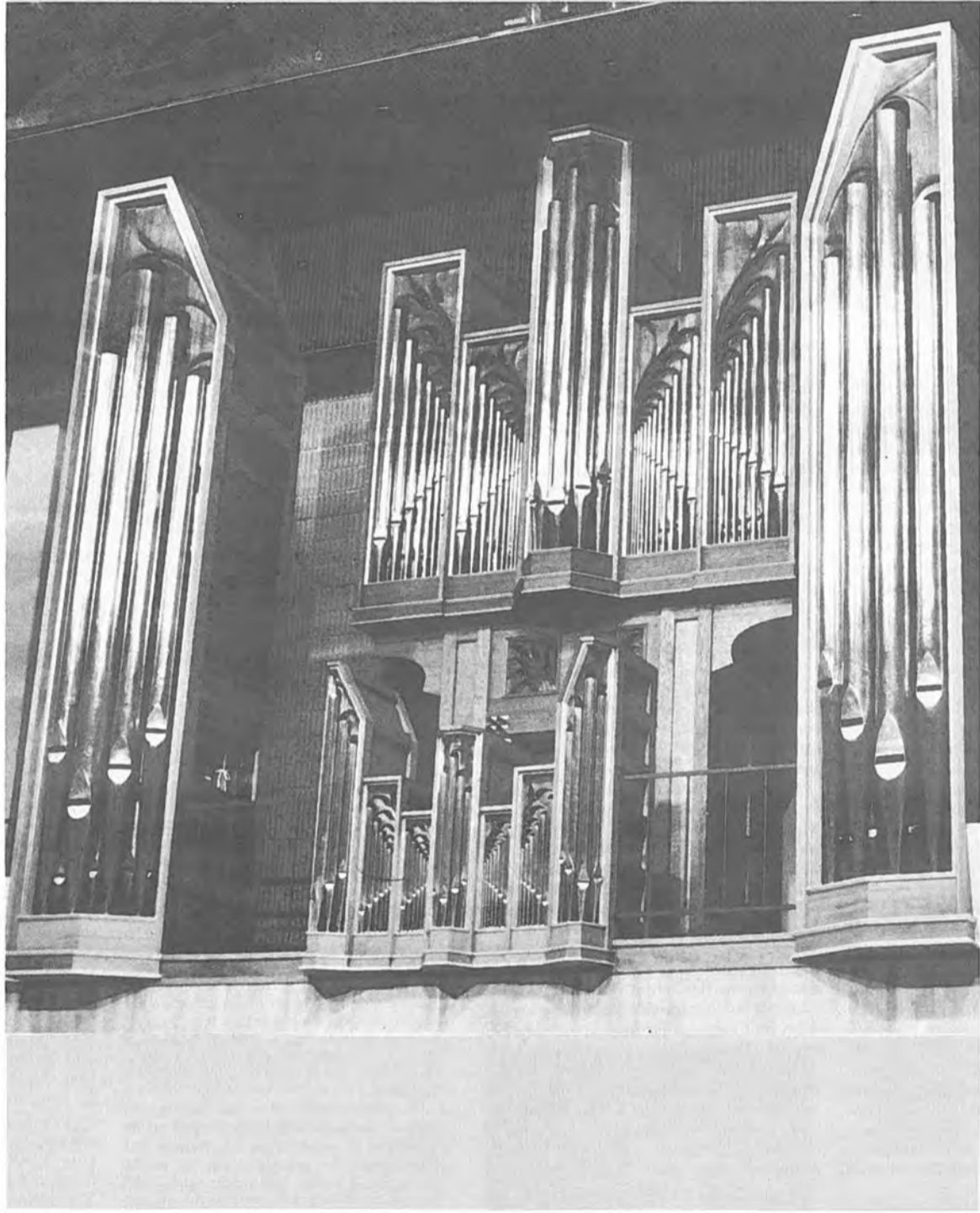


THE DIAPASON

OCTOBER, 1987



Iowa State University, Ames, IA
Report on page 14

Mildred Andrews Boggess
September 25, 1915—August 10, 1987

An Appreciation



Mildred Andrews Boggess died on Monday, August 10, in Norman, OK, after several years of declining health. She had taught at the University of Oklahoma for 40 years before retiring in 1976. After her retirement she continued to give master classes and workshops for several years, and gave occasional lessons in her home until moving to a retirement apartment in the fall of 1986. Funeral services were held on August 12 in St. John's Episcopal Church, Norman, where she had served as organist and choirmaster for 26 years.

Twelve days before she died as she lay in a hospital bed, when a local visitor asked what was wrong this time, her reply was simply, "There are too many problems to name them," and said nothing more. Instead, she began searching through a pile of cards for the clipping she had saved for that visitor to take to another mutual friend.

Only as we were leaving, when a wish was expressed that she would soon be able to go back to her apartment, did she finally say, "First I must feel good enough to go back there." To us that was a most uncharacteristic bit of pessimism indicating that she was all too well aware of the seriousness of her condition. When we first began visiting, she failed to meet my gaze as though trying to hide her inner despair, but when we chatted about my family and their activities, she resumed the clear, sharp, piercing eyes so familiar to all, and even had the old quick replies.

All who knew Mildred admired her ability to ignore her own difficulties and think constantly of the needs and interests of others. She began talking about another student whom I know, telling me about her family and detailing their activities in her usual lively and entertaining style. As she warmed to the task, she reminisced about other students and mentioned some amusing episodes I had never known before.

As the conversation turned to my unfinished Christmas letter, she told me to "Lay it out on the kitchen table for a week so you'll see it every day and you'll soon get it finished." When I protested that I knew where it was and had started on it, she interrupted, "But I

know you." That too was one of her greatest assets in teaching—her ability to know just how each student needed to be challenged or encouraged to produce that person's best work. Certainly I warmed to the frequent words of praise: "Fine, That's right, Good, Now you did it!"

The desk clerk at her apartment house said she'd never seen anyone who got so many letters. When Mildred heard that, she replied, "Well, I write more than anyone. If you want to get letters, you have to write them." She managed to answer every letter, usually within a week, and crowded an immense amount of news onto a standard postal card. In the last year when the reply took more than two weeks, you could be certain that she was ill again.

One wonders why, with all of the modern medical miracles, there was no way to help her. It seems God's plan was for her to exhibit the unbelievable good cheer, patience, and faith which we all saw over and over again. If one had a problem and shared it with her, she would offer very sensible and helpful options, but if the problem lapsed into a mere bit of complaining, she would cut the conversation short with a pointed and pithy comment beginning with "But that was..." Even if stopped short, one left feeling better able to cope with life because Mildred's world was very simple and clear—right was right, wrong was wrong, and grey areas simply weren't to be tolerated. When she was obviously tiring of company, we suggested a return later. She replied, "On our next visit, we'll have more to talk about."

In my effort to relieve the sadness of the day's news and to remember the many wonderful lessons and visits of the past, I got out the 1976 booklet of her wit and wisdom compiled by Mary Ruth McCulley under the title *Dear Teacher*. The photos, the many anecdotes, the sharp wit all brought great memories, but most touching of all was the sermon she gave at Saint John's Episcopal Church in Norman on October 3, 1976. Towards the end of that sermon she stated:

The ministry of music is more than a profession: it is a vocation, a calling, in just as real a sense as that of the priest. A church musician is something more than a

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professional musician who has chosen to specialize in this field. He is a person who chooses to serve the church because he honestly believes in it. He must be a professional and something more: he must have sympathy, understanding, and insight, and must be aware of what is really going on in the spiritual world. He does not abandon his professional standards, or fall into sloppy, haphazard ways.

The art of worship is a true art and one of the most difficult to master. The church musician is a servant of the congregation, and his ministry gets its proper balance only when he puts first things first and realizes that the center of the church's life is worship. Excellence and skill are great, but whether or not a person is a good church musician depends upon his intentions. Music not done to the glory of God is worthless.

Through music you can express to people thoughts that lie too deep to be expressed in words. It is not rhetoric but the plainest first principle that the center of our life is in God and carries with it the requirement that the music of the church must be as nearly perfect as possible.

More than anyone else, the church musician shares with the priest the responsibility for the religious atmosphere of the service. His influence permeates the entire service and takes up as much as 30% of the service in sung prayers, praises, meditations, or religious statements which have been set to music in the anthems so that the words may have their sense reinforced.

The church is not static—it is a living organism, alert and vital, and certainly subject to change. Hence everything connected with the church, certainly music, is bound to develop and change. And if you are wondering what the church musician will be doing in ten years, I predict that he will be performing the same role as he always should have been: not chasing after

the bored young with guitars, but experiencing with them a re-awakening, a genuine reawakening, where the young people will find themselves once more interested in their roots and heritage. Friends of church music are needed everywhere to make the treasures of church music available within the church. Only upon hearing and using a language can people come to realize what it may express. Then will people know that music in the church service is not for entertainment, not a vehicle of pastime. It is the bearer of the world's greatest message.

As a child Mildred Andrews was so eager to cut through to the heart of things that signed her name "Mildreds" and throughout her life she managed to find the shortest, most appropriate way to say things or to teach them. The words of her sermon clearly state her reason for being a church organist and for working so tirelessly to help hundreds of others learn to do their best. We hate to say, "Goodby, Mildreds, Goodby, Dear Teacher," but we are all better people for having known you. We will continue as you have shown us because we believe in our vocation as church musicians. Your words were always true and faithful.

Lorena Joyce (Brown) Herrmann

Lorena Joyce (Brown) Herrmann studied with Mildred Andrews during the summers of 1948, 1949, and for a full year as a graduate student in 1950. For the past 19 years she has been teaching at St. Mary of the Plains College in Dodge City, KS, and now holds the rank of Associate Professor of Music.

Leonard Raver will perform the New York premiere of the *Organ Concerto* by Ned Rorem on October 21 at 8 pm at Alice Tully Hall, with the Little Orchestra under the direction of Dino Anagnost. The concerto was written for Raver in 1985 and premiered with the Portland (ME) Symphony.

Colorado State University will host two organ/church music workshops this fall. On October 24 the featured clinician will be James Kibbie, organist at the University of Michigan. Alice Parker, composer and conductor, will be featured on November 7. Other clinicians at these workshops will include Robert Cavarra and James McCray from Colorado State, and Anne Chesher, organist at Fort Collins Presbyterian Church. Both workshops will be held at the Fort Collins First United Methodist Church where a new Marcussen organ has just been installed as part of the dedicatory celebration.

For more information contact: Dr. James McCray, Chairman, Department of Music, Theatre, and Dance, Colorado State University, Fort Collins, CO 80526; (303) 491-5533.

St. Clement's Episcopal Church, St. Paul, MN, will present special services with music conducted by Sir David Willcocks on October 25. At 10:30 a.m. Willcocks will direct a performance of Handel's *O Praise the Lord*. Choral Evensong will take place at 3:00 p.m., including canticles by Howells and the premiere of a new anthem by Willcocks, commissioned by St. Clement's. Dr. Stanford Lehmberg is organist and choirmaster of the church.

The first Cavallé-Coll International Congress will be held on November 5-7, 1987 at Epernay, France. For more information contact: Odile Jutten, Director, 13 rue George Sand, 75016 Paris, France.

A Symposium on the life and career of Edwin H. Lemare will take place November 12-13 in Portland, ME. Concerts and recitals will feature Frederick Hohman and Charles Callahan. The symposium is sponsored by Friends of the Kotschmar Organ, Inc., and the City of Portland. For further information, contact: Henriette MacVane, 61 Fourth Street, South Portland, ME 04106; (207) 767-3297.

Two competitions for new compositions have been announced by Christ Church Cranbrook, Bloomfield Hills, MI, in observance of the 60th anniversary of the dedication of the church and of the Wallace 50-bell carillon. One competition is for an anthem for S(S)ATB choir. The text will be taken from The Hymnal 1982 of the Episcopal church. The second competition is for a carillon composition for 4-octave, cast-bell, mechanical-action carillon. The work will be based on a hymn tune from The Hymnal 1982.

The deadline is April 10, 1988, and each award is \$1,000. Winning compositions will be premiered at the 60th anniversary celebration in September, 1988. For complete details, contact Composition Committee, Christ Church Cranbrook, P.O. Box 801, Bloomfield Hills, MI 48013.

The 29th Annual National Organ Playing Competition of the First Presbyterian Church of Ft. Wayne, IN, will take place March 12, 1988. Contestants are eligible if they have not reached their 35th birthday by that date. Tape recordings and application materials must be received between January 1-25, 1988. For further information, contact: National Organ Competition, First Presbyterian Church, 300 West Wayne Street, Ft. Wayne, IN 46802.

In connection with its upcoming 75th Anniversary Celebration, The Cleveland Music School Settlement is conducting a search for former students, faculty members and board of trustee members. All alumni who are not currently in contact with the Settlement are invited to receive a copy of the 75th Anniversary Calendar of Events for this special year.

Beginning in September, 1987, the year-long festivities include performances by prominent alumni and faculty, master classes and other special events. The Cleveland Music School Settlement, founded in 1912 by blind musician Almeda Adams, is now one of the largest community arts schools in the country. In addition to music, its programs include dance, music therapy and early childhood arts.

Alumni or interested parties who would like to receive a Calendar of Events should write or call The Cleveland Music School Settlement: 11125 Magnolia Drive, Cleveland, OH 44106 (216) 421-5806.

John Brock, Professor of Music at the University of Tennessee, Knoxville, has recently returned from a concert tour to Europe. During late June and early July Mr. Brock played organ recitals in Ghent, Hasselt, and Blankenberge in Belgium; Hardenberg, The Netherlands; and Uelsen, West Germany. While on the trip he also visited and examined several historic Dutch and Belgian organs.



Matthew Dirst

Matthew Dirst was recently named Second Prize winner in the 1987 Nürnberg International Organ Competition, held June 28-July 5 in conjunction with the annual Nürnberg International Organ Festival. He received a prize of 2500 DM and will be appearing later this year in concert on the Bavarian State Radio.

A Fulbright scholar to France, Dirst completed his studies at the Conservatoire National de Rueil-Malmaison with Marie-Claire Alain and Huguette Dreyfus this spring, winning unanimous first prizes in both organ and harpsichord. 1987 Summer Festival appearances include concerts in Belfort, Châtenois-les-Forges, Bourges, and Villecroze. In September Dirst will begin work towards the Doctor of Musical Arts degree in early music performance practice at Stanford University in California, where he has been awarded a teaching fellowship for the coming academic year.

John Halvorsen retired July 31, 1987 after having served 37 years in the ministry of music. He received both BM and MM degrees from Westminster Choir College and served Epworth Methodist Church in Norfolk, VA for 14 years, First Methodist Church in Tulsa, OK for 9 years and Trinity-First Methodist in El Paso, TX for 14 years. A special service was held Sunday morning, July 26 with special choral and instrumental music in tribute to his years of service, especially that of his tenure in El Paso.

Halvorsen helped organize the AGO chapter in Norfolk in 1957 and served as

Dean and Sub-Dean of that chapter. He also served in the same capacity while in Tulsa and El Paso and is currently Treasurer of the EL Paso chapter.



Eileen Hunt

Greenwich Artists Management has announced the addition of Eileen Hunt to its roster of artists. Her book, *E. Power Biggs: Legacy of the Performing Artist*, is scheduled for publication this winter. This past summer, Dr. Hunt performed for the AGO convention in Springfield, MA, the Methuen Memorial Music Hall series, the OHS national convention and at Old West Church, Boston.

Jacques van Oortmerssen will be making his first visit to the United States next summer, when he will conduct a week-long seminar on early keyboard music at Stanford University (June 13-18, 1988). For further information, please contact the Music Department, Stanford University, Stanford, CA 94305.



Ruth Plummer

Ruth Plummer was given the title "Organist Emeritus" of Wilshire United Methodist Church at the morning worship services on June 14 in recognition of over 25 years of service as organist. The service featured a performance of the Solemn Mass by Vierne. Singers who had worked with Ms. Plummer over the years were invited to join in a Reunion Choir for this special service. At a luncheon following the worship, she was presented with a cash gift and a lifetime annual pension. Following her retirement, Ms. Plummer will devote full time to her work as artists' representative for Artist Recitals Concert Promotional Service.



Susanne Shapiro

Susanne Shapiro, Harpsichordist, has joined Artist Recitals Concert Promotional Service, Ruth Plummer, Artists' Representative. Ms. Shapiro attended the Royal Academy of Music, London, and graduated from Juilliard School of Music. She studied and attended master classes with Anthony Newman, Gustav Leonhardt and studied forte-piano with Malcolm Bilson. Currently Professor of Harpsichord at California State Univer-

sity, Northridge, and Pepperdine University, she has also taught at the University of California, Riverside; Pomona College, Claremont; and the University of Indiana, Bloomington. *The New Records* chose her recording of Haydn's "Esterhazy Sonatas" as one of the hundred best of the year. She recently recorded Gottlieb Muffat's "Componimenti musicali per il Cembalo" for the Musical Heritage Society. Her essays on baroque performance practices have appeared in *Clavier Magazine*, *Journal of Performance Practice* and *The English Harpsichord Magazine* for which she reviews all contemporary works written for harpsichord. Her recent performances include appearances with the Los Angeles Philharmonic Orchestra at the Hollywood Bowl, the Mostly Mozart Festival of Lincoln Center, the Kennedy Center in Washington D.C., and Martha's Vineyard Summer Festival.



Philip Allen Smith

Philip Allen Smith has joined the roster of Artist Recitals and will no longer act as Assistant Manager, announced Ruth Plummer, artists' representative for her Los Angeles based Concert Promotional Service. Mr. Smith is Organist/Director at the Seventh-day Adventist Church in Alhambra, CA. For seven and one-half years he was Organist and Choir Director at First "German" United Methodist Church in downtown Los Angeles, where he inaugurated the "Organ Concert at Noon" series in 1982. He received his BM degree from Spring Arbor College, MI and his MM degree at the University of Michigan, Ann Arbor. His teachers have included Dr. Albert Bolitho, Mary Anderson, Gary Miller, Robert Clark and Cherry Rhodes. Smith is active in the Los Angeles area as a performer, teacher, conductor and composer.



Murray Somerville

Murray Somerville, cathedral musician of the Cathedral Church of St. Luke, Orlando, FL, has been named clinician and guest conductor for the 20th International Children's Choir Festival, December 27-31, 1987 at Walt Disney World and Gainesville, FL. The festival is sponsored jointly by the Americas Boychoir/International Children's Choir Federation and the University of Florida. In addition to conducting the massed-choir, Somerville will lead directors' workshops. Somerville is founder and director of the Orlando Deanery Boychoir, and is also conductor of the Winter Park Bach Festival Choir and of the children's choir of the Orlando Opera Company.

Appointments

Douglas L. Butler has been appointed Instructor of Early Music at Georgia Southwestern College, Americus, GA. Dr. Butler continues as organist for the First Baptist Church and Temple B'nai Israel, Albany, and Director of the Albany Recorder Ensemble.



Benjamin Lane

Benjamin Lane has been appointed Director of Music at Nashotah House, an Episcopal seminary near Milwaukee, WI. His duties include teaching courses in church music and voice; conducting the Schola Cantorum, a mixed-voice motet choir; and providing organ and choral music for daily Matins, Mass, and Evensong in the seminary's historic Chapel of St. Mary the Virgin.

Mr. Lane is a PhD student in musicology at the University of Chicago and is writing a dissertation on Latin Tudor choral music for the Sarum rite in England. He holds a Master of Music degree in church music from Northwestern University and a Bachelor of Music degree in organ performance from the University of Southern Mississippi. For the past seven years Mr. Lane served as Organist and Choirmaster at the Church of St. Paul and the Redeemer (Episcopal) in Chicago, where he directed an annual Evensong concert series with choir and orchestra. Mr. Lane is also a composer of hymns, anthems, masses, and settings of psalms, canticles, and other liturgical texts.



C. Ralph Mills

C. Ralph Mills has been appointed Organist and Choirmaster at Highland Presbyterian Church, Fayetteville, NC.

He will direct four choirs and three handbell groups, and will be responsible for the renovation of the Casavant organ in the sanctuary, and the Moller organ in the chapel. He leaves Bland Street United Methodist Church, Bluefield, WV, having served nine years in that position, and founding the Bluefield AGO Chapter.



Pierce Getz

Pierce Getz has been appointed Director of Music of Market Square Presbyterian Church, Harrisburg, PA, where he will act as organist and direc-

tor of the adult choir. He leaves a similar position at the Annville United Methodist Church, Annville, PA, but will continue as Professor of Music at Lebanon Valley College. Dr. Getz is a graduate of Lebanon Valley College, Union Theological Seminary School of Sacred Music, and the Eastman School of Music, where his major organ teachers were Robert Baker and David Craighead. He has done additional extended study with Bernard Lagace and Harald Vogel.

Miller Pipe Organ Company, Louisville, KY has announced the appointments of **Melvin W. Dunn** as Service



Melvin W. Dunn

Department Manager, and **Keith E. Norrington** as Administrative Assistant. A native of England, Mr. Dunn came to the United States in 1946, and has represented several major organ firms. For 25 years he served as the chief organ technician at the Mormon Tabernacle, Salt Lake City, UT. Mr. Dunn will supervise service calls and maintain computerized records for nearly 300 clients throughout the Midwest and South.



Keith E. Norrington

Mr. Norrington, a graduate of Indiana University, will handle various administrative duties and will be in charge of the company's promotional and advertising program, which includes the publication of a quarterly newsletter, "The Principal Chorus." An active member of The Organ Historical Society, Mr. Norrington was involved in the recent restoration of the 1886 Barckhoff tracker organ at St. Mary's Church, New Albany, IN, where he serves as an assistant to organist Mary Vessels.

Yale Institute of Sacred Music

The Institute of Sacred Music takes great pleasure in announcing the appointment of

Paul H. Brainard

as the **Robert S. Tangeman Professor of Musicology and Music History at the Institute and the Yale School of Music.**



Professor Brainard has been the Scheide Professor of Music History at Princeton University; before that he was Professor of Music at Brandeis University. He is the author of *Le Sonate per violino di Giuseppe Tartini. Catalogo tematico*. He is the editor of *Italienische Violinmusik der Barockzeit*, and of various works for *J.S. Bach. Neue Ausgabe sämtlicher Werke*, including the Easter and Ascension oratorios, and several cantatas. He has also written many articles and review-essays, lectures, and papers on topics ranging from the thirteenth through the eighteenth century.



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Here & There

Todd Wilson's *Variations on a Theme of Paganini* (for Organ Duet) received its premiere performance on June 23. The new work was performed by Anne and Todd Wilson as part of their recital for the Pittsburgh Regional AGO Convention.

St. Olaf College student **Kevin Vogt** ('88), of Manitowoc, WI, has been awarded the Paul Manz Organ Scholarship. The national scholarship is awarded to graduate and undergraduate organ majors who have a concentration in improvisation. It is administered by the Lutheran School of Theology, Chicago. The scholarship was presented by Manz at St. Olaf during a workshop he conducted on July 23 in connection with the Summer Conference on Theology and Music.

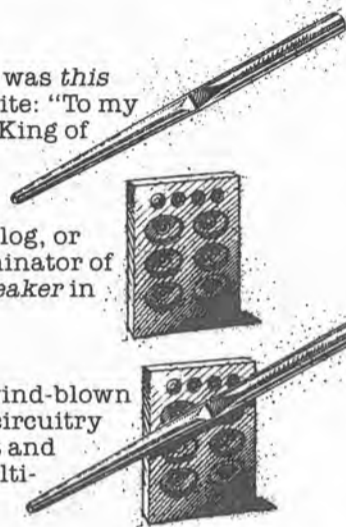
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The Ann Arbor Summer Festival Buxtehude Series took place July 8-15. Held in conjunction with the University of Michigan's Ninth International Organ and Church Music Institute as well as the town's annual arts festival, the series consisted of eight concerts by ten organists who, in commemoration of the composer's 350th birthday, played Dietrich Buxtehude's complete organ works. Recitals were given daily on the First Congregational Church's three-manual, 39-stop, mechanical-action Karl Wilhelm organ. Recitalists included (in order of appearance on the series) Marilyn Mason (University of Michigan), Ray Ferguson (Wayne State University), James Kibbie (University of Michigan), Gale Kramer (Wayne State University), Donald Williams (Zion Lutheran Church, Ann Arbor), Michele Johns (University of Michigan), Marijim Thone (Emanuel United Church of Christ, Manchester, MI), James Hammann (Jefferson Avenue Presbyterian Church, Detroit), John Hamersma (Calvin College), and Robert Clark (Arizona State University). The series marks the second time during the 1986-1987 academic year that the complete organ music of Buxtehude has been featured on a concert series in Ann Arbor. The first such series was performed during the regular academic year by the University of Michigan organ faculty on the school's Fisk organ.

Diane Bish taped ten television programs in August for The Joy of Music television series. Along with five solo artists, The Diane Bish Chorale and instrumental ensemble, Ms. Bish produced programs in the Ulm Cathedral, Ochsenhausen Monastery in southern Germany, St. Peters in Salzburg, Mirabell Palace in Salzburg and Bruckner's Monastery, St. Florian in Austria. Live concert tapings in Bad Tolz and Salzburg will also be shown. Upcoming pro-

grams will also feature A Musical Journey of Austria, including a unique interview by Bish with the Marionettes of Salzburg.



E. M. Skinner Opus 583

E. M. Skinner's Opus 583 has been restored and temporarily installed in the music room of Thomas R. Thomas. The instrument was removed from the former First Church of Christ Scientist in Malden, MA, with assistance from Alan Laufmann and Edgar Boadway of the Organ Clearing House.

The 1926 installation included preparations for two additional ranks, and these were added by Aeolian Skinner in 1971 at which time they re-leathered the organ and replaced the leather-lipped Diapason with a new Principal. The organ will be removed this fall and Austin's Opus 2290 of approximately 40 ranks will be installed.

Organist-composer Richard W. Slater will have three pieces performed by D. James Vail and the University of Southern California Concert Choir in their program at St. John's Episcopal Church, Glendale, CA, on October 25. Settings of Psalms 29 and 47 will frame the first movement of a Triptych on the 139th Psalm. Psalm 47 was the second place winner in the recent AGO Region IX Composition Contest, and received its first performance at the Western Regional Convention in Carlsbad, CA last July.

Nunc Dimittis

Hans Klotz

Hans Klotz, Professor Emeritus of the Hochschule für Musik, Cologne, died May 11, 1987. Those of us privileged to have known him personally mourn the loss of a faithful, personable friend, teacher and colleague. For more than half a century, Hans Klotz' contributions as a performing church musician, composer and author have influenced and shaped the development of the organ and liturgical movements. His scholarly work includes *Über die Orgelkunst der Gotik, der Renaissance und des Barock*, 1934, rev. 1975; *Die Ornamentik der Klavier- und Orgelwerk von Johann Sebastian Bach*, 1984; the editing of Max Reger's complete organ works and of volumes IV, 2, 3, of the Neue Bachausgabe; along with many articles ranging typically from specialized questions of organbuilding and tonal concepts, aspects of organ literature, to reminiscing about his teacher Charles Marie Widor. *Das Buch von der Orgel*, first published in 1937, achieved eight editions in the course of four decades and was translated into English, Hungarian and Japanese.

The life of Hans Klotz was one of dedication to and love for the organ and church music. Above all, it was a life nourished by a profound Christian faith and devoted to one goal, *Soli Deo Gloria*.

—Gerhard Krapf

ASU from 1969 until his retirement in 1981. Johnson had authored *Instruction Book for Beginning Organists* and *Organ Teacher's Guide*, in addition to numerous organ and choral works.



Vincent Persichetti

Vincent Persichetti died August 14 at the age of 72.

Born in Philadelphia in 1915, he began the study of music at age 5, first studying piano and composition, then organ, double bass, tuba, and conducting. By age 11, he was performing professionally as an accompanist, radio staff pianist, orchestra member and church organist. At age 16, he was appointed organist, then choir director for the Arch Street Presbyterian Church in Philadelphia, a post he held for 18 years. He received the Mus.B. degree from the Combs Conservatory of Music, a Diploma in conducting from the Curtis Institute, and Mus.M and Mus.D. degrees from the Philadelphia Conservatory.

In 1941 Persichetti was appointed head of the theory and composition departments at the Philadelphia Conservatory. In 1947 he joined the faculty of the Juilliard School of Music, assuming chairmanship of the composition department in 1963. He was appointed director of the music publishing firm of Elkan-Vogel, Inc. in 1952.

Persichetti composed for nearly every musical medium. More than 150 of his works are published. He composed ten organ works: *Auden Variations*, Op. 136; *Choral Prelude Drop, drop, slow tears*, Op. 104; *Chorale Prelude Give peace, O God*, Op. 162; *Do not go gentle, O God*, Op. 132; *Dryden Liturgical Suite*, Op. 144; *Parable VI*, Op. 117; *Shimah B'Koli*, Op. 89; *Sonata for Organ*, Op. 86; *Sonatine for Organ, Pedals Alone*, Op. 11; and *Song of David*, Op. 148. For a discussion of his organ works, see articles by Rudy Shackelford in THE DIAPASON, September, 1973, p. 3; May, 1974, p. 4; June, 1974, p. 4; September, 1975, p. 3; November, 1976, p. 5; and October, 1979, p. 12. He also wrote eight harpsichord sonatas; *Little Harpsichord Book*, Op. 155; *Parable XXIV for Harpsichord*, Op. 153; and *Serenade No. 15 for Harpsichord*, Op. 159. For a discussion of the harpsichord sonatas, see the article by Larry Palmer, "Vincent Persichetti: A Love for the Harpsichord," in THE DIAPASON, June, 1985, p. 8.



David N. Johnson

David N. Johnson died August 2 at the age of 65 at his Tempe, AZ, residence. A published composer of organ and choral music, Dr. Johnson was retired professor of music at Arizona State University.

Born in San Antonio, TX, he received bachelor of music degree from Trinity University in San Antonio and master's and doctor's degrees from Syracuse University. Dr. Johnson was an instructor at Syracuse from 1951 to 1956. He was chairman of the music department at Alfred University, New York, 1956-1960. From 1960 to 1965, he served as chairman of the music department at St. Olaf College. He then joined the staff at Syracuse and was made head of the organ department in 1967. He taught at



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Music for Voices and Organ

by James McCray

Christmas Part II: Carols

In 1981, this column was devoted to Christmas Carols, and while there is not significant new information about this genre, there certainly have been many new "arrangements." Carols are among the most beloved music in the Western world—their simple melodies and messages remind people of occasions of great joy, and although some are heard too frequently, the majority of carols are sung with warm enthusiasm. Many church congregations who politely sing weekly hymns will burst into loud, fervent singing during Advent when carols are used in church.

It was during the 19th century that the singing of carols became traditional. The Puritans before that had practically abolished carols because they found them to have non-religious connotations. In 1877 the custom of holding a service of Lessons and Carols originated, and in many churches today this is an important feature of the season.

Erik Routley's excellent historical survey in *The English Carol* traces developments of the carol and sacred dance. Although liturgical dance is not common in most churches, it is an area that can bring a new dimension to services. Christmas might be the time to introduce this type of worship to an uninformed congregation, and interested conductors should pursue this topic in his book.

One theory is that the singers held hands and moved in single-file lines in a dance that helped emphasize their joy while they were singing. It is thought that they may have held colorful streamers in their hands which flowed in the breeze behind them as they moved.

Routley has long been recognized as an important writer on church music. In another book, *The Music of Christian Hymns*, he explains,

Religion made a constant impact on life outside the liturgy; religion could not be confined to Sunday worship when Saint's Day could fall on any day of the week. Sacred signs and symbols were to be found elsewhere as well as inside the Sanctuary... Hence the appearance in the later Middle Ages of vernacular sacred songs, or songs in which the church language of Latin and the vernacular were mixed—known as macaronic songs of which the most familiar today is *In dulci jubilo*. There was no thought that God could be worshiped only in Latin; that the Church should have a universal language for its public acts of devotion was a reasonable demand, especially when Europe was thought of as a Holy Roman Empire; but nobody seriously thought that a layman could address God only in Latin. The real difference between the life of the layman and that of the clergy was that it was lived through images rather than concepts, through pictures rather than words. So the medieval carols are full of legend where the Liturgy is full of dogma; so the porch plays and mystery plays and dramatic Cycles conveyed the Gospel more certainly than a sermon, and the stained glass windows more immediately than a Bible which none but the clergy could read.

By the same token, out-of-church religious song was essentially dance music, and indeed symbolic processional dance was an accepted form of popular devotion. Therefore the Renaissance-demand, which expressed itself in every form of art, and indeed in all important parts of life, tended to question the ecclesiastical assumption that the sacred and the secular must be separated by a conventional barrier, and caused church musicians to think again about the form their music should take.

With these thoughts in mind, it is recommended that conductors of school and church choirs include at least one carol arrangement as part of their Christmas performance. Furthermore, they should investigate the use of sacred dancing of carols and bring that dimension into their performances. It is certain to have educational value and will help everyone better understand our

traditions. Since carols are already so popular, they provide the best vehicle to stretch the congregations into new levels of approaches to worship.

The Novello Book of Carols, compiled and edited by William Llewellyn. Mostly SATB, Novello and Company of Theodore Presser Co., \$22.00 (M).

Most conductors know the Oxford Book of Carols. This new Novello collection has 90 works with a wide variety of accompanying possibilities including 24 settings with optional orchestral material. It has a soft cover and attractive format. Some of the composer/arrangers are major figures such as Britten, Holst, Joubert, Leighton and many others. The carols vary in length and difficulty so that there will be settings for all types of ensembles. A chart at the back chronicles timings, soloists, instruments needed, and other similar comparative information. Although the cost is high, this is a quality collection that should be on the shelf of every choral conductor.

Carols for Choirs 3, edited and arranged by David Willcocks and John Rutter. Mostly SATB, Oxford University Press, \$6.00 (M/M+).

Those who know the earlier 1961 and 1970 books in this series will certainly want to acquire this third volume. Many of the carols have been published separately and are already becoming common Christmas repertoire. Some of these carols and the earlier books have been recorded by Willcocks. In this collection of 50 settings, 29 are suitable for unaccompanied singing, and many others have optional orchestral versions. There is a listing at the end with various available orchestrations. The music is charming and very useful for different levels of musical ensembles.

Carols of Many Lands, Vol. 3, David N. Johnson. Mostly SATB, Augsburg Publishing House, 11-9106, \$1.50 (E/M).

There are 10 carols, but some have more than one setting. For example, "The Shepherds Had an Angel" has the following: SATB with optional flute, unison with guitar, SSAA with melody in soprano II, TTBB with melody in tenor II, and piano accompaniment for any unison group. Most of the carols are strophic and several use percussion. They come from primarily European countries, although one American carol is included. The musical style is conservative and easy.

A Celebration of Carols, Vol. 1, arranged by William Ryden for SAB, Bourne Co., \$7.50 (E).

This collection contains 16 very common carols which have been arranged for use with an unaccompanied SAB choir. They are strophic and generally homophonic in style; most are one page in length. These are easy arrangements for young voices or small church choirs.

A Medieval Carol, Charles Callahan. SSA and keyboard, Concordia Publishing House, 98-2657, \$6.00 (E).

There are two nearly identical verses separated by keyboard interludes which have a medieval harmonic character. Old English words are used and a modern pronunciation is given. This is a very simple, gentle setting that would be lovely for a high school girls' choir.

Carols with Orff Instruments, arranged by Mary Kay Burton. Unison and SA with various instruments, Choristers Guild, CHA-307, \$.85 (E).

The three carols are "I Saw Three Ships," "Masters in This Hall," and "Sing We a Glad Noel." Typical Orff instruments such as metallophones, xylophones and percussion are used. Their music is at the end of the carol and follows ostinato procedures so that the conductor should cue them. The settings are brief and allow the choir to whistle as well as sing. Charming settings for children's choirs having Orff instruments.



John Chappell Stowe



Carole Terry

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From East to West, David Sanger. SATB and organ, Oxford University Press, X293 (M-).

There are seven verses, and each is different with solos for a tenor and the soprano section. There is divisi, and often the chords contain mild dissonances, but usually the organ gives support. The organ music is primarily accompanimental and not difficult. The music is warm and appealing that builds to a gigantic closing.

The Shepherd's Carol, William Billings (1746-1800). SATB unaccompanied, Walton Music Co., #2209 (M).

This early American tune is "Shiloh" and comes from the Suffolk Harmony of 1786; it has been adapted and edited by Richard Pisano, and recorded by the Gregg Smith Singers. There are 8 verses; often pairs of verses sing the same music. It is robust and generally homophonic. Useful music, especially for a high school choir.

Wexford Carol, arranged by Dale Warland. SATB and flute, Augsburg Publishing House, 11-4502, \$.90 (M+).

This is from a series of carols ar-

anged by Warland and others; they are also recorded by his fine singers and available in cassette or record, titled *On Christmas Night*. There are four verses and each receives a separate treatment with some divisi in the men's parts. The flute is busy but not overly difficult, and has a countermelody above the voices. This is an excellent arrangement and one that would be of interest to school and church groups. It has quality, interest, and is not too difficult. Very effective music.

Hail, Comely and Clean! (The Wakefield Carol), Trevor Held. SATB and organ, Basil Ramsey Publishers, 1050, \$.85 (M+).

The organ, on three staves, has solo areas that have a joyful, dance-like spirit, used before each of the three verses. The last verse is unaccompanied. The melody is the same for each verse, but the other chorus and instrumental music undergo development. This is a delightful carol that is, perhaps, less familiar; the words are taken from an early 15th-century play. Highly recommended to adult church choirs and certain to be a hit with singers and listeners.

New Organ Music

Gerald Bales, *Two Pieces For Organ*. Randall M. Egan & Associates, Publishers, Ltd., \$3.95.

These two pieces are part of the publisher's series entitled "Organ Music for the Worship Service." Mr. Bales, a Canadian organist/composer, writes in a very traditional harmonic style that is characterized by strong progressions peppered with ninth, eleventh and thirteenth effects, and solid voice leading in a homophonic background. In the *Elegiac Prelude* he demonstrates an enviable ability for writing a soaring noble melody in the best British-cathedral-music tradition.

The overall effect in both pieces is improvisational, but even more so in the *Sortie Brève* where a stately melody in eighths and quarters is repeated many times in as many keys, as if the organist were watching the choir recess in his rearview mirror and repeating a phrase until the last person reaches the door. Then, just before the final full tonic

with double pedal, he plays a few rhythmic chords on the solo reeds. Effective and easy.

Early English Organ Music, volumes 1 and 2, edited by Robin Langley. Oxford University Press, \$8.95 each volume.

The music in this two-volume anthology from Tudor and Stuart times is bounded roughly by the dates 1508-1708, and includes examples of the main forms that flourished in those two centuries: the *in alternatim* hymn, the plainsong-based fantasia, the hexachord fantasy based on free material, the shorter *point, verse, or voluntary*, the double (or two-manual) voluntary, the French-influenced solo/echo technique, and the Italian-influenced canzona. This solidly based scholarly edition includes an interesting *Preface*, a clearly stated *Editorial Method*, and a detailed *Critical Commentary*. Lacking, however, is a section offering possible interpretations for those cryptic English ornament signs: this would have been particularly helpful for the pieces in volume 2. The musical selections, by some of England's greatest composers (Tallis, Byrd, Bull, Gibbons, Tomkins, Blow, Purcell, and others), will not fail to please or arouse interest in this neglected repertoire.

A. P. F. Boëly, *Oeuvres Complètes pour Orgue*, vol. 3. Editions Borne-mann (Agent: Theodore Presser Co.), \$24.25.

Boëly (1785-1858) was born in France one hundred years after Bach, and was one of the first organists to introduce the Leipzig Cantor's organ music to the French public. His style, influenced by the music of Haydn, Mozart, and Beethoven, is grounded on a thorough knowledge of counterpoint and a familiarity with the music of French Baroque organ composers, as well as the music of the early Romantics.

This volume of Boëly's music contains 18 pieces in various styles that demonstrate his gifts for lyricism, Romantic gestures, and contrapuntal manipulation. One might find the mechanical repetition of motives and phrases to be excessive at times, as in the selections that were intended for either the organ or the pedalpiano, but one will also find much to admire in the less pianistic settings of Noël's, and the two settings of German chorales at the end of the collection.

Anton Heiller, *Choralvorspiele*. Dobliger (Agent: Foreign Music Distributors) No. 02 377, \$11.55.

This collection of chorale preludes, introductions, interludes, three-voice chorale accompaniments, and hymn harmonizations, is composed on seven hymns that are found in the Danish Hymnbook ("O Haupt voll Blut und Wunden" and "Freu dich sehr, meine Seele") are two of the more familiar ones). Written in the last winter of the composer's life (1977/78), and intended to be used during a divine service with choir and congregational singing, they are all easy and short, and contain many attractive musical ideas. While the harmonic style is contemporary, it is shaped by a strong sense of consonance and dissonance, highly developed contrapuntal skills, and finely honed melodic inventiveness. Organists with liturgical congregations will find these brief musical gems of special interest.

—Edmund Shay, DMA
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LISZT BY JEAN GUILLOU: *Symphonic Poem "Prometheus"; Prelude and Fugue on B.A.C.H., "syncretic version"; Symphonic Poem "Orpheus"; Festivo Criterium 504.* (Kleuker organ of Alpe de'Huez, France.)

JEAN GUILLOU IN CONCERT, I: *Fantasia in F minor, KV 608, Mozart; Symphonic Poem "Orpheus," Liszt; Fantasia and Fugue on "Ad nos, ad salutarem undam," Liszt; Festivo Criterium 501.* (Organs of St. Bavo, Haarlem, the Grote Kerk, Breda, and the Laurenskerk, Rotterdam.) Both records are available from the Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184; \$12.00 each, plus \$2.00 postage.

These two discs present the virtuoso French organist-composer in some of the literature for which he is best known, namely his own transcriptions of Liszt's symphonic tone-poems. In M. Guillou's hands the art of transcription is unquestionably alive and reasonably well. One may question the wisdom of transcribing these particular works for organ, but the execution of the task is generally beyond reproach. Looking first to the work which appears on both records, *Orpheus*, there can be little question that the performance and recording at Breda are much more suitable to the literature than that on the Kleuker organ. The Dutch instrument has, despite its date and style, a far more sympathetic sound and acoustical setting. Certainly the size and versatility of this large instrument contribute to its suitability for Liszt-Guillou. The piece itself is of approximately 13 minutes' duration and explores a moderate range of orchestral/instrumental colors, but has relatively little melodic-thematic material of significant interest.

The remaining Liszt works performed at Alpe d'Huez display both performer and instrument to great ad-

vantage. The organ, much discussed when it was finished in 1978, is the "hand-of-God" shaped design displayed in various journals at the time of its installation, with 23 stops distributed over two manuals and pedal. Although the stop nomenclature is entirely French, the sound of this instrument is more brightly focused than one might expect. An unusual complement of seven reeds and five mutation/mixture stops helps to explain the extraordinary versatility of this unusual organ, designed by the performer of these works.

Prometheus is an obviously virtuosic transcription, true to both the original orchestral and later piano four-hand versions of the piece. More effective than *Orpheus*, it is given the highly sympathetic—and unquestionably idiosyncratic—rendering expected from M. Guillou. A few effects do not seem to transfer well to this particular instrument, but would probably sound well in a more romantic setting.

The *Prelude and Fugue on B.A.C.H.* is presented here in a "new" version which conflates the two organ versions and the later piano (four-hands) version prepared by Liszt. At the very least this is a thought-provoking performance, with many fascinating additions/alterations and truly interesting insights. Full rein is given to the scope of registration possibilities, and an amazing variety ensues. In many respects M. Guillou's playing is more reminiscent of the great piano virtuosi of the 19th and 20th centuries than of their organist counterparts. Any number of articulative effects seem more at home on the former instrument, and the frequent accented shortening of the final notes of phrases would be more appropriate to an instrument with *sostenuto-pedal* than to the immediate cessation of sound produced by the organ. A most unfortunate side break interrupts the connection between the *Prelude* and *Fugue*. Despite the eccentricities noted here, or even precisely because of them, this is a recording of substantial interest and sig-

nificance, and understandably was awarded the Liszt Society of Budapest's 1982 Grand Prix du Disque.

The second of these discs contains an additional work by Liszt and the more famous of the Mozart fantasies. Bearing in mind that Franz Liszt virtually originated the concept of the virtuoso, that the elements of fantasy and imagination control much of his writing and, presumably, should have substantial influence on performances of music in this style, we should not be surprised by some of the truly "fantastic" elements of Guillou's rendition of *Ad nos*. In the course of the music's 27-minute performance we are treated to a phenomenal number of solo, accompanimental, and ensemble registrations, such that Scriabin and his "color-organ" almost pale by comparison! Tempi, dynamics and phrasings vary considerably from those printed in any of the three editions this reviewer possesses, but since Liszt himself was noted for the great variety of performances of his own works, it is difficult to say that this or that interpretive device is actually proper or inappropriate. A performance is presented that is obviously well-planned, with careful choices and a truly distinctive approach to the score; it is the overall effect that is somehow less than satisfying, leaving at least this listener with a sense of too many discrete parts, too much variety, and far more frosting than cake.

The Mozart *Fantasia*, KV 608, is, of course, another transcription, and is here given a full-bodied quasi-romantic treatment, particularly in the varied *Andante* section. Greater and more frequent variations of tempo than seem appropriate for this music are found throughout, particularly in the slower portion and in the fugue-finale. Strange *staccato* effects appear in unlikely places, along with oddities of articulation, multiplication of solo registrations, frequency of manual changes, etc. In many ways one is reminded of the Bach-Busoni (or even the Bach-Liszt-Busoni) transcriptions of the later 19th

century more than of the balance and sense of proportion which tend to be characteristic of the musical style of Mozart. Again it must be noted, however, that there is an internal logic to the performer's conception of the work, and that if one accepts the notion of transcription across time as well as across performing media, this can be one of many plausible approaches to the problems posed by works which admit as many possibilities as this music does.

ORGUES ESPAGNOLES, I: The Organ of Cariñena; Guy Bovet performing works of Correa de Arauxo, Bruna, D. Scarlatti, Eslava, Araujo, Cabezón, and Cabanilles. Gallo 30-221.

ORGUES ESPAGNOLES, II: Organs of the Basilica Santa Maria in Montblanc (Tarragone), the convent of Santa Isabel and the church of Nuestra Señora del Socorro, in Palma de Majorca; Guy Bovet performing works of Cabezón, Peraza, Cabanilles, Elias, Durón, Lidón, Heredia, and José Albéniz. Gallo 30-222. Both discs are available from the Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184; \$12.00 each, plus \$2.00 postage per order.

Four fascinating and very different organs are presented on these two discs, played with great sympathy and style by Guy Bovet, one of today's best-known proponents of the Spanish organ school. The instrument at Cariñena contains some 16th-century elements, with nothing later than the 18th century except a replacement keyboard. It contains two (divided) manuals, a modest complement of *en chamade* reeds, and an expressive cornet. It is a bright and clear-sounding organ, milder in many respects—and particularly with regard to the various reeds, horizontal as well as interior—than other examples of the style. The works chosen display a wide variety of colors and musical techniques, with the Scarlatti sonatas and the Cabezón variations (*Diferencias sobre la Gallarda Milanese*) the premier attractions on the album. The latter



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includes some superlative playing, with particularly appropriate ornamentation and rhythmic effects, and displays the *pajarito* (bird-call) to good effect. Es-lava's brief versets for the *Pange lingua* provide the "lollipop" on this album: mid-19th century pops music in an operatic vein, including some lovely registrations on celestes, flutes, and various reed combinations. Relatively brief tri-lingual notes are provided, including some interesting information about various compositional styles and Spanish organs.

The notes for the second record are tantalizingly brief in their description of differing Spanish organbuilding schools and styles, and should provoke the consultation of one or another text for further explication. The three organs presented here are distinct both from one another and from the instrument presented on the first disc of the set. That of the Basilica Santa Maria (partly because of the greater recording distance) seemed the most mysterious, rich and dark-toned. Built in the mid-18th century, it has two manuals, an 11-note pedal of four stops, only a few divided stops, and only two of the acclaimed horizontal reeds. The organ of St. Isabel's convent is a very much brighter, almost Germanic instrument dating from 1734, with one manual and pedal (one stop), all manual stops divided, and all reeds contained within the case. The third organ is the largest by far, with three manuals, multiple stops at each pitch (e.g., two principals at 8' and two at 4' in the "Great"), and a generous complement of reeds both interior and *en chamade*.

The music again displays many of the possibilities of each of the organs, with more than a few interesting and provocative registrational and articulative ideas provided by the performer. (Unfortunately registrations are not provided, but the stoplists generally make it easy to determine which stops have been chosen.) Particularly noteworthy are the flutes and regals of the Basilica organ in Cabezón's *Tiento sobre el*

Salve Regina, *Duos*, and *Diferencias sobre el canto llano del Caballero*. On the convent organ, both the Durón *Gatilla* and Lidon *Sonata de 1º tono* display unusual and interesting solo registrations. Finally, the two works performed at the church of Nuestra Señora del Socorro present a wonderfully guttural Cromorno (the *Registro baxo* of Heredia) and a wide variety of both internal and external reeds in the *Offertorio* of Albéniz (a work of the riper 19th-century style). In all, these two discs are significant documents of the organs and organ music of Spain, including some unusual literature and highly musical performance.

L'ORGUE DE VALERE, I: Guy Bovet performing music from the Robertsbridge Codex and by J. S. Bach, G. Gabrieli, Guami, Trabaci, and from anonymous sources; Gallo 30-88. **L'ORGUE DE VALERE, II:** Guy Bovet performing music by Hofhaimer, Neusiedler, Nörmiger, A. Gabrieli, Banchieri, Muffat, and Haydn; Gallo 30-281. Both records are available from the Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184; \$12.00 each, plus \$2.00 postage per order.

This is the famous organ of Sion, Switzerland, the oldest playable organ in the world, dating in part (the 2', 1 1/3', and 1' ranks) from the late 14th-early 15th centuries, with the remainder from the 17th century. Situated in a medieval castle on a mountaintop accessible only by human legpower (for the last hundred yards or so), this is indeed one of the monuments of the organ world and a source of substantial pride for the local citizenry. Although the organ is only partly "gothic" its sound is sufficiently antique to render the literature presented here in a suitably authentic manner. The first disc seems to have been recorded from a much closer position than the second, with the latter better corresponding to this reviewer's memories of playing and hearing the

organ. Nonetheless, either record serves as an admirable sound-document of this remarkable survivor of the centuries.

While we can never know with certainty how organists of the past performed the music which survives in written form, certain sonorities at least seem appropriate to our aural imaginations. So it is with the excerpts from one of the oldest surviving manuscript sources of written keyboard music, the Robertsbridge Codex. Performed with rhythmic flair and appropriately archaic registrations, these pieces certainly seem to reflect an older (and sometimes relatively uninteresting if not actually repetitious) style. M. Bovet's playing of these little pieces should make many of us at least consider hunting up the Doblinger or American Musicological Society or Davison-Apel HAM editions of this material for experimentation. (After all, what other instrument has written sources going back almost 600 years?) Of greater general interest—and in many respects, better suited to the organ—are some of the later works, notably those from the Italian school and, surprisingly, the (slightly edited) *Bach Fantasy and Fugue in A minor*

(BWV 561).

The materials on the second album all seem remarkably well adapted to this instrument. The Hofhaimer *Salve Regina* and the dances by Neusiedler and Nörmiger are perfect in their open and clear styles, with the Italian works again aptly suited to Sion. Perhaps most deserving of attention on this disc are the works of Banchieri, better known to most for his writings about the organ (*L'Organo suonarino*) than for his music. All the pieces are very brief but explore surprising techniques (*accelerando*, polyrhythms, etc.) for the time. The works by Muffat—the sixth toccata from the *Apparatus*—and Haydn's clock pieces are more familiar and are idiomatically presented. In all, this volume will probably be of wider interest for the literature presented, although either provides a superb introduction to this significant organ. (The notes in English unfortunately omit more than half the significant material concerning the organ and its history, but the German text is not difficult and is, in any case, well worth whatever effort might be expended.) Recommended.

—G. Nicholas Bullat

New Handbell Music

Music for Christmas

Silent Night, Holy Night, Franz Gruber, arr. Arnold B. Sherman, Agape, No. 1249, \$1.50, 3 to 5 octaves (E+).

The arranger has captured the mood of this familiar carol in a flowing, guitar-like rendition. Highly recommended. A great holiday arrangement for any age group.

Away In A Manger, James R. Murray, arr. Cynthia Dobrinski, Agape, No. 1213, \$1.50, 3 octaves (E+).

Three verses of this traditional carol are treated with creativity. The transitions into three different keys are effective and the flowing quality is maintained throughout.

Ring De Christmas Bells, Jester Hairston, arr. Lester DeValce, Bourne Co., B239905-401, 4 octaves, \$1.00 (M+).

This unusual arrangement is typical of Hairston's delightful calypso rhythms. This is a nice change of pace as a Christmas piece for bells. The syncopated rhythms and the thumb dampening effect provide a great over-all flavor. Unusual and charming.

Three Movements from the 'Christmas Concerto', Arcangelo Corelli, arr. Dick Averre, Bourne Co., \$1.75, 3 octaves, B240291-401 (M).

This fresh and spirited music is now enjoyed in this setting for handbells. It maintains the original keys and a nice flow between the movements which can be used together or separately. Because this music is not "Christmasy" per se, it makes some nice additional fare throughout the holiday season. The movements are 1. *Introduction and Allegro*, 2. *Andante*, 3. *Pastorale*.

An Epiphany Carol, Gary C. White, Beckenhurst Press, \$1.75, 3 octaves, HB 59 (M).

The English folksong used in this arrangement is fairly unfamiliar but is written in a very effective fashion. There is a moving canon section where the melody is brought through very beautifully. The setting begins softly with a slow crescendo to the middle verses and then ends with a whisper of the first.

The Coventry Carol, arr. Noel A. Piercy, Agape, \$1.75, No. 1163, 2 octaves (E+).

A gentle treatment is given by the arranger throughout the three verses of this traditional carol. There are just a couple of measures with a fortissimo

dynamic for effect, otherwise this lovely melody is treated simply and very effectively.

God Rest You Merry, Gentlemen, arr. Albert Zabel, Harold Flammer, Inc., Sole Selling Agent: Shawnee Press, Inc., Organ/Full Score HP-5222, \$1.95. Handbell parts sold separately, 3 octaves and organ (M+).

A great marriage between bells and organ, this arrangement is aptly written to provide a wide gamut of variety. From the opening percussive effect against the organ melody to a waltz setting in the middle section, this carol provides terrific fanfare that will bring the house down! Highly recommended.

Santa Claus Is Comin' To Town, arr. Raymond Lowther, Leo Feist, Inc., Sole Selling Agent: Shawnee Press, Inc., HP-5226, \$1.70, 3 octaves (E).

Here is a fairly straight-forward bell adaptation of another favorite. There is some hint of "Jingle Bells" at the beginning and the end. This would definitely be a favorite of the youngsters who play bells.

Dance of the Reed Flutes, Peter I. Tchaikovsky, trans. William H. Griffin, Harold Flammer, Inc., Sole Selling Agent: Shawnee Press, Inc., HP-5219, \$2.15 (D+) 4 to 5 octaves.

Taken from "The Nutcracker," this arrangement will take a lot of skill on the part of the players as well as the director. It is always a brave venture in trying to transcribe something this intricate for bells, but the attempt should be successful when played as written.

—Leon Nelson



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The International Congress of Organists Cambridge, England

Orpha Ochse

An amazingly rich series of concerts, recitals, services, lectures and demonstrations was presented for the delegates to the fourth International Congress of Organists, held this July 18-26 in Cambridge, England. About a thousand organists walked (or ran) from one concert to another in a frantic effort to hear even a fraction of the many events. On Monday, for example, there were 28 concerts and lectures. I attended five, and at the most could have squeezed in two more. Thus a report on the Congress by any one observer is necessarily a general summary.

The Environment

Spending a week in Cambridge is a rare treat even without a convention. This small city speaks to many interests, with its historic buildings, beautiful examples of architecture and its position as a cultural center. For ICO delegates an important bonus was the opportunity to return again and again to the beautiful churches and college chapels, and to hear the important collection of organs they contain. King's College Chapel is perhaps the most stunning, with its wonderful windows and ceiling, but it is not at all an isolated example of visual beauty; each chapel has its own character and attraction.

One cannot think of the ICO environment without including rain. The only day it didn't rain was the final day, spent entirely in London. This desert-dweller had to learn how to maneuver an umbrella through crowded streets.

Yes, there certainly were crowds. ICO week coincided with the Cambridge Festival. Adding normal summer tourist traffic, the resulting pedestrian density reminded one of Disneyland on July 4. Yes, there was also some confusion. Some delegates arrived to find they had no tickets. A few unlucky ones had no accommodations. On "London Day" one bus broke down. There was also some initial confusion in finding the way around narrow, twisting Cambridge streets. There was frustration over missing so many wonderful events just because time, energy, and attention ran out. There was no time for lunch, and the evening meal was sometimes sacrificed for the sake of Evensong or another program.

By the end of the week we were exhausted as well as overwhelmed by all we had heard. By then the little problems and frustrations had melted into the background, overshadowed by the monumental program. It will take some time and reflection to understand the importance of the Cambridge experience.

Musical Performances

There were several threads running through the entire Congress program. One was the very high level of musical performance. While there were some styles of playing I preferred to others, it would be foolish to try to evaluate the quality of performances. All were good; many were brilliant.

Performances of all the Vierne Symphonies furnished another thread of continuity. I heard three: Jonathan Rennert playing No. 1 on the organ at St. John's College Chapel; Huw Lewis playing No. 3 at Emmanuel College Chapel; and Robert Glasgow playing No. 5 at the Church of Our Lady and the English Martyrs. The latter location, a big reverberant church, was especially favorable for the long, introspective lines of the Vierne opus 47.

A third thread of continuity was furnished by the many opportunities to hear fine choral music. We are acquainted with the King's College and St. John's College Choirs through their re-

cordings and tours, but it is a special privilege to hear these fine choirs performing "at home," continuing a noble tradition of church music. In addition, delegates could hear choirs of Christ Church Cathedral (Oxford), St. George's Chapel (Windsor Castle), St. Thomas Church (New York), and Winchester Cathedral. Many who survived to the final day also heard the choir of St. Paul's Cathedral (London).

The international aspect of the Congress furnished still another thread. There were programs of Swedish music (Hans Fagius, organist), Belgian music (Jozef Sluys, organist), Hungarian music (Istvan Ella, organist), Russian and Soviet music (Oleg Janchenko, organist), to mention only a few.

With such a large number of events available, delegates could custom-design their own threads of continuity. Other things being equal, my choice was usually to hear English music played by English organists. Although various opportunities were available, English organists do not generally seem to be any more enthusiastic about this area of the repertoire than American organists are about American music.

An interesting cross-section of late 19th and early 20th century music was played on the opening day by Geoffrey Morgan in Queens College Chapel on the 1892 Binns organ. Parry's fine *Toccata and Fugue* ("The Wanderer") was a high point in the program. In a more whimsical vein, the salon-style "Scherzo" by Hollins drew smiles from the audience. Among the other opportunities to become acquainted with seldom-heard English music were Graham Barber's performance of Percy Whitlock's *Organ Sonata* (1936), a program of music by Basil Harwood played by David Liddle, a program of earlier English organ music played by Gerald Gifford, and a recital entitled "The Organ in Splendour and Majesty" played by Malcolm Archer.

A curious thread through the Congress was the new interest it revealed in transcriptions. The opening concert began with a work representing each of the three ICO countries (Canada, England, and the United States), followed by its national anthem. The organ piece representing England was Elgar's *Pomp and Circumstance March* (No. 1). One evening program consisted entirely of transcriptions. Works included the Lemare transcriptions of Wagner's *Overture to Die Meistersinger* (Thomas Trotter, organist) and Saint-Saëns' *Danse Macabre* (Thomas Murray, organist), and Rawsthorne's transcription of Rimsky-Korsakov's *Flight of the Bumblebee* (Gillian Weir, organist). For the closing concert of the Congress at Westminster Abbey, Simon Preston chose to play an arrangement of Sousa's *Stars and Stripes Forever* as the final piece. Some delegates found this choice refreshing while others thought it was a strange postlude to Dupré's *Symphonie-Passion*.

Delegates were treated to some important world premières. Especially memorable were *Music for an Occasion*

(organ and brass) by Gerald Bales, and *Organ Concerto* (organ and orchestra) by Michael Berkeley. There were also a few organ recitals devoted entirely to the contemporary repertoire. American music was heard in recitals by David Craighead (works by Crumb, Persichetti and Albright) and David Higgs (works by Hampton, Rorem, and Persichetti).

Duplications were at a minimum. The notable exception, *Take him, earth, for cherishing* by Howells (performed by three different choirs) is well worth hearing more than once.

Lectures

A wide variety of lectures, master classes and demonstrations was presented. Summaries of a few will at least suggest the scope of topics.

Wilfred Mellers chose as his title "Paradise and Paradox in the Organ Music of John Bull." Bull's rakish character, his interest in numerology, magic, and strange religious ideas, along with his prodigious technique both as performer and composer combine to make him one of the most fascinating musicians of his time.

Walter Holtkamp spoke on the topic "The Organist, the Organ Builder and the Musicologist—the Human Imperative for Change." He reminded us that there has always been a close relationship between performer and builder in determining organ style. It is only in recent times that the musicologist has had a voice in this area; only in recent times that styles of earlier periods have been copied. He views increased specialization in imitating historic styles as a danger both in performance and organ building. Improvisation, he said, may be the key to a new repertoire in which the emphasis could be on communication rather than authenticity.

Several lectures on organs and organ playing in other countries were presented. Among them were Joachim Grubich's lecture, "Organs in Poland," and Gerhard Grenzing's on "The Golden Age of Spanish Organ Builders." Both presentations were illustrated with slides and recordings.

An unusual opportunity to learn about organs and organ music in the Soviet Union was afforded by Oleg Janchenko's lecture. Since the organ is not used in Russian churches, its function is as a concert instrument, and the training of organ students is oriented toward concert performance. Organ recitals attract large audiences, he said, and tickets are usually sold out in advance. There are organs in the concert halls of about 60 cities and towns, and they are

used in ensemble music as well as for solo recitals. A video tape introduced the audience to several aspects of Professor Janchenko's work, both as the conductor of an early music ensemble, and as a composer and performer.

Felix Aprahamian's "Reminiscences of Great Organists and Organ Music, 1930-1985: a Circle Turned" included his personal memories of such noted organists as Farnam, Tournemire, Widor, Dupré, and Marchal. Among the rare recordings that illustrated the lecture was a performance of Widor (at age 70) playing the "Toccatina" from his *Fifth Symphony*.

Miscellaneous Observations

Bad news: American delegates missed having the information usually supplied in our convention brochures, or in additional handouts—biographical sketches of performers, dates and editions of compositions, stop lists, and program notes.

Good news: The wonderful British sense of humor was much in evidence. In the Congress program, for example, delegates enjoyed the cartoons by Alan McQuade and Julian Drake. One favorite shows an organ teacher telling his middle-aged student "We're on Vierne now, Miss Blockwerk—thumbs are in order . . ."

The future: At the final banquet the idea that the next International Congress should take place in five years rather than ten prompted a general round of applause.¹

The present: One page of the Congress brochure lists 125 players, conductors, composers and speakers at the ICO; eight are women. One woman was included in the seventeen-member General Committee for the Congress. Clearly the organ profession in the UK is still a man's world.

An appreciation: Anyone who at one time or another has helped organize an AGO convention knows that untold hours of dedicated volunteer work are required for such a venture. The organizers of the Cambridge International Congress of Organists have given our profession a very valuable gift this summer. They have indeed brought us closer to our colleagues throughout the world. ■

NOTE

1. There is no formal "International Congress" organization or committee. Thus far the Congress has been held every ten years: first in England, then in Canada, and ten years ago in the U.S. (Philadelphia). If this plan of rotation continues, the next Congress will be held in Canada. However, there is nothing to prevent a change in schedule or location.

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Orpha Ochse is Professor Emerita of Whittier College, Whittier, CA. She is author of the book, *The History of the Organ in the United States* (Indiana University Press), and is past-dean of the Phoenix and Pasadena chapters of the American Guild of Organists, and a former member of the AGO National Council.

Association of Lutheran Musicians 1987 Biennial Conference

The 1987 Biennial Conference of the Association of Lutheran Church Musicians was held in Seattle, WA, July 12-15. The theme of the conference was "Proclaimers of the Word." This being the first conference since the constituting convention held last summer, it appropriately began by taking a look at the historical role of the musician in the Lutheran church, particularly that of the cantor.

The keynote speakers were Dr. Robert Goeser and Dr. M. Alfred Bichsel. Dr. Goeser, Professor of Historical Theology at Pacific Lutheran Theological Seminary, Berkeley, CA, spoke on the centrality of the Word in Lutheran worship. Dr. Bichsel, Professor Emeritus of Church Music at the Eastman School of Music, Rochester, NY, spoke on the history of the cantor, tracing its beginning in Reformation times through the Baroque to the present.

Each day of the conference consisted of worship services, lectures, and workshops. The worship services were of varied types and progressed from historical models to present day practice to new liturgies just composed. The first service centered around Buxtehude's *Missa brevis* and chorales stemming from the Reformation, with the ordinaries being performed by the choir and the extensive use of the *alternatim* practice. The next service was a well-known setting from the *Lutheran Book of Worship*. Other services included Evening Prayer; an adaptation of Schubert's *German Mass* for organ, choir, and congregation; plus portions of *UNA SANCTA—A Mass in Thanksgiving for the Unity of the Body of Christ*, a recent composition by Paul Manz for the closing Eucharist.

The preachers were the Rev. Dr. Jack Kingsbury, Rev. Susan Briehl, Dr. Paul Westermeyer, and Rev. Jeanette Bauermeister. The organists were Dr. Mark Bighley, Mark Sedio, Philip Gehring, Dr. Naomi Rowley, and Florence Jowers. Frederick Grimes directed the choir for all worship services. In addition, the propers of the services were all composed by ALCM members, including Mikkel Thompson, David Schack, Carol Hawkinson, Peter Hallock, James Fallner, Richard Erickson, Katherine Crosier, Paul Bouman, and Paul Boehnke.

The workshops centered mainly around philosophical questions but were not completely devoid of the practical aspects of being a church musician. Dr. Jack Kingsbury's presentation entitled "Interpreting the Lectionary," took a theological look at identification of thematic focus in the pericopes, and related them to service planning. In the workshop entitled "Creating Music for Your Own Church," Katherine and Carl Crosier demonstrated the creative accommodation of the liturgical portions of the service appointed to the choir and the arrangement of hymn stanzas to meet a specific situation. Carolyn Jennings addressed the issues surrounding the idea of inclusivity in worship; and Dr. Richard R. Caemmerer, in a presentation entitled "The Inaccessible and the Accessible—How Do Acoustics Look," examined ways we can make our worship spaces humanly accessible as well as appropriate for their use. Dr. Peter R. Hallock discussed his ideas of how chant should be sung and taught. He stressed the subordination of the tune to the text. Janet Hill and Rev. R. Marcus Otterstad discussed the role of children in our worship services, what

they understand and learn from our worship as well as how they can be involved.

Other activities included a choral *Compline* service at St. Mark's Episcopal Cathedral under the direction of Dr. Peter Hallock which was followed by a brief organ recital by Paul Olson. A hymn festival featured organists Michael Krentz, Norma Aamodt-Nelson, and David Dahl as well as the choir of Gethsemane Lutheran of Seattle under the direction of Paul Klemme. David Schack also led a choral reading session which examined some newly published choral works.

One of the highlights of the conference was the opportunity to get acquainted with the recently finished Fritts-Richards organ at Gethsemane Lutheran Church. This organ served as the musical cornerstone of conference activities. At the end of the conference, David Dahl of Pacific Lutheran University led an organ crawl to St. Alphonsus Church where the Opus 5 of Fritts-Richards resides.

On the final day of the conference, an open forum was held in which participants could discuss the conference and what areas should be emphasized in the future. Although a number of topics came up, most of the forum revolved around the idea of inclusivity in our worship services—not just inclusive language with gender-free terms, but ethnic, racial, and cultural inclusivity as well.

The conference included people from all parts of the church music profession—performers, teachers, pastors, composers, scholars, organ builders, and publishers who provided displays of music and resources available for use.

Kudos to those involved with organizing the conference: Dr. Mark Bighley, Conference Chair and National Vice-President; David Cherwien; Katie Adelman; Richard Erickson; Jonathan Chell; Carolyn Jennings; and James Rindelaub as well as Larry Christensen, National President, and Maureen Jais-Mick, National Secretary-Treasurer. And thanks to the city of Seattle and Gethsemane Lutheran for providing such beautiful, accessible, and inspiring accommodations.

—Paul B. Boehnke

Paul Boehnke holds a Bachelor of Music degree from St. Olaf College and a Master of Music degree from Arizona State University where he studied organ with Robert Clark. Currently he is Director of Music at Community of the Cross Lutheran in Minneapolis, MN, and harpsichordist and co-founder of the Minneapolis Baroque Ensemble. Publications include a recently published choral composition as well as an article about Bach's *Orgelbüchlein* in the March 1985 issue of *THE DIAPASON*.



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This article was originally written as a letter to friends of the author—various professionals in the organ field—for the purpose of establishing dialogue on the present state and future direction of organ building.

Organ building is at best a strange industry, with an amazing abundance of ignorance among those who purchase and a fair amount of fickleness within the fraternity of organists. These facts have been and probably will always be true, but I am hopeful that sharing information can help to reduce misinformation and help produce better organs.

Catalysts for this exercise include two articles that appeared in *The American Organist* last year: "An Emerging Organbuilding Movement in the U.S." by John Hamilton (September 1986); and "An Interview with Robert Noehren" by Phillip Steinhaus (November 1986); along with Dorothy Holden's book about E. M. Skinner. It would seem that organ building today has come full circle in 400 years: we now have the ability to build both giant instruments of orchestral variety as well as 16th-century continental reproductions. We understand the North German plenum, French Classic mutations, English accompanimental stops, American orchestral stops, and, let us not forget, Cavallé-Coll reeds. Yet the organ world today appears to be divided between supporting early European mechanical action organs and advocating Romantic organs of the late 19th and early 20th centuries. Neither style can perform much more than 50% of the literature, and neither alone can begin to fulfill the requirements of today's church music.

Unfortunately, people frequently associate an organ's tonal style with its type of windchest—or worse, they classify both chest type and tonal style by the CONTROL ACTION. You know the stereotypes: "All trackers are 'Baroque screamers,'" and "All electropneumatics are 'tubby dogs,'" and so on. I often wonder how many of us realize that G. D. Harrison was building beautiful Positiv(e) divisions on 2 1/2" wind pressure in 1940 (with stable reeds on a responsive pitman chest) and that Willis and Cavallé-Coll would never have considered using anything but slider-pallet windchests (read Audsley's chapter on the slider chest in Volume II of *The Art of Organ Building*).

None of this is to downplay the inherent tonal and mechanical advantages of trackers. Just the opposite is true, for we employ many principles in our own remote action slider chest organs that are found in the best modern trackers, namely the slider/pallet windchest, free-standing casework, and solid state combination actions. The point is that an organ using remote slider chests that are well-engineered and well-built and housed within a case can have the same appearance, response time, and tonal cohesiveness as an instrument utilizing purely mechanical action. As far as I am concerned, the use of slider chests for pipe speech and a case to blend and focus sound is really of much more importance than whether the organ has mechanical or remote key action. Furthermore, such an organ can be successful in situations prohibitive to mechanical action, such as divided chambers (always a compromise but sometimes a necessity) and long action runs. To us, it makes little sense to build a tracker organ, whose greatest attribute is supposed to be its sensitive key action, and then place the console 25 feet from the chests. I have played instruments so configured, and here the satisfying "pluck"

of the pallet is lost in the yards of linkages and machinery. In my experience with such an organ, all claims in favor of the tracker's sensitive playing touch are lost.

I was both surprised and dismayed at Dr. Hamilton's article in TAO. I find the notion that the only artistic approach to organ building lies in copying particular historical styles and employing unequal temperaments to be highly tenuous, at best. Please do not misunderstand: I have heard and played John Brombaugh's mean-tone instrument at Oberlin College and was thrilled by it. It is well built, and there is nothing like hearing literature written for mean-tone tuning in its native idiom. Nor do I have any qualms about other historical copies built to be used for the specific literature they were designed to play. One of the great benefits of living today is that we have the technology and resources to examine a wide range of historical styles among many disciplines. But using this knowledge merely to limit rather than expand any craft raises some serious practical and ethical questions.

Peter Williams' *A New History of the Organ* is one of the best books in print on the development of the organ, particularly since it avoids much of the sentimental hyperbole present in some other texts (albeit one must understand the organ before the book makes sense). In the final chapter he argues strongly against both the eclectic organ and the "superficially conceived organs of the *Orgelbewegung* type"; but in so doing, he leaves us with a very limited set of options. Obviously, his predilection is the well-conceived Classic organ, and this is certainly one valid approach; but it ignores recent literature and particularly the liturgical usage of his own heritage. Now I, for one, am not ready to ignore the music of Howells and Parry and Vaughan Williams and Willan and Sowerby and Calvin Hampton. Nor is it necessary to do so. There is no reason that we cannot build organs that can perform most musical styles written for equal temperament.

Robert Noehren emphasized many of these same points when he spoke to the 1983 American Institute of Organ Builders convention in Kansas City. He made a strong case for Bach's preference for equal tuning. It seems incredible to me that Bach—whose compositional genius is recognized in his ability to obtain complex functional harmony via linear contrapuntal writing—would support the practice of unequal, 12-tone tuning. Do any of us really believe that the chromatic third cadence in the final measure of Bach's final work *Vor Detnen Thron* can be musically effective in anything else but equal temperament? I cannot help thinking that there is a certain cult of builders who are as unfaithful to mainstream organ literature and liturgical music as were the orchestral builders early in this century. The real conflict occurs when they fail to admit to this fact. At least E. M. Skinner

acknowledged that his organs were for orchestral transcriptions.

Mr. Skinner, I am convinced, was the most artistic and inventive organ builder of the first part of this century. First of all, he understood the need for solid, reliable mechanics—and designed them—while his interest and art lay in voicing. His electropneumatic pitman chests were the first truly successful electric action chests and were unparalleled if we consider both response and pipe speech. And the number of unique stops he created is nothing short of amazing, although he followed in the tradition of Willis and Cavallé-Coll.

It is sad, though, that Skinner's musical tastes excluded mainstream organ literature. It is surprising that with his fine ear, he still could not (or would not) accept G. Donald Harrison's more "classic style" and the necessity for an organ to play organ literature. Yet Harrison's classicism built upon Skinner's work. In looking back it is easy to see how the influences of both men were well integrated into any single instrument of Aeolian-Skinner even to the time of the company's demise. Now I am not saying that E. M. and Aeolian-Skinner created all an organ ought to be. In fact, I certainly do not think that. The point is, though, that these people (along with others) made significant contributions to the evolution of the craft of organ building.

But rather than continuing to evolve through increased knowledge—techni-

cal, tonal, and even performance style—we find the profession today (builder and player) splintered into two basic factions. There are those who insist we must go back to square one, with limited tonal colors on mechanical action only; and those who are content to remain with outdated mechanics (complete with electromechanical relays and electropneumatic switches) and a tonal scheme rooted mainly in the 1930s, with "classic" elements added here and there without much cohesiveness or an understanding of tonal dispositions, let alone balanced principal choruses.

With all we know about "classic" and "romantic" organs, and with all the technological developments of the past decades, why is it seemingly impossible for builders and organists to see that the amalgamation of these colors on a reliable action is not only possible, but should also be highly desirable if not necessary to serve the various musical needs of practically all Christian denominations?

I have to believe that the resources exist to build potentially "perfect" organs based on the criteria and rationale presented. But E. M. Skinner thought he did build the perfect organ and thus became unresponsive to the needs of the day. It has been said that those who do not learn from history are doomed to repeat it. I hope we never become so intransigent that we lose sight of the reason for the existence of our craft. ■

The author, Thomas Wood, is President and Tonal Director of the Indianapolis organ building firm of Goulding & Wood, Inc. He also serves as Director of Music at St. Thomas Episcopal Church in Greenwood, Indiana.

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Brombaugh organ dedication Iowa State University, Ames

Introduction

The inauguration of a new organ built by John Brombaugh and Associates for Iowa State University attracted nearly 100 musicians from throughout the midwest to Ames April 23–25, 1987. The organ, placed high on a gallery at the rear of the stage in the modern (1980) recital hall (seating 450 people) has a Great and Brustwerk in the main case, and two Pedal towers and a Ruckpositive at the gallery rail—the latter designed to allow the organist to be seen. The organ's traditional overall design and layout, reminiscent of the North German organs that inspire Brombaugh's work, nevertheless was quite modern in specific visual detail, especially in the sculpted pipe shades mirroring the descending rows of pipe mouths with upward splays of Iowa grain.

Opening Gala

An exciting "Festival Celebration on the Chorale: *Lobet den Herrn*" by ISU composer Jeffrey Prater dramatically alternated organ with ISU brass players (about a dozen, conducted by Joseph Christensen) flanking the instrument played by ISU organ professor Lynn Zeigler-Dickson. Opening remarks by Arthur Swift, head of the Department of Music, recognized the gift in 1978 of student Charles Sukup (who returned to serve as registrant at this inaugural concert), beginning the fund-raising project finished by ISU Alumni Achievement. The organ was entirely paid for by gifts of alumni and friends! New ISU President Gordon P. Eaton spoke of the anomaly of a land grant university, with no large constituency of alumni music majors, yet achieving musical excellence through the communal effort of a fine music faculty and, ultimately, the people of Iowa, in financially difficult times.

An enthusiastic performance of Bach's motet *Singet dem Herrn* by the ISU Singers conducted by Josef Knott, and a clean and lively wind ensemble-and-organ performance of *Canzona Septimi toni No. 1* by G. Gabrieli rounded out the Gala Opening, revealing the recital hall's clear, slightly resonant, and relatively intimate acoustic, in which the organ ensemble sounded pleasingly cohesive and full.

David Boe Recital

In the subsequent opening recital, well planned and played by David Boe (Dean, Oberlin Conservatory), the refined character of individual and ensemble sounds was displayed in 17th- and 18th-Century German repertoire by Bruhns, Scheidemann, Buxtehude, and C.P.E. and J.S. Bach. The rich mixture plena—the bright silvery presence of the Ruckpositive, contrasting with the more distant, yet intense, Great, and the Pedal with its dark foundational reeds—seemed particularly well-suited for sustained polyphony in, for example, Bach's *Fugue on the Magnificat*. The sound of the North German organ was authentically evoked in two chorales by H. Scheidemann: a 4' flute registration

for *Jesu, wollst uns weisen* and *Vater unser*, employing principal, sesquialtera and tremolo. In the entertaining *Sonata in D Major* by C.P.E. Bach, Boe used the Quintadena 16' with the Great plenum in the thick homophonic texture of the opening *Allegro tutti*, and the big, roundly voiced *Holpipp* in the *Adagio*. (The variety of colors, dynamics, and articulate qualities in Brombaugh's flutes was remarkable here and in subsequent programs.) The clear and full Great Praestant—not tiring, or heavy and dull—was heard by itself in Bach's *Contrapunctus I* from *Art of Fugue*.

David Dahl Recital

David Dahl's (Pacific Lutheran University) eclectic recital on Friday afternoon proved entertaining in (unlikely?) music by Pinkham, Alain, and Gigout, as well as Buxtehude, Bach, Stanley, and Krebs, which showed a colorful, varied use of the organ. Sensitive performances of Alain's *Postlude pour l'office de complies* and Gigout's *Scherzo* proved effective, though not authentically evocative in this French repertoire. It was a great idea to involve audience singing of *Allein Gott* in alternation with four Bach chorale preludes: BWV 716, 711, 663, and 715. The opportunity to sing heightened listener awareness to the Bach preludes, and Brombaugh's solid bass Posaune in the *Fugue*, singing flute 4' in the duo, *Sesquialter* in tenor, and thrilling plenum in the full-fisted *Arnstadt* setting, provided a true stimulus to communal singing. Dahl found it necessary to briefly reintroduce each stanza before singing at a new tempo, faster than implied in the Bach preludes. A clean, uncluttered registration for Bach's "*Dorian*" *Toccatina in d*—hearing the interplay of 8'-4'-2' plena of Great and Ruckpositive over a pedal with 8' trumpet—showed again the organ's fine effect in Bach's rhythmically motoric, continuously contrapuntal style.

Peter Williams Recital

Peter Williams's (Duke University) recital of music by the young teenage J.S. Bach was unusual in repertoire and performance practice—recreating with spontaneity and freshness Bach's youthful works, including: the alternate versions of Preludes and Fugues in a (BWV 536a), in e (BWV 533a), in c (BWV 549a), and in C (BWV 545a)—with the "Largo" from *Sonata* (BWV 529) inserted; the early chorale fantasy *Wie schön leucht't* (BWV 739); four Neumeister chorales (BWV 1092, 1105, 714a, and 957a); Williams' own transcription of Preludes and Fugues in a (*Departure of his most beloved brother* (BWV 992); and a slow movement from *Sonata in D* (BWV 963).

In the four preludes and fugues Williams' registrations were remarkably restrained (a plenum mixture was drawn only in the last piece), bringing to the music instead of sense of fantasy and expressive nuance that drew in the listener. A good deal of (mannered?) ornamentation and the use of alternate readings of familiar pieces gave many surprises; rhythmic freedom and an em-



pathy with the organ's responsive, breathing wind, matching the touch to the character of the music (lively to sedate), added to the extemporaneous impression. Altogether an easy, unpushed, "let-the-organ-play" manner, rather than an architectural, controlled style of performance (although this listener missed the grandeur implicit in e.g. BWV 545—lost in a superfluity of detail).

Some remarkable sounds were heard: the "*fond d'orgue*" (coupled flues and Brombaugh's "vocale" trumpet) in *Jesu, meine Freude* (BWV 1105), the programmatic registrations in the "orchestrated" *Capriccio* (flutes in the *Arioso*, followed by a calamitous *Regal*, later a sharply articulated *Cornet Postillion fanfare*), and the eloquent facade Praestants ("vocale" lead in the Great, "instrumental" tin in the Ruckpositive) in the excerpt from *Sonata in D* (BWV 963).

Martha Folts Recital

An energetic performance of Messiaen's "*Sortie*" from *Messe de la Pentecôte* opened the closing concert by Martha Folts (North Presbyterian Church, Cincinnati, OH), returning to ISU where she taught in the 1970s. The organ's winding seemed up to the demands of the music (though Brustwerk did not substitute for French *récit*), and later, in the finale of Mendelssohn's *Sonata in F*, proved quite exciting by enhancing the ascending arpeggios with rousing crescendos. In the commanding, fortissimo performance of Bach's *Toccatina and Fugue in F* (BWV 540), the musical excitement was again heightened by the organ's breathing effort in massive chords, and the work's modulating tonal structure was enhanced by Brombaugh's mildly well-tempered tuning.

In selections of early music by Sweelinck, Heredia, Byrd, Frescobaldi, and Böhm, Folts employed highly colorful registrations, from *Regal* and *Sesquialter*, to Praestant (Ruckpositive) plus tremolo (the "sound of incense" in a *toccatina alla elevazione*). Brightly projected, pointed playing provided a climactic ending to Byrd's virtuosic *Fantasia in C*, making good Folts' case for performing this virginal repertoire on the organ.

At the end of two days, it was retrospectively interesting to observe how the versatile instrument had responded to and revealed the quite different musical character of each recitalist in four diverse programs. One might question the appropriateness of the organ's tuning, anachronous for post-Mendelssohn music (e.g., Messiaen), or for that matter, early meantone music, though it certainly enhances the Baroque heart of

the organ's repertoire.

Peter Williams Lecture

In a detailed, historically informed lecture, Peter Williams talked with skeptical insight about the search for the historical Handel and Bach, musing on the nature of the young talent of those precocious teenagers (at the age of college freshmen!), and showing the prejudicial influence that later concepts of Romantic genius, child prodigy, and German nationalism had on Bach and Handel biography. Given unanswerable research questions, Williams pointed out that each period has its own criteria for Bach editions, and that expecting a definitive last word (presumably also applying to his forthcoming Novello edition) is ridiculous. Concerning current music education, Williams pleaded for the need to encourage versatile knowledge of instruments (harpisichord and organ), and, commenting on atrocious student music handwriting, Williams prescribed extensive assignments in music copying.

David Dahl Lecture

In the relaxed, non-intimidating manner of an experienced teacher, David Dahl presented a workshop on creative hymn playing and improvisation. Simple devices, gradually introduced to avoid "creative shock," included the "easy fughetta": e.g., St. Anne, (1) play the opening melodic phrase in the left hand (subject in tenor), (2) improvise an answer (subject adjusted to the key) continuing the first voice in contrary motion using consonant intervals, (3) play the opening phrase in harmony from the hymnal, and (4) play the hymn's closing phrase. Registrations may reflect the organ as (1) *leader* (plenum), (2) *participant* (organ as "fellow singer" with 8'-4', perhaps 2 $\frac{3}{4}$ ' and 2' "vocal" registration), and (3) *creative leader* (solo, e.g., cornet, with improvised descant—the "Klaas Bolt technique.") Alternating unison with harmony, reharmonizing with scales, and free harmonization were discussed with caveats to plan ahead ("restriction is the mother of invention"), don't stop at mistakes, and be aware of tempo, mood and rhythm. Dahl advocated an "enunciated legato" (do not cover up pipe speech characteristics), and energized phrasing to overcome congregational inertia. Additional improvisatory techniques (that may lead to composition) included: (1) harmonizing a solo tune in thirds and sixths over pedal points, (2) parallel first or second inversion harmony over pedal points, (3) perfect fourth harmonization over a given hymnbook bass, and (4) canon or (5) ostinato. The workshop ended with the singing of the Doxology to the tune *Lasst uns erfreuen* (with Alleluias).

Martha Folts Lecture

Martha Folts' lecture on "The English Virginal Composers and the Organ" was based on the thesis that this stringed-keyboard repertoire should be played on the organ (keeping in mind the gentle, single-manual-organ-without-mixtures, of late Renaissance England). She discussed the keyboard music of William Byrd, illustrating and performing two free fantasias from *My Lady Nevill's Book* (1591), but also referring to liturgical plainsong hymns, brief preludes, and cantus firmus pieces

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For further information please contact Ms. Henriette MacVane at 61 Fourth Street, South Portland, Me. 04106 or telephone 207-767-3297. Deadline for registration is October 30, 1987.

—GERALD E MCGEE, Municipal Organist—
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for keyboard, and, in other genres, Byrd's consort fantasias and his choral music. Reference was made to Byrd's difficult position as a recusant Roman Catholic in Elizabethan England; and Folts suggested a context-determined application of ornamentation in Byrd's keyboard music.

Marilou Kratzenstein Lecture

Showing a fine balance between musical learning and creative performer's intuition, Marilou Kratzenstein (University of Northern Iowa) presented a succinct "Performer's Guide to Baroque Ornamentation" that emphasized good sense rather than a dependency on rules. Integrating historical knowledge of symbols (remembering that often much was written out), diversity, and improvisatory habits, with an understanding of 17th-century Italian and 18th-century French practices, she laid the basis for the discussion of typical examples from the Baroque repertoire. Performing excerpts by Buxtehude, Muffat, Bach, Clerambault, and Handel, Kratzenstein illustrated the undogmatic application of embellishment, reflecting the spontaneous and emotional spirit of the music, and exercising her performer's free choice with feeling and good taste.

John Brombaugh Lecture

Speaking to "Some Questions for Tempering Modern Organs," John Brombaugh described the fundamental acoustical problem of interrelating notes of the scale, given a natural, fifth-generated tone system that does not close to a perfect octave. Since one cannot have pure fifths and pure thirds at the same time, a compromise system is necessary. Brombaugh pointed out the antiquity of the "regular" equal temperament solution that equally narrows all the fifths that generate the scale, producing pure octaves, but impure fifths and "raunchy" thirds. (This is especially noticeable in the sustained sound of the organ.) The meantone system, with its many good sounding thirds, nevertheless also produces howling wolf intervals (alleviated by providing additional tones in the octave), and it tonally limits the performance of much post-Renaissance repertoire. Thus, "irregular" systems—with pure octaves, some pure and some narrow fifths, and improved thirds—become desirable to today's musical ear. During Bach's time Werckmeister and Kirnberger offered some useful examples, and Brombaugh, respecting the musical wishes of ISU faculty (taking a straw poll), has developed his own similar irregular system for the ISU organ—useful for the variety of repertoire intended for performance on a modern, eclectic recital-hall instrument.

Organ Building Forum

Questions of (1) the organ and music composition, (2) the effect of materials on pipe sound, (3) playing technique, (4) tuning and temperament, and (5) cost were discussed in the "Organ Building Forum" with Carl Bleyle, David Boe, John Brombaugh, David Dahl, Lynn Dobson, Martha Folts, Marilou Kratzenstein, and Peter Williams. (1) Brombaugh exhibited concern that new organs inspire new composition; Williams, noting that nowadays we separate performing from composition, pointed out that historically "organs are for players," and considers it best to build beautiful instruments without worrying about composition. (2) Concerning pipe materials, a brief discussion of a varnished-pipe experiment indicated a resulting greater "intensity" (Boe). Organbuilder Lynn Dobson, referring to an APOBA study, commented on the weakened cracked crystalline structure of hammered metal, yet exhibiting long lasting qualities of beauty in historic organs—an anomalous coupling of "best organs" with "worst physics." The sound of "vocale" lead versus thin, hammered tin, as in the "instrumental" Ruckpositive Praestant at ISU, prompted Brombaugh to say that the ultimate musical goal, with the ear as



guide, is that the organ does what *we like*, what the voice does—"if it doesn't make music, to hell with it!" (3) Williams' concern for the *feel* of an instrument led to a discussion of technique, early and modern (Folts), and the players' balance in "car-driving" versus "bicycle-riding" position (Dahl), the latter alleviating back strain (Boe). (4) Discussing the selection of a temperament for the ISU organ prompted a thumbnail historical sketch of "Pythagorean," "Meantone," and "Well-Tempered" tuning from Brombaugh, giving insight into the problems of mixtures (with their pure fifths) and the nature of temperaments: e.g., the omission of mixtures in (third-sounding) meantone organs ca. 1600 (Preatorius), and, e.g., the continuing search for mixtures that work well in Bachian counterpoint—that are "fun to hear." Pointing out the stupidity of putting up with unbearable, screaming, neo-Baroque mixtures in equal temperament, Brombaugh stated emphatically that "the most awful thing that happened to the pipe organ is the introduction of equal temperament to it!" (5) Concerning pipe organ cost, it was emphasized that pipe organ builders don't really make much, and building effective small organs (not the desire for more stops) should be considered a builder's challenge (Dahl). Maintenance costs should be virtually nil for good organs, relevant to several hundred years of possible service (Brombaugh). "Beautiful things are their own justification" (Kratzenstein), and, at ISU, a symbol of excellence (Bleyle).

Cassette tapes of all the lectures and recitals are available for \$5 each from Professor Lynn Zeigler-Dickson, Music Department, Iowa State University, Ames, IA 50011 (checks payable to WOI radio).

Conclusion

No effort was spared by the people at Iowa State in making the event a great occasion. The Dedication Banquet in the Great Hall of the ISU Memorial Union featured entertainment by effervescent Carl Bleyle's *Musica Antiqua*, serenading diners with Renaissance madrigals—sophisticated, humorous and bawdy. Richard von Grabow's carillon playing, featuring Bach arrangements as well as Bach-inspired works by ISU composers Jeffrey Prater and Gary White, provided a lunch hour of bucolic relaxation under the trees on the expansive lawn at the center of the ISU campus. The obvious interest taken in the organ project within the music department and indeed throughout the university spoke well for the community-of-scholars ideal in our compartmentalized age. Based on superb planning by Lynn Zeigler-Dickson and her colleagues, the fine conference turnout and the excellent series of recitals and stimulating lectures will hopefully prompt future events around this splendid new Brombaugh organ.

Rudolf Zuiderveld
Associate Professor of Music
Illinois College

Great — Manual II

- 16' Quintadena
- 8' Praestant
- 8' Holprijp
- 8' Oak Principal
- 4' Octave
- 4' Spitzflöte
- 2 1/2' Nasard
- 2' Octave
- 2' Gemshorn
- 1 1/2' Tierce
- Mixture IV-VI
- 8' Trumpet
- 8' Vox Humana

Brustwerk — Manual III

- 8' Oak Gedackt
- 4' Wood Flute
- 2' Principal
- II Cimbel
- IV Cornet (discant)
- 8' Regal

Ruckpositive — Manual I

- 8' Gedackt
- 8' or 4' Praestant
- 4' Rohrflöte
- 2' Octave
- II Sesquialter
- III Scharff
- 8' Dulcian

Pedal

- 16' Praestant
- 8' Octave
- 4' Octave
- 2' Nachthorn
- V Mixture
- 16' Posaune
- 8' Trumpet
- 2' Cornet

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Keyboard Compasses: Manuals—C-g^{'''}, 56 notes
Pedals—C-f, 30 notes

Key Action: Mechanical, suspended
Stop Action: Mechanical
Slider Windchests of solid white oak, western red-cedar, and sugar pine.

There are 34 playing registers comprised of 50 ranks using 2,326 pipes.

Composition of the Compound Stops:

Great Mixture IV - VI:				
C	1 1/2	1	3/4	1/2
c	2	1 1/2	1	3/4
cs	2	1 1/2	1	3/4
c'	2 1/2	2	1 1/2	1
g'	2 1/2	2	1 1/2	1
c''	4	2 1/2	2	1 1/2
c'''	4	2 1/2	2	2

Ruckpositive Scharff III:				
C			3/4	1/2
c			1	3/4
c'		1 1/2	1	3/4
c''		2	1 1/2	1
gis'	2 1/2	2	1 1/2	

Ruckpositive Sesquialter II:				
C		1 1/2		3/4
G	2 1/2	1 1/2		

Brustwerk Cimbel II:				
C				
G				
e				
b				
gis'			1	3/4
dis'		1 1/2	1	3/4
c'''	2	1 1/2		

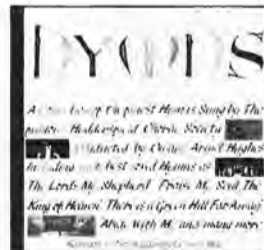
Brustwerk Cornet IV				
c'-d''	4	2 1/2	2	1 1/2

Pedal Mixture V:				
C	2	1 1/2	1	3/4
Bs	2	1 1/2	1	3/4
c'	2	1 1/2	1	3/4



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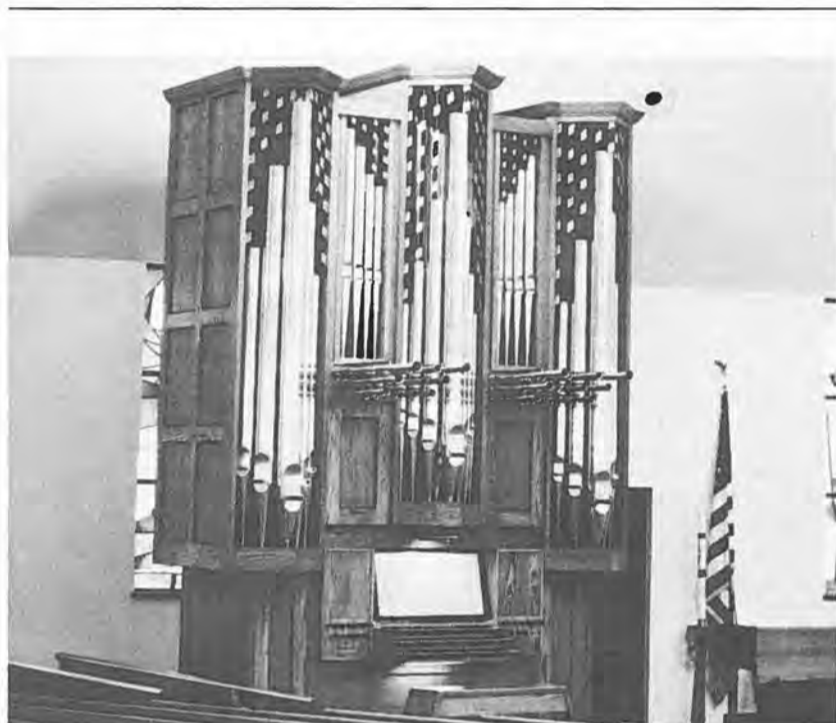
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New Organs

J. W. Walker & Sons, Ltd., Brandon, Suffolk, England, has completed a new mechanical-action organ of 13 stops for Davis Chapel of The First Baptist Church, Worcester, MA. The stoplist was drawn up by the builder and Barclay Wood, organist of the church, with voicing by Michael Butler of the Walker firm. Casework and carvings are of solid cherry, designed by David Graebe. Manuals have maple-covered naturals, with sharps capped in rosewood. The Great is at the top of the case with the Positive immediately above the music desk. Pedal pipes are behind the main case with the exception of the bass end of the Bourdon whose pipes are horizontal, to the left of the case. A series of inaugural recitals featuring organists Barclay Wood, Michelle Graveline and Paul Roy, with mezzo Claire Woodbury, was given in February, March and April, 1987. *Compass*: 58/30.

- GREAT**
 8' Stopped Diapason
 4' Principal
 2' Flageolet
 II Sesquialtera (Double-draw)
 1 1/2' Mixture III
- POSITIVE**
 8' Chimney Flute
 4' Spire Flute
 2' Octave
 1 1/2' Larigot
 8' Trumpet Regal
- PEDAL**
 16' Bourdon
 8' Bass Flute
 4' Octave



Visser-Rowland Associates, Inc., Houston, TX, has built a new organ (Opus 78) for St. Thomas More Church, Darien, CT. The organ is tuned in equal temperament with a major third chest layout. Mechanical key and stop action was used with gentle, flexible wind. Manual coupling is achieved through a coupler manual.

- BRUSTWERK**
 8' Gemshorn
 8' Celeste
 4' Klinggedeckt
 2' Prinzipal
 1 1/2' Larigot
 8' Rohrschalmei
- PEDAL**
 16' Subbass
 8' Prinzipal
 8' Gedeckt
 4' Oktav
 16' Fagott

- HAUPTWERK**
 8' Prinzipal
 8' Rohrflöte
 4' Oktav
 2' Waldflöte
 Sesquialtera II
 Mixtur IV
 8' Trompete

Schneider Pipe Organs, Inc., Kenney, IL, has built an organ for the First United Methodist Church, Boone, IA. This three-manual instrument, 40 ranks, 43 stops, is based on the church's original 1968 Reuter two-manual organ. All of the pipework was originally enclosed in a chamber and spoke primarily into the chancel. New windchests were placed in an exposed position on either side of the chancel to accommodate the revised Great division, as well as the newly created Positiv division. The Principals of the Great are exposed on these new windchests, while the flutes and Erzähler remained enclosed. The Pedal Posaune is also mounted in an exposed position in the front of the Chancel divided diatonically between

the Positiv and Great chests. The balance of the Pedal and the Swell remain enclosed.

The instrument incorporates electropneumatic key and stop action. Schneider Pipe Organs, Inc. handled the tonal engineering, voicing of new pipework, revoicing of used existing stops and supplying all required chests for the additions. The organist of the church, Mr. David J. Knippel, was responsible for the specification as well as the installation design and work. When the installation was complete, the final finish voicing for the instrument was carried out by Richard Schneider and David Knippel, assisted by Eugene Nelson from the church. The dedicatory recital was played by Mr. Knippel.



- GREAT**
 16' Quintadena (Preparation)
 8' Principal R
 8' Hohl Flöte R
 8' Erzähler R
 8' Quintadena (Positiv)
 4' Octave R
 1' Spillflöte S
 2 1/2' Kleiner Quinte O
 2' Fifteenths R
 IV Fourniture S
 8' Trompette (Swell)
 8' Cromorne (Positiv)
 Chimes
- POSITIV**
 16' Quintadena (Preparation)
 8' Quintadena (Preparation)
 8' Holzgedackt R
 4' Rohrflöte O
 2 1/2' Nazard R
 2' Prinzipal S
 1' Terz O
 III Scharff R
 8' Cromorne
 Tremulant

- PEDAL**
 16' Bourdon R
 16' Rohrbordun 12 pipes R
 16' Quintadena (Preparation)
 10 2/3' Quintadena (Preparation)
 8' Principal R
 8' Bourdon 12 pipes R
 8' Rohrbordun (Swell)
 8' Holzgedackt (Positiv)
 4' Choral Bass R
 III' Mixture S
 16' Posaune S
 8' Posaune 12 pipes S
 8' Trompette (Swell)
 8' Cromorne (Positive)

- SWELL**
 8' Rohrbordun S
 8' Viola R
 8' Viola Celeste R
 4' Principal R
 4' Rohrbordun 12 pipes S
 2' Blockflöte R
 IV Plein Jeu S
 8' Trompette S
 8' Oboe R
 4' Trompette 12 pipes R
 Tremulant

LEGEND
 R: Stops used from 1969 Reuter Organ.
 S: Stops provided new by Schneider Pipe Organs 1981-1984.
 O: Used, revoiced pipes from other sources incorporated into design by Schneider Pipe Organs.



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

16 OCTOBER
Christopher Herrick; Community Church, Douglaston, NY 8 pm
Gerre Hancock; Cathedral of the Incarnation, Garden City, NY
Larry Smith; Penn State Univ, University Park, PA
Simon Preston; Metropolitan Un. Meth., Detroit, MI 8 pm
Frederick Swann; Westwood First Presbyterian, Cincinnati, OH 8 pm
Kristin Farmer; 8th Church of Christ, Scientist, Chicago, IL 8 pm

17 OCTOBER
Thomas Murray; Methuen Mem. Hall, Lawrence, MA
William Albright, with lecture; MIT, Cambridge, MA, 4, 8 pm
Frederick Swann, workshop; Westwood First Presbyterian, Cincinnati, OH 9:30 am
+ **Benjamin Lane**; Nashotah House, Nashotah, WI 3 pm
Anita Wering; Central Congregational, Galesburg, IL 7:30 pm
Robert Hill, harpsichord; Christ Church Cathedral, New Orleans, LA 8 pm

18 OCTOBER
Rosalind Mohsen; Holyoke Community College, Holyoke, MA 4 pm
Peter Marshall; Storrs Congregational, Storrs, CT 4 pm
David Hurd; St. Luke's Episcopal, Attica, NY 7:30 pm
Gerre Hancock; Reformed Church, Bronxville, NY 4 pm
Buxtehude Concert; Congregational Church, Manhasset, Long Island, NY 7:30 pm
Cj Sambach; Avenue Un. Meth., Milford, DE 7 pm
Halg Mardirosian; St Thomas More Cathedral, Arlington, VA 7:30 pm
Simon Preston; Greene Mem. Un. Meth., Roanoke, VA 5 pm
Ernst-Erich Stender; Christ Lutheran, Charlotte, NC 4 pm
Susan Landale; Calvary Episcopal, Pittsburgh, PA 8 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Adeline Huss; Fairmount Presbyterian, Cleveland Heights, OH 7 pm

John Weaver; Broad Street Presbyterian, Columbus, OH
Brass Quintet; Northminster Presbyterian, Cincinnati, OH 7:30 pm
Montserrat Torrent; Chicago Theological Seminary, Chicago, IL

19 OCTOBER
Monteverdi, *Vespers of 1610*; Alice Tully Hall, New York, NY 7:30 pm
Joan Lippincott; First Presbyterian, Lancaster, PA 8 pm

20 OCTOBER
Simon Preston; Birmingham-Southern College, Birmingham, AL 8 pm
Robert Sutherland Lord; First Baptist, Hattiesburg, MS 8 pm

21 OCTOBER
Leonard Raver, with orchestra; Alice Tully Hall, New York, NY 8 pm
Solo Cantatas; Central Presbyterian, New York, NY 7:30 pm

23 OCTOBER
John Weaver; First Presbyterian, Haddonfield, NJ 8 pm
Simon Preston; St John's Cathedral, Jacksonville, FL 8 pm

24 OCTOBER
Ty Woodward; Babson College, Boston, MA 8 pm
Bach, *Mass in A Major*; Central Presbyterian, New York, NY 7:30 pm

25 OCTOBER
Larry Allen, with orchestra; Immanuel Congregational, Hartford, CT 4 pm
Donald Sutherland & Phyllis Bryn-Julson, organ & voice; First Universalist, Syracuse, NY 7:30 pm
Bach, Cantata 80, with orchestra; Holy Trinity Lutheran, New York, NY 5 pm
Yale Russian Chorus; Un. Meth., Red Bank, NJ 4 pm
David Higgs; Central Presbyterian, Baltimore, MD 7 pm
Simon Preston; First UCC, Reading, PA 3 pm
Christopher Herrick; Cleveland Museum, Cleveland, OH 2 pm
Dermmel Quartet; Northminster Presbyterian, Cincinnati, OH 7:30 pm
Michael Farris; Univ of Evansville, Evansville, IN 4 pm
Choral Concert, with orchestra; St Clement's Episcopal, St Paul, MN 10:30 am, 3 pm

26 OCTOBER
Anthony Newman, with ensemble; Alice Tully Hall, New York, NY 7:30 pm
Martin Haselböck; Orchestra Hall, Chicago, IL 8 pm

27 OCTOBER
Frederick Swann; Trinity Church, New York, NY 8 pm
Montserrat Torrent; Southern College, Colledge-dale, TN

28 OCTOBER
Karel Paukert, with orchestra; Cleveland Museum, Cleveland, OH

29 OCTOBER
Marilyn Keiser; Southern Baptist Theological Seminary, Louisville, KY 8 pm

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30 OCTOBER

Choral Concert; Avery Fisher Hall, New York, NY
7:30 pm**David Craighead**; Concordia College, Bronxville, NY 8 pm**John Weaver**; Cedar Lane Unitarian, Bethesda, MD 8 pm**Jean-Luc Salique**; First Presbyterian, Nashville, TN 8 pm**Marilyn Keiser**, seminar; Southern Baptist Theological Seminary, Louisville, KY 11 am**Jerome Buters**; Fourth Presbyterian, Chicago, IL 12:10 pm

31 OCTOBER

Gillian Weir, masterclass; St Paul's Lutheran, Washington, DC 10 am**Chris Nemeč**; Lindenwood Christian, Memphis, TN 7:30 pm**James Moeser**, masterclass; Univ of Wisconsin-Madison, Madison, WI

1 NOVEMBER

Heinz Lohman; Cadet Chapel, West Point, NY 3:30 pm**John Walker**; Holy Spirit Episcopal, Verona, NJ**Charles Krigbaum**; St Stephen's, Millburn, NJ 4 pm**Gillian Weir**; St Paul's Lutheran, Washington, DC 4 pm**Montserrat Torrent**; Duke University, Durham, NC 5 pmMendelssohn, *Hear My Prayer*; Second Presbyterian, Indianapolis, IN 9:30, 11 am**Gunnar Idenstam**; Independent Presbyterian, Birmingham, AL 4 pm**Michael Corzine**; Christ Episcopal, Mobile, AL 4 pm

Choral Concert; Christ Church Cathedral, New Orleans, LA 4 pm

3 NOVEMBER

Robert Sutherland Lord; Heinz Mem. Chapel, Pittsburgh, PA noon**Montserrat Torrent**; Oberlin Conservatory, Oberlin, OH

4 NOVEMBER

Montserrat Torrent, masterclass; Oberlin Conservatory, Oberlin, OH

5 NOVEMBER

Michael Murray, with orchestra; Orchestra Hall, Chicago, IL 8 pm (also 7 November; 6 November 1:30 pm)

6 NOVEMBER

Anita Wering; First Baptist, Macomb, IL 8 pm

8 NOVEMBER

David Liddle; Trinity Cathedral, Trenton, NJ 3:30 pm**William Neil**, harpsichord, with soprano and baritone; St Thomas More Cathedral, Arlington, VA 7:30 pm**Karl Moyer**; Church of the Brethren, Elizabethtown, PA 7:30 pm**Gunnar Idenstam**; West End Un, Meth., Nashville, TN 4 pmFauré, *Requiem*, Fairmount Presbyterian, Cleveland Heights, OH 7 pm**Huw Lewis**; Independent Presbyterian, Birmingham, AL 4 pm

10 NOVEMBER

Gunnar Idenstam; Holy Trinity Lutheran, Buffalo, NY 8:15 pm**David Hurd**; Trinity Church, New York, NY 12:45 pm**James Higdon**; Emory University, Atlanta, GA 8:15 pm**Michael Murray**, with orchestra; Orchestra Hall, Chicago, IL 7:30 pm

11 NOVEMBER

Peter Hurford; Bridgewater College, Bridgewater, VA 8 pm

12 NOVEMBER

Lemare Symposium; City Hall, Portland, ME (also 13 November)

13 NOVEMBER

Herman Taylor; Dillard University, New Orleans, LA 7:30 pm

14 NOVEMBER

Ty Woodward; Roberson Center, Binghamton, NY 8 pm**MICHAEL GAILIT**

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15 NOVEMBER

John Weaver & Marianne Weaver, organ & flute; First Presbyterian, Ft Lauderdale, FL 7:30 pm**Leonard Raver**; First Presbyterian, Erie, PA 5 pm**John Walker**; Calvary Episcopal, Pittsburgh, PA 8 pm**Jan Overduin**; Cleveland Museum, Cleveland, OH 2 pm**Anne & Todd Wilson**, duo-recital; Westminster Presbyterian, Xenia, OH 4 pm

The Bach Consort; Second Presbyterian, Indianapolis, IN 2:30 pm

Thomas Hurley, with brass; Union Congregational, Madison, WI 3 pm**Eileen Guenther**; Independent Presbyterian, Birmingham, AL 4 pm

17 NOVEMBER

David Higgs; Trinity Church, New York, NY 8 pm

20 NOVEMBER

Anne Wilson; Westminster Presbyterian, Richmond, VA 7:30 pm

21 NOVEMBER

Ty Woodward; Senate Theatre, Detroit, MI 8 pm

22 NOVEMBER

Gunnar Idenstam; Un. Meth., Red Bank, NJ 4 pm**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm**Ty Woodward**; Gateway Theatre, Chicago, IL 2:30 pm

Hymn Festival; Trinity Lutheran, Rockford, IL 4 pm

Michael Farris; Independent Presbyterian, Birmingham, AL 4 pm

29 NOVEMBER

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

UNITED STATES

West of the Mississippi

16 OCTOBER

Robert Anderson; First Congregational, Los Angeles, CA 8 pm**Ernst-Erich Stender**; Crystal Cathedral, Garden Grove, CA 8:15 pm

17 OCTOBER

Marilyn Keiser; Christ Church Cathedral, Houston, TX (also 18 October)

18 OCTOBER

John Walker, First Un. Meth., Lawrence, KS 4 pm

Festival Chorus, with orchestra; First Congregational, Los Angeles 7:30 PM

19 OCTOBER

Nancy Sartain, harpsichord, **Lloyd Holzgraf**, organ; First Congregational, Los Angeles, CA noon (through 23 October)

21 OCTOBER

Festival Chorus with orchestra; First Congregational, Los Angeles, CA 10:30 am

23 OCTOBER

David Liddle; St. Stephen Presbyterian, Ft. Worth, TX 8 pm

Early Music Academy, First Congregational, Los Angeles, CA 8 pm

24 OCTOBER

John Walker; St Mark's Episcopal, Shreveport, LA 4 pm

Church Music Workshop; Colorado State University, Ft Collins, CO

25 OCTOBER

Herndon Spillman; Univ. of Texas, Austin, TX 4 pm**Lynne Davis**; Grace Cathedral, San Francisco, CA 5 pm**Richard Unfried**; La Jolla Presbyterian, La Jolla, CA 4 pmBach, *St John Passion*; First Congregational, Los Angeles, CA 7:30 pm**DAVID GOODING**

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27 OCTOBER
John Walker; St Luke's Un. Meth., Houston, TX
 8 pm

29 OCTOBER
Gillian Weir; St Mark's Episcopal, Little Rock, AR
 8 pm
Martin Haselböck, with orchestra; Boettcher
 Concert Hall, Denver, CO (also 30, 31 October)

30 OCTOBER
David Higgs; Trinity University, San Antonio, TX
 8 pm

31 OCTOBER
Gaylord Carter; St Cross Episcopal, Hermosa
 Beach, CA 7 pm

1 NOVEMBER
 Vivaldi, *Gloria*, St Cross Episcopal, Hermosa
 Beach, CA 10 am
Ladd Thomas; Lake Hills Comm. Church, Lagu-
 na Hills, CA 6 pm

3 NOVEMBER
 Choral Concert; World Theater, Minneapolis, MN
 8 pm

6 NOVEMBER
Joan Lippincott; First Un. Meth., Phoenix, AZ
Gunnar Idenstam; St Leander, San Leandro, CA
 7:30 PM

7 NOVEMBER
 Church Music Workshop; Colorado State Univer-
 sity, Ft. Collins, CO
Montserrat Torrent; Stanford Univ Mem.
 Church, Palo Alto, CA

8 NOVEMBER
Charles Tompkins; St Michael's Lutheran,
 Roseville, MN 4 pm
Robert Clark; Arizona State Univ, Tempe, AZ
 7 pm

13 NOVEMBER
Clyde Holloway; Church of St Patrick, Edina,
 MN 8 pm
James Moeser; Grace & Holy Trinity Cathedral,
 Kansas City, MO 8 pm
Huw Lewis; Broadmoor Presbyterian, Shreve-
 port, LA 8 pm
Gunnar Idenstam; Univ. of Houston, Houston,
 TX 8 pm
Montserrat Torrent; St Mark's Cathedral, Seat-
 tle, WA

14 NOVEMBER
Clyde Holloway, masterclass; Church of St
 Patrick, Edina, MN 9 am
Marlyn Neeley; Church of St Patrick, Edina, MN
 8 pm

15 NOVEMBER
Carlene Neihart; First Un. Meth., North Platte,
 NE 4 pm
Carole Terry; Grace Methodist, Lincoln, NE
 8 pm

John Fenstermaker, with trumpet; Grace
 Cathedral, San Francisco, CA 5 pm
Per Frendal; St Cross Episcopal, Hermosa
 Beach, CA 4 pm

16 NOVEMBER
Carole Terry, masterclass; Grace Methodist,
 Lincoln, NE 10 am
Gunnar Idenstam; Texas Christian Univ., Ft
 Worth, TX 8 pm

20 NOVEMBER
Linton Powell; St Stephen Presbyterian, Ft
 Worth, TX 7:30 pm
David Craighead; Trinity Episcopal, Portland,
 OR

23 NOVEMBER
Todd Wilson; St Thomas Aquinas Church, Dal-
 las, TX 7:30 pm

25 NOVEMBER
David Higgs, with orchestra; Davies Hall, San
 Francisco, CA 3 pm (also 27, 29 November)

INTERNATIONAL

21 OCTOBER
John Rose; Birmingham Town Hall, Birmingham,
 England noon

22 OCTOBER
John Rose; St Paul's Cathedral, London, England
 6 pm

25 OCTOBER
Haig Mardiroslan; Dreifaltigkeitkirche, Aachen,
 West Germany 8 pm

28 OCTOBER
Haig Mardiroslan; Stiftskirche, Kaiserslautern,
 West Germany 8 pm

30 OCTOBER
Haig Mardiroslan; Parish Church, Losheim,
 West Germany 8 pm

13 NOVEMBER
 Buxtehude-Scheidt Conference; Univ. of Sas-
 katchewan, Saskatoon, Canada (through 15 No-
 vember)

14 NOVEMBER
Robert Jones, with trumpet; Central United
 Church, Sault Ste. Marie, Ontario

17 NOVEMBER
Ty Woodward; St James Cathedral, Toronto,
 Ontario 1 pm

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