions of despair and hope were aroused in reading two publications concerning the organ world. A recent AGO chapter newsletter included a number of positions available through its placement service. Of the 22 positions listed, the annual salaries ranged from a low of \$1,820 to a high of \$9,000. This top position was advertised as offering a salary of \$7,000-9,000, and included three choirs, two services, and "co-ordination of the music staff and the overall music program." Next from the top, a church was offering \$7,500 for a music director to play the organ and direct two choirs at two services, plus "seasonal liturgical services". Another position would go as high as \$6,000; three were listed in the \$5,000s; six in the \$4,000s; three in the \$3,000s; one at \$2,000, and the rest below. This is not from a remote corner of the world, but rather a major metropolitan area. Many of these churches will perhaps find someone willing to make the commitment of time and energy for the remuneration listed. Others will get along with volunteer pianists, etc., and still others will go unfilled. The grim figures certainly do nothing to encourage anyone to seriously study organ or church music as a possible career. That organ enrollments at the college level have plummeted is no news to anyone involved in the profession. One wonders about this state of affairs and cannot help but reflect that despite progress with "professional concerns" we have not come very far.

There is a note of hope from across the Atlantic, announced in the September issue of *Organists' Review*, published by the Incorporated Association of Organists in England. The IAO has proclaimed 1990 as National Learn the Organ Year. Chaired by Dr. Lionel Dakers, the effort has announced three major goals: 1) to recruit at least 500 new organists; 2) to link them with teachers in their home area; and 3) to initiate a new British Organ Tutor. The program will include "Have-a-go-Days," an offshoot of a previously successful event called "A Young Person's Guide to the Pipe Organ;" local teacher lists; special events and courses at the Royal College of Organists, The Royal School of Church Music, and other organizations; various "initiation" events; and recruiting efforts. A worthy endeavor, ambitious goals, and energetic and dedicated leadership combine for an exciting year ahead. We watch with great interest their progress. The efforts of the IAO along with those of the AGO in the U.S. and similar groups elsewhere are certainly encouraging. Let us hope that the current "job market" will not derail such efforts, but rather respond in a positive manner.

—Jerome Butera

Letters to the Editor

American Church in Paris

The article and picture of the new von Beckerath organ in the American Church in Paris, featured in the September issue, was very interesting. It must be a very fine instrument and I'm sure I would thoroughly enjoy hearing or playing it.

However I'm puzzled that the American Church in Paris would buy a German organ. One would think the mandate of the church would be to provide a 'home-like' place of worship for Americans in Paris, and a showcase of American worship for the French. In either instance an American organ would be appropriate.

It is easy to appreciate the difficulty the church would have had in determining which American builder to choose, and doubtless import duties would have

been a problem. Moreover political difficulties in France were neatly avoided by not choosing among French organbuilders. But, still, it seems odd that the Danish Church in Paris has a beautiful Frobenius organ, and I daresay any other foreign churches in the City of Light have organs from their respective countries.

I have been investigating organs in various countries for many years and, believe me, it is without any false chauvinism that I'm convinced American organs are the equal in quality and musical worth of those of any country in the world. It is a pity that the French were denied an opportunity to experience this in Paris.

George Bozeman, Jr.
Deerfield, NH

Here & There

The 12th International Organ Competition, Grand Prix de Chartres, will take place August 20-September 9, 1990. The contest is open to organists of any nationality born after January 1, 1955. Awards include First Grand Prizes of 20,000 F in interpretation and improvisation and Second Prizes of 5,000 in each category. Registrations will close on April 30, 1990.

The elimination rounds will take place August 20-September 4 at the Regional National Conservatory, Saint-Maur-des-Fossés. Finals take place at Chartres Cathedral on September 9.

For further information, contact: Secrétariat du Grand Prix de Chartres, 75, rue de Grenelle, 75007 Paris, France; telephone (1) 45.48.31.74.

The Chicago Club of Women Organists is now accepting applications for its annual Gruenstein Memorial Competition to be held in Chicago in May, 1990. The contest is open to young women who will not have reached their 30th birthday before May 1, 1990. The

required J. S. Bach piece is the first movement only from Trio Sonata No. 2 in c minor, BWV 526. Preliminary judging will be held in April on tapes or cassettes submitted. These must not be recorded before January 1, 1990, and must be received by April 1 to qualify for the preliminary judging. Four finalists will be chosen to appear in Chicago in May for the final judging. For further information and application form, contact: Dorothy N. Petty, 8839 Mason Avenue, Morton Grove, IL 60053.

St. Andrew's Episcopal Church, College Park, MD is sponsoring a hymn competition in conjunction with the church's centennial celebration. The winning hymn will be introduced at a hymn festival in the Spring of 1991. Deadline for hymn texts is March 31, 1990, and tune settings of the winning text must be received by October 1, 1990. Two prizes of \$300 will be awarded, one for the winning text and one for the winning tune. For further information, contact Fred Bahr, Direc-

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THE DIAPASON will celebrate the 80th anniversary of its founding with the December, 1989 issue.

tor of Music, St. Andrew's Episcopal Church, College Park, MD 20742; 301/864-8800.

Nashotah House Episcopal Seminary, near Milwaukee, WI, has announced its 1989-90 concert series. The Mission Artist Series features four performances of organ, harpsichord, brass, and chamber works in the seminary's Chapel of St. Mary the Virgin.

The season opened on October 14, with the premiere of the Mission Chamber Consort, a new resident ensemble performing Baroque music for flute, violin, cello, harpsichord, and organ; November 11, the Duo Brauchli-Elizondo, organ and harpsichord duos from the 17th and 18th centuries; March 17, organist David Hurd on the seminary's Heissler tracker organ; and April 28, Milwaukee's Newberry Brass Quintet. For tickets or more information, call Nashotah House at (414) 646-3371.

The 67th annual meeting of the Marietta, Ohio, Bach Society was held July 30 at Cislter Terrace, the home of the late Thomas H. Cislter, founder of the society. The program was announced in traditional manner with chorales played by a brass choir. To open the program, all present joined in singing "Now Thank We All Our God," accompanied by the brass choir.

From the organ compositions by Bach, the chorale preludes "Christ,

Comforter of the World" and "Kyrie, God, Holy Spirit," from The Catechism Chorale Preludes, and the Prelude and Fugue in E Minor were played by Sarah H. Buchert. From the clavier works, George Weckman played the Andante from the *Italian Concerto*, and Barbara K. Beittel played the Canon in Triplets at the Octave from *The Art of Fugue*. Carleton Sperati, Helen T. Crago, and Barbara K. Beittel played the Trio Sonata for flute, cello, and piano from *The Musical Offering*. From the motets, cantatas, and oratorios, presentations in the sequence of the Christian Church Year were given by choir with instrumental accompaniment.

The traditional closing numbers of the program, in observance of the death anniversary of Bach, were his melody "Come, Sweet Death," played on the solo alto flute by Carleton Sperati, and the chorale prelude for organ "Before Thy Throne I Now Appear," played by Miss Lillian E. Cislter.

A new theatre organ archive (not affiliated with the American Theatre Organ Society) has been opened at the University of Kentucky. The archive has already received some significant items. Archival items such as music, silent film scores, recordings (tape, discs or other format), photographs and memorabilia are welcomed. For information: Dr. Paul Willis, Director of Libraries, King Library, University of Kentucky, Lexington, KY 40506.

Appointments



Peter Richard Conte

Peter Richard Conte has been appointed Organist of the Grand Court, John Wanamaker, Philadelphia, PA, where he will perform concerts twice daily on the 6-manual, 451-stop, 30,067-pipe organ. Mr. Conte is the fourth organist to hold the position since the organ was first played in 1911. Prior to his appointment, he was assistant to Keith Chapman, who was organist of the Grand Court for 25 years, until his untimely death this past July.

Conte also serves as Choirmaster and Organist at the Washington Memorial Chapel, the National Shrine at Valley Forge, where he founded and directs the Chapel Choir of Men and Boys. He studied organ with Larry Smith and Robert Rayfield at Indiana University, Bloomington, and was awarded the Performer's Certificate. He holds the Associateship from the AGO and is a member of the Royal College of Organists. During his secondary schooling, he was associate organist at the Cathedral of the Incarnation, Garden City, NY, where he studied organ with Robert Kennedy.



Michael Farris

Michael Farris has been appointed Assistant Professor of Music and Head of the Organ Department at the University of Illinois, Champaign-Urbana. Prior to his appointment, Dr. Farris was Assistant Professor of Music at Thiel College, Greenville, PA. A student of Russell Saunders, Farris holds the DMA, Performer's Certificate, and Artist's Diploma from The Eastman School of Music. He received the MMus and Performer's Certificate from Indiana University as a student of Wilma Jensen and Larry Smith. His other teachers include Robert Anderson, Wesley Selby, and Ferrell Roberts.

Farris won the 1976 MTNA Collegiate Artist Competition, the 1987 Ft. Wayne National Organ Competition, and in 1986 the Young Artist Competition of the AGO at the Detroit National Convention. In 1987 he was a featured recitalist at the International Congress of Organists in Cambridge, England. His CD recording for Delos International entitled *French Fireworks: The Symphonic Organ* (Delos CD5049) was released last year. Dr. Farris concertizes under the management of Karen McFarlane Artists.

Norman E. Goad has been appointed Assistant Director of Music and Organist at First Presbyterian Church, Midland, TX, where he will work with Director of Music Lester E. Ackerman. Mr. Goad will play for all services, accompany the adult choir, direct two



Norman Goad

handbell groups, and assist with the entire music program which includes 12 choirs. He leaves the position of voicer/component designer and installer for the Ross King Company, organbuilders of Fort Worth, TX, during which tenure he was also organist at Advent Lutheran Church, Arlington, TX. He holds BMus and MMus degrees from Texas Tech University and was the 1986 Graduate First Place Winner of the Wm. C. Hall organ competition in San Antonio. Together with his wife, Diana, a violinist, he has played several organ dedications. Goad has served as Sub-dean and Dean of the Lubbock, TX AGO Chapter, and has taught music both in the United States and Brazil.



Judith Hancock

Judith Hancock has been appointed Organist and Director of Music of St. James' Church, Madison Avenue, New York City. She leaves the post of Associate Organist of St. Thomas Church, New York City, where she served for 18 years.

Ms. Hancock earned the BMus at Syracuse University, where she studied with Arthur Poister, and the MSM at Union Theological Seminary, where she studied with Charlotte Garden and Jack Ossewaarde. She served as Organist and Choir Director at the First Presbyterian Church, Forest Hills, NY, and the Church of the Redeemer, Cincinnati, OH. Ms. Hancock has lectured and concertized extensively in this country and in England under the management of Karen McFarlane Artists.



John Tuttle

John Tuttle has been appointed Organist and Choirmaster of St. Thomas Anglican Church, Toronto, as of Sep-

tember, 1989. After 14 years at St. Paul's Church, Bloor Street, he moves to a small parish with a strong catholic tradition in liturgy and music, where he will develop choirs to sing at the three choral services each Sunday. Plans are also underway for Guibault-Thérien of St-Hyacinthe, Québec, to build a new 3-manual instrument, to be installed late in 1990.

Mr. Tuttle continues in Toronto as Organist to the University of Toronto, Associate Adjunct Professor of Organ at its Faculty of Music, Conductor of the Hart House Chorus, Founder and Conductor of the Exultate Chamber Singers, and Music Director of the Canadian Children's Opera Chorus.

Here & There



Albert Ahlstrom

Albert Ahlstrom, a doctoral candidate and teaching fellow in the theory department at the Juilliard School, is studying this year on Fulbright and Kade grants in Toulouse, France. Ahlstrom is studying composition, improvisation and organ with Xavier Darasse. While in Europe, he will also perform original music for organ and synthesizer with Donald Joyce. This fall the Meridian Arts Ensemble premiered his brass quintet, *Treelight*, at Trinity Church, Wall Street, during the New American Music Festival.

Ahlstrom has studied organ with Jon Gillock, Guy Bovet and William Hays; improvisation with Gerre Hancock; harpsichord with Lionel Party and Guy Bovet; clavichord with Joan Benson; and composition with Derek Healey.

Colin Andrews has released a new CD recording entitled, "Great European Organs," Vol. 14. Repertoire includes works by Boëllmann, Alain, Vierne, Messiaen, Bonnet, Litaize and Langlais. The recording is on the Priory label (PRCD 272), available from: Harmonia Mundi, 3364 S. Robertson Blvd., Los Angeles, CA 90043; 213/559-0802.



Colleen Baade

Colleen Baade, of Lincoln, NE, has been awarded a Fulbright grant to study at the Conservatory of Music in Zaragoza, Spain. Baade holds a BA in Spanish from Morningside College. During 1983-84 she was a graduate exchange student at the Universidad de Santiago de Compostela, Spain. She returned to the University of Nebraska-Lincoln to

complete the MA in Modern Languages and Literatures, during which time she resumed organ study with Quentin Faulkner. Following a one-year teaching appointment as Spanish Instructor at Northwestern College, Orange City, IA, she returned again to UNL to pursue a second master's degree. She completed the MMus in Organ in May, 1989. While in Spain, Baade will study Spanish organs and organ literature with Jose Luis Gonzalez Uriol, Director and Professor of Organ at the Conservatory of Music in Zaragoza.

Philip Crozier and Sylvie Poirier, of Montreal, Quebec, played recitals in West Germany and Sweden this past summer. Philip played programs at Amiralitetskyrkan, Karlskrona; Mjälly Kyrka; Marktkirche, Wiesbaden; Liebfrauen Kirche, Bottrop; Münsterbasilika, Bonn; St. Ulrici-Brüder zu Braunschweig; and Inselkirche, Langgeog. Sylvie played her European debut at St. Nikolaus Kirche, Euskirchen.



SharonRose Dryer

SharonRose Dryer, a Fulbright scholar in France during 1988-89, won le premier prix in le Concours International, Le printemps de l'Orgue, sponsored by the Conseil General de la Haute-Garonne in southern France in June. As the recipient of the first prize, she receives a monetary award and a concert tour of southern France organized by the council for May, 1990. She was second prize winner in the 1989 Concours International de la Musique Romantique in Toulouse on June 5.

During the year, Ms. Dryer gave numerous organ and harpsichord concerts, including performances at the American Embassy and the American Church in Paris, l'Auditorium Maurice Ravel in Lyon, as well as several concerts in Toulouse and the surrounding region. She was also appointed assistant organist for the Cathedral St. Etienne in Toulouse. Dryer holds the BMus from Westminster Choir College and the MMus from Eastman School of Music, where she returned this fall to complete the DMA with David Craighead. During the 1989-90 academic year, she serves as departmental assistant to Arthur Haas in harpsichord.



Philip Manwell

Philip Manwell (Concert Artist Cooperative) began the 89-90 season playing concerts in Geneva with *Duo Linos* (flutist Yaada Weber), teaching and performing three concerts at the Chamber Music Institute in California's Feather River Canyon, and playing the dedicatory recital on a new Allen organ at John Knox Presbyterian Church in Dublin (CA). He conducts the eighty-voice Valley Choral Society in a four program-eleven concert season, plays harpsichord and organ for the San Francisco

Bach Choir's concert schedule (including performances at the Palace of the Legion of Honor) and teaches choral music at Las Positas College in Livermore. Duo Linos is preparing several recital programs for flute and piano or organ including appearances at the Performing Arts Society of Contra Costa County, and the San Francisco Conservatory. Duo keyboard concerts (harpsichord, organ and piano) with CAC director Beth Zucchini are planned following the duo's two-concert debut in San Anselmo and Pleasanton at which they played works by Vivaldi, Soler, Labor, Brown, Giussani, Handel, and P.D.Q. Bach.



Jeremy Damec, Renea Waligora, Bruce Oelschlager

Jeremy Damec, Renea Waligora and Bruce Oelschlager joined forces for a program entitled "Three Make Music" at Sweetest Heart of Mary Church, Detroit, MI. The April 23 program took place on the oldest Austin organ in existence, Opus 2, from 1894.

British composer Philip Moore, Organist & Master of the Music at Yorkminster Cathedral, York, England, has joined the catalogue of Randall M. Egan, Publisher of Music/The Kenwood Press, Ltd., Minneapolis, MN. Moore's *Fanfare for Organ* and *In Memoriam* (for organ and solo soprano) have recently been issued by the firm. They are available from 2024 Kenwood Pkwy., Minneapolis, MN 55405-2303.

Thomas Richner is featured on a new compact disc recording, *Thomas Richner plays The Mother Church Organ*. The recording is made on the Aeolian-Skinner organ in the First Church of Christ, Scientist in Boston, MA, and includes works of Buxtehude, Dubois, Callahan, Franck, Purcell, Barber, Milhaud, Bach and Widor. The CD is available at any Christian Science Read-

ing Room, or by mail (\$15 for CD, \$9 for cassette) from The Christian Science Publishing Society, One Norway Street P-335, Boston, MA 02115.

Ronald Wyatt recently played the dedicatory recital on the new mechanical action organ built for Grace Presbyterian Church, Victoria, TX by Robert Sipe of Dallas. The instrument of 11 stops is housed in a contemporary oak case with burnished copper and tin pipes in the facade. Wyatt was also the consultant for the church on the project which included restructuring the music space.



The Gary Beard Chorale

The Gary Beard Chorale, a part of the music ministry of Lindenwood Christian Church, Memphis, TN, recently completed their first European concert tour. Under the direction of Dr. Beard, the chorale sang at St. Charles Cathedral, Vienna, and accompanist Chris Nemec performed on the newly-renovated 260-year-old tracker organ. Subsequent concerts included the Benedictine Monastery, Melk, as part of its 900th anniversary celebration; St. Florian Church, Linz, home church of Anton Bruckner and the "Bruckner organ"; and St. Peter's Church, Salzburg, under the sponsorship of the Lion's Club of Salzburg.

The Society for the Preservation of Organ Music by American Composers is being formed, with a proposed three-fold mission: to attempt to locate and preserve organ music by American composers with special attention being paid to music which is out of print; to establish an archive of this music, preferably in permanent form, which can help make these works available to educators and organists; and to encourage the performance of this older American music.

The society will accept donations of music as well. For more information,

contact the society, including a large, self-addressed, stamped envelope: P.O. Box 1623, Barrington, IL 60011-1623.

Rodgers Instrument Corporation, Hillsboro, OR, has installed an Oxford 925 with six ranks of pipes in Kowloon City Baptist Church of Hong Kong. The sale and installation was handled locally by Rockson Piano Company Ltd., Rodgers' Hong Kong representative.

Nunc Dimittis

Conrad O. Olson died 28 November 1988 in Port Salerno, FL. Formerly a resident of Waltham, MA, Olson had been a self-employed pipe organ builder until his retirement several years ago. He was 81 years old, and was buried in Mt. Feake Cemetery, Waltham, MA. He is reputed to have been the last living employee of Hook & Hastings, the Boston organbuilding firm that was in business from 1827 to 1936.

Conrad's father, Andrew Olson, was a Swedish-born carpenter. Andrew first came in contact with Hook & Hastings about 1890, when he was hired by Frank Hastings to build residences where the employees of Hook & Hastings could be housed near the factory. Soon after, Andrew worked full-time for the firm, moving from one department to another.

Conrad was born about 1907. He graduated from high school in 1923 or 1924, and like his father, immediately went to work for Hook & Hastings. Remaining an employee until they closed in 1936, his specialties were consoles and action work. After 1936, he was employed first by his father, and later independently. Most of his work consisted of maintenance and rebuilding, but he was said to have also built new organs. He had a summer home in Marshfield, MA at the time of his death.

—Stephen L. Pintel

Joseph Marcus Ritchie, 46, died August 21 in Washington, DC. He was Organist-Choirmaster for St. Paul's Church, K Street (Episcopal) at the time of his death.

A Memorial Mass for Ritchie was celebrated at St. Paul's on August 26, planned in detail by him. The Rt. Rev. Charles J. Child, Jr., Retired Bishop of Atlanta, was the Officiant and Homilist. The Rev. Canon James R. Daughtry, recently retired Rector of St. Paul's,



J. Marcus Ritchie

returned from Sante Fe, NM to serve as Celebrant. The principal organist was Albert Russell, and the choir was composed of 24 members of the Washington Bach Consort under the direction of J. Reilly Lewis. The choir sang Byrd's Four Part Mass and other music by Davies, Bainton and S.S. Wesley. Organ voluntaries were by Guilman and Jongen. The St. Paul's Choir was seated together in the front pews of the church. At Ritchie's request, there was a reception in the Parish Hall for his friends at the conclusion of the Mass. He was cremated and pending vestry approval, he ashes will be interred in the chancel of St. Paul's near the organ console.

A native of Elizabethton, TN, Ritchie was the only child of Harry and Georgia Ritchie. His father, who was a master piano craftsman, was greatly respected for his art in the professional and artistic community. He preceded J. Marcus in death by three months. Ritchie received his BMus degree from Greensboro College in North Carolina, and his MMus degree from Northwestern University, Evanston, IL. His principal teachers were Ruth Fugue Stout of Johnson City, TN in high school, Harold Andrews at Greensboro College, and Grigg Fountain at Northwestern. As a concert organist, he was managed for a number of years by Phillip Truckenbrod Concert Artists.

Ritchie served as organist-choirmaster of Belle Meade United Methodist Church (Nashville), Trinity Episcopal Church (New Orleans), St. Philip's Episcopal Cathedral (Atlanta), and St. Paul's K Street (Washington, DC). Soon after his appointment to St. Philip's Cathedral he founded the Sunday Afternoon Organ Recital Series which preceded Evensong. After leaving the Cathedral he founded The Festival Singers of Atlanta, and also managed the concert series for the Shrine of the Immaculate Conception (Roman Catholic) of Atlanta.

A Ritchie Memorial Concert will be sung by the St. Paul's Choir at a later date. Contributions may be made to a memorial fund in his name at St. Paul's Parish, Washington, DC.

—William E. Gray, Jr.

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The Chapel Singers of Trinity College, Hartford, CT, with director John Rose (right), at St. Paul's Cathedral, London, last summer during a performance tour in England. The ensemble also sang in Cambridge, Arundel and Chichester during its brief trip, the first performance tour to be staged by the choir. In Chichester and Arundel the group was hosted by Anglican bishop The Rt. Rev. Morris Maddocks and his wife, a former sub-organist at Chichester Cathedral.

The William Ferris Chorale has announced its 1989-90 season, featuring choral and instrumental music of the 20th century. December 1, Respighi, *Laud to the Nativity*; February 16, the Midwest premiere of Bernstein's *Missa Brevis*, along with *Chichester Psalms* and works of Milhaud; March 30, the U.S. premiere of John McCabe's *A Mangan Tryptich*, with the composer as pianist; May 18, tribute to Samuel Barber. To mark the 50th anniversary of its composition, the Chorale will record Sowerby's *Forsaken of Man* for New World Records. Concerts take place at Mount Carmel Church, Chicago. For information: 312/922-2070.

On July 19, 20 and 23, over 3,000 people attended the dedication of the Flentrop organ in the Cathedral of the Holy Name in Chicago. The new mechanical-action instrument, comprised of four manuals, 71 stops and 117 ranks, was solemnly blessed and dedicated by Joseph Cardinal Bernardin, Archbishop of Chicago. The service of dedication also commemorated the 101st birthday of the donor, Alice O'Malley Robinson, who was present to receive the papal honor *Pro Ecclesiae et Pontifice*. Johannes Steketee, President of Flentrop Orgelbouw, was presented with the gold medal of the Archdiocese of Chicago by Cardinal Bernardin.

Music for the event was provided by the Cathedral Chamber Singers and the Gallery Singers, with brass and percussion, directed by Richard Proulx, Cathedral Music Director. Organists were Lawrence Tremsky, Randall Swanson and Jan Jongepier.

The first dedicatory recital was played on July 20 by Jan Jongepier, Organist of the Grote Jacobijnerkerk in Leeuwarden, the Netherlands. His program included works by Langlais, Sweelinck, de Grigny, Bach, Andriessen, Messiaen, Van der Horst and concluded with an improvisation. The second dedicatory recital was played on July 23 by David Craighead, of the Eastman School of Music. His program included works by de Grigny, Bach, Sowerby, Albright and Duruffé.

Newport Classic has released a new CD recording (NCD 60008) entitled, *Amy Beach: Grand Mass in E-flat Major*. The recording features the Michael May Festival Chorus with Daniel Beckwith, organist. The work is transcribed for chorus, soloists, organ, harp and percussion. For further information: Newport Classic, 106 Putnam St., Providence, RI 02909.

Amadeus Press has released *A Guide to Organ Music* by Viktor Lukas, translated from the German by Ann Wyburd, with addenda by Lee Garrett. The book is a chronological survey of composers, treating standard repertoire by familiar composers as well as some works by little-known figures. For information: Amadeus Press, 9999 SW Wil-

shire, Portland, OR 97225; 503/292-0745.

A new historical survey of temperament has been published by Dominique Devie. *Le Tempérament Musical* (in French) includes a historical survey of temperament from the 13th century to 18th-century equal temperament, numerical tables, and a 900-item bibliography. 650 pp., 540 F. Société de Musicologie de Languedoc, B.P. 4049, 34325 Béziers Cedex, France.

Lillenas Publishing Company has released *Living Waters*, a choral collection and listening cassette featuring 19 southern gospel selections. Mosie Lister has included both classic favorites and new songs, from a variety of writers, all arranged for easy choir.

Oxford University Press has announced the publication of five new music catalogues: Harpsichord Music, Music for Band, Music for Guitar and Lute, Organ Music, and the music of John Rutter.

Harpsichord music lists more than 150 publications for harpsichord, both as a solo instrument and with other instruments and voices. Included are the scholarly editions of Igor Kipnis, Christopher Hogwood, and Rosalyn Tureck.

Music for Band has over 60 titles listed for Concert Band. Music for Guitar and Lute contains just under one hundred listings covering titles from the Renaissance, Baroque, and Modern repertory.

Organ Music lists all organ titles presently available in the USA. Full contents are given for the many organ albums which cover music from the earliest times to the present. There are authoritative modern editions of historic works, and many modern concert pieces. All materials are roughly graded for guidance.

The music of John Rutter lists all of the music currently available from Oxford USA by this English composer. Included are his choral works (Christmas, Secular, Church, Stage works) as well as music for solo voice and his instrumental music.

Copies of these five catalogues are available without charge from the Music Department, Oxford University Press, 200 Madison Avenue, New York, NY 10016.

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The Yearly Repertoire

Anthems for general use continue to be the standard type of literature for most church choirs. Even though directors seek and perform specialized music for occasions within the church year such as Advent, Christmas, Easter, etc., it is the general anthem which can be used on various observances that is the "workhorse" for the choir. These settings can be reused throughout the year; in those emergency situations such as "Blizzard Sundays," summer choirs, and other similar instances, they can be pressed into service with little rehearsal preparation.

This is not to suggest that these works are ersatz or do not have merit on their own; indeed, the case is just the opposite. Often they are hymn anthems based on a well-known tune or text that is popular with the congregation. General anthems may be celebrative or meditative and frequently evoke both moods. And often, these anthems have become standards in the repertoire and never seem to lose their appeal. *Brother James' Air*, for example, is an anthem the choir loves to sing, the congregation loves to hear, and is easy enough that it can be used by a small ensemble with equal effectiveness.

In reviewing our choir's repertoire for last year, I discovered that we performed 72 anthems; this included multi-movement works, but not brief introits and responses. Of those, 43 were new to the choir so lots of ground was covered in our weekly rehearsals. Even though many fit the lectionary for that Sunday, it could be said that over 50% of these 72 settings were "general" in nature and appropriate to most occasions. The interesting aspect of the review was that of those repeated works, well over half of them were for special occasions. For example, to have Easter Sunday without the *Hallelujah Chorus* in our church would be to border on sacrilege, and I simply could not consider eliminating that from our tradition. Most of the choir can sing it from memory so we only spend a few brief moments on it in rehearsal and it does not occupy time away from growth. Most of the extended works were new or at least not used recently, and that would be typical of most choirs.

Each church choir develops a repertoire that includes 5-10 anthems the choir expects to sing each year. These

favorites may be ancient war-horses such as the Handel, or anthems that have a warm, personal message that never tires. Sometimes, a bravura work that is flashy and dramatic is repeated with great frequency because the singers and the director receive a special euphoric treat from it.

The point is that we all need to review our repertoire on a yearly basis. I provide the choir with a typed listing of composers and anthems with notations of additional instruments and other pertinent information, so they can see what we accomplished during the year. This list is also useful for the ministers who can see growth and use of the music budget; also, it helps justify additional funds, especially if the size of the choir increases. This list serves as a diary for the choir and the director when planning for future services. It shows where they have been and where they need to go in the future.

As directors plan their repertoire for this season, they should carefully review what was performed last year to make adjustments for styles and omissions in the repertoire. We must be communicators of the word, and too much or too little of an area is not effective planning. Undoubtedly, anthems of a general nature will be a primary feature. They are a good investment because of the cost effectiveness in their repeated use, and they are certain to be the backbone of the yearly repertoire.

Love Divine, All Loves Excelling, James Gardner. SATB and organ, E.C. Schirmer, No. 4382, \$1.05 (M).

This anthem was the winner of the 1988-89 AGO Composition Contest; the organ, while not difficult, plays an important role throughout with many extended solo passages on three staves. Often the choir sings in unison or two parts, with the melody doubled in the organ. There is one unaccompanied solo verse in four parts. The mood for the Wesley text is generally subdued with flowing, lyric choral lines. Lovely music for many occasions.

Blessed Are They That Dwell in Thy House, Jean Berger. SATB and organ, Theodore Presser Company, 312-41449, \$.75 (M+).

The main theme is often heard without development; it is a brief modal line that recurs throughout the work in both the organ and the voices. Even though there are solo passages, the organ material is more accompanimental and functions as background or filler between choral sections. The choir is sometimes contrapuntal and frequently sings unaccompanied. There are mild dissonances, typical of Berger's style,

but this anthem is suitable for most good church choirs.

Talk with Us, Lord, Austin C. Lovelace. SATB and keyboard, Mark Foster Music Co., MF 2030, \$.90 (E).

Also on a Wesley text, this anthem is for the small church choir. The music is primarily homophonic with stepwise motion for the singers and limited ranges. There is a brief unaccompanied passage. The organ is very easy, on two staves and often doubles the voices. This setting is easy enough for any type of church choir.

I Will Bless the Lord, Joseph Roff. SATB and organ, G.I.A. Publications, G-2367, \$.60 (E).

Roff's joyful anthem dances along in 7/8 with a contrasting middle section in duple meter. The 7/8 sections have unisons to capture the rhythmic energy. The keyboard, on two staves, generally doubles the voices and is background for them. This happy setting of Psalm 34 is easy enough for any choir, but has a reasonable challenge with the meter so that it will also be attractive to more advanced groups.

A Prayer for Pressing on, Jane Marshall. SATB and organ, Agape of Hope Publishing, CW 200, \$.70 (M).

Taken from Marshall's series, *Words from the Wesleys*, this 5/8 anthem is in the spirit of Dave Brubeck's jazz standard *Take Five*. The keyboard, on two staves, provides the rhythmic pulse with a 3+2 drive that has the bass notes accentuating those beats, and the right hand playing a chordal response on the remaining beats. The choral material begins in unison; later that theme is treated canonically in two and three part versions. There is a slower unaccompanied section in the middle that offers contrast to the rhythmic energy. This is a tricky anthem that will require preparation and may be more fun for the singers than the listeners, but it is one that will be comfortably memorable.

Author of Life Divine, Peter Aston. SATB and organ, Basil Ramsey of ABI Publishers, 1076, \$.65 (E).

This brief anthem by the British composer Aston is quietly sustained with short unaccompanied passages. The organ helps create an ethereal quality through overlapping dissonances and unresolved chords that make the music float in the air. This is a sensitive setting with many unisons and useful for any choir. Highly recommended.

Psalm 146, Samuel Adler. SATB and organ, Lawson-Gould Music Publish-

ers, 52405, \$1.25 (M+).

Adler's 16-page setting has the organ on three staves, and independent from the voices. While the organ music is not difficult, it maintains a moderately busy contrapuntal background. The harmony, typical of Adler, is mildly dissonant with a harmonic freedom that stretches tonal securities. The choral music is sophisticated and a good choir will be needed for an effective performance. The singers move in unison and two parts, and individual lines are not particularly difficult, but ensemble will require careful effort.

Rejoice and Sing a Hymn of Praise, Dale Wood. SATB and organ, The Sacred Music Press, S-370, \$.95 (M).

Here is one of those anthems that will be repeated many times because of its spirit and celebrative character. The organ is on two staves with registration suggestions and pedal indications. Its harmony and registration add to the majestic quality. The choir has some unaccompanied singing, some unison singing, and is written on two staves. Their music is relatively easy but composed so that they will have a full, rich sound. There is a triumphant Alleluia and a final unison verse with a descant. Although this is probably more effective as an Easter anthem with references to the "Risen Lord," it would be useful at other times as well.

Lord, Make Me an Instrument of Thy Peace, John Rutter. SATB and organ, Hinshaw Music Co., HMC-470, \$.70 (M-).

The St. Francis of Assisi text is set with expressive, sustained vocal lines in a 9/8 meter giving the effect of continued triplets. There are some chordal areas, but generally the music is contrapuntal. The organ is on two staves and adds to the flowing character with its background music.

Festival Anthem on St. Anne, L. Dean Bye. SATB and organ with optional congregation, Cathedral Music Press, MB94251A, \$1.10 (E).

The St. Anne theme (O God Our Help In Ages Past) is one of the great melodies of the church and has received attention from many composers throughout history. This setting is very simple for the choir with little harmonic involvement. The organ, on three staves, has a fanfare type of accompaniment that adds to the festive mood. Easy enough for any choir; the congregation joins on the final verse which also includes a harmonized Amen.



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New Recordings

Guy Bovet, *Orgues de la Cathédral de Mexico* (Orgues du Mexique vol. I). Sebastian Aguilera de Heredia, *Salve Regina, Registro Baxo de 1º Tono, Ensalada*; Antonio de Cabezón, *Tiento del 4º Tono*; José Jiménez, *Batalla*; Pablo Bruna, *Tiento sobre la Letanía de la Virgen*; Antonio Correa Braga, *Batalla. Orgues du Mexique, vol. II*. Antonio Carreira, *Canción*; Antonio de Cabezón, *Variations sur "La Dama le Demanda," Pour un plaisir*; Anonymous, *Batalla famosa*; Manuel (Corral), *Variaciones*; Guy Bovet, *Variations improvisées*; Sebastian Aguilera de Heredia, *Tiento de dos bajos*; Francisco Correa de Arauzo, *Tiento de tiple del 10º tono, Tiento de 6º tono, sobre la Batalla de Morales*.

Both recordings by Gallo are available in CD (\$18), cassette (\$12) and LP (\$12) from the Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184.

These two recordings are multi-faceted jewels. Not only do they feature Guy Bovet's brilliant performances of treasures of Iberian organ repertoire, but the sounds of the organs themselves are a rare delight. These recordings are, in fact, better than a trip to Mexico to see and hear them yourself, for some of them are in such fragile shape that a technician must be on hand to make them playable.

Although the first recording is titled "Orgues . . .", it is actually only the West, or Gospel, organ of the cathedral that is recorded. The other organ was too badly damaged by the recent earthquake to be used. The second recording features for the most part organs in the state of Tlaxcala, including San Miguelito, Magdalena Tlatelulco, Santa Maria Axotla de Rio, Catedral Franciscana and Ocotlán. The two others are San Geronimo in Mexico City and San Luis Potosí. The informative record jacket, in French, German and English, contains stoplists and photographs of all the instruments. These organs vary in condition. Their sound ranges from delightful at San Geronimo to decrepit at San Miguelito, where the organ is in such fragile condition it cannot be properly tuned. Nevertheless, one can catch a glimmer of the beautiful instrument it was in the past. The recording serves as documentation of the present state of the instruments. This recording is a must for anyone interested in Iberian organ music and Mexican instruments.

Barbara Harbach: *Harbach Plays Hymns*. "Stand Up, Stand Up, For Jesus," "Battle Hymn of the Republic," "Crown Him With Many Crowns," "Onward Christian Soldiers," "The Old Rugged Cross," "A Mighty Fortress," "Amazing Grace," "In the Garden," "Abide With Me," and 10 others. Cassette tape. Gasparo Records, PO Box 120069, Nashville, TN 37212.

If you are looking for a tape of a representative organ of one of the elite contemporary American organ builders for an organ committee that is unsophisticated musically, this would be a good one. (It is recorded on the 1983 Fisk at Downtown Presbyterian, Rochester, NY.) The hymns, old favorites all, are bound to appeal to that kind of a group, and one gets a chance to hear various beautiful stop combinations of the instrument. It may also serve as a nice Christmas present for a pious, innocent grandparent. Other than that, the straightforward harmonizations of these hymns, all by the performer, are well played but not particularly interesting. Each is preceded almost invariably by a brief introduction consisting of the last line of the tune—a widespread yet curious practice that surely does not need to be modelled on a recording by a performer of the stature of Ms. Harbach. Although one does end up in the correct key using this method, it really would be better to use the first line of the tune and modulate if necessary to return to the tonic. Harbach

should have used this chance to show other easy, yet more interesting ways of hymn introduction. In that respect, this recording is a major disappointment. If it is interesting preluding and imaginative accompanying you want, you are far better off with a recording of a John Ferguson hymn festival.

It is not clear what the intended audience of this recording is, but it seems that this would also have been a wonderful opportunity to expose listeners to at least a couple of lesser-known hymns of high quality.

The jacket notes include the specifications and a lengthy description of the instrument. There is also a long discussion by Richard Shadinger of the hymns played with some misstatements. "A Mighty Fortress," for example, is by Martin Luther, not "attributed" to him. All the hymns are listed by the first line of the English text, not tune name, except, curiously enough, "O God Our Help in Ages Past," which is titled *St. Anne* and "Beautiful Savior" which is titled *Shouster Herr Jesu*, an obvious misspelling of *Schönster Herr Jesu*. The section closes with a review of the

performance.

James Higdon, *Organ Music of France: C. Tournemire (reconstructed by M. Duruflé), Deux Improvisations, 1. Choral-Improvisation sur le "Victimae paschali"*, 2. *Cantilène improvisée*; G. Pierné, *Trois Pièces, Op. 29, Prélude, Cantilène, Scherzando*; Elsa Barraine, *Prélude et Fugue*; M. Dupré, *Trois Préludes et Fugues, Op. 7, Si majeur, Fa mineur, Sol mineur*. Arkay Records, 5893 Amapola Dr., San Jose, CA 95129 (\$15.98).

Kudos to Arkay Records for issuing this most interesting recording. James Higdon's elegant musicianship combined with the unaltered (except for the addition of an electric blower) 1879 Cavaillé-Coll organ in the church of Saint-François-de-Sales, Lyon, France result in a rare musical treat.

Elsa Barraine (b. 1910) is the least well known of the composers on this disc. She has been considered by some to be one of the most gifted women composers of France since Lili Boulanger. The *Prélude et Fugue* recorded here, was written in 1929, the same

year she was recipient of the Prix de Rome. The fugue is based on four measures of a Hebrew prayerchant, "O Vinou, Malkeinou."

It is indeed a pleasure—and enlightening—to find such a recording that brings important, although lesser heard works such as the Barraine, or the Pierné, together with the authentic sounds of a period instrument, performed by a master.

Anthony Newman, *François Couperin: The Two Organ Masses. Organ Mass No. 1, "à l'usage ordinaire des paroisses"*; *Organ Mass No. 2, "propre pour les couvents"*. Newport Classic, 106 Putman St., Providence, RI 02909.

Two of the most elegant collections of French classical organ music receive a most vulgar performance in this recording. There are nice moments here and there, but they are few and far between. In general, the *Convents* mass fares the best. Most of the couplets of the *Parishes* mass sound as if Newman were playing the same piece, only with a different registration. His often unvarying touch—punch is often a better



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word—and his strict, almost mindless application of inequality are wearisome, and even the organ, the Fisk at Downtown Presbyterian, Rochester, NY, can be heard to rebel against the treatment it receives.

Nevertheless, there are rare moments that are beautiful, such as the *Benedictus Chromhorne en Taille* and *Dialogue sur les Grands jeux - 3^e Couplet de l'Agnus de la Parishes*, and the *Chromhorne sur la Taille* and the *Elevation - Tierce en Taille*. In fact, these movements contrast so strongly with the style of playing of the remainder of the works that one would swear that a different artist was at work in these spots.

Newman concludes in his program notes that these masses were written to accompany low mass "to substitute for the choir in those portions of the mass traditionally sung" and that the organist could choose whichever pieces among the given sections depending on the circumstances. Newman fails to note, indeed seems to be unaware, that these are festive works designed to be sung in *alternatim* with a choir, and thus the "choice" of movements is the result of how the chant is divided between organ and choir.

—Mark Bighley
Northeastern State University
Tahlequah, OK

Arno Schönstedt: ein Organistenportrait. Bach: *Fantasia and Fugue in G Minor* (BWV 542); Mendelssohn: *Sonata VI "Vater unser im Himmelreich"*; David: *Chaconne in A Minor*; Distler: *Partita "Nun komm der Heiden Heiland"*. Pape 5001. \$19 Organ Literature Foundation (45 Norfolk Rd., Braintree, MA 02184).

This compact disc is an anthology of performances recorded by Arno Schönstedt between 1975–1984, three of these performances having been previously released on the Pape label: Mendelssohn and David on Pape OD 11 and Distler on Pape KP 1001. Three relatively recent instruments are utilized: for Bach, a 1977 Marcussen of 42 stops (Dom, Meldorf); for Mendelssohn and David, a 44-stop instrument built by Emil Hammer in 1974 (St. Martini, Stadthagen); and, for Distler, a 42-stop organ by Paul Ott dating from 1960 (Christuskirche, Recklinghausen). The booklet accompanying this recording contains stoplists and photographs of these instruments, all three being splendid examples of contemporary German organbuilding.

While perhaps not equally engaging, Schönstedt's performances are never less than dependable and technically secure. If the G-Minor Fugue seems somewhat deficient in energy and momentum and portions of the Mendelssohn Sonata seem rather wooden, there can be nothing but praise for Schönstedt's performances of Distler and David, composers whose organ works have not been recorded in abundance. David's *Chaconne in A Minor* (1927) receives a particularly fine performance here. Sections based on the eight-measure theme in triple meter alternate to some extent with sections which allude to the bravura introductory flourish preceding the initial statement of the main theme. Thus, David's typically rigorous polyphonic treatment is varied by recall of this introductory material. Inevitably, the result is a highly sectional compo-

sition which demands carefully planned and executed changes in registration to articulate the episodic nature of this piece. Schönstedt handles this requirement very well, and the Hammer organ seems nearly ideally suited to this music. In all, this recording is worth having on the merit of this performance alone.

Daniel Zager
Oberlin Conservatory Library

New Organ Music

Edwin Lemare, *Marche Moderne*. Stainer & Bell (Agent: Galaxy Music Corp.) No. 11279, \$9.50.

Edwin Lemare (1865–1934) was born in Britain, where before emigrating to the United States, he established a reputation as a brilliant recitalist and composer. *Marche Moderne* is his first published work for organ. It is a large ternary form with several internal divisions. Its main theme is similar in shape to the theme of Wagner's prelude to *Die Meistersinger*, and the contrasting ideas are well constructed, though academically predictable in shape and structure. This British Victorian-inspired music deserves a second hearing because of its fine craftsmanship and stylistic integrity. It is suitable for postludes, processions, and recessions.

Jean-Baptiste Lully, *Suite in C Major*, arranged and transcribed by Bryan Hesford. Fentone Music Ltd. (Agent: Theodore Presser Co.) No. F432.

Bryan Hesford created Lully's *Suite in C Major* by transcribing five movements from the composer's numerous operas. As is usual with Hesford's transcriptions, no information about the sources for the music is given—an anachronism by current recommended standards. Lully's music is delightful and certainly appropriate for weddings and other special occasions. One wishes only that Hesford and Fentone Music would inform the performer about the music as well as acquaint him with it.

—Edmund Shay
Columbia College
Columbia, SC

Book Reviews

***Authenticity in Music*, by Raymond Leppard.** Amadeus Press, 1988. 80 pages. \$8.50 plus \$2.00 shipping, available from the publisher, 9999 S.W. Wilshire, Portland, OR 97225.

The relatively recent phenomenon of the veritable explosion of opportunities for hearing early music through recordings, radio broadcasts, and live performances presents a bewildering array of choices to discriminating listeners as well as some intriguing problems for musicologists. For both these groups, the value-laden questions are: Which is best? Which is right? Which is genuine?—in short, what is "authentic?" Considered as an inquiry into the creative intentions of composers and the characteristics of the first performances of their works, the question arises only when the protagonists are no longer living, but it becomes more and more

difficult to resolve as the historical interval increases, with the attendant difficulties of discovering and interpreting the relevant evidence.

In this short but vigorously argued and often impudent book, Raymond Leppard, harpsichordist, founder of the English Chamber Orchestra, and Music Director of the Indianapolis Symphony Orchestra, addresses the vexing question of "authenticity" ("a blinkered, faddish pursuit among so many performers, listeners and critics") in pre-1800 music. First he offers an explanation of how the problem arose and then proposes a resolution of the matter through a suitable distinction between narrow (historical) and broad (musical) authenticity, illustrated by an analysis of problems of interpretation in three different pieces of music: Gluck's *Orfeo* (1762), Monteverdi's *L'incoronazione di Poppea* (1642), and Handel's *Acis and Galatea* (1718).

The nineteenth century, the one in human history perhaps most infected with incurable optimism, generated the idea of Progress—described as "a beneficent necessity" by the English social philosopher Herbert Spencer, writing in the 1850s—in which nearly every aspect of the past "presaged the present."¹ Music, too, was included in this almost universally accepted ideal of constant improvement, thanks to a series of narrative histories of music that adopted this hopeful line. One of the most influential of these, by Sir Hubert Parry, granted only qualified greatness to classical masters, regarding them more as prophets of Brahms (instrumental music) or Wagner (opera), each viewed as the inevitable and perfected realization of the impulses of their predecessors.

The decline of this selective and oversimplified idea of Progress in the development of nature and society took a generation to complete. The parallel liberation of music has been accompanied by a rediscovery of the constant values of old music, along with its increasing use as an instrument of education. Armies of enthusiastic scholars, dedicated performers, and enterprising music publishers have fueled an apparently insatiable demand for earlier music. But we have almost reached a limit, according to Leppard; the whole process is beginning to turn inward on itself, with undesirable consequences for music.

While the search and revival movement has generated more insight into older music, it has also promoted the formation of exclusive musical cults surrounding the rediscovery of the harpsichord and other ancient instruments, the study of performance practices, the publication of original texts, and the exploration of the society and culture surrounding the music. Within each of these categories, Leppard mentions examples of "useless authenticity": competing concepts of instrument reconstruction, over-zealous adherence to early instruction manuals, thoughtless interpretations of original manuscripts, and rigid rules of historical conditions of performance, all of which impede both the performer's and the listener's access to the inherent values of the music itself.

The risks involved in an uncritical acceptance of an undefined notion of authenticity are aptly illustrated in the discussion of the practical performance problems of the three operatic works. In Gluck's case, the original first version of *Orfeo*, although historically authentic, is not necessarily the best, for later adaptations or alterations of the same work are more musically satisfactory. The belief in a narrow right road to authenticity is further weakened by the

realization that, in Monteverdi's work, subsequent reshaping of the skeletal initial concept were dictated by rehearsal practices, accompaniment requirements in actual performances, and the need to heighten emotional tensions emerging from the broader musical and dramatic structure. In Handel's opera, the question of the proper size of the orchestral and choral performing forces is not susceptible of an unequivocal answer, given the composer's presentation of both small- and large-scale versions and the absence of a full score for the latter. Present-day performances, therefore, might employ a three-tiered orchestra, whose different dynamic ranges would appropriately assist in delineating various dramatic contrasts.

Historical authenticity, then, is a narrowly conceived, unachievable ideal, for we can neither travel back in time to duplicate all the extrinsic conditions of early performances nor escape from our ingrained twentieth-century outlook and expectations to enter completely into the cultural world of the music of former times. Leppard's broader understanding of authenticity rejects any simple solution to problems of performing earlier music. Instead, it consists in the revelation of those intrinsic musical qualities which will preserve the vitality of early music for today's audiences. The challenge lies in choosing among valid historical options and in making the compromises this goal requires.

Evidently, Leppard is no purist on the question of authenticity. While similar conclusions have been reached by others,^{2, 3} few can match his lively and convincing approach to earlier music that is informed, but not bound, by historical considerations. An evening spent with this provocative little book is a worthwhile investment for theorists, performers, critics, and listeners alike. Altogether impressive, without being oppressive.

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

Notes:

1. The phrase is not Spencer's, but Leppard's, whose brief sketch of the idea of Progress (pp. 7ff.) neglects to link this notion with the concurrent rise of Darwinism, of which Spencer's ideas were a major philosophical expression. Contrary to Leppard's interpretation ("... the ideas of Progress inevitably needed the supporting evidence of a past from which it came, as well as a future towards which it was going," [pp. 9–10]), the inevitability of this all-pervasive, impersonal, evolutionary process is more consistent with a mechanistic (past-driven) rather than a teleological (future-attracted) orientation, or at least in Spencer's system. The future can't provide evidence for anything. Also, the title of Spencer's *Progress, its Law and Cause* is entered incorrectly in the "Notes" (p. 79).

2. Wilfrid Mellers argues that historical authenticity, though desirable, is a complex ideal, but essential only in the performance of the works of some composers (Couperin, Telemann) but not others (Handel). His comparison of several recorded performances of Bach's *Goldberg Variations* (those by Tureck and Landowska, while not historically authentic, in their different ways exhibit streaks of mystical genius lacking in the historically knowledgeable but more prosaic renditions by Walcha and Kirkpatrick) and some choral works (conducted by Harnoncourt, Maazel, and Klemperer) parallels Leppard's analysis of the three operatic works in the search for intrinsic musical authenticity over distorted historical authenticity. "Bach and Authenticity," in *Bach and the Dance of God* (London: Faber & Faber, 1980), pp. 307–317.

3. Isolde Ahlgrimm warns against exaggeration and mannerisms in the name of historical performance practice, and advocates more tolerance with regard to the choice of instruments and performance practice, for "... a historically valid and faithful performance is not and will not be possible. Too many of the factors needed for this cannot be reproduced." "Current Trends in Performance of Baroque Music," *THE DIAPASON* 73, no. 4 (April, 1982): 14; originally published in *Organa Austriaca II* with the title "Zur heutigen Aufführungspraxis der Barockmusik," translated by Howard Schott.

Both of these writers, as well as Leppard, are really addressing the larger, more complex question of "universals" in music, those essential elements that transcend historical considerations.



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Hymn Society of America Annual Conference

The Annual Conference of the Hymn Society of America was held July 9-12 at Calvin College in Grand Rapids, MI. A full slate of diverse activities in a most congenial atmosphere provided opportunities for everyone attending to sing many hymns, old and new; to learn of new hymns and new publications; to meet leading authors and composers; and to experience the excitement and vitality of congregational song.

John Hamersma of the faculty of Calvin College presented a pre-conference recital on Sunday afternoon. The opening evening event was a festival of Psalms and Canticles for the church year led by Emily Brink and accompanied by Jan Overduin. A choir formed for the occasion was conducted by Roy Hopp. The material was entirely from the *Psalter Hymnal* recently published by the Christian Reformed Church under the editorship of Dr. Brink. Her commentary about the use of Psalms for each aspect of the Christian year displayed sensitive theological insight, revealing the seasonal appropriateness of Psalms.

Each day's activities began with worship—once in the Roman Catholic tradition, once Mennonite, once Reformed. Each evening closed with a brief service, Night Prayer. On Monday and Tuesday Patrick D. Miller, Jr., professor of Old Testament Theology at Princeton Theological Seminary, presented addresses on the forms and types of Psalms. His many insights, but perhaps most especially his comments on the topic *Why Poetry?*, were appropriately applauded warmly and enthusiastically.

The international guest for the week was Michael Perry from Beckenham, England. Besides many hymns published by Jubilate Hymns, Ltd., in England, he is represented in North American publications such as *The Hymnal 1982*, *The Psalter Hymnal*, and *Worship, Third Edition*. He presented a sing-through session of hymns found in *Come Rejoice!* which he edited (published here by Hope Publishing Company).

Fourteen workshops were available during three time blocks. Choosing which one to attend was always challenging. Three workshops were presented at separate times so all could attend. One was a sing-through of strophic and responsorial materials from *Gather*, recently released by GIA Publications, presented by Marty Haugen. Another dealt with congregational Psalm singing, presented by George Black from Huron College (Ontario), who provided materials from many traditions and gave valuable suggestions for their effective use. The third separate session was a reading of settings, mostly concertatos, involving congregational participation. A dozen settings from six publishers were presented by Robert Batastini.

The Monday evening event open to the public focused on music of the Evangelical and Pentecostal traditions. Don Hustad presented a thoughtful and well-organized history of evangelical hymnody. The entire assembly sang many examples as Dr. Hustad presented helpful background information.

After a short break the Lighthouse Choir from Grand Rapids' First Assembly of God presented a celebration of praise. The Pentecostal spirit was effectively presented by the choir, soloists, and a large orchestra complete with an extensive sound system. On Tuesday evening John Ferguson presented a hymn festival of the sort for which he is so justly famous. The theme for this one was "We Sing of Light Incarnate," with narrator Madeleine Forell Marshall. Both the music and the message of this stimulating and moving festival of hymns were designed to be adaptable to local churches. Most of the special arrangements were from published material readily available, though this presentation did contain optional improvisations demonstrating Dr. Ferguson's considerable skill. Again there was a choir recruited for the occasion and the handbell choir from the Prospect Park Christian Reformed Church in Holland, MI added much to the evening.

The setting could not have been better. The construction of the new chapel and organ was completed just as this conference began. Lynn Dobson installed and tuned the last mixture on the new organ the very morning the conference began! Construction workers were completing details and outdoor features even as the conference was taking place. The chapel, which can seat upwards of 1000 people, has a most excellent balance between acoustics for good singing and for good speech. It provides well for the vibrant congregational singing that took place throughout the conference, whether by the conferees or by the large crowds of local people who attended the public evening events. And the organ sings beautifully in that space, as well! Designed primarily to lead hymn and psalm singing, it fulfills that function thrillingly. Its three ample manual divisions and the pedal division all provide well-blended and cohesive ensembles for congregational singing. It is perhaps unique for a tracker action organ of this size to have two divisions under expression. It is particularly commendable for its qualities of both clarity and warmth.

It is perhaps presumptuous for one who attended this annual conference for the first time to attempt to write a review. My experience and my enthusiastic response to this conference make it imperative for me to share, and to urge everyone involved in music for worship to consider membership in the Hymn Society of America, and to attend the next conference (July 8-11, 1990, in Charleston, SC). The fellowship with people from many places and diverse traditions is of great value in itself. No one can come away without having had musical and spiritual horizons made wider, and love for the many facets of hymnody made deeper.

—Davis L. Folkerts

Davis L. Folkerts is currently the Joan Furver Professor of Music at Central College, Pella, IA, teaching organ, church music, theory and counterpoint. He holds the BA from Central College, the MSM from Union Theological Seminary School of Sacred Music, and the DMA from the University of Iowa.

Association of Anglican Musicians 1989 Conference

The Association of Anglican Musicians held their 1989 Conference June 12-16 at Loyola University in Chicago on the theme "The Awe and Mystery of Liturgy." The week included a variety of services, held at St. James Cathedral; Grace Church in Oak Park; Church of the Ascension; St. Luke's, Evanston; and other area churches.

The Professional Concerns presentations were very helpful, especially one on financial planning for church musicians. Other topics covered included useful periodicals and the expansion and restructuring of the Association's Placement Service, making it easier to match candidates and positions with each other.

The three very different guest speakers each brought important messages. The Rt. Rev. Michael Marshall, Director of the Anglican Institute in St. Louis and an accomplished concert pianist, stressed the need for good music and musicians in the Church as in the secular music world. He explored the idea of transcendence and the role of liturgy in enabling it to happen. He discussed current problems in the Church and its music, including a growing sourness in many musicians toward the Church, the urgent need for the Church to start taking better care of its musicians in terms of written contracts and better benefits as well as the need for more tolerance, hope and genuine appreciation and empathy on all sides. Musicians were not exempt from Bishop Marshall's criticism, as he called for a more wide-ranging, eclectic approach in the selection of music, keeping an open mind on some popular and folk music, and putting the best of many different styles together for transcendent worship.

The Rt. Rev. Frank T. Griswold III,

Bishop of Chicago and author of Eucharistic Prayer B in the *Book of Common Prayer*, explored and defined the words "awe" and "mystery" from the week's theme. He saw a need for liturgical planners to often strip away rather than add to a service, in order to get to the essentials, to the most reality. He urged us to take a less limited view of awe and mystery, and showed that they often occur in life's smaller moments. Concluding, he reminded us that liturgy is communal and thus requires sensitivity and inclusivity to its community.

Noted author Madeleine L'Engle spoke of the attraction of the Episcopal Church for artists and of its need to get away from the lowest common denominator, to recover great art and use great language (not necessarily Elizabethan English) in its liturgy. She sees the loss of vocabulary as a very serious problem in society, and said the Church needs both to recover a sense of the sacredness of language and rediscover the sense of liturgy as drama. Finally she said theologians should sometimes "think like poets"—reason and intuition must work together for their work to be complete.

Other events included a preview of the new Flentrop tracker organ at Holy Name Cathedral, a tour of local architecture by Frank Lloyd Wright, and a dinner cruise on Lake Michigan. The week was both inspiring and thought-provoking, and seemed to embody these words from one of the hymns: "In all places and forever Glory be expressed . . . In our worship and our living Keep us striving for the best."

—Ray W. Urwin

Ray W. Urwin is Director of Music at St. Francis Episcopal Church, Palos Verdes Estates, California, and a contributor to the *Hymnal 1982*.

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Cover

Gabriel Kney & Co., Ltd., London, Ontario, installed the first mechanical teaching organ for the new facilities at the Department of Music at Brandon University, Brandon, Manitoba. The key action is of the balanced method. The wind to the manuals is supplied by a single bellows. Open toe voicing at a wind pressure of 35 mm. The organ was introduced in a recital by Dr. Arthur Bower, Head of the Organ Department, with works by Bach, Dandrieu, Bengt Hambraeus, Brahms, and Dupré.



MANUAL I

- 8' Gedeckt
- 4' Praestant
- 2' Blockflöte
- 1½' Quint

MANUAL II

- 8' Quintadena
- 4' Offenflöte
- 1½' Terz

PEDAL

- 16' Subbass
- 8' Gedecktbas

COUPLERS

- I to Pedal
- II to Pedal
- II to I



Lewis & Hitchcock, Inc., Vienna, VA, has completed its Opus 264 for Buchanan Hall of Eastern New Mexico State University. The organ stands in the center of the stage. Panels may be extended toward the organ for recitals, or withdrawn to provide additional stage area. The console is on a moveable platform. The case, of oak, contains the blower and mechanical portions in the base. Shades of the Swell are exposed. Facade pipes are from the Great Principal. The console, also of oak, has stoptabs and a tripper combination action. The organ presently has seven ranks and is designed to be enlarged to 13. The present ranks have been wired so that all the stops are operational. The organ was designed by George Payne of the firm, in consultation with Dr. Steven Barnes, Dean of the School of Fine Arts, and Dr. William Wood, Dean of the School of Music, and is the gift of Mrs. Addie Swearingen. Opus 265 was built as a copy of this instrument for the Church of the Holy Angels, Portsmouth, VA.

SWELL

- 8' Gedeckt
- 8' Gemshorn
- 4' Spitzflute
- 2½' Spitzquint
- 2' Octavin
- 1½' Tierce
- 1½' Spitzquint
- 1' Octavin
- 8' Trumpet

PEDAL

- 32' FauxBourdon
- 16' Subbass
- 8' Principal
- 8' Subbass
- 8' Gemshorn
- 4' Octave
- 4' Spitzflute
- 2½' Mixture III
- 16' Trumpet
- 8' Trumpet
- 4' Trumpet

Analysis

- 8' Principal 56 pipes
- 4' Octave 12 pipes, 44 prepared
- 2½' Mixture III prepared
- 16' Subbass 12 pipes, 32 prepared
- 8' Gedeckt 56 pipes
- 8' Gemshorn 44 pipes, 12 prepared
- 4' Spitzflute 12 pipes, 44 prepared
- 2½' Spitzquint 56 pipes
- 2' Octavin 56 pipes
- 1½' Tierce 37 pipes
- 16' Trumpet 68 pipes

GREAT

- 16' Gemshorn
- 8' Principal
- 8' Gedeckt
- 8' Gemshorn
- 4' Octave
- 4' Spitzflute
- 2' Octavin
- 1½' Mixture III
- 8' Trumpet

SWELL

- 8' Gedeckt (61)
- 8' Gemshorn
- 8' Gemshorn celeste TC (49)
- 4' Spitzfloete (61)
- 4' Octave celeste
- 2½' Nasat TC (49)
- 2' Octave (61)
- 1½' Terz TC (49)
- 1½' Quintfloete (12)
- 1' Superoctave
- Scharf III-IV (232)
- 8' Trompette (61)
- 8' Cromorne (61)
- 4' Clairon (12)
- Tremulant

PEDAL

- 32' Acoustic Bass II
- 16' Subbass (12)
- 8' Principal (32)
- 8' Rohrgedeckt (Gt)
- 5½' Quintfloete
- 4' Octave (12)
- 2' Schwiegel (12)
- Mixture III-IV (116)
- 32' Basse de Cornet III
- 16' Bombarde (12)
- 8' Trompette (Sw)
- 4' Cromorne (Sw)

GREAT

- 16' Rohrgedeckt
- 8' Principal (49 pipes)
- 8' Rohrfloete (61)
- 8' Gemshorn (Sw)
- 8' Gemshorn celeste TC (Sw)
- 4' Octave (61)
- 4' Spillfloete (61)
- 2' Spillpfeife (12)
- Mixture IV-V (201)
- 8' Trompette (Sw)
- 8' Cromorne (Sw)



Gress-Miles Organ Co., Inc., Princeton, NJ, has built a new organ for Trinity Baptist Church, Seneca, SC. Two manuals, 26 ranks, 1,349 pipes, 37 stops. During a renovation of the chancel, twin organ enclosures were provided for the new pipe organ, which replaces an electronic. The Swell is behind the left facade and the Great and Pedal are behind the right; the facade pipes are from the Pedal Subbass and Principal. Nearly all sound absorbing material was removed from the nave and chancel. Pressures are 2½" (Great and Pedal), 2½" (Swell), and 3" (basses); tuning is A-440 with equal temperament. Voicing and scaling follow classic examples with the Trompette in Cavallé-Coll style with double blocks and the Cromorne after Clicquot. The console includes a complete combination action.

Dobson Pipe Organ Builders, Lake City, IA, has built an organ for Ascension Episcopal Church, Stillwater, MN. The congregation is the oldest worshipping Episcopal congregation in the State of Minnesota. Prayer Book services were first conducted in the home of John McKusick by Rev. E. Greenleaf, a visiting chaplain from Fort Snelling, in 1846. The congregation had increased sufficiently by 1851 to construct the first church, a wooden structure. As Stillwater prospered and grew, the congregation built a second church, complete with a Hook organ, and dedicated it Easter Day, April 10, 1887. That evening severe lightning and thunderstorms occurred. The church was struck by lightning and burned to the ground. A new building of red brick, the present church, was immediately constructed on the foundations of the burned church and occupied Easter Day, 1888. The new Dobson organ, Op. 30, is installed in a free-standing position in the chan-

cel; like the rest of the woodwork in the church, the casework is made of solid cherry. The console, which is detached and reversed, has turned stopknobs and naturals of ebony, and sharps of bone-covered rosewood. The Great is located above the Swell, with the Pedal installed in its own case behind the manual divisions. The organ employs mechanical key and stop actions; a combination action of the dual type is prepared for. Winding is from two large, single-rise reservoirs at 75 millimeters and 93 millimeters for the manuals and pedal, respectively. The organ is tuned in equal temperament. Six ranks of pipes were reused from the church's previously Möller-rebuilt Kimball. The organist of the church is Nancy Whipkey; her husband, James Whipkey, was the architect for the renovation of the chancel undertaken in conjunction with the installation of the new organ. Rev. Thomas J. Phillips is the rector.



GREAT
16' Dulciana*
8' Principal
8' Koppelflöte
4' Octave
2 2/3' Nazard
2' Waldflöte
1 1/2' Tierce
IV Mixture 1 1/2'
8' Trumpet

SWELL
8' Gedackt
8' Salicional*
8' Celeste*
4' Principal
4' Spitzflöte
2' Octave
1 1/2' Gemsquinte
III Scharff 2/3'
8' Oboe
Tremulant

PEDAL
16' Subbass*
8' Principal
8' Rohrflöte*
4' Choralbass
16' Fagott
4' Trichter Regal*
*from previous organ



Terrance P. Schoenstein, Organbuilder, Honolulu, HI, has completed the reinstallation of a 7-register, 9-rank electropneumatic unit organ for St. Patrick's R.C. Church, Honolulu. The original 7-register, 7-rank organ was built by Felix F. Schoenstein & Sons, San Francisco, CA in 1966. St. Patrick's Church recently celebrated its 60th anniversary under the direction of Pastor Fr. Edward Martin, and has rebuilt the interior of the church in accordance with the outlines of Vatican II. The old organ in an oak case was relocated from the balcony in the southwest corner to the main floor in areas where the side altars were previously situated. Tonal changes included extending the principal unit into the 16' octave, replacing one of the two flutes with a mixture and reunifying the organ to its present specification. New chests and toeboards, new regulators, oak swell case panelling were supplied, and the console was electrified with solid state switching.


GREAT
16' Bourdon
8' Principal
8' Gedeckt
8' Gemshorn
4' Octave
4' Rohrflöte
II Sesquialtera 2 2/3' 1 1/2'
2' Flageolet
1 1/2' Mixture III
8' Trompette

SWELL
8' Viola
8' Viola celeste TC
8' Gedeckt
4' Principal
4' Rohrflöte
2' Octave

1 1/2' Larigot
1' Scharff III
8' Trompette
4' Clarion
Tremolo

PEDAL
16' Principal
16' Bourdon
8' Octave
8' Gedeckt
8' Gemshorn
4' Choralbass
2' Gravemixture III
16' Posaune
8' Trompette

Analysis
16' Principal, 1-12 new zinc, 13-97 old zinc and spotted metal
16' Bourdon, 1-31 old pine, 32-97 old Rohrflöte spotted metal
8' Gemshorn, 1-61 old zinc and spotted metal
2' Gravemixture III, 1-73 new spotted metal
16' Posaune, 1-85 old zinc and spotted metal
8' Viola, 1-61 old zinc and spotted metal
8' Viola celeste TC, 1-49 old spotted metal




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An Organ Tour of Taiwan

James Welch

In 1986 I had an opportunity to travel in the Orient and do some research about organs in those countries, the results of which are found in my article "Organs in Asia," *The American Organist*, July 1988. After returning from that trip I received an invitation from Professor Chen Maw Sheng, Church Music Department Chairman of The Taiwan Theological College in Taipei, to return in March 1989 as a visiting professor to teach at the college and give a series of recitals in Taiwan and Hong Kong. This trip turned out to be rewarding. In the first place, the Chinese are avid fans of classical music as well as being good students, so it was a pleasure to play recitals and to teach in Taiwan. They are also exceptional hosts, practically vying with each other for the opportunity to show their guests a good time. One invariably leaves the country with beautiful gifts and great memories.

My duties for the month included teaching eight organ students at the college and giving a series of service and recital playing master classes to the combined organ group. It was very gratifying to work with students who were so excited and motivated to learn. Several of the more talented students plan to continue their study in Europe or the U.S. However, the opportunities for these students in Taiwan to hear good instruments, go to recitals, discover new literature, and buy scores are relatively limited. Many of the editions that the students had been using were questionable at best. Anticipating this, I took a large supply of organ scores from my personal library to share with the students there.

I had hoped to learn some conversational Chinese before leaving for Taiwan, but I didn't quite attain my goal. Fortunately, English is the international language today, and many people in Asia speak or at least understand some English. However, the language barrier did not turn out to be a problem; in fact, I learned from this teaching experience in Taiwan how much more can be accomplished in a lesson by cutting out extraneous conversation.

In Taiwan, whose population is approximately 4% Christian, there are very few pipe organs; indeed, there are relatively few organs of any kind. There are a number of American and Japanese electronic organs in the churches and schools. Most Christian churches use the piano instead of the organ in their services. I am not sure what literature they use, but the teaching of liturgical piano playing is an active business there.

Taiwan's premier instrument is the new (installed in 1987) 3-manual, 61-stop Flentrop in the National Concert Hall, located in the Chiang Kai-shek Memorial Park in downtown Taipei. Truly one of the most splendid concert halls in the world, it is obvious that no expense was spared in its design and construction. The city fathers of Taipei also displayed remarkable vision in buying an organ of this magnitude before there were any recitalists in the country ready to tackle it! So far all of the recitalists have been foreigners: Peter Hurford, Maurice Clerc, Viktor Lukas, and myself.

The first program I submitted to the concert committee was somewhat short, because I did not want to play too long a program for an audience unaccustomed to attending organ recitals. The committee surprised me by

asking for a much longer program! The program consisted of the following works: Bach, *Tocatta and Fugue in d minor*, *Fantasia and Fugue in g minor*, and *Tocatta in F*; Charpentier, *Noel variations*; Walther, *Concerto in b minor*; Vierne, *Allegro from Symphonie II*; Mendelssohn, *Prelude and Fugue in d minor*; Ives, *Variations on America*; Franck, *Fantaisie in A*; and Reger, *Introduction and Passacaglia in d minor*; with Bach's "Jig Fugue" and Albright's *Concert Rag: Sweet Sixteenths* as encores.

I was fortunate to have an extremely capable assistant, Chen Kuan-Chou, who is actually a violinist but has assisted the other guest organists and knows the organ well. Since the stop action is entirely mechanical and relatively spread out, it is necessary to have an assistant in recitals. Kuan-Chou was the kind of assistant every recitalist dreams about finding; he was able to remember all of the registration changes with very limited rehearsal time. He also rang the portable cymbelstern and played the "third hand" in the Albright piece.

It is a pleasure to play for audiences in Taiwan. They don't rattle papers; they stifle coughs and sneezes; and they are amazingly quiet even in long performances. They customarily require several encores at concerts. Bouquets of flowers are common, as are crowds of autograph seekers. Particularly encouraging was the large number of young people at classical concerts. The printed programs were very elegant. In most cases, the program was listed in both Chinese and English; I supplied program notes which were translated into Chinese. The opening few bars of each piece were included in the program notes, enabling those unfamiliar with organ literature to identify exactly where they were in the program.

I was also invited to give two public lectures at the Concert Hall. The first was a general history of the organ and a demonstration of the Flentrop with examples of organ literature from various periods. Those attending were invited to come up to the organ console at the conclusion of the lecture for a close look at the organ; naturally they had many questions to ask. Professor Chen Maw Sheng translated for me during the lectures. The second lecture, entitled "The Bach Tradition," dealt principally with organ literature from the 18th century, concentrating on Bach, but also including other composers from Germany, France, Italy, and England.

National Concert Hall, Taipei, Taiwan Flentrop Orgelbouw Zaandam, The Netherlands

GREAT (56 notes)

- 16' Prestant
- 8' Octaaf
- 8' Openfluit
- 8' Bourdon
- 5 1/2' Quint
- 4' Octaaf
- 4' Openfluit
- 3 1/2' Terts
- 2 3/4' Quint



Flentrop, National Concert Hall, Taipei

- 2' Octaaf
- Mixtuur VI
- Scherp V
- 16' Trompet
- 8' Trompet
- 4' Trompet

SWELL (56 notes)

- 16' Bourdon
- 8' Prestant
- 8' Roerfluit
- 8' Gemshoorn
- 4' Octaaf
- 4' Fluit
- 2 3/4' Quintfluit
- 2' Octaaf
- 2' Woudfluit
- 1 3/4' Terts
- 1' Flageolet
- Mixtuur V
- Sesquialter II
- 16' Fagot
- 8' Trompet
- 8' Kromhoorn
- Tremulant

POSITIV (56 notes)

- 8' Gedekt
- 8' Quintadeen
- 8' Viola
- 4' Prestant
- 4' Roerfluit
- 2 3/4' Nasard
- 2' Octaaf
- 2' Fluit
- 1 3/4' Terts
- 1 1/4' Quint
- 1' Siflet
- Cymbel IV
- 8' Schalmei
- 8' Vox Humana
- Tremulant

PEDAL (30 notes)

- 16' Prestant
- 16' Subbass
- 10 3/4' Quint
- 8' Octaaf
- 8' Fluit
- 5 1/4' Quint
- 4' Octaaf
- Mixtuur VI
- 16' Fagot
- 16' Bazuin
- 8' Trompet
- 4' Schalmei
- 2' Zink



National Concert Hall, Taipei



Chen Kuan-Chou at the Hook & Hastings, Tai Ping Ching Presbyterian Church, Tainan

The only negative aspect of this organ is that the key action is quite heavy, almost impossible to play with the manuals coupled. The wind is also excessively "flexible" to my ears.

There are several other pipe organs in Taiwan; I played all but one of them in recitals. After the Flentrop organ, the best is the Kleuker organ at Suang-Lien Presbyterian Church, where Chen Maw Sheng is also the music director and organist. This church occupies the

James Welch is University Organist, Harpsichordist and Carillonneur at the University of California, Santa Barbara. He holds the D.M.A. in organ performance from Stanford University, where he studied with Herbert Nanney. He has also studied piano with Earle Voorhies, and organ with Parley Belnap, Alexander Schreiner, Josef Doppelbauer, Jean Langlais, and John Walker. Dr. Welch has performed in France, Germany, Austria, Brazil, New Zealand, Taiwan, Holland, Belgium, Israel and the U.S.A. He has served on both the local and regional levels of the AGO and has performed at three AGO conventions. In addition to publishing articles in *The American Organist* and *THE DIAPASON*, he has released numerous recordings.



Kleuker organ, Suang-Lien Presbyterian, Taipei



College Chapel, Taiwan Theological College, Taipei



James Welch giving a lesson to Tammy Lin at the Kilgen organ, Taiwan Theological College Chapel, Taipei



Maw Sheng Chen and James Welch

top two floors of a high-rise bank building on downtown Taipei's main street. It is a novel experience to step out of the elevator on the 10th floor and find yourself in the side "narthex" of this Church. The pastors and members were all extremely friendly and helpful.

I did most of my teaching as well as two recitals at Suang-Lien Church. The Kleuker organ is very successful although it is relatively small. The acoustics of the room are excellent, with hard floors and pews. The bottom manual, a permanently coupled Swell/Great, is an interesting and very useful feature, making possible various registrational features and in a way approximating a 3-manual organ.

Suang-Lien Presbyterian Church, Taipei, Taiwan
Detlef Kleuker Orgelbau
Bielefeld, West Germany

GREAT (II)

- 8' Principal
- 8' Rohrflöte
- 4' Octave
- 2' Schwiegel
- Sesquialtera II
- Mixture IV
- 8' Trumpet
- Tremolo

SWELL (III)

- 8' Gedackt
- 8' Salicional
- 4' Rohrflöte
- 2' Principal
- 1½' Quinte
- 8' Krummhorn
- Cymbal III
- Tremolo

PEDAL

- 16' Subbass
- 8' Gemshorn
- 4' Choral Bass
- 16' Posaune

Cymbelstern

Cheng Chung Presbyterian Church in Taipei has a direct-electric pipe organ built by Peter Paul Köberle of Schwäbisch Gmünd, West Germany. The acoustics in this church are excellent, with hard floors and even harder pews, and no absorbent materials anywhere.

Cheng Chung Presbyterian Church, Taipei, Taiwan
Peter Paul Köberle, Schwäbisch Gmünd, West Germany

MANUAL I (61 notes)

- 8' Rohrgedackt
- 4' Principal
- Sesquialtera II
- 2' Octave
- Mixture III
- Tremulant

MANUAL II (61 notes)

- 8' Gedackt
- 8' Salicional
- 4' Rohrflöte
- 2' Principal
- 8' Oboe
- Tremulant



James Welch at the Köberle organ, Cheng Chung Presbyterian Church, Taipei

PEDAL (32 notes)

- 16' Subbass
- 8' Octave Bass

PEDAL

- 16' Diapason
- 16' Bourdon
- 8' Octave
- 4' Choral Bass
- 8' Trumpet

Zimbelstern

The Taiwan Theological College, a Presbyterian seminary, is on a hillside above most of Taipei's heavy traffic and exhaust. (There are tens of thousands of motorscooters in Taipei, whose riders routinely wear surgical masks to filter out some of the pollution.) The college is located near Yangming Park, a very popular tourist destination during March, which is azalea season in the north of the Taiwan.

The vine-covered college chapel houses an 1895 2-manual Kilgen tracker, restored by Reverend Stanley Smathers in 1978. I taught a few lessons here and held some service-playing workshops at this organ. On more than one occasion our classes and services were interrupted by Buddhist and Taoist funeral processions winding their way up the nearby Yang Teh Ta Road. These processions are made up largely of paid mourners who play loud pentatonic music on brass instruments, double-reed horns, gongs and drums, and now, inevitably, electronically amplified through loudspeakers mounted on the funeral vehicles!

The most historic organ in Taiwan is a Hook & Hastings organ which was built prior to 1880 and first installed in Richmond, Virginia. Eventually, through the generosity of various benefactors, it was installed at Tunghai University in Taiwan in 1964. After suffering some vandalism while in storage at the university, the organ was moved to its present location, Tai Ping Ching Presbyterian Church in Tainan. This church, established in 1865, is the oldest Christian church in Taiwan. Although the organ has been modified over the years, the case is still intact. The pews in the church are movable, and they were turned around for the concert so everyone could face the loft.

Hook & Hastings, Tai Ping Ching Presbyterian Church, Tainan

GREAT

- 16' Bourdon
- 8' Open Diapason
- 8' Melodia
- 8' Dulciana
- 4' Principal
- 2' Principal
- Mixture III
- 8' Trumpet

SWELL

- 16' Gedeckt
- 16' Treble Gedeckt
- 8' Diapason
- 8' Stopped Diapason
- 4' Flute
- 4' Violina
- 2½' Nazard
- 2' Fifteenth
- 8' Bass Oboe
- 8' Treble Oboe
- Tremolo

While the musical part of my trip there was truly rewarding, the friendships I made and my recollections of the various feasts in Taiwan are the things I will remember the longest. I mentioned earlier the great hospitality of the Chinese. No one could have been more gracious than Chen Maw Sheng (his English name is "Harry," although some of his friends call him "Chairman Maw" for fun) and his wife Nancy, who is an American.

I was impressed with how hard Harry has worked for good music in his country. He has been a valiant leader in the crusade for getting pipe organs in Taiwan and bringing guest artists to teach and perform there. He performs on a regular basis around the island, in addition to teaching a wide variety of music classes at the college. He has a master's degree in arts and religion from Asbury Seminary in Wilmore, Kentucky, and a master's degree in church music from the School of Church Music at The Southern Baptist Theological Seminary in Louisville, Kentucky. He is a doctoral candidate at the latter school, and he plans to return to the United States for additional study in the future.

And food! We dined out almost every night on some exotic delicacy. My favorite food is Szechuan, but we had Hunan, Cantonese, Taiwanese hot pot, dim sum, Buddhist vegetarian, Thai food, and others. The sea food was outstanding, and the assortment of fresh vegetables was wonderful.

This most recent trip also took me to Hong Kong and Macau, exotic destinations on the coast of Mainland China. Hong Kong, the British colony scheduled to revert to Mainland China in 1997, has several pipe organs. I gave a recital at the imposing St. John's Anglican Cathedral in Central Hong Kong—on an Allen digital, as it turned out. Macau is a Portuguese colony, slated for return to Mainland China in 1999. I had hoped to find an Iberian organ hidden away in some Catholic church in Macau, but unfortunately, there is not a single organ in the colony. ■



Charles-Valentin Alkan

1813–1888, Part 1

John Wells

Biographical sketch

Such was his obscurity that his obituarist wrote "it was necessary for him to die in order to suspect his existence." His biographer wrote that he had "a character and a career so strange, so perverse that the most febrile mind could scarcely have invented it." He was an outstanding child prodigy and was said to have one of the finest pianistic talents of the 19th century. Some of his piano compositions are almost unplayable and some are impossibly idiosyncratic, yet others are simple and elegant, and others still are powerful and disturbingly effective. Yet the career of this brilliant man went completely off the rails by a mixture of bad luck and an oversensitive nature; he spent much of his adult life as a virtual recluse. He was called the "Berlioz of the piano," he was a neighbor and confidant of Chopin, admired by Liszt, called "that wonderful child" by Rossini . . . how, then, could a man with such credentials and such a talent have been so forgotten? It is to be hoped that the centenary year of his death may have inspired fresh interest in one of the great, undiscovered geniuses of the 19th century.

The register of his birth in 1813 in Paris records his name as Charles-Valentin Morhange, but he used his father's first name (which is Hebrew for 'John') as his own surname. His family was descended from the Ashkenazi Jews. Alkan had four younger brothers and habitually signed himself 'C.-V. Alkan aîné' (eldest). His phenomenal talent was quickly recognized and he was accepted into the Paris Conservatoire at the age of six; Cherubini was Principal at the time. Within two years Alkan had won his first prize and, in 1821, made his public debut, interestingly enough as a violinist.

The renowned teacher Joseph Zimmermann accepted Alkan as a student. Zimmermann was known and admired by no less a person than Beethoven,

and his pupils included César Franck, Ambroise Thomas, Gounod and Bizet. But Zimmermann's favorite pupil was Alkan, and such was his respect and affection for his talented protégé that he commissioned Alkan's portrait.

In 1824 Alkan won his first piano prize. It was at this time that he encountered Rossini and Liszt. Liszt later commented that Alkan had the greatest technique he had ever known. In 1831 Alkan made his first important appearance as a composer with a piano concerto which was well received. Two visits to England followed, in between which he carried off a first prize for organ at the Conservatoire.

Alkan now made his home in the Square d'Orléans, next door to Frederick Chopin, who became one of his closest friends. Liszt, too, was a friend even if Alkan's affection stopped short of his compositions. Several of Alkan's own works appeared between 1832 and 1838, including the *Trois Grandes Études*. One of these, a study for right hand alone, is described by Alkan's biographer Ronald Smith, himself an accomplished pianist, as "one of the most appallingly difficult pieces ever written"—no public performance of it has yet been traced. Nonetheless, there seems little doubt that Alkan had made a significant impact upon Parisian musical life both as a performer and as a composer. His prospects at the Conservatoire seemed secure. At the age of 25 he had made an excellent beginning and was all set to carve out a splendid career for himself.

What followed was six years of silence; to all intents and purposes, he simply vanished. Alkan's total withdrawal from the musical and social life of Paris was as baffling as it was unexpected. We can still only guess the reasons as no direct evidence has yet come to light concerning his activities during this period. There is circumstantial evidence that some kind of liaison occurred. The brilliant if rather eccentric French pianist Elie Delaborde was born in 1844, at the end of this time. The Alkan family never denied that Delaborde was Alkan's son, although the identity of the mother was kept a well-guarded secret. But Alkan never acknowledged that he was Delaborde's father—could this have been why Delaborde hated him? Delaborde's eccentricity extended to keeping over 100 parrots and two large apes in his studio (Alkan also fancied parrots).

In 1844 Alkan announced a group of new compositions, proving that he had

at least not been completely idle, and in the following year played two concerts in the Salle Érard. (Alkan had a long-standing relationship with that firm.) Reviews, however, were mixed and Alkan seems to have withdrawn again as a result. A symphony was announced, but never materialized although the score was sighted. Musicians such as Kreutzer and Fétis started to comment, not without sympathy, on Alkan's faltering career. They pointed out the duty to use one's gifts and the necessity for a certain resilience in the face of adverse comment. At any rate, Alkan's compositions kept coming out.

This was to prove a crucial time to Alkan. In 1848 there was a revolution in Paris; also, Zimmermann left the Conservatoire. These two events were to conspire cruelly against Alkan. As Zimmermann's outstanding pupil, Alkan was his natural successor and such an appointment would have given him an important step up into prominence and security. One can imagine Alkan's surprise at learning that one of his own pupils, and by no means the best, Alphonse Marmontel, was shortlisted for the job. Surprise turned to horror as he realized that Marmontel had the support of the new head of the Paris Conservatoire, Daniel Auber. When Alkan had been a brilliant young student at the Conservatoire, the then head, Cherubini, had been a supporter of his. But Auber, who had taken over from his teacher Cherubini in 1842, was not so sympathetic to Alkan and, perhaps for political reasons, was backing Marmontel. Alkan's distress at this turn of events, and the letters he wrote to friends begging for their support and intervention are pitiful to read, and they were written to no avail. Marmontel got the job—he didn't actually do too badly—and after a few concerts in 1849, Alkan once again withdrew, this time for nearly 25 years.

It is this next period which provides the popular image of Alkan (such as it is). Apart from seeing his pupils, he became a recluse. He worried about his health (we note that he lived to the very respectable age of 75) and was obsessively punctual, to the point of breaking off a conversation in mid-sentence when he decided to leave. Compositions appeared in fits and starts. He was working steadily on translating the Old Testament. More than one attempt to draw him back into society or even honor him were rebuffed.

His private teaching was his only contact with the outside world and he

was well-enough respected, despite his misanthropic habits, to maintain several wealthy students. He was also able to take on several of Chopin's pupils when he died in 1849. New trends in the music of Liszt and Wagner gave him no pleasure.

Two events impinged upon his isolated existence. In 1861, his housekeeper left; this was a major crisis for Alkan, who had to re-organize his meticulously planned daily schedule. Ten years later, the Franco-Prussian War and the Siege of Paris caused chaos in the city. In the widespread destruction, many of the Alkan family records were destroyed, which makes the job of researchers that much harder.

In 1873, Alkan made one final attempt to re-enter the musical life of Paris, this time with a series of recitals advertised as *Petits Concerts*. The programming of these concerts was uncompromisingly "non-popular" and accorded strictly with Alkan's own tastes. A novel feature of the program was that the timing of every item was printed. The first concert was well received, although reviewers observed that his technique was not as secure as it used to be—a tribute to their long memories, Alkan's reputation, or both. Six *Petits Concerts* were given each season for the next five years. After this, from about 1878 to his death ten years later, there is once again silence.

If the name of Alkan creates any flicker of recognition, it usually does so in the context of the unusual circumstances of his death. He was crushed under a collapsing bookcase. We have also heard that he was reaching up to the top shelf where his beloved Talmud was quite properly kept (Jewish tradition holds that no book should sit higher than this most important of all books). He was infirm and somewhat stooped—there was some kind of accident—and the whole lot came down. Less credible garnishings of the tale add that his body was not found for days and that he was still clutching the Talmud when discovered. Hugh Macdonald has challenged the basic account, pointing out quite reasonably that Alkan's obituary notice makes no mention of anything unusual. Alkan's biographer, Ronald Smith, defends the story. Until some fresh evidence is brought forward we shall have to leave the issue open. It makes for good reading and we may be thankful for that.

There were four mourners present on a bleak, wet Easter Sunday afternoon on 1st April 1888 when Charles

John Wells holds degrees from Cambridge University (England) and Indiana University (USA). Born in 1948 in Stamford, England, he moved to New Zealand in 1969, attended Indiana University in 1975, moved to Cambridge in 1978, and returned to New Zealand in 1986. Dr. Wells has toured as pianist and organist in New Zealand, Australia, USA, Canada, France and Holland. He is an Associate of the Royal College of Organists, the Australian Performing Right Association and the Institute of Registered Music Teachers of New Zealand.

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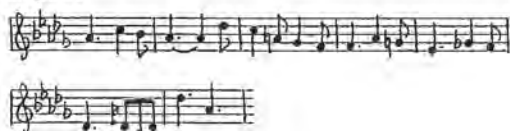
Example 1



Example 2



Example 3



Example 4



Example 5



Example 6



Henri Valentin Morhange, known as Alkan, was buried with full Jewish rites. And mostly buried alongside him, at least for some time, was any memory of his playing or of his compositions.

Revival

The story of the revival of Alkan's music begins at the turn of the century when Busoni played some of the piano works in Berlin. The critics dismissed them as "preposterous French rubbish" but interest was aroused in Paris and America. Some reprints were issued in the French capital, and *The Musical Quarterly* discussed his music in a 1924 issue. The composer Kaikhosru Sorabji became an ardent supporter, but Sorabji's own eccentricities and the unapproachable nature of much of his music made his assistance perhaps less effective than it might have been. A few years later Bernard van Dieren was won over, then in 1938/39 the B.B.C. invited Egon Petri to give three recitals of Alkan's works. The critics were at this time divided; some thought the whole thing "a monumental fraud," some were ecstatic. Then, once again, war intervened as it had in 1848 and 1870. It was now not until 1960 that Ronald Smith and Raymond Lowenthal (a great-grandpupil of Alkan's), working in England and America respectively, began performing and recording the piano music, which constitutes the bulk of Alkan's output. By the end of the 1970s quite a sizeable percentage of this was on disc.

In France, "Alkan's eclipse was total and enduring," to quote Ronald Smith. He left no distinguished pupils. Isidore Philippe acquired his pedal-piano but the neighbors complained. Alkan's younger brother, Napoléon, and Elie Delaborde could both have been of assistance but were not. Napoléon never got on well with his elder brother and Delaborde, as previously mentioned, had a great antipathy for Alkan. It was not until the 1970s that French radio began to broadcast the works and even appealed for lost manuscripts.

In England, Ronald Smith has continued to devote himself to Alkan's cause. His first book, *Alkan: the Enigma*, prompted one reviewer to comment, "It is high time to take Alkan seriously." His second book, *Alkan, who was Alkan?*, appeared in 1987 and the present writer gratefully acknowledges that much of the material in this article has been condensed from these, and recommends them to the reader for further study.

Bernard van Dieren has said of Alkan, "He is one of those lonely figures, and one of those peculiarly individual artists that cannot be actually compared to anyone, but about whom one must speak in terms of constant reference to familiar names." Such familiar names

include Beethoven and Berlioz, as might be expected. Many of the oddities, like the Ivesian bell effect in the twelfth organ prayer, are isolated effects superimposed upon what is basically very approachable music. Many of the technical demands are highly original, no less so in the *Thirteen Prayers*, Op. 64 and *Eleven Grand Preludes*, Op. 66 to be discussed now, than anywhere else. Great variety, rhythmic vitality and fine melodic craftsmanship have produced a body of fine music all of which is new to today's public, and much of which will be very useful to players with a wide spectrum of technical ability.

Selected works

The two collections considered below were suggested to the writer by Mr. Ronald Smith as being possibly suited to the organ. Inspection confirmed that most of the Prayers and three of the Preludes were indeed readily playable on that instrument, and only the 12th and 13th Prayer needed sufficient adaptation to justify the term "re-arrangement," although minor modifications (such as adjusting the pedal range) may be found elsewhere.

Opus 64, *Triëze Priëres* (Thirteen Prayers) was published in the late 1860s "for organ or pedal piano." Opus 66, *Onze Grands Preludes* (Eleven Grand Preludes) was published in 1867 "for pedal piano." There seems little basic difference in Alkan's approach to either instrument. The *Preludes* tend to be more adventuresome and technically demanding than the *Prayers*, and are dedicated to César Franck, Alkan's "confrère," according to the inscription.

Prelude No. 1 in F (Allegro)

A pedal solo, reminiscent of Bach's *Tocatta in F*, BWV 540, opens this splendidly virtuosic piece (Example 1). The pedal sixteenth-notes are set against interjected manual chords and octave passages. The *Prelude's* short length (about 1½ minutes) makes it highly suitable as an introductory fanfare, etc.—an ear-catching way to open a recital program, perhaps.

Prelude No. 9 in D flat (Langsam)

As different from No. 1 as could be imagined. Slow, of Brucknerian length (12 minutes) and highly expressive; repeated chords need careful handling, especially in a dry acoustic. I tend to tie some of the chords *ad lib.* to avoid a monotonous effect and to enhance the line (Example 2). With care, this works very well. A larger organ with a fair selection of 8ft flue colors and good reeds is indicated. The music moves in great arches and there is a marvelous apotheosis towards the end. There are

some magical moments in the coda, and one of Alkan's beautifully-crafted melodies (Example 3).

Prelude No. 10 in B-flat minor (Scherzando)

Without doubt this is the most technically demanding of the pieces outlined here. 'Scherzando' does not prepare one for a piece where sixteenth and 32nd-notes are the rule and the metronome mark is set at quarter-note = 92; this produces electrifying results, not least of all in the player's brain as he/she sits contemplating it (Example 4). This is a truly Beethovenian scherzo, nothing playful about it—all is speed, drama and excitement.

The piece is in ternary form; the 'B' section needs careful articulation (Example 5). Some simplification is needed in the outer sections. Example 6 is horrendous as written and would probably be unclear anyway. We recall Alkan's formidable technique here.

Imaginative use of key change is a frequent feature of Alkan's writing (organists at least are spared the passage in E- (for Edward) sharp major in one of the piano works). In this Tenth Prelude a dominant A (for D minor) leads back to the home key of B-flat minor in the first 'A' section. In the corresponding place in the recap the same pedal point leads instead to F-sharp minor, a change as exciting as it is unexpected.

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Example 7



Example 8



Example 9



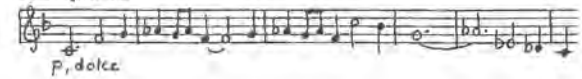
Example 10



Example 11



Example 12



Example 13



Example 14



Example 15



Altogether, the whole piece is a terrific *tour-de-force*.

After the excitement of the *Preludes*, the first two *Prayers* are suitably contemplative but, as we shall see, Alkan's concept of a prayer in this context had some unforeseen aspects.

Prayer No. 1 in G (Andantino)

A gently falling pedal phrase leads into softly repeated chords (Example 7). The principal melodic material occurs on the second page and builds to a climax which features triple pedalling. The following pedalling is suggested for those organists with only two feet (Example 8).

Prayer No. 2 in A (Moderato)

A beautiful little trio, this, and eminently suited to a less advanced organist (Example 9). An interesting chordal section halfway through and a musette effect in the pedals lift this charming piece out of the realm of the ordinary without making it any more difficult.

Prayer No. 3 in E minor (Poco adagio)

Now this is a special piece. A good selection of 8ft colors and, essentially, a well-voiced 16ft manual Bourdon under expression, are needed. The manual accompaniment is an extraordinary low-pitched 32nd figuration set against a slow-moving *cantilena* played by the feet. A considerable amount of repositioning of the left hand is required, but it is well worth it (Example 10).

The use of grace notes and diminished intervals gives the melody a distinctly Middle Eastern flavor, which could lead to an interesting digression about just how Jewish the music of European Jewish composers sounds. Unfortunately, space does not permit . . . but just a mention of the names of Bloch, Mendelssohn, Milhaud and, of course, Alkan indicates just how fascinating such a discussion might be.

The Third Prayer needs careful and sensitive registering throughout (and a reliable instrument to match, with a quiet action and a good Swell box) but, for all these demands, I know of nothing else which produces such an extraordinary intense effect. The "Louanges" from Messiaen's *Quartet for the end of time* have something of this Prayer's broad, slow-moving beauty.

Prayer No. 4 in B-flat (Moderatissimo)

A total contrast, this, with its open-

hearted, jovial character. In ternary form, the opening uses canon and regular and inverted pedal-points. Then comes a spectacular change (Example 11). This middle section is every bit as exciting as it looks and some nifty footwork is needed—trills, runs, Swell box as well as some thumbing-down all feature. Not, like the Tenth Prelude, for the faint-hearted! The final section and coda is splendidly triumphant, and the use of quintuple beat phrases adds to the effect.

Prayer No. 5 in F (Adagio)

Slow, solo lines (first in pedal, then manual) and darkly-colored chords lead into a spaciouly-breathed melody quite operatic in character. A change to the minor key produces some fine melodic craftsmanship (Example 12). The final section is a little forced, the nearest Alkan gets to bombast in these works.

Prayer No. 9 in E (Doucement)

(It is interesting to note Alkan's use of French, Italian and German tempo indications, plus some rather eccentric words such as 'moderatamente' and 'majestueusement'.) This is another charming example of Alkan's trio writing (Example 13). The work is more ambitious than the Second Prayer, with a contrasting middle section *à la musette*; here it is in the original scoring (Example 14.) Some re-arrangement is necessary, not least of all because of the stretches.

Prayer No. 10 in B-flat (Assez lentement)

Again, a piece with strongly operatic overtones. A soft march opens the work (Example 15). This builds up to an exciting passage marked 'fortissimo e sostenutissimo' (a favorite word). Then there is a moment of high drama—the music breaks off abruptly and, after a short pause, a hymn sounds softly in the distance. The marking: 'Religioso'; Verdi could not have done it better. A return to the opening march, interestingly enough in the minor, concludes the work.

This article will be continued in a future issue of THE DIAPASON.

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Calendar

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

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

UNITED STATES East of the Mississippi

15 NOVEMBER

Ty Woodward; Riviera Theatre, North Tonawanda, NY 8 pm
James Buonemani; St John's Church, Washington, DC 12:10 pm

16 NOVEMBER

Claudia Dumschat; St Paul's Chapel, New York, NY noon

17 NOVEMBER

Rosalind Mohnsen; Trinity Church, Boston, MA 12:15 pm
Jeff McLelland; St Peter's RC, Jackson, MS 7:30 pm

18 NOVEMBER

Christa Rakich; St Luke's Cathedral, Portland, ME 7:30 pm
Ty Woodward; Empire State Theatre, Syracuse, NY 8 pm
David Mulbury, masterclass; Univ of Louisville, Louisville, KY 12:30 pm

19 NOVEMBER

Andre Isoir; Harvard University, Cambridge, MA
+ **Donald Smith**; Church of St Cecilia, Stamford, CT 7 pm
Honegger, *King David*; St James-the-Less, Scarsdale, NY 4 pm
Frederick Grimes; Holy Trinity Lutheran, New York, NY 5 pm
Bach, *B Minor Mass*, with orchestra; Madison Ave Presbyterian, New York, NY 4 pm
Roger Seyer; St Thomas, New York, NY 5:15 pm
Gunnar Idenstam; UMC, Red Bank, NJ 4 pm
David Craighead; First & Central Presbyterian, Wilmington, DE 7 pm
Charles Woodward, with brass; First Presbyterian, Wilmington, NC 5 pm
Robert King; First Presbyterian, Burlington, NC 5 pm
+ **Burke Raper**; Grace Baptist, Durham, NC 4 pm
Christopher Young; Calvary Episcopal, Pittsburgh, PA 8 pm

Dorothy de Rooij; Cleveland Museum, Cleveland, OH 2 pm
Catherine Rodland; First Congregational, Columbus, OH 8 pm
Mozart, *Coronation Mass*, with orchestra; St Philip, Atlanta, GA 7 pm
Charles Tompkins; All SS Episcopal, Atlanta, GA 4 pm
Joan Lippincott; Calvin College, Grand Rapids, MI 8 pm
Guy Bovet; St Luke Episcopal, Evanston, IL 4 pm
McNeil Robinson; St Paul's UCC, Chicago, IL 4 pm
David Mulbury; Univ of Louisville, Louisville, KY 4 pm
Collin Andrews, Janette Fishell; First Presbyterian, Florence, AL
Michael Corzine; First Baptist, Dothan, AL 3 pm
Robert Glasgow; Pilgrim Congregational, Duluth, MN 4 pm
Mary Preston; House of Hope, St Paul, MN 4 pm

20 NOVEMBER

Joan Lippincott, masterclass; Calvin College, Grand Rapids, MI 8 pm

21 NOVEMBER

Rosalind Mohnsen; St James' Episcopal, Richmond, VA 8 pm

22 NOVEMBER

Ronald Ebrecht; St John's Church, Washington, DC 12:10 pm

24 NOVEMBER

Stephen Rapp; Trinity Church, Boston, MA 12:15 pm

26 NOVEMBER

Handel, *Messiah*; St James-the-Less, Scarsdale, NY 3:30 pm
Bach, *Cantata 140*; Holy Trinity Lutheran, New York, NY 5 pm
Leander Clafin; St Thomas, New York, NY 5:15 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Frederick Swann; Christ Episcopal, Warren, OH 4 pm
Robbe Delcamp, with soprano; Cathedral of St Philip, Atlanta, GA 3:30 pm
Christopher Young; Independent Presbyterian, Birmingham, AL 4 pm
Peter Conte; Christ Church Cathedral, New Orleans, LA 4 pm

28 NOVEMBER

Robert Glasgow; Wesleyan College, Macon, GA 7:30 pm
Janette Fishell, with trumpet; High Street UMC, Muncie, IN 7:30 pm

29 NOVEMBER

Robert Glasgow, masterclass; Wesleyan College, Macon, GA 1:30 pm
Otterbein College Choir; St Luke's Episcopal, Evanston, IL 7:30 pm

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1 DECEMBER
Brubeck, *La Fiesta de la Posada*; Bryn Mawr Presbyterian, Bryn Mawr, PA 7:30 pm (also 2 December, 7:30 pm and 3 December, 5:30 pm)
Respighi, *Laud to the Nativity*; Mt. Carmel Church, Chicago, IL 8 pm

2 DECEMBER
American Boychoir; College of William & Mary, Williamsburg, VA 11 am

3 DECEMBER
Igor Kipnis, harpsichord; Fogg Museum, Cambridge, MA 5:30 pm
Handel, *Messiah*; Cadet Chapel, West Point, NY 3:30 pm
Lessons & Carols; Christ & St Stephen's, New York, NY 11 am
Advent Lessons and Carols; Holy Trinity Lutheran, New York, NY 11 am
Bach, *Cantata 67*; Holy Trinity Lutheran, New York, NY 5 pm
Mozart Choral Concert; Christ & St Stephen's, New York, NY 7:30 pm
Lessons & Carols; Christ Church, Charlotte, NC 3, 6 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Choral Concert, with orchestra; Lindenwood Christian, Memphis, TN 7:30 pm
Lessons & Carols; St. Luke's Episcopal, Evanston, IL 5 pm (also 10 December)

5 DECEMBER
Karen Whitney; Irvine Auditorium, Philadelphia, PA 12:05 pm

6 DECEMBER
Mervin Mills; St John's Church, Washington, DC 12:10 pm
Jean Guillou; Cleveland Museum, Cleveland, OH 8 pm

7 DECEMBER
James Metzler; Trinity Episcopal, Toledo, OH 12:30 pm
Plays of St. Nicholas; Cathedral of St. John, Milwaukee, WI (also 8, 9, 10 December)

8 DECEMBER
Albert Ludecke, with orchestra; Trinity Cathedral, Trenton, NJ 8 pm
American Boychoir; First Presbyterian, Toms River, NJ 7:30 pm
Handel, *Messiah*, with orchestra; Academy of Music, Philadelphia, PA 7:30 pm

9 DECEMBER
Franck Symposium (Guillou, Leupold); St Paul's Episcopal, Cleveland, OH 9:30 am
Choral Concert; Trinity Episcopal, Toledo, OH 8 pm

10 DECEMBER
James Johnson; Busch-Reisinger Museum, Cambridge, MA 5:30 pm
Thomas Murray; Immaculate Conception, Easthampton, MA 4 pm
American Boychoir; Lake Street Presbyterian, Elmira, NY 7:30 pm
Bach, *Magnificat*; Holy Trinity Lutheran, New York, NY 5 pm
Michael Stairs, with violin; Trinity Cathedral, Trenton, NJ 3:30 pm
Trenton State College Chorale; Trinity Cathedral, Trenton, NJ 8 pm
Menotti, *Amahl*; Good Shepherd Lutheran, Lancaster, PA 4 pm
Peter Marshall; Duke Univ, Durham, NC 5 pm
Feast of Carols & Pudding; Fairmount Presbyterian, Cleveland Heights, OH 5, 7 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Choral Concert; First Congregational, Columbus, OH 5 pm
Bach, *Christmas Oratorio* (1-3); Druid Hills Presbyterian, Atlanta, GA 4 pm
Lessons & Carols; Cathedral of St Philip, Atlanta, GA 4:30 pm
Jeremy Damec, with choir; First Unitarian-Universalist, Detroit, MI 2 pm
His Majesty's Clerkes; St Procopius Abbey, Lisle, IL 2:30 pm

11 DECEMBER
American Boychoir; Immaculate Conception Cathedral, Syracuse, NY 7 pm
Handel, *Messiah*, with orchestra; Avery Fisher Hall, New York, NY 8 pm (also 15 December)

12 DECEMBER
William Gatens; Irvine Auditorium, Philadelphia, PA 12:05 pm

13 DECEMBER
Robert Grogan; St John's Church, Washington, DC 12:10 pm

14 DECEMBER
Diane Metzler; Trinity Episcopal, Toledo, OH 12:30 pm

15 DECEMBER
American Boychoir; Trinity Cathedral, Trenton, NJ 8 pm

16 DECEMBER
Christmas Concert; St John's Episcopal, Stamford, CT 8:30 pm (also 17 December 4 pm)
Vivaldi, *Dixit Dominus, Gloria*; Trinity Cathedral, Trenton, NJ 8 pm
American Boychoir; Princeton University, Princeton, NJ 8 pm (also 17 December 3:30 pm)
His Majesty's Clerkes; St Luke's, Evanston, IL 3 pm

17 DECEMBER
Lessons & Carols; Christ's Church, Rye, NY 10 am
Candlelight Carol Services; Holy Trinity Lutheran, New York, NY 5, 7:30 pm
Carol Service; UMC, Red Bank, NJ 4:30, 7 pm
Christmas Concert; St Clement's, Philadelphia, PA 2:30, 4:15 pm
Lessons & Carols; First Presbyterian, Wilmington, NC 11 am
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
His Majesty's Clerkes; Church of the Ascension, Chicago, IL
Advent Cantata; Park Ridge Community Church, Park Ridge, IL 10:30 am
Lessons & Carols; Christ Church Cathedral, New Orleans, LA 4 pm

18 DECEMBER
Lessons & Carols; St Paul's, Flint, MI 4:30 pm

19 DECEMBER
Michael Stairs; Irvine Auditorium, Philadelphia, PA 12:05 pm

20 DECEMBER
Alan Morrison; St John's Church, Washington, DC 12:10 pm

21 DECEMBER
Frederick Grimes; Holy Trinity Lutheran, New York, NY 8 pm
James Metzler; Trinity Episcopal, Toledo, OH 12:30 pm

23 DECEMBER
Lessons & Carols; St Thomas More Cathedral, Arlington, VA 7:30 pm

28 DECEMBER
Catherine Rodland, with bells; West Side Presbyterian, Ridgewood, NJ 8 pm

29 DECEMBER
Lessons & Carols; Good Shepherd Lutheran, Lancaster, PA 7 pm

30 DECEMBER
Christmas Church Walk; First Congregational, Evanston, IL 1:30 pm

31 DECEMBER
Lessons & Carols; St James the Less, Scarsdale, NY 3:30 pm
Bach, *Cantata 28*; Holy Trinity Lutheran, New York, NY 5 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Angela Tipps; Cathedral of St Philip, Atlanta, GA 3:30 pm

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***Gunnar Idenstam**; First Presbyterian, Tulsa, OK 8 pm
Ted Alan Worth; Evangelical Free Church, Fresno, CA 8 pm
John Pagett; First Congregational, Berkeley, CA 8 pm

19 NOVEMBER

***Theodore Ripper**; St Andrew's Episcopal, Roswell, NM 3:30 pm
Silver Jubilee Concert; Grace Cathedral, San Francisco, CA 5 pm

20 NOVEMBER

Carole Terry; Grace & Trinity Cathedral, Kansas City, MO 8 pm

26 NOVEMBER

John Walker; Prinsburg Christian Reformed, Prinsburg, MN 4 pm
Mark W. McClellan; First Congregational, Eldora, IA 3 pm

3 DECEMBER

Handel, *Messiah*; Nazarene College, Olathe, KS 6 pm
James Welch, with soprano; Latter Day Saints Church, Scottsdale, AZ 7:30 pm
Monty Bennett; Trinity Episcopal, Santa Barbara, CA 3:30 pm

7 DECEMBER

Handel, *Messiah*, with orchestra; St Mark's Cathedral, Seattle, WA (also 8, 9 December)

10 DECEMBER

Christmas Concert; Highland Park Presbyterian, Dallas, TX 7 pm
Christmas Concert; Grace Cathedral, San Francisco, CA 4 pm (also 16, 17 December)
James Welch, with soprano; Stanford Mem Church, Palo Alto, CA 2:30 pm
Handel, *Messiah*; La Jolla Presbyterian, La Jolla, CA 6, 8 pm

14 DECEMBER

Carlene Nelhart; John Knox Village, Lee's Summit, MO 3 pm

17 DECEMBER

Handel, *Messiah*; Central Presbyterian, Kansas City, MO 2 pm
Lessons and Carols; St Cross Episcopal, Hermosa Beach, CA 4:30 pm

31 DECEMBER

James Welch; First UMC, Pacific Grove, CA 8 pm

INTERNATIONAL

21 NOVEMBER

Anne Thomas; Town Hall, Leeds, England 1:05 pm

28 NOVEMBER

Joseph Cullen; Town Hall, Leeds, England 1:05 pm

Organ Recitals

HENRY ABLEY, St. James United Church, Montreal, July 18: *Thema met Variations*, Andriessen; *Prelude and Fugue on a Theme of Vittoria*, Britten; Sonata No. 2, Op. 87a, Elgar; *Wine of Peace*, Camilleri; *Suite for Organ*, Ginastera.

AGNES ARMSTRONG and **WILL HEADLEE**, Round Lake Auditorium, Round Lake, NY, August 20: *L'Adieu des Bergers*, Berlioz/Guilman; Duos for harmonium and piano: Scherzo Capriccio, Op. 36, Pastorale, Op. 26, Elegie Fugue, Op. 44, Final, Op. 40, Guilman; "War March of the Priests" (*Athalie*), Mendelssohn; Duos: Symphonie, Adagio, Danse des Songes, Op. 53, Final alla Schumann, Op. 83, Guilman.

SUSAN ARMSTRONG, Round Lake Auditorium, Round Lake, NY, July 23: Adagio in G Minor, Albinoni; Allegretto, Op. 1, Vierne; *Heilige Nacht*, Op. 29, Mayerhoff; Sonata No. 6, Merkel; *Christmas Oratorio*, Saint-Saëns; Scherzo, Widor; Pedal Study, Southard; *Joyful, We Adore Thee*, Stone; Pastorale, Hannahs; *Sinfonia Sacra*, Widor.

SCOTT BRADFORD, St. James United Church, Montreal, July 4: Toccata in A-flat, Op. 85, Hesse; *Claire de Lune*, Vierne; Introduction and Passacaglia (Sonata No. 8), Rheinberger; *Le Jardin Suspendu*, Alain; *Alleluys*, Preston; *Prélude et Fugue sur le nom d'Alain*, Duruflé.

DOUGLAS L. BUTLER, First Baptist Church, Anderson, SC, August 10: *Fifteen Antiphons*, Op. 18, Dupré.

DAVID CRAIGHEAD, Cathedral of the Holy Name, Chicago, IL, July 23: *Veni creator spiritus*, de Grigny; Four chorales from the *Orgelbüchlein*, Toccata and Fugue in F, S. 540, Bach; *Air with Variations*, Sowerby; *Organbook III*, Albright; *Prélude, Adagio et Choral varié sur le thème du 'Veni Creator'*, Op. 4, Duruflé.

PHILIP CROZIER, St. James United Church, Montreal, June 20: Toccata-Prelude on *Pange Lingua*, Baintow; Partita on *Christ, der du bist der helle Tag*, S. 766, Trio in G, S. 586, Bach; Prelude and Fugue in G, Brühns; Aria, Callahan; Scherzo, Bossi.

MARY FENWICK, Christ Church, Alexandria, VA, July 8: *Two Trumpet Tunes*, Martin; Two Preludes on American Folk Hymns: *Middlebury*, *Wondrous Love*, Wood; *Fugue in G Major*, S. 577, *Passacaglia and Fugue in C Minor*, S. 582, Bach; *Canon in A-flat Major*, Op. 56, No. 4, *Sketch in D-flat Major*, Op. 58, No. 4, Schumann; *Suite*, Op. 5, Duruflé.

KURT-LUDWIG FORG, St. James United Church, Montreal, June 27: *Fanfare, Cantabile, Marche*, Lasceux; Trio in E-flat, Sonata on the 94th Psalm, Reubke.

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