

THE DIAPASON

OCTOBER, 1988



Clifton Forge Baptist Church, Clifton Forge, VA
Specification on page 9



Winners of the AGO competition: Peter DuBois (2nd place), Michael Velting (3rd place), Christopher Young (1st place). Photo: Kathleen A. Schmidt

The 1988 AGO National Young Artists Competition in Organ Performance took place during the Houston national convention this past June. First place went to Christopher Young. Mr. Young holds a bachelor's degree from Bates College where he studied with Marion Anderson. He received the master of music in organ performance from Eastman School of Music as a student of David Craighead, and is a DMA candidate at Eastman under Russell Saunders. Young represented Region I in the 1984 national competition in San Francisco, and served as instructor at Colby College during 1985-86. He is currently organist and choir director at the Lutheran Church of the Good Shepherd in Rochester, NY.

Other finalists included Peter DuBois (second place) and Michael Velting (third place). DuBois holds a bachelor's degree from Eastman with David Craighead, a master's from the University of Michigan under Robert Glasgow, and has also studied with David Mulbury, Clyde English and Marie Boette. Velting is a 1982 graduate of Calvin College studying with John Hamersma, and was awarded the Prix d'Excellence and Prix de Virtuosité from the Conservatoire in Rueil-Malmaison, France, studying with Marie-Claire Alain, followed by study with Daniel Roth. He is currently a candidate for the master's degree at Eastman as a student of David Craighead.

The competition took place at St. Paul's United Methodist Church, Houston. Judges included Catharine Crozier, James Moeser and Larry Smith.

The Guild of Carillonneurs in North America has announced the results of its Composition Contest. The first prize (\$600.00) was awarded to *Oread Grounds* by Charles Hoag. Dr. Hoag has served on the faculty of the University of Oklahoma and, since 1968, at the University of Kansas as Professor of Music Theory and Composition. He has also served since 1978 as conductor of the Lawrence Symphony Orchestra. Dr. Hoag holds degrees from Iowa University, the University of Redlands, and the University of Iowa. Among other honors, Dr. Hoag has earned the ASCAP standard awards, a work commissioned by the National Endowment for the Arts, and an honorable mention in a composition competition held by the International Society of Bassists. He has written works for piano, orchestra, various wind instruments, and his own instrument, the string bass. Compositions of Charles Hoag have been published by Niel A. Kjos, Theodore Presser, and G. Schirmer.

The second prize (\$300.00) was awarded to *Gregorian Triptych* (Requiem Mass for Carillon) by John Courter. Mr. Courter has served since 1971 as College Organist and Professor of Music at Berea College, Berea, KY, teaching music theory, organ, harpsichord, and church music. He is a Fellow of the American Guild of Organists and served as Kentucky State Chairman for the AGO from 1981 to 1987. He is an active recitalist and accompanist on the organ, harpsichord, and piano, having toured South America, Scandinavia,

North Germany, Russia, and Poland as well as the United States. He holds degrees in choral music education and in organ from Michigan State University. He originally studied carillon with Wendell Westcott at Michigan State University and in a master class there with Staf Nees in 1961. During the 1987-88 academic year, he enrolled at the Netherlands Carillon School, where he studied carillon with Todd Fair and composition with Jan Zwart, Jr. He joined the Guild of Carillonneurs in North America in 1986. He has translated into English the preface and composer notes for the Netherlands Carillon Society's recent reissue of earlier publications: *HENDRUK 1919-1954*.

The winning compositions were performed by John Ellis on June 10 at the congress of the Guild of Carillonneurs in North America at the University of California, Berkeley.

Organa Europae has announced its new calendar for 1989, representing a journey across the South of France from the Mediterranean to the Atlantic coast. Photos of organs include those at Cuers, L'Isle-sur-la-Sorgue, Pernes-les-Fontaines, Caromb, Malaucene, St-Remy-en-Provence, St-Guilhem-le-Desert, Lodeve, Montreuil-de-l'Aude, Toulouse, Hauterive, Lourdes, and Oloron-St-Marie. The calendar is available for \$20. Previous issues 1970-1988 are still available for \$15.20 each. The whole collection, 1970-1989 is \$335 air mail, \$250 surface mail. For further information, contact: Organa Europae, B.P. 16, F88101 Saint-Die Cedex, France.

The Association of Anglican Musicians elected officers at its annual meeting in June. Benjamin Hutto succeeded to the Presidency of AAM from the office of Vice-President according to the by-laws of the organization. Hutto is organist-choirmaster of Christ Church, Charlotte and is active in the RSCM in this country. Elected to Vice-President was Sam Batt Owens, recently retired from Grace-St. Luke's, Memphis, and currently on the staff of Christ School, Arden, NC. Re-elected were Richard Webster, Secretary, and Kent McDonald, Treasurer. Webster is organist-choirmaster of St. Luke's Church, Evanston, IL, and McDonald, of St. James, Birmingham, MI. Elected to the Board as Director at Large was Edwina Beard, director of music at Albuquerque's St. Thomas of Canterbury Church.

The Shrine to Music Museum: A Pictorial Souvenir is now available. Photographed by Simon R. H. Spicer, the book's 64 pages include 144 color photographs, 25 black and white archival shots, descriptions of all the collections and historical information. The publication is available in softcover (\$12.50) and hardcover (\$27.50). For further information, contact: Shrine to Music Museum, 414 East Clark Street, Vermillion, SD 57069.

St. Andrew's Presbyterian Church, Beaumont, TX, has announced the publication of its annual music yearbook. Gordon M. Betenbaugh is Minister of Music and Fine Arts of the large music

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program at St. Andrew's. It is inclusive for September 1987 through July 1988. Copies may be obtained for \$2.00 (includes postage and handling). Order from: Barbara L. Betenbaugh, St. Andrew's Presbyterian Church, 1350 Twenty-Third Street, Beaumont, Texas 77706.

The Choir of Holy Name Cathedral, Chicago, sang 10 performances during its July tour of Holland, Germany and Austria. Forty members of the Choir participated in the tour with 20 additional travelers, including Bishop Timothy Lynne, Rector of the Cathedral, and three priests. Richard Proulx trained the tour choir and Lawrence Tremsky was the organist. The highlight of the tour was a Fourth of July celebration at the workshop of Flentrop Orgelbouw to see and hear the new four-manual organ being completed for Holy Name Cathedral. The choir went on to sing in Haarlem, Zaandam, Den Bosch, Maastricht, Mainz, Frieberg, Innsbruck, Kuchl and Linz. The tour concluded at St. Florian's Abbey near Linz, Austria, where the choir sang Bruckner's motet *Locus Iste* at the composer's tomb in the Abbey crypt.

Calgary Centre for Performing Arts has announced the creation of the *Calgary International Organ Festival*. Scheduled to be held every four years, the Festival will debut October 14, 1990 in the Jack Singer Concert Hall. It will consist of a competition for young organists; performances by leading organists in solo and with the Calgary Philhar-

monic Orchestra; masterclasses and workshops; and a new work for organ and orchestra commissioned from a Canadian composer and performed by the Calgary Philharmonic Orchestra and the competition winner. For information, contact: Calgary Centre for Performing Arts, 205-8th Avenue S.E., Calgary, Alberta T2G 0K9 Canada.

The American Musical Instrument Society (AMIS) will hold its 18th annual national meeting at the Metropolitan Museum of Art in New York City, May 25-28, 1989. Co-chairmen of the AMIS program committee are William E. Hettrick, 48-21 Glenwood Street, Little Neck, NY 11362 and Marianne Wurlitzer, 60 Riverside Drive, New York, NY 10024. Local arrangements chairman is Laurence Libin, Department of Musical Instruments, Metropolitan Museum of Art, 5th Avenue at 82nd Street, New York, NY 10028.

Early Music America has announced the inaugural issue of *Historical Performance*, the Journal of Early Music America. In preparation for just over a year, *Historical Performance* reflects EMA's involvement with the field of historically-informed performance, from problems of performance practice to practical problems of too few recording opportunities in the United States and Canada. Journal editor is Paul C. Echols. For further information, contact: Early Music America, 250 West 54th Street, Suite 300, New York, NY 10019; 212/307-1919.

Here & There



Kevin Birch

Kevin Birch was recently awarded grants from the Netherlands-America Foundation and the San Francisco AGO Chapter for research in historical organ-building practices, Dutch Community Singing and organ improvisation. Mr. Birch is conducting this research at the Sweelinck Conservatorium Amsterdam, under the supervision of Klaas Bolt.

In 1987, Mr. Birch received his Bachelor's degree (with distinction) from New England Conservatory, Boston, where he was a student of Yuko Hayashi. During that time he served as Assistant Organist and Choirmaster at Old West Church, Boston. In addition to frequent recitals throughout the Netherlands, Mr. Birch serves as assistant to Klaas Bolt at the Grote of St. Bavokerk, Haarlem, and Assistant Choirmaster of the Oude Bavo Cantorij.



David Britton

David Britton toured the United Kingdom in July with the choir of the Church of Our Saviour (Episcopal) of San Gabriel, CA. Dr. Britton accompanied the choir, under the direction of James Person, and performed solo organ works in Cardiff and Aberdare, Wales; Ayr and Edinburgh (St. Mary's Cathedral), Scotland; Oxford area and London (St. Margaret's Westminster and the Welsh Presbyterian Church), England. While on tour his latest recording for Delos International was released at the AGO National Convention in Houston. Entitled *Gargoyles & Chimeras: Exotic Works for Organ*, the digitally produced compact disc was recorded on the new Rosales organ at Trinity Episcopal Church, Portland, OR, and features four centuries of "descriptive fantasies" by Concição, Bach, Corette, Gherardeschi, Lefebure-Wély, Vierne, Sowerby and Dupré.

The world premiere of Rayner Brown's *Sonata for Alto Saxophone, Percussion, and Organ Duet* was given at Trinity Church, Wall Street, in New York City on April 12, 1988. This unusual combination of instruments was requested by organists Cherry Rhodes and Ladd Thomas. They performed the work with Douglas Masek, saxophonist, and Marty Jabara, percussionist, who played eleven percussion instruments. Dedicated to Rhodes and Thomas, this



Ladd Thomas, Cherry Rhodes, Douglas Masek, and Marty Jabara

work consists of four movements: Prelude, Fugue, Intermezzo, and Toccata. The evening of organ duets, featuring The University of Southern California's two organ faculty members, consisted of works by Merkel, J. C. F. Bach, Leighton, and two transcriptions by USC alumnus Rayner Brown. The transcriptions included a suite from the cantata, "L'enfant Prodigue" ("The Prodigal Son") by Debussy and "L'apprenti Sorcier" ("The Sorcerer's Apprentice") by Dukas. Following the New York concert, this program was presented in Westerville, OH at the Central College Presbyterian Church on April 17.

Students of David Craighead at the Eastman School of Music have compiled a booklet of "Craigheadisms" in honor of their teacher on his birthday in January, 1988. The book features amusing and evocative (or provocative!) quotations attributed to Prof. Craighead, especially those heard during organ lessons and masterclasses, and was illustrated by doctoral student Richard Elliott.

The booklet is available for \$2.00 (postaged paid). For further information, contact: Richard Elliott, 153 Gibbs St., Apt. 5, Rochester, NY 14605.

William R. Dowd, who has been making harpsichords for 39 years, closed his Boston workshop on September 1. He continues to maintain and repair, but will not accept orders for new instruments. At the end of the year, Dowd plans to move to the Washington, DC area, where he will continue research, writing and lecturing. He will have work space in the shop of Thomas and Barbara Wolf.



Alfred V. Fedak

Alfred V. Fedak was named winner of the 1988 mass composition contest sponsored in conjunction with the Virgil Michel Symposium by St. John's Abbey, Collegeville, MN. A prize of \$1,000 was awarded for his winning composition, *Mass of the Risen Christ*, which was selected from a field of 89 entries. The work is scheduled for publication by G.I.A. Publications, Inc.

The Chancel Choir of United Reformed Church, Somerville, NJ, recently completed a two-week concert tour of England and Scotland, performing American sacred choral music in York, Edinburgh, Cambridge, and London. The 45-member adult choir is led by Alfred and Susan Fedak, directors of music at the church. En route, Mr. Fedak gave organ recitals at United Reformed churches in Cambridge and London, including in his programs original works by himself as well as Daniel Gawthrop's *Canticle I for Organ*, commissioned for the tour.



Dagmar Holtz

Dagmar Holtz, of Lübeck, West Germany, completed a concert tour of Finland this past August. Ms. Holtz played recitals in Vaasa, Oulu, Rovaniemi, Jua-lo, and Kirkener in North Norway. Holtz is currently organist of the Melanchton Church in Lübeck and director of the Finnish "Merimieskirkko" in Hamburg. Her own compositions are published by Zinneberg Musikverlag, Glonn, West Germany.

James Johnson has released his first compact disc on the Titanic label, Ti-162. Entitled "James Johnson plays Bach on the Flentrop Organ at the Busch-Reisinger Museum," the recording includes the Prelude and Fugue in D Major, Concerto in D Minor, Prelude and Fugue in B Minor, Trio Sonata No. 1, as well as five chorale preludes for the Christmas season, and is distributed through Harmonia Mundi. A second CD, recorded digitally on the Frobenius organ in First Church, Cambridge, will be available soon.

Appointments



Craig Cansler

Craig Cansler has been appointed Assistant Organist of Grace Cathedral in San Francisco. He will assist in training the choir and planning musical programs, and will perform at the organ in services and concerts.

Cansler holds a Master of Music degree from the University of Southern California where he studied with Ladd Thomas, Cherry Rhodes, and James Vail. He also has studied with Marilyn Keiser and Catharine Crozier. He has been dean of the Pasadena AGO Chapter and comes to Grace Cathedral after seven years as Music Associate and Director of Communications at All Saints' Episcopal Church in Beverly Hills, CA.

Tom Hazleton has been appointed Tonal Director of Rodgers Instrument Corporation. He will take charge of specifying and designing future organs for Rodgers as well as supervising their



Tom Hazleton

voicing. Hazleton was a student of and assistant to Richard Purvis at Grace Cathedral, and was the last staff organist at the San Francisco Paramount Theatre. He served as organist and associate minister of music at Menlo Park (CA) Presbyterian Church for 14 years. The American Theatre Organ Society named him Organist of the Year in 1986. He was formerly professor of organ at the University of the Pacific in Stockton, CA. As a concert organist, Hazleton has scheduled as many as 30 concerts a year. To date, he has 25 recordings, both classical and theatre, and was recently a recording artist for Pro Arte.



Charles E. Kegg

Charles E. Kegg has been appointed General Manager of A. R. Schopp's Sons, Inc., Alliance, OH. A. R. Schopp's Sons is a builder of custom reed and flue pipes, windchests, and other supplies for the industry. Mr. Kegg will be working with customer relations, shop scheduling, and product development. In his 15-year career, Mr. Kegg has received training in chest design and construction, console design and construction, reed and flue voicing and finishing. His past working relationships include Schantz and Casavant, for whom he did installations, voicing and finishing.

K. Bryan Kirk has been appointed Director of Music for Golden Hill United Methodist Church in Bridgeport, CT. Mr. Kirk received both his Bachelor and Master of Music degrees in organ performance from the New England Conservatory of Music in Boston, MA, where he studied with Yuko Hayashi and William Porter. He has performed at National City Christian Church in Washington, DC, Old West Church and King's Chapel in Boston, and has also been active in the musical and cultural communities of Boston and Worcester, performing as organist, harpsichordist and accompanist for many instrumental and choral ensembles. Mr. Kirk was formerly Director of Music for the First Baptist Church in Jamaica Plain, MA and assisting organist for midweek services at historic King's Chapel in Boston. He was recently elected into the membership of Pi Kappa Lambda. At Golden Hill Church Mr. Kirk will be responsible for training and building a graded choral and handbell program in addition to his duties as organist and administrator of the total church music program. He will soon implement a concert series and will be closely involved in the liturgical planning and life of the parish.

Here & There



Robert Owen

Robert Owen was honored on May 15 for his 45 years as organist and choir-master at Christ Church, Bronxville, NY. Over 500 people, from as far away as London, gathered for a Festal Evensong. Among the many tributes to mark the occasion was one from the Rt. Rev. Paul Moore, Jr., Bishop of New York. The congregation included many former choir boys, choir girls and adult choir members. Eleven of Mr. Owen's former choir boys have become priests, and several others have followed successful careers in music.

A native Texan, son of a Presbyterian minister and a concert pianist, Robert Owen began music lessons at age five and was playing the organ at the local Episcopal church at 13. He majored in organ and piano at Oberlin College, graduating in 1941. He taught at the University of Texas, and then served in the Navy during World War II. Following a medical discharge, he came to New York for further study and accepted the position at Christ Church. In 1946 he was invited to Paris to reestablish the music program at the American Cathedral of the Holy Trinity and was granted a leave of absence from Christ Church. During the 18 months in Paris,

he studied with Marcel Dupré and Nadia Boulanger.

In addition to performing and teaching, Mr. Owen supervised the reconstruction of the Christ Church organ in 1949 by Aeolian Skinner, and again in 1962 by the firm of Gress-Miles after a flood damaged the instrument. He was chief consultant for the Flentrop organ now housed in the concert hall of the State University of New York at Purchase. Owen has recorded six albums of organ music on the RCA Victor and Westminster labels, and is a founding member of the Westchester AGO.

A large choir made up of present and former members of the Christ Church choir sang the Festal Evensong, augmented by guest musicians from the area. At the reception following the service, Mr. Owen was named Organist and Choirmaster Emeritus. Owen plans to remain as organist at Westchester Reform Temple in Scarsdale, and will continue teaching and concertizing.



Sara Hammerschmidt Ritter

Sara Hammerschmidt Ritter played the dedication recital of the new Schantz organ at Medina United Methodist Church, Medina, OH, on May 22. Ritter holds the master of music degree from the American Conservatory of Music, Chicago, as a student of Frank Van Dusen. She has taught at Baldwin-Wallace College, and studied with Marcel Dupré, Mildred Andrews, Grigg Fountain, and Fenner Douglass. The dedication recital included works of Bach, Handel, Widor, Franck, McAmis, Maleingreau, Gabriel, Yon, and Dupré.



John Rose

John Rose opened the 22nd International Organ Festival in Morelia, Mexico, last May. The festival was founded and is directed by Alfonso Vega Nunez, organist of the Morelia Cathedral. Following the recital, Rose was honored at a reception by the State of Michoacan and presented with an inscribed copper tray made by local Indian craftsmen and a diploma to mark the occasion.

Amadeus Press has announced the release of several new titles. *From Parry to Britten: British Music in Letters 1900-1945*, by Lewis Foreman (\$39.95), is a chronological anthology of correspondence by and about British composers, divided into five periods. *Baroque Music Today*, by Nikolaus Harnoncourt, translated by Mary O'Neill, is a collection of essays on the performance of Baroque and early Classical music (\$19.95). *Bach's Chamber Music*, by Hans Vogt, translated by Kenn Johnson, presents a discussion of solo works for violin, cello, flute and lute; the unaccompanied sonatas for violin, flute and gamba; and the trio sonatas (\$22.95). For further information contact: Amadeus Press, 9999 S.W. Wilshire, Portland, OR 97225; 800/327-5680.

In June and July a group of 12 students from Agnes Scott College, Decatur, GA, toured Italy, France and England while enrolled in Medieval and Renaissance Music with Dr. Calvert Johnson, Associate Professor of Music, and Medieval Christianity with Dr. Malcolm Peel, Professor of Bible and Religion. The course included attending

Gregorian Vespers at Monte Cassino, Gregorian Mass at Rome's San Paolo fuori le Mura, and Holy Eucharist with a cappella Renaissance polyphony at Canterbury Cathedral. Dr. Johnson performed two concerts for the group: Medieval organ music on the Ahrend organ of the Musée des Augustins, Toulouse, and Renaissance organ music on the 15th-century Lorenzo da Prato organ at San Petronio, Bologna.

Nunc Dimittis

Stephen Buckle 1948-1988

Stephen Buckle of Leeds, England, died February 1, 1988, in Tenerife, at the age of 39, while on holiday with his family.

Born in Leeds to Robert and Eunice Buckle on March 15, 1948, Stephen was educated at Leeds Modern School and became an executive of the Ministry of Labor. In the early 1970s, Stephen apprenticed with several English organ-builders and joined his father's pipe-making firm, F. J. Rogers, Ltd of Bramley, learning the craft of organ pipe making and voicing from his father and Mr. Williamson of Alfred Palmer's.

During his 15-year tenure at F. J. Rogers he became a Director of the firm, undertaking management duties in addition to flue and reed voicing. Stephen's knowledge of pipework, scales, voicing and metallurgy was considerable and always increasing. He had an enquiring mind and was always eager to learn.

He is survived by his wife, Elizabeth; daughter, Emma; and his parents, Robert and Eunice. Despite his untimely passing and the deep sense of loss experienced by his firm, business at F. J. Rogers is proceeding as normal. His death has robbed the organbuilding world of a very important figure in pipe-making, and to many of us, a valued friend.

—John-Paul Buzard
Urbana, IL

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Michael Llewellyn-Smith, M.A.
(City Manager)
Town Hall, Adelaide, Australia.

Music for Voices and Organ

by James McCray

Christmas: Part II

1988: Christmas on a Sunday

For most congregations, the Christmas season is considered as December, and it ends abruptly on Christmas Day. For the Church, however, Christmas-tide is the central point between the bookends of Advent and Epiphany, making this entire season much longer. For 1988 it should be noted that the first Sunday in Advent is in November, that Christmas occurs on a Sunday, and that Epiphany extends for six Sundays. While the Advent and Epiphany dates are not so unusual, the fact that Christmas is on a Sunday suggests potential problems for choir directors.

In many churches, Christmas Eve is the time when the church is most filled, and music plays a significant role in the service. Usually the Sunday after Christmas has a natural lull in attendance, and less emphasis is placed on the musical contributions for that day. With Christmas on Sunday this year, there are special concerns which need thought. Christmas certainly ranks as one of the most important days in the life of the church, but external social events may dictate that it will not be one of the times when the choir can function effectively. Also, to have a major musical involvement on Christmas Eve followed by another major musical time on Christmas morning, may be expecting too much from most volunteer church choirs. In addition to the amount of music needed, it probably overextends their individual time commitment. Possibly, the attendance on that Sunday will be quite low. If a tradition of Christmas Eve in the church has been established, then that should remain the focal point, since Christmas Sundays only occur once in every seven or eight years (leap year effect).

All churches are going to be faced with this "Sunday" problem this year, so it is not too soon to begin planning for an effective resolution for your church. Each situation will be different because of the traditions of that church, but what is most recommended is that those services that had immense success in the past be emphasized to maintain the continuity. Christmas Sunday may not be a time of great congregational involvement, and this might be a good time to give the choir a free Sunday. With school vacation patterns, family time on Christmas morning, and the other diversions of the season, directors should be acutely conscious of the pitfalls in asking the choir to sing at that time. Church choir directors should consider the following:

1. Meet with the ministers to discuss the 1988 problem and learn of their particular concerns and preferences for music involvement.

2. Meet with the choir council if one exists; discuss the alternatives and provide a recommendation to the choir, and then review their preferences.

3. Make a decision in early Fall so that everyone knows what will take place in this unusual year. This gives everyone ample time to adjust individual schedules if necessary.

4. If alternative music is to be used on Christmas Sunday, then put that in place immediately so that if outside instrumentalists or vocalists are to be used, they can be contracted to avoid the last minute panic. Since everyone in the community will have the same problem, an early commitment from performers is strongly advised.

While these suggestions may not resolve all the difficulties, they will focus on them in an orderly way so that viable options are identified. Those directors who wait until mid-November to organize for Christmas will find themselves scrambling for musicians. So, just as the merchants advise us "to shop early and avoid the rush," the same will be true for church choir directors in this Christmas Sunday year.

Last month the reviews featured Christmas music with additional instruments. This month Advent, Christmas and Epiphany anthems are discussed.

Hymn for Advent, Winnagene Hatch. SATB, keyboard and optional flute, Curtis Press (Neil Kjos Music Co.), C 8826, \$.80 (M-).

This tender setting begins in minor and moves to major. The poetry of Valentin Thilo emphasizes preparation for Christmas. The choir, on two staves, has some unison singing, with parts often doubled by the keyboard. A flute descant adds much to the character of the anthem. The mood remains pensive throughout.

The Child Lay in the Cloth and Hay, Carl Schalk. SATB with optional strings and organ, Augsburg Publishing House, 11-2434, \$1.00 (M-).

The sensitive text is by Herbert Brokering, and Schalk captures that gentle spirit with the tune and flowing string lines. There are five verses that retain the theme in various arrangements such as unison, two parts, unaccompanied, etc. The string parts are very easy and available separately. This quiet setting would be a wonderful work for a Christmas Eve service and is highly recommended.

Within the Darkened Stable, K. Lee Scott. SATB and keyboard, A.M.S.I. #547, \$.85 (E).

This lullaby is warmly compassionate as Mary sings to her newborn infant. Both chorus and keyboard are on two staves with the vocal parts doubled most of the time. Designed for a small church choir, the ranges are comfortable for all voices. There are two verses and an extended closing area. This is certain to be a favorite with everyone.

The Christmas Spirituals of Jester Hairston, arr. William Ryden. Two parts and piano, Bourne Co., \$6.95 (E).

This collection contains eight of Hairston's popular spirituals. Many are very familiar such as *Go Tell It On The Mountain*, *Mary's Little Boy Child*, and *Ring De Christmas Bells*. Most have several verses with optional solos. The keyboard music is rhythmic and provides a background for the singing. These arrangements are brief and could be sung by youth or adults; both parts are in the treble clef. Fun alternatives to the usual Christmas literature.

From the Throne, O God, Richard Proulx. SATB and organ, G.I.A. Publications, G-2404, \$.70 (M).

This Advent anthem gives the organist more to do than merely follow the choir. Proulx includes registrations and brief solo areas interspersed among the sections, but nothing that is particularly difficult. The music moves through a series of moods including some sensitive accompanied text phrases and a dance-like unaccompanied Alleluia. This setting has meat to it and is quite effective. The message is strong. Although not extremely difficult, it will be a setting that will require a bit of work to prepare, but it is certain to be worth the effort.

Child in a Manger, arr. John Rutter. SATB and keyboard or orchestra, Oxford University Press, 42.464, \$.40 (E).

There are four verses to this traditional Celtic Carol, with the first two in unison. The third verse features the men in unison beneath a three-part women unaccompanied background. The last verse is a simple four-part setting and the keyboard returns. This is a joyous carol with a tuneful melody that will have everyone singing it long after the service or rehearsal has ended.



John Walker



Marianne Webb

The Choirs

The Choir of Christ Church, Oxford (1989)
The Choir of New College, Oxford (1990)
The Choir of York Minster, England (1991)
The Choir of Wells Cathedral, England (1992)
The Choir of St. Paul's Cathedral, London (1993)

The Organists

Robert Anderson / David Bowman
James David Christie / Robert Clark
Michael Corzine / Raymond Daveluy
Lynne Davis / Jean-Louis Gil
Robert Glasgow / Richard Hesckhe
August Humer / David Hurd
Nicolas Kynaston / Huw Lewis
David Mulbury / Michael Murray
John Obetz / Mary Preston
McNeil Robinson / John Rose
John Scott / Herndon Spillman
Ernst-Erich Stender / John Chappell Stowe
Carole Terry / John Walker
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Gillian Weir



Robert Anderson

Angels, Shepherds, Kings and Stars, John Carter. SATB and keyboard, Beckenhurst Press, Inc., BP1294, \$.85 (M-).

In this spirited anthem there are three verses and a refrain. The music is lilting with a memorable tune and easy lines for all voices. The keyboard is on two staves and is always accompanimental. The last verse modulates to assist with the climactic closing. Easy music for most choirs.

Magnificat and Nunc Dimittis, Adrian Batten (1591?-1637). SAATB and organ, Novello and Company (Theodore Presser Co.), 29 0613 (M+).

Taken from the Third Verse Service and edited by Richard King, this extended work uses the decani/cantoris alternation. These alternating choirs dominate the texture with only limited use of the full choir in a homophonic setting. The organ often doubles the voice lines and is not soloistic. This will require a solid choir, although the basic vocal lines are not particularly difficult. English text. Quality music.

Now Let Us All Right Merry Be, Allen Orton Gibbs. SATB unaccompanied, Mark Foster Music Co., MF 558, \$.85 (M-).

Most of the setting is homophonic with some changing meters. The vocal lines are predominantly step-wise in a modal harmonic palette. The music is plain, yet attractive, and will appeal to all types of church choirs. It has an AABA format with some repeated material. Very useful.

The Kings, Peter Cornelius (1824-1874), arr. Hal Hopson. Two-part treble or mixed voices and keyboard, Augsburg Publishing House, 11-2439, \$.90 (E).

This has three verses with the first two using the same music. The keyboard provides a background and is chordal with some doubling of the

voices. Traditional harmonies with some 19th-century chromaticism make it easy to sing. A simple setting that could be used to help fill in during Epiphany season when choir population may be low from the extensive Christmas season.

Never Was a Child so Lovely, Samuel Adler. SSA and piano, Hinshaw Music Inc., HMC-716, \$.70 (E).

Only three pages in length, this is a tender setting that would be very useful to high school choirs. The first part is in unison, and second section unaccompanied in three parts; the piano returns at the end with the arpeggiated background to close the work quietly. Very effective, sensitive writing.

Gloria, Antonio Vivaldi, arr. Don Collins. Four-part variable voicing and piano, Cambiata Press (The Kendale Company), M117207, \$.85 (M).

This arrangement is designed for junior high changing voices; variable voicing gives options. The music follows the well-known Vivaldi setting and is arranged so that it fits the younger voices. The keyboard is the same as can be found in other editions. This series, *Music of the Masters*, is something junior high teachers should investigate because it brings quality literature to young voices and makes minimal adjustments so that these young singers can become acquainted with "classical" standards. Highly recommended.

New Organ Music

Six Preludes, op. 23, Gustav Merkel, arranged and edited by Bryan Hesford. Fentone Music Ltd. (Theodore Presser) F365, \$.50.

This collection of six short pieces satisfies many of the requirements for good service music that is not difficult

to prepare. Merkel's early romantic style is similar to that of Mendelssohn, and the pieces of this collection offer a variety of moods and textures that range from pastorale to fugue.

The music appears to be carefully edited as the editor's marks are indicated in brackets. It seems that the only arranging that has been done is the addition of the third staff for the pedal line.

A Paraphrase of "St. Elizabeth," Gerre Hancock. Oxford University Press 93.118, \$3.50.

Known also as "Schoenster Herr Jesu" and "Crusader's Hymn," the tune upon which this work is based is that of the hymn "Beautiful Savior." It is not surprising that a fine improviser such as Mr. Hancock would compose this setting in an improvisatory style. This approach produces a dramatic piece of varying moods and textures. Especially effective on a large romantic instrument, the music begins and ends quietly while building to an impressive fortissimo just prior to the end. This moderately difficult work is characterized by a contemporary, often very dissonant harmonic style, offering a contrast to the conservative style displayed in many of today's hymn-based works.

Prelude on "Song 13," Ralph Vaughan Williams, arranged by Christopher Morris. Oxford University Press 31.259, \$3.95.

While not as arresting as Vaughan Williams' setting of "Rhosymedre," this hymn prelude, originally written for piano, is presented in a similar style. The tune, in the pedal, is accompanied and framed by a flowing contrapuntal section played on the manuals. The arrangement is well suited to the organ; and, as another work displaying the composer's distinctive style, it is a welcome addition to the hymn-based repertoire.

Select Organ Works, Arthur Wills. Novello & Company, Ltd. (Theodore Presser) 01 0210, \$8.75.

This volume is a sampling of pieces written in the 1960s by the organist of Ely Cathedral. It includes "Prelude and Fugue," two movements of the "Eucharistic Suite," and "Postlude," pieces of moderate length and difficulty.

While both movements of the *Prelude and Fugue* eventually settle on a tonality of F, they give the impression of atonality, and the fugue subject actually has a serial quality. The rather lyric fugue ends with a dramatic toccata section, linking it in the style to that of the prelude. The "Introit" of the *Eucharistic Suite* is written in a very attractive contemporary tonal style. The second movement, "Communion," again presents a lyric contrapuntal style and a feeling of atonality, ending squarely on E-flat major. The "Postlude" is written in a toccata style similar to that of the "Prelude," beginning tonally and moving atonally toward a solid F-sharp major close. While the harmon-

ies of this music can be somewhat adventurous, the other musical parameters remain quite conservative.

This volume of well crafted pieces would make a good addition to the libraries of those who are seeking further examples of contemporary English organ music.

Man's Days Are Like the Grass, Daniel Pinkham. E. C. Schirmer 269, \$6.00; and **A Proclamation**, Pinkham. E. C. Schirmer 4034, \$4.50.

These two pieces by the well known American composer are characterized by contemporary harmonies, rhythms, notations, textures, and frequent meter changes.

In *Man's Days Are Like the Grass*, Pinkham intriguingly portrays the verses of Psalm 103 with a dramatic, free introduction followed by a Rondo form of changing moods and textures. This work is not technically challenging or very long, and could, therefore, serve to introduce a student to contemporary American organ literature.

A Proclamation is somewhat more challenging from a technical standpoint, especially considering the fast tempos of the first and last movements. These tempos, along with changing meters, help to make this a vital, interesting work. The second of the three movements is very slow and legato, providing a dramatic contrast to the others. The third movement is again written in a Rondo form, this time somewhat shortened.

—David Christiansen

Harold Friedell, Elegy, for violin, harp, and organ. The Salisbury Press, P.O. Box 451, Newton, NJ 07860, SPO-207, \$6.00.

The *Elegy* of Harold Friedell (1905-1958), originally published by H. W. Gray, is an appropriately somber lament with a pleasing formal outline and rich, though not cloying harmonies. Parallel triads express sometimes strong emotion, sometimes cool neutrality. The parts are not difficult for any of the performers. Edited by Jack Ossewaarde, the registration calls occasionally for chimes and a French horn stop.

Healey Willan, Prelude and Fugue in C Minor. The Salisbury Press, SPO-210, \$6.00.

Originally published by Novello, this is a medium- to heavyweight concert piece consisting of a beautifully rounded prelude marked *Adagio maestoso* and an extensive double fugue. If the style itself is grandiose and vulnerable to overstatement, Willan controls the urge by adherence to a clear formal plan, which is reinforced both by the motivic unity of the themes of the prelude and fugue, and by the return of the prelude at the culmination of the fugue. A note in the catalogue says Edwin H. Lemare was the editor.

—Gale Kramer
Wayne State University



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New Recordings

Die Brucknerorgel—August Humer plays the organ of Linz Cathedral in Knecht: *Kleines Oboenkonzert für die Orgel*, Rinck, *Floeten-Concert für die Orgel*, Waldeck, *Fantasie für grosse Orgel*, Brahms, *O Gott, du frommer Gott*, Bruckner, *Vorspiel und Fuge c-moll*, Töpfer, *Fantasie c-moll*; Extempore Records AC 81-04, available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184, \$12.00, plus \$2.00 postage per order.

Although Anton Bruckner is usually associated with the organ of the Floriankirche in Linz, his ideas about organs and their design were of significant influence on the alterations made to the instrument at the cathedral in that city in his day. Originally constructed in the 1780s by Franz Xaver Christmann for the Engelszell Stiftskirche, it was moved in 1790 to the cathedral and provided with a new case and some tonal alterations. After Bruckner's suggestions in the 1850s, a modernization was undertaken by Josef Breinbauer between 1867 and 1870; a further alteration was made under the direction of the then cathedral organist, Karl Waldeck, in 1892. Finally, in 1979-1980 the Rieger firm undertook a restoration (directed by Otto Biba and Josef Mertin) to its Bruckner-inspired state.

This restoration provides an interesting aural record of mid-nineteenth-century organ tonal ideals, at least as practiced in this portion of the Austro-German musical world. The organ has three manuals and pedal, all with short bottom octaves, and a remarkably generous complement of twenty-seven manual stops together with five pedal registers. It is a beautifully clear and transparent-sounding instrument, reflecting primarily classical ideals with a moderate romantic breadth of tone and color, well suited to literature ranging from Mozart's—or even C.P.E. Bach's—time to the later nineteenth century.

The repertoire presented on this recording attempts to display these virtues, and succeeds admirably, ranging as it does from the classical orientation of Knecht through the *sturm-und-drang* effect of Rinck to the truly romantic styles of the later composers represented. The Waldeck piece, more than slightly thick-textured and repetitious, is both musically and aurally the least satisfying, and in fact makes the instrument sound rather unattractive. The Brahms chorale, however, and both the Bruckner and Töpfer works, are much more suited to these instrumental resources. The Bruckner in particular (and not surprisingly) has a striking *organo pleno* registration which displays the Silbermann style pedal reed to good effect. The performances themselves are gratifyingly idiomatic and Herr Humer clearly enjoys and understands the variety of styles and effects to be found here. (Notes in German only.)

Camille Saint-Saëns—Peter Planavsky plays the organ of the Abbey of St. John, Duisburg-Hamborn, Germany, in *Marche héroïque*, *Prelude and Fugue in B Major, Op. 99, No. 2*, *Fantasie in D-flat Major, op. 101*, together with Planavsky's *Improvisation über Themen aus dem 'Carneval der Tiere'*; Motette-Ursina M-11000 digital, available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184, \$12.00, plus \$2.00 postage per order.

Odile Pierre at the van den Heuvel organ of Katwijk aan Zee—Guilmant, *Sonata I in D minor*, Dupré, *Prélude et Fugue en B*, Duruflé, *Sicilienne (Suite, op. 5)*, Widor *Scherzo (Symphonie 2)*, Vierne, *Final (Symphonie 3)*; Festivo 099, available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184, \$14.00, plus \$2.00 postage per order.

The Abteikirche of Hamborn is an unimposing structure despite its extensive history as a Premonstratensian

foundation; its first known organ predated 1574, and a succession of later instruments intervened prior to the current installation celebrating the 1986 anniversary of the church's 850 years of existence. This latest organ, built by Mönch und Prachtel of Oberlingen, is a visually imposing three-manual, 45-register design, with a French-influenced Schwellwerk complementing a fundamentally German aesthetic. As with much recent "eclectic" organbuilding, there is a pleasant blend of styles, clear voicing with mild attacks, and an overall enjoyable musical effect. Neither truly "German baroque" nor "French romantic" nor "Italian classic" in orientation, the instrument is plausibly convincing in much of the repertoire.

The album title is slightly misleading, in that only one side is truly the music of Saint-Saëns, with the second devoted to Mr. Planavsky's capable, well-controlled, sometimes humorous improvisations based upon the composer's famous *Carnival of the Animals*. The early *Marche héroïque* sometimes seems longer than the basic material seems to warrant, but is nonetheless an effective

occasional piece. The light registrations used in the *Prélude and Fugue* provide great transparency and clarity, and display the performer's relaxed and fluent style. The longer and multi-sectioned *Fantasie* offers an opportunity to display many of this organ's colors to good effect; Planavsky clearly understands the relationships among the divisions of this constantly flowing work, building to an effective *tutti* at its climax.

The only serious lack in this album is the increasingly frequent and lamentable policy pursued by many publishers of presenting extensive (and significant) textual material in one language, and little—if any—documentation in others. In this case, very interesting and pertinent information is provided concerning both the abbey's history and the previous organs, but both French and English readers find less than a half-column of this material translated. Perhaps this is a non-problem since it is the musical content which is of primary significance for most purchasers, though it could be helpful for many to be able readily to use this information.

Those who have attended recent

A.G.O. conventions have undoubtedly seen (and, in some cases, heard) the work of Jan van den Heuvel, the young builder from Dordrecht who is working to faithfully reproduce the style of Aristide Cavaillé-Coll, including Barker action, tonal design, etc. The number of testimonials provided by well-known luminaries of the organ world—including Mme. Pierre—and the award of the Médaille d'Argent by the French "Société Académique d'Arts, Sciences, et Lettres" indicate that he has succeeded to a remarkable degree; this recording does nothing to alter such an impression, and much to reinforce it.

The organ is a truly appropriate vehicle for this music, and Odile Pierre is an acknowledged proponent of the virtuosic style. Her performance of the Guilmant *Sonata* is superb, with some unexpected but stylistically suitable modifications in the first movement's introductory section. Her rhythmic control and sense of direction in both the outer movements are supremely effective, and the lack of sentimentality in her rendition of Guilmant's often somewhat saccharine secondary themes helps maintain the

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by Martin B. Tittle

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work's flow. The *pastorale*, however, seems rather emotionally detached or uncommitted, an effect which is also found in the Duruflé and Widor movements.

The "suite" assembled from the other four disparate works is an opportunity both to display the performer's virtuoso technique, particularly in the outer movements, and to demonstrate some of the wonderful reed voices (Duruflé) and flute colors (Widor) of the organ. The Dupré fugue suffers occasionally from lack of contrapuntal clarity (a result of both acoustics and the choice of tempo), but the overall effect here and in the Vierne is still generally satisfying. (No program notes, but information is provided about both Mme. Pierre and the organ.)

—G. Nicholas Bullat

Book Reviews

A Performer's Guide Through Historical Keyboard Tunings, revised edition, by Martin B. Tittle. Ann Arbor, Michigan: Anderson Press, 1987. 80 pages. \$5.95 (paper), \$12.95 (hardcover).

In recent years, the quest for the elusive "authentic performance" of early music for keyboard instruments—organ, harpsichord, and fortepiano—has involved attention to performance practices of style, tempo, and ornamentation, as well as to the building of instruments modeled on those of former times. Recently, a trend has developed for a return to one or another of the several compromises between meantone or other various historical temperaments that equal temperament replaced in the eighteenth century. The particular sonic quality of early music played on instruments tuned to an appropriate temperament comes as an auditory revelation of unique coloristic and expressive characteristics unattainable in performances on instruments tuned to contemporary standards.

Although performers of early harpsichord music often service their own instruments, the tedious business of tuning has deterred many from the serious task of matching the musical medium to the message. This brief book (31 pages of text, an additional 41 pages containing two appendices and an annotated bibliography) provides a short, easily grasped approach to tuning temperaments, addressing the practical needs of those who play the harpsichord and fortepiano, as well as the information interests of organists and pianists.

The brief summary of the history of Western keyboard tuning from 1350 to 1850 provides just enough information for performers to understand how different genres of tuning relate to each other and to music. An accompanying two-page flow chart tracks the changes in temperament beginning with the medieval Pythagorean system, through transposed Pythagorean and meantone in the fifteenth century, to well temperament in the late seventeenth century and equal temperament in the early nineteenth century. This progression is best understood as a story of the various attempts to reconcile the mutually exclusive features of purity (the form of pure thirds in the distant keys) and utility (the number of usable triads in the twelve-note octave), culminating in the total impurity and increased versatility of equal temperament.

The main section of the book deals with two complementary aspects of tuning: general considerations and specific temperaments. The first includes a description of the phenomena of "beats"

and how to use them in setting the common tempered intervals. The inherent difficulties of conveying an understanding of this tool for aural tuning in prose are reduced by providing the necessary information about the beat locations for common tempered intervals and the checks for pure intervals in a tabular format. In addition, a number of practical hints are supplied regarding the mechanics of tuning.

The instructions for tuning the specific temperaments, accompanied by schematic diagrams using musical notation, are both logical and lucid. In addition to the medieval Pythagorean system, the major temperaments chosen include two meantone systems ($\frac{1}{4}$ -comma—"Praetorius" and $\frac{1}{6}$ -comma—"Silbermann"), two well temperament systems ($\frac{1}{2}$ -comma—"Werckmeister," recommended for early eighteenth century works, and $\frac{1}{8}$ -comma—"Valotti," for late eighteenth century music), and one equal temperament substitute ($\frac{1}{5}$ -comma—"Marpurg"). The method of counting beats is aided by suggested metronome markings, and an easy technique is given for converting from A=440 Hz to the lower pitched A=415 Hz, using a pocket calculator.

The remainder of the book contains two appendices: one a parallel tuning chronology listing a selective variety of miscellaneous historical events relating to keyboard tuning—composers, compositions, instruments, authors—from Pythagoras to the present, the other a do-it-yourself guide to constructing a tuning recipe, involving the choice of what comma to be used (syntonic or ditonic), the construction of a table of frequencies, and the calculation of beats. The latter section breaks new ground in giving readers a methodology for transforming tunings they may encounter in other sources into practical schemes they can tune and use on their own instruments.

The concluding annotated bibliography of 44 books and articles widens the reader's accessibility to both authoritative and controversial sources of further information. Thanks to the progressive organization of the subject matter, beginners will be able to start tuning at the outset without getting bogged down in excessive detail, while advanced tuners can move more rapidly through the elementary material to the more esoteric topics which interest them.

Long-time readers of THE DIAPASON may recall the publication of an earlier version of this treatise in this journal in May, 1979. This revised text and tuning recipes, together with new information drawn from recent research, combine to make this readable handbook an easily understood and practically oriented contribution to an inherently fascinating and historically important topic.

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

New Handbell Music

Christmas Music

O Come, O Come, Emmanuel, arr. Albert Zabel. Harold Flammer, Inc., HP-5224, Organ/Full Score, \$1.95 (E+), for 3 octaves of handbells and organ.

Mr. Zabel writes for both handbells and organ as one who knows what makes a happy marriage between the two. This piece is beautifully written with some very colorful original material which includes table dampening for the bells and full organ in some parts. It

begins and ends on the plainsong motif with fifths and octaves against a transparent organ sound. Highly recommended for the season.

Ring the Bells of Christmas, Bill Ingram. Lillenas Publishing Co., MC-265, \$5.50 (E-M), for 3 octaves of handbells.

Here is a practical collection of very playable arrangements of familiar Christmas carols which includes "Angels We Have Heard on High," "Away in a Manger," "Coventry Carol," "Good King Wenceslas," "We Wish You a Merry Christmas," "Go Tell It On the Mountain," "Hark! the Herald Angels Sing," "O Come, O Come Emmanuel," "Ukrainian Bell Carol," and "What Child Is This?" For beginning to intermediate bell choirs, these Christmas pieces should serve well—simply yet effectively written.

O Little Town of Bethlehem, arr. Robert Ivey. Coronet Press (Theodore Presser Co.), 494-42071, \$1.75 (E+), for 4 octaves of handbells.

Mr. Ivey has effectively arranged this old carol for handbells. Except for some lovely key changes there is not a lot of new material on two pages. It is short and sweet but not a bargain.

Jingle Bells, James Pierpont, arr. Stanley R. McDaniel. Harold Flammer, Inc., HP-5255, \$1.50 (D-), for 3 to 4 octaves of handbells.

This arrangement of the popular holiday tune uses several motifs to keep it interesting. From a *grave* minor section to a cheerful waltz section, and a forceful toccata movement to finish, this piece will be a sure hit with everybody involved.

Variations on "Noel", John H. Muschick. Beckenhurst Press, HB71, \$1.75 (M), for 4 octaves of handbells.

This not-so-familiar 17th-century French carol (*Auxois*) is treated in a transparent manner which keeps the lovely melody as the most important line in the arrangement. This is a nice change of pace for the season.

Voluntary on "Angels We Have Heard on High", Douglas E. Wagner. Concordia Publishing House, No. 97-5994, \$1.25 (M), for 3 to 5 octaves of handbells.

Beginning with the title mentioned, the piece proceeds into a verse of *Regent Square* and closes with a verse of *Mendelssohn*. The title may be deceiving as there are three equal parts with three different carols. There are some nice harmonies and the variety is refreshing. A straightforward rendition of three well-known favorites.

Improvisation on "In Dulci Jubilo", J. S. Bach, arr. Cynthia Dobrinski. Harold Flammer, Inc., HP-5251, \$1.50 (M+), for 4 to 5 octaves of handbells.

As the tempo is indicated, "joyful, lilting" is the secret of this piece. Two different moods are represented here—one of movement and one of lush chords in a new key. This is a busy piece for the players but a well-deserved treatment of the tune.

Baloo, Lammy, ed. Robert Ivey, arr. Deborah Peel. Coronet Press (Theodore Presser Co.), #494-42072, \$1.75 (E), for 3 octaves of handbells.

A Scottish carol from the 17th century, the arrangement begins quite simply with the single melody line against a pedal tone of open fifths. Each verse (there are 3) takes on a little more harmony, filling out the texture right to the end.

—Leon Nelson

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New Organs

Cover

Taylor & Boody Organbuilders of Staunton, VA, has installed a new 2-manual, 31-stop organ at Clifton Forge Baptist Church, Clifton Forge, VA. The firm's Opus 14 is a gift to the church from the estate of Stanley & Mary Nichols, long devoted members of the congregation. It stands on a raised choir platform to the left of center at the front of the Akron-plan sanctuary. The Pedal division is located just behind and to either side of the main case, which houses the Great and Swell divisions. Casework and pipe shades are made of fumed and oiled white oak. The façade pipes are hammered 98% lead and have burnished mouths. Other pipes in the organ are 98% lead, 28% tin, or poplar. Two large wedge bellows regulate the organ's wind at 78mm pressure. The key action (suspended) and stop action are mechanical. Manual and pedal compasses are 56 notes and 30 notes respectively. The temperament is a modification of Young I worked out by Bruce Shull. The dedicatory recital was played by Sharon Porter Shull on May 22, 1988, followed by a recital by Harald Vogel on June 3, 1988.

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 16' Subbass
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 4' Octave
 2' Nachthorn
 Mixture IV
 16' Posaune
 8' Trompet



Austin Organs, Inc., of Hartford, CT, has installed its Opus 2710 in Zion Lutheran Church, Shawano, WI. This two manual and pedal electro-pneumatic unit organ of eight ranks replaces an electronic instrument. The moveable console features standard Austin combination action, accessories, and tracker touch keyboards. The encased organ is ideally located in the rear gallery. The gallery railing was rebuilt to allow the best possible tonal egress. The case, designed by Alfred Isaacson of Austin Organs, was crafted by Bruce Schmidt and Roger Koehler, members of the congregation. Installation and tonal finishing were accomplished by Hugh Sears and Fred Hefner of the Austin Company. This is the first northern Wisconsin installation arranged by James T. Benzmilller, Austin's recently appointed area representative for central and northern Wisconsin. Scott R. Riedel served as consultant to the entire project which was dedicated on Sunday, April 17th, 1988. Dedication events included the first performance of the newly commissioned *Partita on "This Joyful Eastertide"* by Paul Bouman. Ron McMahon of Wausau, WI played the dedicatory recital.

- GREAT**
 16' Gemshorn (TC)
 8' Principal
 8' Bourdon
 8' Gemshorn

- 4' Principal
 4' Bourdon
 2 1/2' Gemshorn
 2' Principal
 1 1/2' Gemshorn
 III Mixture (19-22-26)
 8' Trompette
- SWELL**
 8' Bourdon
 8' Gemshorn
 8' Gemshorn Celeste (TC)
 4' Principal
 4' Bourdon
 4' Gemshorn
 2 1/2' Bourdon
 2' Gemshorn
 III Scharf (22-26-29)
 8' Trompette
- PEDAL**
 16' Bourdon
 8' Principal
 8' Bourdon
 8' Gemshorn
 5 1/2' Bourdon
 4' Principal
 4' Bourdon
 4' Gemshorn
 2' Principal
 III Mixture (19-22-26)
 16' Trompette
 8' Trompette
 4' Trompette
- Analysis**
 16' Bourdon 92 pipes
 8' Principal 85 pipes
 8' Gemshorn 92 pipes
 8' Gemshorn Cel. (TC) 49 pipes
 III Mixture 219 pipes
 16' Trompette 73 pipes

Fowler Organ Company, Lansing, MI, has rebuilt the organ at Faith Lutheran Church, Flat Rock, MI. Originally built in the early 1920s by M. P. Möller, the organ was moved to its present location in 1950. It is installed in a single chamber. Mechanically, the organ is in excellent condition, having been rebuilt when it was moved and equipped with a new console. Attention was given to two problems: the lack of adequate opening from the chamber into the room; and a tonal design of all 8' stops. The tone opening was enlarged by three times and new expression shutters were built which open a full 90°. The tonal design was improved by retaining four of the original ranks which were revoiced, and adding four new ranks.

- GREAT**
 8' Principal
 8' Hohlflute*
 4' Octave
- SWELL**
 8' Gedeckt*
 8' Salicional*
 4' Rohrflute
 2' Principal
- PEDAL**
 16' Subbass*
 8' Bourdon

*retained from the original



The Eighteenth-Century Chorale Prelude with Solo Wind Instrument

Peter Janson

The intellectual movement known as the Enlightenment affected all aspects of eighteenth-century life, including religion and the arts. For the former, and in particular with respect to the Lutheran Church, it meant that the very foundations of the established religion had to be re-appraised.

The rationalism of the Enlightenment could not accept the liturgy of the church, since this system of belief applied to religious doctrines the same methods it applied to science. It rejected authority, and subjected everything to critical reasoning. The rationalist would acknowledge only what he by reason could comprehend. Thus, the Scriptures, for example, were not regarded as an authority—instead, only those passages that were logical and agreed with the rationalists' opinion were deemed acceptable. The recurring elements of the service, such as litanies, canticles, and collects, served no educational purpose and were disposed of. The Church Year was re-arranged, and the hymn books were consequently arranged to the Order of Salvation, rather than to the Church Year. Church services moved toward a lecture format, where everything had but one purpose—to edify the congregation.¹

Since the composition of chorale-based organ music is closely related to the liturgical requirements of the church, the genre did not fare well in this period. Whereas in the seventeenth century music was considered to be a gift from God, and was an integral part of the church service, in the eighteenth century it became a dispensable element. Thus, the musical aspects of the service became less and less important and, correlatively, the composition of church music decreased both in quantity and quality.

Interestingly enough, it is during this period of general decline that we witness the emergence of a new type of chorale prelude. From the second decade onward, a number of organists wrote chorale preludes in which a solo instrument carries the *cantus firmus*, while the organ provides a supportive accompaniment cast in an organ-trio texture. A total of 10 composers wrote such chorale preludes: Johann Bernhard Bach (1676–1749), Georg Friedrich Kauffmann (1679–1735), Heinrich Nikolaus Gerber (1702–1775), Johann Ludwig Krebs (1713–1780), Gottfried August Homilius (1714–1785), Christian Gottlieb Tag (1735–1811), Johann Christian Oley (1738–1789), Franz Vollrath Buttstett (1735–1814), Johann Ernst Rembt (1749–1810), and Gottlieb Friedrich Ebhardt (1771–ca.1840). Collectively, they produced at least fifty chorale preludes of this kind, of which a total of forty-five are extant. Table 1 gives a complete list of the most recent modern editions of the surviving repertoire.

The output in this genre by three composers (J. B. Bach, F. V. Buttstett, and J. E. Rembt) does not appear to have survived. Only through historical references do we know that they also composed chorale preludes with solo wind instrument. Ernst Ludwig Gerber attests to J. B. Bach's activity in this regard:

As a composer he [J. B. Bach] is known especially for his excellent chorale preludes, of which I possess several types, even those that use a solo instrument.²

A catalogue of works, compiled by Ernst Schmidt in 1905, lists twelve chorale preludes among F. V. Buttstett's output whereby a clarinet, flute, cornet, or trombone is assigned to the *cantus firmus*.³ Gerber is again helpful in establishing that J. E. Rembt wrote chorale preludes of this type: one composition, which uses a clarinet as solo instrument, is listed among his works.⁴

Origin

The earliest manifestation of the chorale prelude with solo wind instrument occurs in G. F. Kauffmann's *Harmonische Seelenlust*, and it appears that he was the originator of the genre. Although some have credited J. B. Bach as being the first composer to write for organ and solo instrument, this assumption has been made solely on the basis of Gerber's statement that J. B. Bach wrote chorale preludes with a solo instrument, and the fact that he was years older than Kauffmann. However, Gerber does not give any dates of these works, and the age difference between J. B. Bach and Kauffmann is a weak argument to support the theory that J. B. Bach created this type of chorale prelude. A similar age difference occurs between Krebs (1713–1780) and Homilius (1714–1785), and yet it was Homilius who contributed to the genre before Krebs.⁵ Indeed, on the basis of J. B. Bach's and

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Table 1: Modern Editions

Gottlieb Friedrich Ebhardt. The following four chorale preludes, all edited by K. Hoffmann and published by Hänssler-Verlag in 1976, are issued separately: *Befehl du deine Wege*, HE 13.030 (Clarinet); *Befehl du deine Wege*, HE 13.031 (Bassoon); *Dir, dir Jehovah will ich singen*, HE 13.032 (Oboe); *Ein Lämmlein geht und trägt die Schuld*, HE 13.033 (Bassoon).

Heinrich Nikolaus Gerber *The Will of God Is Always Best*. Edited by H.J. McLean. (St. Louis: Concordia Publishing House, 1984), 975791 [Oboe].

Gottfried August Homilius *Drei Choralbearbeitungen für ein Blasinstrument und Orgel*. Edited by K. Hoffmann. (Neuhausen-Stuttgart: Hänssler-Verlag, 1973), HE 13.019 [Durch Adams Fall ist ganz verderbt (Oboe), Komm', Heiliger Geist (Horn), O Heiliger Geist, Kehr' bei uns ein (Horn)].

Gottfried August Homilius (zugeschrieben), *Elf Choralvorspiele für ein Melodieinstrument und Orgel*. Edited by L.L. Cortner. (Neuhausen-Stuttgart: Hänssler-Verlag, 1983), HE 35.701/01 [Ach Herr, mich armen Sünder (Oboe d'amore), Allein zu dir, Herr Jesu Christ (Oboe d'amore), Ich ruf' zu dir, Herr Jesu Christ I (Oboe), Ich ruf' zu dir, Herr Jesu Christ II (Oboe), Keinen hat Gott verlassen (Oboe), O du allersüßte Freude (Oboe), O Gott, du frommer Gott I (Horn), O Gott, du frommer Gott II (Oboe d'amore), Warum sollt ich mich denn grämen (Oboe), Wer weiß, wie nahe mir mein Ende (Oboe)].

Georg Friedrich Kauffmann *Sechs Vierstimmige Choralbearbeitungen für Oboe und Orgel*. Edited by K. Hoffmann. (Neuhausen-Stuttgart: Hänssler-Verlag, 1972), HE 13.013 [Ach Gott vom Himmel sieh darein (Oboe), Du, o schönes Weltgebäude (Oboe), Gelobet seist du, Jesu Christ (Oboe), Herr Christ, der einig Gottes Sohn (Oboe), Herr Gott, dich loben alle wir (Oboe), Wie schön leuchtet der Morgenstern (Oboe)].

Johann Ludwig Krebs *Collected Works for Organ and Solo Instrument*. Edited by H.J. McLean. (Kent: Novello, 1981) [Es ist gewißlich an der Zeit (Horn), Gott der Vater wohn uns bei (Clarinet or Oboe), Herr Jesu Christ, meines Lebens Licht (Oboe), Herzlich lieb hab' ich dich, o Herr (Trumpet), Ich hab', in Gottes Herz und Sinn (Oboe), In allen meinen Thaten (Trumpet or Oboe), Jesu, meine Freude (Oboe), Komm', Heiliger Geist, Herre Gott (Oboe), Komm her zu mir, spricht unser Gott (Oboe), Meine Seel' ermuntere dich (Oboe), O Gott, du frommer Gott (Oboe), Treuer Gott, ich muß dir klagen (Oboe), Wachet auf, ruft uns die Stimme I (Trumpet), Wachet auf, ruft uns die Stimme II (Trumpet), Wachet auf, ruft uns die Stimme III (Trumpet)].

Johann Christoph Oley *Wunderbarer König*. Edited by F. Haselböck. (Neuhausen-Stuttgart: Hänssler-Verlag, 1976), HE 13.023 [Oboe]. The two chorale preludes "Gott des Himmels und der Erden" and "Ringe recht, wenn Gottes Gnade," contained in *Eleven Chorale Preludes*, Edited by E.P. Biggs. (Dayton: McAfee Music Corporation, 1974), are not original compositions for organ and solo instrument, but arrangements from more extensive *Choralbearbeitungen* by Oley].

Christian Gottlieb Tag *Drei Choralvorspiele für ein Blasinstrument (Oboe, Horn, Trompete), und Orgel*. Edited by F. Haselböck. (Neuhausen-Stuttgart: Hänssler-Verlag, 1976), HE 13.022 [Befehl du deine Wege (Oboe), Nun danket alle Gott (Horn or Oboe), Nun freut euch lieben Christen g'mein (Oboe)].

G. F. Kauffmann's dates, it seems more likely that the latter was the originator, since J. B. Bach outlived him by fourteen years. During these years J. B. Bach may well have become acquainted with the chorale prelude with solo wind instrument through the *Harmonische Seelenlust*, which was published from 1733 to 1736. It was the first major publication of organ chorales after Scheidt's *Tabulatura nova*. Since Kauffmann's collection was probably intended as a complete edition of all his organ chorales, it incorporated many compositions that were composed before 1735—which explains the posthumous publications by his widow. In fact, one prelude, "Herr Gott, dich loben alle wir," was copied early in the second decade of the century by Johann Gottfried Walther.⁶ There is little doubt, therefore, that it was Kauffmann who first conceived of the idea of combining organ and wind instrument for the chorale prelude.

In developing this new kind of *Choralbearbeitung*, Kauffmann probably drew upon the established Baroque practice of transfer of idiom. This term is frequently associated with the transfer of idiomatic writing from one instrument to another. For example, the organ chorale "Kommst du nun, Jesu, vom Himmel herunter" (BWV 650) contains melodic writing that is not idiomatic to the organ, but rather to the violin. It is, however, also possible to transfer entire movements from one idiom to another. An excellent example of this may be seen in Johann Kuhnau's *Biblische Historien*, which are programme sonatas for harpsichord solo. The second movement of *Sonata I*, entitled "Das Zittern der Israeliten und ihr Gebet zu Gott bey dem Anblicke dieses abscheulichen Feindes," is actually a chorale prelude on "Aus tiefer Not," cast in the *cantus firmus* chorale form. Thus, the chorale prelude,

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Table 2: The Chorale Preludes Listed By Tune

CHORALE TUNES	Nº OF SETTINGS	COMPOSERS AND SOLO INSTRUMENT
Ach Gott, vom Himmel sieh' darein	1	Kauffmann (Oboe)
Allein zu dir, Herr Jesu Christ	1	Homilius (Oboe d'amore)
An Wasserflüssen Babylon	1	Ebhardt ¹ (Bassoon)
Christe, du Schöpfer aller Welt	1	Krebs ² (Oboe)
Dir, dir, Jehova will ich singen	1	Ebhardt (Oboe)
Du, o schönes Weltgebäude	1	Kauffmann (Oboe)
Durch Adams Fall is ganz verderbt	1	Homilius (Oboe)
Freu dich sehr, o meine Seele	3	Homilius ³ (Oboe) Krebs ⁴ (Oboe) Oley ⁵ (Oboe)
Gelobet seist du, Jesu Christ	1	Kauffmann (Oboe)
Gott der Vater wohn uns bei	1	Krebs (Clarinet or Oboe)
Herr Christ der einig Gottes Sohn	1	Kauffmann (Oboe)
Herr Gott, dich loben alle wir	1	Kauffmann (Oboe)
Herr Jesu Christ meines Lebens Licht	1	Krebs (Oboe)
Herzlich lieb hab' ich dich, o Herr	1	Krebs (Trumpet)
Herzlich thut mich verlangen	4	Ebhardt ⁶ (Cl. & Bs.) Homilius ⁷ (Ob. d'am.) Tag ⁸ (Ob.)
Ich ruf' zu dir, Herr Jesu Christ	2	Homilius (Oboe)
Jesu, meine Freude	1	Krebs (Oboe)
Keinen hat Gott verlassen	1	Homilius (Oboe)
Komm' Heiliger Geist, Herre Gott	2	Homilius (Horn) Krebs (Oboe)
Kommt her zu mir, spricht unser Gott	1	Krebs (Oboe)
Liebster Jesu, wir sind hier	1	Krebs ⁹ (Oboe)
Nun freut euch, lieben Christen g'mein	2	Krebs ¹⁰ (Horn) Tag (Oboe)
Nun danket alle Gott	1	Tag (Horn or Oboe)
O Gott du frommer Gott	3	Homilius ¹¹ (Horn and Oboe d'amore) Krebs (Oboe)
O Welt, ich muß dich lassen	1	Krebs ¹² (Trumpet or Oboe)
Wachet auf, ruft uns die Stimme	3	Krebs (Trumpet)
Warum sollt ich mich den grämen	1	Homilius (Oboe)
Was mein Gott will, das g'scheh' allzeit	2	Gerber (Oboe) Krebs ¹³ (Oboe)
Wer nur den lieben Gott läßt walten	1	Homilius ¹⁴ (Oboe)
Wie schön leuchtet der Morgenstern	1	Homilius ¹⁵ (Horn)
Wunderbarer König	1	Oley (Oboe)
Zion klagt mit Angst und Schmerzen	1	Oley (Oboe)

Composers' Titles Of Chorale Preludes

- ¹Ebhardt: Ein Lämmlein geht und trägt die Schuld (Bassoon)
- ²Krebs: Herr Jesu Christ, meine Lebens Licht (Oboe)
- ³Homilius: O du allersüßte Freude (Oboe)
- ⁴Krebs: Treuer Gott, ich muß dir klagen (Oboe)
- ⁵Oley: Zion klagt mit Angst und Schmerzen (Oboe)
- ⁶Ebhardt: Befehl du deine Wege (2 settings; 1 for Clarinet, 1 for Bassoon)
- ⁷Homilius: Ach Herr, mich armen Sünder (Oboe d'amore)
- ⁸Tag: Befehl du deine Wege (Oboe)
- ⁹Krebs: Meine Seel' ermuntre dich (Oboe)
- ¹⁰Krebs: Es ist gewöhnlich an der Zeit (Horn)
- ¹¹Homilius: O Gott du frommer Gott (2 settings; 1 for Horn, 1 for Oboe d'amore)
- ¹²Krebs: In allen meinen Thaten (Trumpet or Oboe)
- ¹³Krebs: Ich hab' in Gottes Herz und Sinn (Oboe)
- ¹⁴Homilius: Wer weiß wie nahe mir mein Ende (Oboe)
- ¹⁵Homilius: O Heiliger Geist, kehre bei uns ein (Horn)

may not contain *cantus firmus* based motives. Except for Krebs' "Wachet auf ruft uns die Stimme," version III, and Oley's "Zion klagt mit Angst und Schmerzen," all chorale preludes commence with a short organ introduction.

In its motivic treatment, the characteristic chorale prelude of this genre resembles the chorale preludes in Bach's *Orgelbüchlein*. This is especially so in the works by Gerber, Homilius, Kauffmann, and Krebs. As regards some of its other stylistic aspects, the chorale prelude with solo instrument is a typical product of the central German organ school. The brief nature of the composition, and the generally unadorned presentation of the *cantus firmus*, frequently in the soprano in long notes, are particular to this school of organ composition.

The earlier composers (G. F. Kauffmann, H. N. Gerber, J. L. Krebs, G. A. Homilius, and perhaps J. B. Bach) did not lighten the organist's part by having a solo instrument play the *cantus firmus*. Instead, they considered that the organist's delegation of playing the chorale melody would allow him to create a more strongly motivic accompaniment. Daniel Gottlob Türk's remarks in this regard are apropos. In discussing the practice of having an oboe play the *cantus firmus* of a chorale prelude, he says:

This had very good results, for because of this he [the organist] gained the freedom to realize this theme more continuously and fully than was otherwise possible.⁹

Not all composers of this genre utilized their freedom from playing the *cantus firmus* in the same manner. The later composers Ebhardt and Tag wrote chorale preludes that deviate somewhat from the norm in that they do not employ an organ-trio accompaniment. Of Ebhardt's preludes, only "Dir, dir Jehova will ich singen" and the bassoon version of "Befehl du deine Wege" conform to the standard type. The remaining two chorale preludes that use a wind instrument employ a two- and three-part voice texture. Of these, "Ein Lämmlein geht und trägt die Schuld" is remarkable in that it is written for organ *manualiter*. A note in the score indicates that the *cantus firmus* may also be played on the Pedal.

The wind instrument of the chorale preludes with solo instrument functioned not so much in the capacity of a solo instrument, but rather as a register of the organ. G. F. Kauffmann specifies that the oboe be positioned in such a manner "that it appears as if it were an organ stop."¹⁰ One would, however, be underestimating the musicality of the congregation by assuming that they would not notice that a solo instrument rather than the organ were playing the *cantus firmus*. The appeal of this genre was, most probably, not only that the combination of organ and solo instrument extended the tonal resources of the organ, but also that it allowed for a more expressive declamation of the chorale melody.

The Solo Instrument

Table 2 lists the chorale tunes of the extant chorale preludes, as well as their solo instruments. Because the same tune would frequently be used for more than one hymn, the most common title is listed as the tune, and a footnote indicates the alternate title(s) used by the composer. Although the oboe clearly emerges as the favored instrument, one can also observe a considerable variety of other instruments—sometimes with the same tune.

There is no easily discernible rationale for the choice of solo instrument. To some extent, the text of the hymn affects the selection of the instrument. For this reason, Krebs' three settings of "Wachet auf" all use the trumpet, and a more subdued chorale prelude like Homilius' "Ich ruf' zu dir" is set twice with an oboe. However, the varied instruments used for "Herzlich thut mich verlangen" can only be explained as a reflection of changing tastes of musical timbres, and personal prefer-

entirely appropriate in the *Biblische Historien*, has been transferred from its original organ idiom to the harpsichord.

A similar transfer of idiom took place in the development of the organ chorale with solo wind instrument. In discussing this kind of *Choralbearbeitung*, K. Tittel remarks that it "has an interesting parallel in vocal music: the aria with obbligato instrument. It is possible that one tried to transfer this instrumentation to the organ, especially since the structure of most organ chorales of this period was modelled on the aria."⁷

K. Hofmann, who has edited Kauffmann's chorale preludes, agrees with Tittel. The surprising occurrence of figured bass notation in one of the chorale preludes for organ and oboe by G. F. Kauffmann ("Herr Gott, dich loben alle wir") led him to conjecture that these may have been transcriptions from cantatas:

Because of its figured bass, the copy that served as basis for the engraving may originally have been for a different instrumentation, in which the organ actually functioned as the accompanying instrument; thus, perhaps for a solo voice or a solo instrument, with two accompanying string instruments and basso continuo. Therefore, a similar origin may be assumed for "Herr Gott, dich loben alle wir" as for Johann Sebastian Bach's "Sechs Choräle von verschiedener Art" BWV 645-650, which without exception . . . are transcriptions from cantata movements, and it seems likely also that the remaining five chorale preludes for organ and oboe are transcriptions from . . . cantata movements.⁸

Although it is not possible to compare one of Kauffmann's chorale preludes of this type with one of his pre-existing cantatas, the transfer of idiom theory is most plausible.

Both Tittel and Hofmann, therefore, consider that the chorale prelude with solo wind instrument had its origin in the typically Baroque practice of transfer of idiom, and that its roots lie in the cantata—probably a chorale aria. Thus, the chorale prelude with solo wind instrument has as its originator G. F. Kauffmann who, as Bach did with the "Schübler Chorales," transferred the idiom from the chorale aria of a cantata, to the organ with solo instrument.

Characteristics

With the exception of a few works by Ebhardt and Tag, all the chorale preludes for organ and obbligato wind instrument are four-voiced *cantus firmus* chorales. The organ part is essentially a trio-sonata movement onto which the chorale melody, played by a solo wind instrument, is superimposed. Each chorale phrase is separated by a brief organ interlude, which, depending on the composer, may or

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4'	Spillflute	4'	Nachthorn	8"	Principal
2'	Flute	2'	Octavin	8"	Bourdon
II	Sesquialtera	1 1/2'	Quint	4"	Choral Bass
III	Mixture	8'	Trompette	4"	Nachthorn
8'	Trompette	4'	Trompette	16"	Contra Trompette
			Tremolo		

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Table 3: Composers And Solo Instruments

Grouped by instrument family.

J.B. Bach	Oboe (?)
G.F. Kauffmann	Oboe
H.N. Gerber	Oboe
G.A. Homilius	Oboe, Horn
J.L. Krebs	Oboe, Horn, Trumpet
C.G. Tag	Oboe, Horn
J.C. Oley	Oboe
F.V. Buttstett	Flute, Clarinet, Cornet, Trombone
G.F. Ebhardt	Oboe, Clarinet, Bassoon
J.E. Rembt	Clarinet

ence on the part of the composer. Both Tag and Ebhardt use the title "Befiehl du deine Wege" for this prelude, yet the former chooses an oboe, and the latter a clarinet and a bassoon for his two settings.

Chronologically, one may discern a gradual expansion in the variety of solo instruments for the chorale prelude (see Table 3). The basic development in solo instrument usage is:

- Oboe
- Oboe, Horn
- Oboe, Horn, Trumpet
- Oboe, Clarinet, Bassoon, Flute, Cornet, Trombone

Because Homilius' compositions for organ and horn date at least a year earlier than Krebs' first compositions in the genre, oboe and horn are listed before oboe, horn and trumpet. Krebs' use of three kinds of solo instruments can be understood as a compensation for the meagre dispositions of the organs he had to work with in Zwickau and Zeitz.

In the extant repertoire, the oboe is featured in about 70% of the works, and is therefore the most favored instrument. The prevalence of the oboe points to another consideration that influenced the choice of the solo instrument. Frequent tuning in a church service would, no doubt, not have been tolerated. Because of its excellent pitch stability, the oboe would have been the instrument *par excellence* for use with the organ. The horn and trumpet also are suitable in this regard, but the clarinet, bassoon, flute, and trombone less so.

The text of the hymn, the composer's preference, and the tonal stability, then, were the primary considerations for the choice of the solo instrument. In some instances, the availability of instrumentalists may also have had an influence on the selection of the solo instrument. Pitch stability, however, appears to have been a particularly important criterion. In the instances in which composers indicated a choice between two instruments (Homilius, Krebs, and Tag), the oboe is consistently given as the alternate choice. Such indications have been mistakenly interpreted by some editors to mean that any other instrument may be substituted for the one indicated by the composer. However, such a practice is unwarranted. Composers have been careful to indicate which instruments are to play the *cantus firmus*, and when instruments of different families are specified, as for instance in Krebs' "In allen meinen Thaten," a choice should be made with regard to the hymn for which the prelude is used. The trumpet would be suitable to the hymn of the same title, but the oboe would be more appropriate for "O Welt, ich muss dich lassen"—the

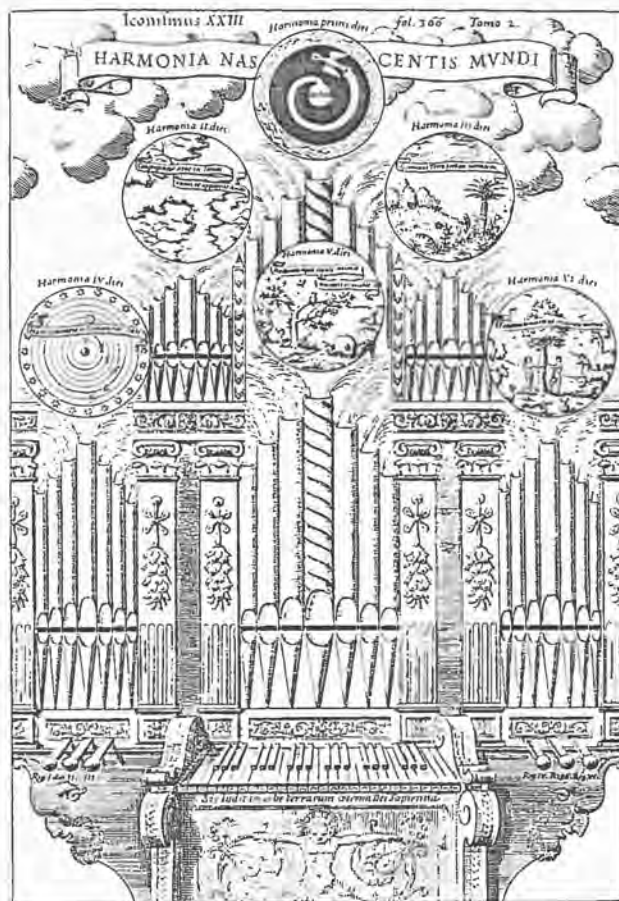


Figure 1. World Organ. From A. Kircher, *Musurgia Universalis* (Rome: Haeredum Francisci Corbelletti, 1650; reprint ed. Hildesheim: Georg Olms Verlag, 1970), Vol. II, following p. 366.

hymn with which this tune is more frequently associated. Similarly, when Homilius specifies an oboe d'amore or a horn for "O Gott, du frommer Gott," substituting a trumpet or clarinet would be out of character with the hymn. Furthermore, the usage of the trumpet occurs only in Krebs' works, and the clarinet is particular to the later composers Buttstett, Ebhardt, and Rembt.

Philosophical Implications

In his book *A History of Western Music*, D. J. Groust juxtaposes two statements which effectively demonstrate the change of thought that had taken place during the eighteenth century. In 1691, "Andreas Werckmeister had called music 'a gift from God, to be used only in his honor.'" Eighty-five years later, the famous music historian Dr. Charles Burney defined music as "an innocent luxury, unnecessary, indeed, to our existence, but a great improvement and gratification of the sense of hearing."¹²

This change of thought affected not only the manner in which music was valued in the church service, but also caused a decline in the appreciation of the symbolical representation of musical instruments.¹³ In the seventeenth century, the organ in particular was bestowed with special symbolic significance. Athanasius Kircher considered the organ as a representation of God's creation (see Figure 1). R. Dammann describes the significance of Kircher's organ:

At either side of the manuals are three registers. They correspond to the six days of creation. All six registers are drawn. God plays with "all stops out!" (God, as "deus artifex" created the world in six days, and rested on the seventh day. The six registers refer to the six days' of work, each of which consists of seven pipes. Seven is a number of theological symbolism.) Out of the top of the pipes flows the air (pneuma!). The six days' of work (ranks of pipes) allegorically represent the creation wonders in six circles.¹⁴

To ascribe such profound symbolism to the organ should come as no great surprise. In religion, symbolism occupies an important place:

The church was a sacred space separated from its profane environment. Built of stones held together by mortar it symbolized the members of the church bound together by love. The windows were symbols of the Holy Scriptures [for] they excluded calamities (wind and rain) but admitted the light (of the Word).¹⁵

The organ, because of its physical location, would naturally not be excluded from the symbolism of the church.

However, the allegorical perception of the organ did not continue throughout the eighteenth century. For the rationalist, such a view was not logical. Increasingly, the organ was being regarded not as the "King of Instruments," but rather as a machine which was "very remote from perfection as it wants expression, and a more perfect intonation."¹⁶

The chorale prelude with solo wind instrument provided an excellent means of making the organ more expressive. Although instruments other than organs could also have achieved this, wind instruments were not only related to the organ—for the organ, too, is a wind instrument—but were in fact regarded as superior to it. Unlike the organ, which uses wind for sound production, the oboe (or any of the other wind instruments) uses the human breath. Because of this, it could "humanize" the chorale melody in a way the relatively inflexible organ could not.

As we have already seen from G. F. Kauffmann's instructions, the solo instrument was to be an extension of the organ rather than being featured as a solo instrument. Jacob Adlung expresses a similar sentiment:

While nowadays most performances are played on the organ alone, it can be pleasing when an oboe or another appropriate instrument is secretly placed behind or beside the organ, to play the chorale melody, accompanied by the organ, either from music or extemporizing.¹⁷

By "appropriate instrument" Adlung undoubtedly refers to winds like horn and trumpet, which by that time had already been used by Homilius and Krebs. The secretive placement of the solo instrument so that it appears to be an organ stop indicates the change of thought regarding the organ. Rather than viewing the "King

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Figure 2. "Ich ruf' zu dir, Herr Jesu Christ," by J. S. Bach, Ms. 1-16. Arranged for organ and solo instrument by an anonymous 18th-century scribe. Mus. Ms. Bach P. 1149, Staatsbibliothek, Preussische Kulturbesitz.

of Instruments" as a representation of God's creation, the organ was considered as an inflexible instrument.

The solo instrument, then, expanded the tonal variety and expressiveness. Thus, the chorale prelude with solo wind instrument reflects the change in philosophy as shown in the statements by Werckmeister and Burney. The "King of Instruments" had become a machine wanting expression.

Summary

The chorale prelude with solo wind instrument was created by Georg Friedrich Kauffmann, who transferred the idiom of the (chorale) aria from the cantata to the organ repertoire. The earliest compositions of the genre are contained in Kauffmann's serial publication *Harmonische Seelenlust* (1733-1736). The development of this kind of chorale prelude was a response to changing musical tastes in the early part of the eighteenth century. This stylistic change was already firmly established around 1735. In 1737, Johann Adolf Scheibe criticized J. S. Bach's music for its lack of naturalness and pleasantness, and when the name "Bach" was mentioned, it was more often associated with C. P. E. Bach, than the *Thomaskantor*.¹⁸

The new *empfindsamer Stil*, as the name suggests, appealed more to feelings or natural emotions, and its aim was to please the listener. Counterpoint, which requires a certain effort of the listener, was no longer desired. Its place a prominent melody, accompanied by supportive harmonies, was favored. The new type of chorale prelude accomplished these things: the use of the solo instrument emphasized the chorale melody, which was supported by a simple-sounding organ-trio.¹⁹

The solo instrument was without exception a wind instrument, because it functioned not so much in the capacity of a solo instrument, but rather as an "organ register" capable of more expression. The oboe was most favored, probably because of its pitch-stability and its expressiveness. Other instruments, such as horn and trumpet, were used by Homilius and Krebs. Toward the end of the century, brass instruments fell out of favor for church use, as they were not considered capable of inducing feelings of devotion.²⁰ In their place, other wind instruments were substituted, such as the clarinet, bassoon, and flute.

Whereas the use of a solo instrument gave the organist more freedom to realize his accompaniment more fully (according to Türk), towards the end of the century the solo instrument became increasingly *ad libitum* in character, which reflects the decrease in quality of church organists. Correlatively, the organ part was reduced from a strict three-part texture to a free three-part texture, and at times to only two parts.

That the combination of organ and solo wind instrument was appreciated in the eighteenth century is clear not only from Adlung's statement, but also from the quantity of chorale preludes of this type. We are not dealing with two or three chorale preludes that use a solo instrument, but at least fifty. In addition to the works composed specifically for organ and solo instruments, transcriptions of existing chorale preludes were also made so that they could incorporate a solo instrument. Figure 2 shows one such transcription.

This is an arrangement of J. S. Bach's "Ich ruf' zu dir, Herr Jesu Christ" (BWV

Anh. 73), and while there is no indication that it is for organ and solo instrument, the separate notation of the chorale melody does suggest that a solo instrument is to play the *cantus firmus*. Furthermore, the original form is cast in the melody chorale form, but in this arrangement additional material, based on the original accompaniment, is added, which changes the form to a *cantus firmus* setting. Even though the attempt is not carried out consistently, it does signify the desire to bring the original form in line with the *cantus firmus* chorale form particular to the organ chorale with solo wind instrument. In its free voice texture it parallels Ebhardt's clarinet setting of "Befiehl du deine Wege" and Tag's setting by the same name. Each time the *cantus firmus* comes in, the number of voices in the accompaniment is reduced. Another arrangement like "Ich ruf' zu dir" (BWV Anh. 73), also by an anonymous eighteenth-century scribe, is "Christe, du Lamm Gottes" from the *Orgelbüchlein*.²¹ Arrangements such as these indicate that the genre was greatly appreciated in the eighteenth century.

The chorale prelude with solo wind instrument reflects the change of thought that had taken place in the eighteenth century. Music was no longer considered to be a gift from God, but rather an innocent luxury. The organ had fallen from the once exalted position of representing God's creation to being an inflexible machine, incapable of expressiveness. The new type of *Choralbearbeitung* remedied the inflexible qualities of the organ since the solo instrument, in effect, functioned as an expressive register.

Notes

1. J. F. Ohl, "The Liturgical Deterioration of the Seventeenth and Eighteenth Centuries," in *Memoirs of the Lutheran Liturgical Association* (Pittsburgh: The Lutheran Liturgical Association, 1906), 4:71.
2. E. L. Gerber, *Neues Historisch-Bibliographisches Lexikon der Tonkünstler*, 4 vols. (Leipzig: A. Kühnel, 1812-1814; reprint ed., ed. by O. Wesely with suppl. volume, Graz: Akademische Druck- und Verlagsanstalt, 1966-1969), 1: col. 202.
3. H. Kern, *Franz Vollrath Buttstedt* (Würzburg: Konrad Triltsch, 1939), pp. 25-26.
4. Gerber, *Neues Lexikon* 3: 836.
5. Because Krebs usually dated his chorale preludes for organ and solo instrument, we know that his earliest composition of this type was composed in 1742. Although Homilius' chorale preludes with wind instrument do not bear dates, it is nevertheless certain that he wrote for this genre at least a year earlier. In 1741, when he applied for the organ post at St. Petri, he submitted two chorale preludes with solo instrument ("O Heiliger Geist, kehre bei uns ein," and "Kommt Heiliger Geist") as proof of his musicianship.
6. *The New Grove*, s.v. "Kauffmann, Georg Friedrich," by J. Rifkin.
7. K. Tittel, "Die Choralbearbeitungen für die Orgel von Johann Ludwig Krebs," *Festschrift Hans Engel zum siebenzigsten Geburtstag* (Basel: Bärenreiter-Verlag, 1964), p. 422.
8. G. F. Kauffmann, *Sechs vierstimmige Choralbearbeitungen für Oboe und Orgel*, ed. by K. Hofmann (Neuhausen-Stuttgart: Hänssler-Verlag, 1972), p. 2.
9. D. G. Türk, *Von den wichtigsten Pflichten eines Organisten* (Halle: n.p., 1787; reprint ed., Hilversum: Frits Knuf, 1966), p. 128.
10. Quoted in G. Frotcher, *Geschichte des Orgelspiels*, 2 vols. (Berlin: Verlag Merseburger, 1959), 1:609. Also quoted in K. Tittel, "Die Choralbearbeitungen für die Orgel," p. 422.
11. A. Werckmeister, *Der Edlen Musik-Kunst*, Würde, Gebrauch und Misbrauch (Frankfurt, 1691), preface, quoted in D. J. Groot and C. V. Palisca, *A History of Western Music*, 3rd ed. (New York: W. W. Norton and Company, 1980), p. 448.
12. C. Burney, *A General History of Music from the Earliest Ages to the Present Period*, 4 vols. (London: Printed for the author, 1776-1789; reprint ed., New York: Dover Publications Inc., 1957), 1:21.
13. A recent publication investigating symbolism of instruments is G. A. Theill, *Beiträge zur Symbol-sprache Johann Sebastian Bachs*, vol. 2: *Die Symbolik der Musikinstrumente* (Bonn: Max Brockhaus Musikverlag, 1985).
14. R. Dammann, *Der Musikbegriff im deutschen Barock* (Cologne: Arno Volk Verlag, 1967), p. 416.
15. S. Vander Ploeg, "Chorale Preludes for Organ and Solo Wind Instruments," (New Westminster: Typewritten, 1985), p. 20.
16. C. Burney, *A General History*, 1:22.
17. J. Adlung, *Anleitung zu der Musikalischen Gelahrtheit* (Erfurt: J. D. Jungnickel, 1758; reprint ed., Kassel und Basel: Bärenreiter Verlag, 1953), p. 687.
18. R. C. Pauly, *Music in the Classic Period* (Englewood Cliffs: Prentice-Hall, Inc., 1973), p. 23.
19. The continued popularity of Bach's six Trio Sonatas indicates that the trio texture was appreciated throughout the eighteenth century. Köhler wrote around 1777 that these sonatas "are so beautiful, new, and full of invention, that they will never be outdated, but survive all changes of musical styles." (H.-J. Schulze, ed., *Dokumente zum Nachwirken Johann Sebastian Bachs 1750-1800* (Kassel: Bärenreiter, 1972), p. 313).
20. Blume, F., et al., *Protestant Church Music* (New York: W. W. Norton and Company, Inc., 1974), p. 331.
21. The manuscript of this arrangement is held in the Staatsbibliothek Preussischer Kulturbesitz, Mus. Ms. Bach P. 778.



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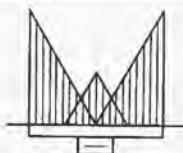
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English Romantic Organ Music Festival Milwaukee, WI

Robert Clark

Approximately 150 registrants, artists and presenters participated in an English Romantic Organ Festival from August 7-12, in Milwaukee, WI under the sponsorship of the Milwaukee Chapter of the American Guild of Organists. Although billed as an Organ Music Festival, the event embraced a larger view of 19th and early 20th century English music including choral music, hymnody, chamber music, song literature and piano music of the period. In contrast to the mixed bag of offerings at most organists' conventions, the Milwaukee festival focused exclusively upon a specific period and style.

The opening concert at St. Monica's Church in suburban Whitefish Bay featured two works of Vaughan Williams for choir and orchestra: *Pilgrim's Journey* and *Epithalamion*, a wedding cantata heard in its first American performance. Sir David Willcocks, conducting the Green Lake Festival Choir and Orchestra, successfully combined rhythmic point with the lyrical qualities so prevalent in Vaughan Williams' music.

Percy Young, British scholar known to many for his study of the work of Sir George Grove and as a leading Elgar authority, presented three lectures dealing with the cultural milieu in England which engendered musical style from 1851 until the end of World War I. His discussions included such matters as social/political conditions, public and pri-

Robert Clark is Professor of Music (Organ) at Arizona State University, a position he has held since 1981. He previously served on the faculty of the University of Michigan from 1964 to 1981. He is co-editor of the new edition of Bach's *Orgelbüchlein* published by Concordia, and concertizes under the management of Phillip Truckenbrod Concert Artists.



Percy Young, John Scott

Photographs by Ronald Kamprath

vate education, literature and philosophy and the visual arts, and their implications in the development of musical style. His descriptions of personal acquaintances with leading composers and other musicians of the period were fascinating. (It is doubtful indeed that any other scholar could recall during the course of a lecture the name of Walford Davies' dog!) Especially memorable and oft-quoted by others during the festival was Young's description of English church music as 25% liturgy, 25% buildings and 50% actual music. Young succeeded in providing the cultural backdrop essential to an understanding of music of the English Romantic tradition. If there were one unanimous opinion expressed during the Festival it would have been great affection for Percy Young—truly a gentleman for all seasons!

Also in the nature of establishing background was the content of William Aylesworth's organ recital on Monday, August 8, at Trinity Lutheran Church. The architecture of this building with its magnificently carved pulpit provided a happy environment for music of Stainer, Smart, Best, S.S. Wesley and Parry.

Despite tuning problems caused by extreme heat and mechanical problems affecting the combination action, Aylesworth's straightforward performances showed a devotion to the music and loving attention to detail.

Ronald Arnatt led a session on Monday afternoon which included singing examples of hymnody from the period, drawn primarily from the *English Hymnal* and *Hymns Ancient and Modern*. Unlike most modern hymnals which inevitably reflect the consensus of large committees, the editing of these earlier hymnals was entrusted to such individuals as Percy Dearmer and Ralph Vaughan Williams. Arnatt suggested that the tune "Jerusalem," sung in a thrilling manner in the closing concert, deserves Parry's original accompaniment rather than the simplified accompaniment in *The Hymnal* 1982 (Episcopal), even if transposed to the lower key.

The heat and hour of the afternoon coupled with the unlikely environment of St. Paul's Church won out over the best intentions of Judith Erickson, Vernon Sutton and pianist Philip Brunelle in their recital, "English Art Songs for Tea Time," when others were perhaps more interested in the 20th-century tradition of "Happy Hour." Fortunately these artists would have their moment of glory later in the week.

St. Robert's Church, a beautifully appointed Romanesque building, was the setting for a fine recital by John Scott which included organ works of Harwood, Stanford, Parry, Howells, Baird, Gray, Davies, Ireland and Harris. Again the ravages of heat and humidity as well as the instrument itself militated against the best conditions for performer and audience. The colorless flues, honking reeds and listless attack of the 1938 Kilgen organ fell far short of representing the best organ building traditions of the Romantic period, just as extreme neo-Baroque organs of our day



William Aylesworth at Trinity Lutheran

constitute parodies of their historic antecedents.

Tuesday's presentation by Frederick Hohman, "Lemare Revisited" at Calvary Presbyterian Church, was amplified by a handout and stylish performances, especially of the Lemare transcription of Tchaikovsky's *Overture to Romeo and Juliet*. Hohman's obvious enthusiasm and solid performances inspired many to reconsider the works of Lemare, some of which are being re-issued by publishers.

The afternoon lecture by Henry Willis 4 was perhaps of greater value by way of indirection rather than by specific information imparted. The singing of a version of "God Save the King" long abandoned in the United Kingdom and an appalling verse, no longer in use, of "All Things Bright and Beautiful" effectively represented attitudes and social conditions prevailing at the time of the establishment of the Willis firm in 1851. Without doubt the firm was required, willingly or otherwise, to progress beyond the age in which apprentices slept at night under the workbenches at which they worked during the day. The issues raised by Willis—the influence of the Organ Reform Movement, voicing techniques of the post-war era, questions of commitment to excellence—are ones which have been dealt with at length in this country and in Europe by the finest builders, regardless of stylistic persuasion. Willis' concerns for integrity, heart and soul in organs and organ playing, and excellence in quality cannot be questioned. If

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John Tuttle at St. Paul's Episcopal

his commentary were intended to imply that such criteria no longer exists in today's culture, his remarks must be challenged vigorously.

John Tuttle's recital on the large and as yet not complete American Classic style instrument at St. Paul's Church included excellent performances of works of Bairstow, Howells, Noble, Candlyn, Bridge and Parry. One could hardly imagine a better performance of Healey Willan's *Introduction, Passacaglia and Fugue* (1916).

The Pabst Theater in downtown Milwaukee, restored in 1976 to its Victorian splendor, provided an ideal setting for "An Evening of English Parlor Song" presented by the aforementioned Erickson-Sutton-Brunelle team. Potted palms on stage, the shawl over the piano top, the overstuffed chair with side table and period attire worn by Erickson and Sutton were perfect accoutrements to such delicacies as Adams' *The Holy City*, Nevin's *The Rosary* and Sullivan's *The Lost Chord* and Lisa Lehman's *There are Fairies at the Bottom of Our Garden*. In their verbal program notes, the name of Clara Butt, the leading diva of her day, was frequently invoked as the role-model being followed by the evening's performers. Following the Erickson-Sutton performance of Newton's *Good Night, Dear Heart*, none other than the venerable Percy Young presented flowers to Ms. Erickson. While leaving the theater a comment overheard suggested that this concert was an excellent example of performance practice being applied—an adroit perception.

On Wednesday a reading session of choral music, directed by Philip Brunelle, presented a wide selection of English Romantic music. An afternoon presentation by Sir David Willcocks dealt with the style of singing Anglican Chant in the late 19th and early 20th centuries, which for many remains as today's standard in pointing and rhythmic organization. While the chant itself is metrical, the declamation of the text is rooted in the natural rhythm of speech. Those who emulate the singing of Anglican Chant by the choir of Kings College would do well to consider Sir David's advice that the pace of singing should be governed by acoustics. In non-reverberant rooms the deliberate pace heard in recordings made at Kings Chapel (about 5 seconds reverberation)

must be quickened to maintain the flow of the text. Sir David suggested that its rhythmic subtleties are such that Anglican Chant is most effective when sung by choirs, not congregations.

Lecture-demonstrations by Todd Wilson at St. Anthony's Church and Ronald Arnatt at St. Joseph's Convent Chapel presented a wide sampling of organ music of the English Romantic style. An emerging theme in these sessions, later confirmed in performances of secular works, was the eminence of Frank Bridge as a composer.

Blessed relief! A concert of chamber music—not an organ in sight—on Wednesday evening. Bridge's *Three Idylls* played by the Lake String Quartet betrayed the composer's affinity for string writing and specifically a love of the viola, his performing instrument. Bridge's *Three Songs for Voice, Viola and Piano* were given an exquisite reading by Daniel Nelson, tenor, Lewis Rosove, viola and Jeffry Peterson, piano. Outstanding playing of works by Ireland and Howells by Jack Snavey, clarinet and Scott Bell, oboe was followed by Bridge's *Divertimenti* played by the Woodwind Arts Quartet. The latter work was surprising in its linearity and expanded use of dissonance—certainly untypical when compared with other English music, but not surprising when compared with other music of the time by such composers as Bartok and Stravinsky.

Charles Callahan, in his lecture/recital, "The Organ Sonatas of Stanford," chose to use recorded examples he had made earlier in England on a Harrison & Harrison organ of spectacular beauty at St. Mary Redcliffe, Bristol. A point to be noted was the appropriateness and significance of this music on the right organ and in the right acoustic—and, alas, the inadequacy of most of the organs heard at the Festival in meeting these criteria. In a later lecture Callahan traced the development of the influence of the Willis firm on organ building in the United States.

In his lecture/demonstration "Accompanying English Choral Music," Todd Wilson discussed four frequently used anthems, among them Ireland's *Greater Love hath no Man*. His registrational practice included a more liberal use of celestes than usually heard in English performances—this to compensate for dry acoustics in many American

churches. (Is it possible that in many American classic organs, even in live rooms, celestes are necessary because of the lack of warmth in other 8' registers?)

Another breath of fresh air occurred with the piano performances of Mark and Karin Edwards at St. Joseph's Convent. Of special interest were piano works of Frank Bridge. His quasi-atonal *Gargoyle*, the last work he composed for piano in 1928, surely confounded English musicians of the time. Bridge, not unlike Charles Ives in the United States, was a forgotten composer in his later years, only to be discovered by later generations. In both the chamber music and piano compositions of Bridge, Ireland and Howells there was a notable difference in style—quicker harmonic rhythm, more flamboyance of idiom—than found in their works in the domain of church music.

"A Festival of English Choral Music" was presented by the Milwaukee Festival Chorus under the direction of Sir David Willcocks with John Scott at the organ at St. Robert's Church. A procession of English blockbusters with occasional moments of relief was the musical fare of the evening. Once again Percy Young's formula, in which 25% of the music emanated from liturgy, came to mind. Such a glorious anthem as Harris' *Faire is the Heaven* made one wish

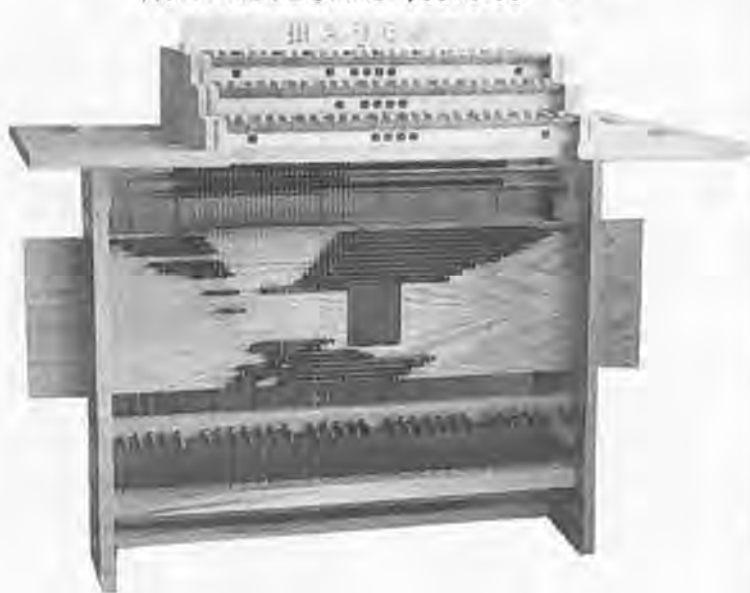
for the celebration of All Saints Day as the occasion for its performance rather than a very hot, humid night in Milwaukee. Nevertheless, the chorus sang beautifully, Sir David conducted masterfully and the audience shared in a unique experience.

The final recital of the Festival was superbly played by Todd Wilson at St. Anthony Church on an organ built by Schuelke in 1890 and most recently rebuilt and enlarged under the direction of the church's organist, Lee Erickson. Although the smallest instrument used for recitals, its musicality and warmth, coupled with grateful acoustics, made it the most effective vehicle heard during the week for performance of English Romantic organ music.

In the closing panel discussion the inevitable topic was the dearth of interest on the part of the musical public in church music and the need for education of clergy and laymen if higher standards are to be achieved. During this session the co-chairpersons of the Festival, James Burmeister and Paul Kasten, were warmly applauded for their efforts in organizing and executing an excellent program of events. The Milwaukee Chapter of the AGO is to be commended for its willingness to contribute its efforts toward providing a greater understanding of an important heritage for American church music. ■

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Association of Anglican Musicians Conference

The annual conference of the Association of Anglican Musicians was held at Yale University June 20-24. The well-planned and carried out gathering discussed *Education for Vocation* for musicians working within the Anglican Communion.

For years, it has been noted by many that the true opening of an AAM Conference is the singing of the first hymn: New Haven was no exception. The membership gathered at Christ Church for the opening Eucharist where robust singing was accompanied by Richard Webster's brass arrangements, commissioned by the New Haven Conference Committee. Verna Dozier, our preacher, spoke not only to the Proper but also to the theme of the conference, *Education for Vocation*. Dozier reminded us that our life as Christians is a "roller coaster ride" which begins with the actions of God. God does not "pick and choose" a particular group, but calls the whole people to ministry in God's world: "All chosen, all called, all gifted, all set apart, all with direct access to God."

The high point of the first day was the performance by Thomas Trotter on the Woolsey Hall Organ. An articulate technician, Trotter, organist to the City of Birmingham, England, presented effortless, and wonderfully musical, performances of the Bach/Vivaldi Concerto in d minor, Franck's Choral in b minor, Sowerby's Pageant, Weber's Jubel Overture, Mendelssohn's Scherzo from "A Midsummer Night's Dream," Rossini's Overture to William Tell, and an encore of Wright's arrangement of Mississippi Mud!

Tuesday, almost 100 conferees attended the 7:30 am Eucharist in Dwight Chapel—surely a record for an AAM Conference early morning service. The fine Von Beckerath organ provided

sturdy accompaniment, ably played by Jim Barry. The opening presentation on our topic of Education for Vocation was by The Rt. Rev. Jeffrey Rowthorn, Bishop Suffragan of Connecticut and AAM Conference headliner. He explored our vocation through the use of the Baptismal Covenant, illuminated as our (1) Baptismal vocation "into the church," (2) Ministerial vocation "within" the church, and (3) Evangelical vocation "out from" the church. Using the example of John and Charles Wesley and the Collect for 3 March, he set forth the five marks of our vocation as Musicians, Educators, and Liturgists.

Following lunch, Dr. Verna Dozier led a journey through the liturgical year which made its central theme spring to life through some broad concepts: worship empowers its people; liturgy is what we do with our lives; the Bible neither begins nor ends with Jesus; we must tell our story after hearing the whole story of our salvation over and over through the liturgical year.

At the afternoon's end, we attended Evensong in New Haven's historical Trinity-on-the-Green, sung by its long-established Choir of Men and Boys. The well-trained choir was conducted by its Choirmaster R. Walden Moore and the service was played by Assistant John W. Sherer. An anthem by Stephen Sturk, commissioned by AAM in honor of Mildred Buttrey, closed the service.

Social time followed in the Yale Commons Dining Hall, and a banquet with entertainment provided by the Salt and Pepper Gospel Singers closed the evening. Special tribute was paid to retiring Membership Chair Mildred Buttrey with a gift presented by Treasurer Kent McDonald, fond words by Alec Wyton, and a humorous text by Fred DeHaven set to Anglican Chant and sung (!?) by eleven of the twelve AAM Past Presi-



AAM 1988-89 officers: (seated) Betty Jean Bartholomew, Richard Webster, Edwina Beard; (standing) Kent McDonald, Sam Batt Owens, Benjamin Hutto, Carl Daw.

dents attending this year's conference.

On Wednesday, after Eucharist in Dwight Chapel, and the Bach b minor Prelude played on the Beckerath, Bishop Jeffrey Rowthorn led us through a chain or progression of events to look forward to: or, as he put it, "four overlapping stages in our education as musicians, educators, and liturgists." Election of officers followed, in Battell Chapel, followed by a discussion of the Code of Ethics as proposed by the Committee on Professional Concerns. Then followed proposals to the members present for the AAM conference in 1990: delegates from Charleston, SC, and Savannah, GA—their invitation was enthusiastically accepted. Then bids for the 1991 conference were heard from New York City and from Minnesota (this will be hard to decide!). A reminder from Chicago followed, where we will visit in 1989. The morning concluded with the Noonday Office in Battell Chapel.

In the afternoon, after a panel discussion, and more professional concerns discussion, with much lively exchange from the audience, we adjourned to neighboring St. Mary's Roman Catholic Church where we were regaled by John Bertalot's Princeton Singers.

Thursday began in the chapel of Yale Divinity School with a transcription of William Walton's "Crown Imperial" March and a sung service of Morning Prayer. Dr. Cook, Director of the Yale Institute of Sacred Studies, greeted us most cordially, challenging and admonishing us in our "swimming upstream" not to "roll over and take it" but rather to "keep the gospel throbbing in everything we do." A stimulating question and answer period followed.

After a coffee break, Carol Doran gave us a very articulate description of our particular ministry and the function of the Professional Concerns Committee. Our Chancellor, Jeff McConaughy, was most helpful in providing legal and practical advice in guiding us through the perils and difficulties of refining our proposed Code of Ethics. "Inappropriate positions"—those church jobs terminated under unfortunate and unpleasant circumstances—were discussed at length. Whether parishes should be notified when they are

placed on AAM's "inappropriate" list is yet to be decided.

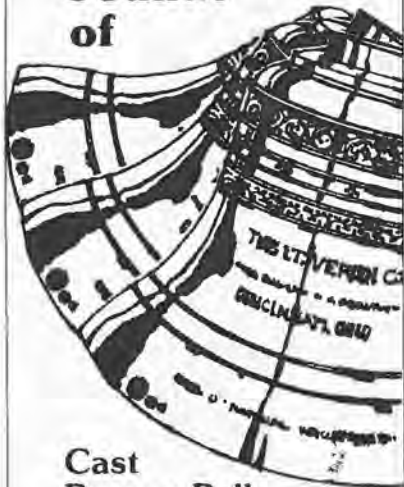
After lunch our proposed Code of Ethics was enthusiastically adopted. Sam Batt Owens reported on the activities of his Placement Office, and Geoff Butcher reported for the Endowment Board. Sue Reid reported on our Resolution to General Convention regarding Employee Relations, Beth Downie commented on the value of applying to the Clergy Deployment Office available to each of us, and Ben Hutto presented resolutions of appreciation to Jeffrey Rowthorn and Verna Dozier, our headline speakers, and to the planning committee for this year's conference. The evening was spent aboard the *Camelot*, sailing the Connecticut River, enjoying, for the first time, cool and refreshing breezes and a blue sky without any evidence of the previous days' heat haze.

The final day of the conference began in New Canaan with refreshments kindly provided by the Choir of St. Mark's Church, and a chance to listen to the carillon, to visit with friends, and to enjoy being out of doors before the service. The closing service was preceded by an impressive prelude by AAM member David Schuler, commissioned for the conference by Hedley Yost, titled "In Festo Nativitate S. Joannis Baptistae" for organ and handbells. The Eucharist included the Renewal of Baptismal vows and Asperges which not only fitted the feast day of St. John the Baptist but further highlighted the content of Bishop Rowthorn's addresses earlier in the week.

The committee planning the conference deserves credit for what was, for the most part, a well-run event, based on a well-chosen topic laden with fresh ideas and insights into our vocation. The 1989 AAM Conference will be held in Chicago in June. Applicants for membership in AAM must be recommended by an association member and two other sponsors. Membership information and application forms are available from J. Michael Roush, St. Barnabas Church, 954 Lake Ave., Greenwich, CT 06830.

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Calendar

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

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

UNITED STATES East of the Mississippi

15 OCTOBER
John Obetz, with orchestra; Wharton Center, East Lansing, MI 8 pm

16 OCTOBER
Michael Farris; Harvard Univ, Cambridge, MA 5:30 pm
Chamber Ensemble; St Matthias, Ridgewood, NY 6:30 pm

Joan Lippincott; Cadet Chapel, West Point, NY
Thomas Jones; First Presbyterian, Lynchburg, VA 12:15 pm
Marie-Claire Alain; Calvary Episcopal, Pittsburgh, PA 8 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Ruth Treeten; St Norbert Abbey, De Pere, WI 3 pm

Ty Woodward; Cathedral of St Paul, Birmingham, AL 7 pm

17 OCTOBER
Elizabeth & Raymond Chenault, organ duo; Mercer Univ, Macon, GA 8 pm

18 OCTOBER
Thomas Jones; Randolph-Macon Women's College, Lynchburg, VA 12:10 pm
Michael Murray; West Liberty State College, West Liberty, WV 8 pm
Marie-Claire Alain; Cathedral of St Philip, Atlanta, GA

19 OCTOBER
Carol Martin; St John's Church, Washington, DC 12:10 pm
Karl Moyer; Millersville Univ, Millersville, PA 8:15 pm

21 OCTOBER
Marie-Claire Alain; College of the Holy Cross, Worcester, MA 8 pm
Karl Moyer; Muhlenberg College, Allentown, PA 8 pm

22 OCTOBER
Pro Arle Chamber Singers; St John's Episcopal, Stamford, CT 8:30 pm
John Obetz; Cathedral of Sts Peter & Paul, Washington, DC 8 pm

23 OCTOBER
Marie-Claire Alain; South Church, New Britain, CT 4 pm

Philip Saraone, with soprano & trumpet; Trinity Church, Newport, RI 4 pm

Joan Lippincott; Cadet Chapel, West Point, NY 3:30 pm

Ty Woodward; First Presbyterian, Lockport, NY 7 pm

Heinz Lohmann; UMC, Red Bank, NJ 4 pm
Huw Lewis; Glassboro State College, Glassboro, NJ 4 pm

Cathedral Choral Society; Washington Cathedral, Washington, DC

Mary Fenwick; Longwood Gardens, PA 2:30 pm

Frederick Swann; St John's Cathedral, Jacksonville, FL 8 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Almut Rössler; Cleveland Museum, Cleveland, OH 4 pm

Michael Murray; Broad St Presbyterian, Columbus, OH 4 pm

Chris Nemec, with harp; Lindenwood Christian, Memphis, TN 5 pm

Thomas Jones; Trinity Episcopal, Bay City, MI 7:30 pm

Paul Manz; First Presbyterian, Deerfield, IL 4:30 pm

Jerome Butera; Park Ridge Community Church, Park Ridge, IL 3:30 pm

Mark Nemmers; Trinity Episcopal, Platteville, WI 3 pm

Almut Rössler; St John's Cathedral, Cleveland, OH 8 pm

25 OCTOBER
Anne & Todd Wilson, duo recital; Holy Trinity Lutheran, Buffalo, NY 8:15 pm

26 OCTOBER
James Walton; St John's Church, Washington, DC 12:10 pm

Frederick Swann; Peachtree Presbyterian, Atlanta, GA 7:30 pm

28 OCTOBER
Bach, *B Minor Mass*; Avery Fisher Hall, New York, NY 8 pm

Diane Bish, with brass; Coral Ridge Presbyterian, Ft Lauderdale, FL

Herman Taylor; Loyola Univ, New Orleans, LA 1 pm

29 OCTOBER
Philip Gehring; Manchester College, North Manchester, IN 8 pm
St Olaf Choir-Plymouth Festival Chorus; Orchestra Hall, Chicago, IL

30 OCTOBER
Hymn Festival; Old South Church, Boston, MA 4 pm

Rosalind Mohsen, with trumpet; Central Congregational, Newtonville, MA 4 pm
Rutter, *Requiem*; St Matthias, Ridgewood, NY 6:30 pm

Thomas Trotter; Westminster Presbyterian, Buffalo, NY

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Thomas Bara, Charles Miller; Zion Lutheran, Ann Arbor, MI 4 pm

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

1 NOVEMBER
Aston Magna; Merkin Concert Hall, New York, NY

Thomas Trotter; Oberlin College, Oberlin, OH 8 pm

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Marie-Claire Alain; Pilgrim Congregational, Duluth, MN

2 NOVEMBER

Marjlm Thoenes; St John's Church, Washington, DC 12:10 pm

4 NOVEMBER

Gerre Hancock; St Paul's Cathedral, Buffalo, NY

6 NOVEMBER

Mozart, Vespers; Old South Church, Boston, MA 4 pm

Rosalind Mohnsen; First Baptist, Malden, MA 4 pm

David Craighead; Grace Church, Utica, NY

Kim Heindel; Lehigh Univ, Bethlehem, PA 3 pm

Choral Concert; Christ UMC, Memphis, TN 4 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Anita Werling; Zion Lutheran, Ft Wayne, IN 4 pm

Peter Planyavsky; Christ Church, Grosse Pointe, MI 4:30 pm

Festival Concert; Zion Lutheran, Ann Arbor, MI 8:30, 11:00 am

Marie-Claire Alain; Chicago Theological Seminary, Chicago, IL 4 pm

Jerome Butera; Illinois College, Jacksonville, IL 8 pm

Thomas Trotter; Independent Presbyterian, Birmingham, AL 4 pm

7 NOVEMBER

Choral Concert; Trinity Cathedral, Cleveland, OH 7:30 pm

Michael Farris; First Baptist, Morristown, TN

Marie-Claire Alain; Wayne State Univ, Detroit, MI

Susan Landale; Orchestra Hall, Chicago, IL 7:30 pm

8 NOVEMBER

Marie-Claire Alain, masterclass; Wayne State Univ, Detroit, MI 10:30 am

9 NOVEMBER

Samuel Baker; St John's Church, Washington, DC 12:10 pm

Susan Landale; St Peter's Cathedral, Erie, PA 8 pm

Mary Fenwick; Drexel Univ, Philadelphia, PA 12:15 pm

David Tidyman, harpsichord; Trinity Cathedral, Cleveland, OH 12:10 pm

Marie-Claire Alain; Grace Lutheran, River Forest, IL 7:30 pm

11 NOVEMBER

Gerre Hancock; St Andrew the Apostle, Clifton, NJ

Elizabeth & Raymond Chenault, organ duet; First Presbyterian, Greenville, SC 8 pm

Susan Landale; St Luke's, Ft Myers, FL 8 pm

Frederick Swann; Second Presbyterian, Memphis, TN

Marie-Claire Alain; Holy Trinity Lutheran, Akron, OH 8 pm

13 NOVEMBER

John Rose, with orchestra; Trinity College, Hartford, CT 3 pm

Melodious Accord; Christ & St Stephen's, New York, NY 3 pm

Robert Glasgow; First Presbyterian, Washington, PA 7:30 pm

Marie-Claire Alain; Bradley Hills Presbyterian, Bethesda, MD 4 pm

Monteverdi Concert; St Thomas More Cathedral, Arlington, VA 7:30 pm

Robert Parkins; Duke Univ, Durham, NC 5 pm

Gary Beard Chorale; Lindenwood Christian, Memphis, TN 5 pm

Werner Jacob; Cleveland Museum, Cleveland, OH 2 pm

Scott Bennett; First Congregational, Columbus, OH 8 pm

Susan Landale; Independent Presbyterian, Birmingham, AL 4 pm

14 NOVEMBER

Edmund Shay; First Presbyterian, Columbia, SC 8 pm

Choral Reading Session; Zion Lutheran, Ann Arbor, MI 7:30 pm

15 NOVEMBER

Thomas Jones; Randolph-Macon Women's College, Lynchburg, VA 12:10 pm

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Marie-Claire Alain; Christ Church, Pensacola, FL 8 pm

Martha Foits; Trinity Cathedral, Cleveland, OH 8 pm

16 NOVEMBER

Mickey Terry; St John's Church, Washington, DC 12:10 pm

Martha Foits; Trinity Cathedral, Cleveland, OH 12:10 pm

18 NOVEMBER

Rosalind Mohnsen; Trinity Church, Boston, MA 12:15 pm

19 NOVEMBER

Anne & Todd Wilson, duo organ; St Mark's Lutheran, Hagerstown, MD

Wilma Jensen, masterclass; Heritage UMC, Lynchburg, VA 9 am

20 NOVEMBER

Rosalind Mohnsen, with trumpet; Immaculate Conception Church, Malden, MA 7:30 pm

Collegium Iosquinum; Harvard Univ, Cambridge, MA 5:30 pm

Lee Dettra, with band; Cadet Chapel, West Point, NY, 3:30 pm

Karel Paukert; UMC, Red Bank, NJ 4 pm

Thomas Murray; St Mark's UCC, Lebanon, PA 3 pm

Stephen Knight; Washington Cathedral, Washington, DC 5 pm

Thomas Jones; First Presbyterian, Lynchburg, VA 12:15 pm

Wilma Jensen; Heritage UMC, Lynchburg, VA 7:30 pm

John Walker; Belmont UMC, Nashville, TN 7:30 pm

Allan Slovenkay; Cleveland Museum, Cleveland, OH 2 pm

Choral Concert; Zion Lutheran, Ann Arbor, MI 7:30 pm

Lynn Brant & Pat Gibbons, piano duo; Park Ridge Community Church, Park Ridge, IL 3:30 pm

Delbert Disselhorst; Independent Presbyterian, Birmingham, AL 4 pm

Herndon Spillman; St Rose of Lima, New Orleans, LA 4 pm

22 NOVEMBER

Todd Wilson; Cathedral of the Incarnation, Garden City, NY 8 pm

23 NOVEMBER

Elizabeth de Ayala; St John's Church, Washington, DC 12:10 pm

27 NOVEMBER

Ronald Cross, harpsichord; Veteran's Mem. Hall, Staten Island, NY 7 pm

Lessons and Carols; St Matthias, Ridgewood, NY 6:30 pm

James Welch; Washington Cathedral, Washington, DC 5 pm

John Obetz, Mem. Presbyterian, St Augustine, FL 4 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

John Gerhart; Christ Church Cathedral, New Orleans, LA 4 pm

29 NOVEMBER

Todd Wilson; First Baptist, Philadelphia, PA 12:05 pm

30 NOVEMBER

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

Dreisbach Baroque Ensemble; Trinity Cathedral, Cleveland, OH 12:10 pm

UNITED STATES

West of the Mississippi

15 OCTOBER

Michel Pinte; Mormon Tabernacle, Salt Lake City, UT 7:30 pm

16 OCTOBER

Simon Preston; Highland Park Presbyterian, Dallas, TX 7 pm

Gordon Betenbaugh, with piano and violin; St Andrew's Presbyterian, Beaumont, TX

Roberta Gary; Univ of N Mexico, Albuquerque, NM 4 pm

Jose Azcue; First UMC, La Mesa, CA 4 pm

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17 OCTOBER

Marek Kudlicki; Grace & Holy Trinity Cathedral, Kansas City, MO 8 pm

20 OCTOBER

Simon Preston; Ouachita Univ, Arkadelphia, AR 7:30 pm

21 OCTOBER

Marek Kudlicki, Holy Trinity Lutheran, St Louis, MO 7:30 pm

Kim Armbruster, church music workshop; Epiphany Episcopal, Tempe, AZ (through 22 October)

23 OCTOBER

Michael Rudd, with brass; First Methodist, Lake Charles, LA

Marek Kudlicki; Grace Episcopal, Colorado Springs, CO 4 pm

Simon Preston; Trinity Church, Longview, TX 5 pm

Texas Christian Univ Choir; St Stephen Presbyterian, Ft Worth, TX 7:30 pm

25 OCTOBER

Elizabeth & Raymond Chenault, organ duo; Washington Univ, St Louis, MO 8 pm

Marie-Claire Alain; First Presbyterian, Longview, TX 7:30 pm

Samuel Swartz; University Presbyterian, Fresno, CA 8 pm

28 OCTOBER

Marie-Claire Alain; First UMC, Ft Collins, CO

Marek Kudlicki; First UMC, Palo Alto, CA 8 pm

29 OCTOBER

Marie-Claire Alain, masterclass; First UMC, Ft Collins, CO

30 OCTOBER

Frederick Swann; Central Presbyterian, St Louis, MO 4 pm

Halloween Choral Concert; St John's Cathedral, Denver, CO 7:30 pm

Marie-Claire Alain; St Thomas Aquinas, Dallas, TX

Simon Preston; Trinity Episcopal, Portland, OR

3 NOVEMBER

James Higdon; Oklahoma Baptist Univ, Shawnee, OK 7:30 pm

John Scott, masterclass; St Paul's UMC, Houston, TX

4 NOVEMBER

John Obetz; RLDS Auditorium, Independence, MO

James Higdon, workshop; Oklahoma Baptist Univ, Shawnee, OK

John Scott; St Paul's UMC, Houston, TX 8 pm

Marie-Claire Alain; St Mark's Cathedral, Seattle, WA 8 pm

6 NOVEMBER

Choral Concert; Grace Cathedral, San Francisco, CA 5 pm

7 NOVEMBER

John Scott, masterclass; Bethany College, Lindsborg, KS

8 NOVEMBER

John Scott; Bethany College, Lindsborg, KS 8 pm

10 NOVEMBER

David Higgs; Wichita State Univ, Wichita, KS

11 NOVEMBER

David Craighead; McFarlin Methodist, Norman, OK 8:15 pm

12 NOVEMBER

David Craighead, masterclass; McFarlin Methodist, Norman, OK

18 NOVEMBER

Roberta Gary; Augsburg College, Minneapolis, MN

Gala Vivaldi Concert; St John's Cathedral, Denver, CO 8 pm

Frederick Swann; Augustana Lutheran, Denver, CO

Larry Smith; Grace & Holy Trinity Cathedral, Kansas City, MO 8 pm

Elizabeth & Raymond Chenault, organ duet; St Stephen's Presbyterian, Ft Worth, TX 7:30 pm

27 NOVEMBER

Lessons & Carols; St John's Cathedral, Denver, CO 7:30 pm

INTERNATIONAL

17 OCTOBER

Philip Crozier; Holy Rosary Cathedral, Regina, Saskatchewan

18 OCTOBER

Simon Lindley; Town Hall, Leeds, England 1:05 pm

23 OCTOBER

Lynne Davis; Robertson-Wesley United, Edmonton, Alberta 3 pm

25 OCTOBER

Francis Jackson, with ensemble; Town Hall, Leeds, England 1:05 pm

26 OCTOBER

Lynne Davis, masterclass; St Mary's Cathedral, Calgary, Alberta

29 OCTOBER

Lynne Davis; St Mary's Cathedral, Calgary, Alberta 8 pm

30 OCTOBER

John Scott; Luther College, Regina, Saskatchewan

1 NOVEMBER

Choir Festival; Leeds Town Hall, Leeds, England 1:05 pm

6 NOVEMBER

Marek Kudlicki; Christkönigs-Kirche, Karlsruhe, Germany 8 pm

8 NOVEMBER

Allan Wicks; Leeds Town Hall, Leeds, England 1:05 pm

13 NOVEMBER

Marek Kudlicki; Mattheus-Kirche, Stuttgart, Germany 8 pm

22 NOVEMBER

S Cecilia Program; Leeds Town Hall, Leeds, England 1:05 pm

26 NOVEMBER

Robert Jones; Central United, Sauli Ste Marie, Ontario 8 pm

Organ Recitals

ROBERT ANDERSON, All Souls Unitarian Church, Washington, DC, May 15: *Praeludium in E Minor*, Bruhns; *Fandango*, Soler; *Prelude and Fugue in E Minor*, S. 548, Bach; *Prelude and Fugue on BACH*, Liszt; *In Festo Corporis Christi*, Heiller; *Agnus Dei (Mass)*, Martin; *Variations on Amazing Grace (Gospel Preludes, Book II, No. 3)*, Bolcom; *Carillon*, Op. 27, Dupré.

MALCOLM ARCHER, St. Paul's Cathedral, Buffalo, NY, April 22: *Sonata III*, Mendelssohn; *Prelude and Fugue in C Minor*, Bach; *Salix, Chanty (Plymouth Suite)*, Whitlock; *Toccata*, Yon; *Etoile du soir*; *Final (Symphonie I)*, Vierne.

BECKY BRUICK, St. Bede's Episcopal Church, Menlo Park, CA, February 14: *Wachet auf, ruft uns die Stimme*, Op. 8/II, Discher; *Organ Concerto in B-flat*, Op. 4, No. 2, Handel; *Prelude and Fugue in G*, Op. 37, Mendelssohn; *Allein Gott in der Höh' sei Ehr*, S. 663, 664, Bach; *Ecce Lignum Crucis*, Heiller; *Te Deum*, Op. 11, Demessieux.

NANCY JOYCE COOPER, St. Anne's Church, Annapolis, MD, May 22: *Praeludium in E Minor*, Bruhns; *Quand Dieu naquit a Noël*, *Marches des Marseillais*, Balbastre; *Wir glauben all an einen Gott*, S. 740, Bach; *Concerto in d-moll*, S. 596, Vivaldi/Bach; *Joie et Clarté des Corps Glorieux*, Messiaen; *Sweet Sixteenths*, Albright; *Allegro (Symphony VI)*, Widor.

DAVID CRAIGHEAD, St. Stephen's Episcopal Church, Wilkes-Barre, PA, May 20:

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MARY FENWICK, First Baptist Church, Philadelphia, PA, May 3: Prelude, Fugue and Chaconne, Buxtehude; III. Sarabande, IV. Rhythmic Trumpet (Baroque Suite for Organ), Bingham; O Lamm Gottes, unschuldig, S. 656, Bach; Intermezzo, Adagio, Final (3^{ème} Symphonie), Vienne.

CLYDE HOLLOWAY, First Christian Church, Norman, OK, May 3: Introduction and Passacaglia in D Minor, Reger; Liebster Jesu, wir sind hier, S. 731, Nun freut euch, lieben Christen g'mein, S. 734, Fantasie and Fugue in G Minor, S. 542, Bach; Choral in B Minor, Franck; Joie et Clarté des Corps Glorieux, Messiaen; Canon in B Major, Schumann; Final (Symphonie I), Vienne.

KENRICK MERVINE, with Barbara Mervine, soprano, Temple Emanu-El, New York, NY, May 8: Incantations, Fedak; Kol Hane-shama, Lidarti, arr. Adler; The Burning Bush, Berlinski; The Sacrifice of Isaac, Horvit; Israeli Overture, Small, trans. K. Mervine; The Prophecy of Amos, Horvit; A Song for the Golden Harvest, Gaul; Variations and Toccata on 'Yigdal' (world premiere), Hegarty.

BRUCE NESWICK, Christ Episcopal Church, Tacoma, WA, May 1: Veni creator, de Grigny; Canonic Variations on Vom Himmel hoch, da komm ich her, Toccata in E Major, Bach; Introduction and Allegro, Kelly; Sonate I, Hindemith; Triptyque, Langlais.

J. MARCUS RITCHIE, St. Paul's Parish, Washington, DC, May 1: The War March of the Priests, Mendelssohn; "Air" (Orchestral Suite in D), Fantaisie in G Major, Bach; Adagio in E Major, Bridge; Scherzo in G-flat Major, Folk Tune, Whitlock; Tuba Tune in D Major, Lang.

NAOMI ROWLEY, Lutheran Church of the Good Shepherd, Chicago, IL, May 15: Tone Piece in F Major, Op. 22, No. 1, Gade; In the hour of utmost need, S. 668, Bach; Concerto in G Major, Albinoni/Walther; Chorale partita on Awake, my heart, with gladness, Peeters; Prelude and Fugue in E Minor, Op. 37, No. 4, Hesse; Variations on Jesus, priceless treasure, Drischner; Choral Dorian, Alain; Toccata: Now thank we all our God, Hovland.

SHARON PORTER SHULL, Clifton Forge Baptist Church, Clifton Forge, VA,

May 22: Praeambulum in G Major, Lübeck; Chorale and variations on Warum betrübst du dich, mein Herz, Scheidt; Komm heiliger Geist, Herre Gott, Buxtehude; Three pieces for Flute Clock, Haydn; Sonata IV in B^b Major, Op. 65, No. 4, Mendelssohn; Concerto in B Minor, Walther; Nun freut euch, lieben Christen g'mein; Gelobet sei Gott in höchsten Thron; Freuet euch, ihr Christen alle, Pepping; Nun danket alle Gott, S. 657, Fantasia and Fugue in G Minor, S. 542, Bach.

RICHARD W. SLATER, Church of the Ascension, Sierra Madre, CA, April 9, The Lutheran Church of Arcata, Arcata, CA, April 15: Sonata III, Mendelssohn; Sonata per Organo, Pergolesi; Andante, K 616, Mozart; Prelude and Fugue in D Minor, Buxtehude; Toccata on 'Christ ist erstanden'; Three Organ Meditations on Communion Hymns; Three Chorale Preludes from 'The Messiah Communion Book,' Slater; Prelude and Fugue in A Minor, S. 543, Bach.

MICHAEL SNODDY, Grace United Methodist Church, Dallas, TX, March 11: Tuba Tune in D Major, Lang; Prelude (Organ Book), Langlais; Weil die Worte Wahrheit sind, Elmore; Air for Organ, Hancock; Bishopthorpe, Willan; Communion, Purvis; Now thank we all our God, Karg-Elert.

JAMES STRAND, Southwestern College, Winfield, KS, April 17: Concerto del Sigr. Meck, Walther; Praeludium in A Minor, BuxWV 153, Buxtehude; Pieces for Small Organ: Nos. 1, 2, 4, Distler; God Among Us (Nativity Suite), Messiaen; Sonata IV, Mendelssohn; Sweet Sixteenths, Albright; Suite Gothique, Böellmann.

STEPHEN THARP, St. Paul's United Church of Christ, Chicago, IL, April 10: Placare Christe Servulus (Le Tombeau de Titelouze, Op. 38), Trois Elevations, Op. 32, II. Omnipotens Sermo Tuus, V. Stella ista, VI. Lumen ad Revelationem (Six Antienues pour le Temps de Noel, Op. 48), Evocation Poeme Symphonique, Op. 37, Dupré; Fanfare, Cook; The Despair and Agony of Dachau, Siller; Flourishes, Tharp; Adagio for Strings, Barber; Sortie Concertante (premiere), Tharp.

JAMES WELCH, University of California, Irvine, May 8: Prelude and Fugue in E Major, Lübeck; Allegro (Sonata II), Bach; Wir glauben all an einen Gott, Vater, Krebs; Allegro (Concerto del Sigr. Meck), Walther; Fugue in G Minor, Reincken; Prelude in C Major, Rinck; Trio and Gavotte in A Minor, Adlung; Prelude in C Major, Kellner; Fantasia in A Minor, Kittel; Trio in D Major, Schübler; Prelude and Fugue in D Minor, Mendelssohn; Trio, Hurlford; Passacaglia and Fugue in C Minor, Bach.

TODD and ANNE WILSON, National City Christian Church, Washington, DC, June 5: Grand-Choeur dialogue, Gigout; Sonata per Due Organi, Cherubini; The Alexander Variations, Hampton; Variations on a Noel, Op. 20, Dupré; Victimae Paschali, Tournemire; Variations on a Theme of Paganini, Wilson; Suite from Carmen, Bizet, arr. Biery.

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