

THE DIAPASON

OCTOBER, 1992



Private Residence, Bucks County, PA
Specification on page 16

Sowerby review

It was fascinating to read the review by Randy Neighbarger of the New World Records CD of Sowerby's *Forsaken of Man*, in the August issue of THE DIAPASON. The reviewer's impressions are totally unlike my own.

I, too, am delighted that there is a commercial recording of this masterpiece; however, unlike Mr. Neighbarger, I find *Forsaken of Man* a masterpiece musically as well as textually. A work need not have long arias or choruses to be powerful in its impact.

It is in the matter of recorded balances that I find the compact disc lacking, although performed effectively. The sound of the organ is distant; it is relegated to an accompanying role. Missing are the contributions to harmony and dissonance provided by the organ if it is given a more prominent role as in performances by the late Alexander McCurdy. The CD gives us the excellent voices of the William Ferris Chorale without the dramatic impact of the organ's role in the total musical picture.

James C. Slechta
Bala-Cynwyd, PA

Reviewer replies:

On some things, Mr. Slechta and I will have to agree to disagree. The strength of his convictions made me pull out the recording for another hearing. I still heard a masterful performance, with proper balances between choir and organ, of a well-constructed work that leaves me emotionally untouched. I have not had the privilege of hearing *Forsaken of Man* in a live performance with the contributions of an artist of Mr. McCurdy's stature. Also, I strongly suspect this work is much more effective in the context of a worship service than it is over a living room sound system. There are, however, at least two things Mr. Slechta and I can agree on. First, *New World* and other labels should be encouraged when they give us new recordings of important repertoire. Second, reviewers don't always (Thank Heaven!) have the last word. If this friendly exchange encourages just one person to buy this recording to see what the fuss is about, then we, Mr. Slechta, will have both done our duty.

Randy Neighbarger

Here & There

Concordia University, River Forest, IL, will host its 28th annual **Lectures in Church Music** October 25-27. Guest presenters include Martin Jean, Richard Resch, Kurt Eggert, Alice Parker, Frederick Telschow, Harriet Ziegenhalls, Gary Fox, Dale Elmschauser, Steven Wenthe, and Thomas Gieschen. For information: The College of Continuing Education, Concordia University, 7400 Augusta St., River Forest, IL 60305-1499; 708/209-3024.

The Convention Steering Committee of the **Music Teachers National Association** invites the submission of proposals for papers, panels, performances, lecture-recitals, and demonstrations to be presented at the 1994 MTNA national convention, held March 19-24 in Washington, DC. Proposals must be postmarked no later than November 27, 1992.

The theme of the convention is "A Celebration of Teachers and Students." Proposals should address the comprehensive and universal aspects of teaching and learning, teachers and students, both historically and in the present day. In addition, the committee solicits proposals relevant to teaching, performance, research and creativity in several subject areas, including vocal, organ, choral and church music. Proposals should be sent to: 1994 Convention Steering Committee, MTNA, 617 Vine St., Suite 1432, Cincinnati, OH 45202-2434.

Lindenwood Concerts and the Lindenwood Department of Music will present their annual **Church Music Extravaganza** on February 13 & 14, 1993. Featured clinician is Sir David Willcocks. Sir David will present sessions on various aspects of the music ministry, as well as leading open rehearsals with the Lindenwood Chancel Choir and Orchestra as they prepare for the concert finale on February 14, featuring works of Bach, Mozart, Vienne and Beethoven. For information: Chris Nemecek, Department of Music, Lindenwood Christian Church, 40 East Parkway So., Memphis, TN 38104; 901/458-1652; fax 901/458-0145.

The **Bicentennial Council of Fort Wayne, IN** announces its Choral Composition Competition in celebration of Fort Wayne's 200th anniversary. The winning entry will be performed during the city's celebration. Text will be pro-

vided. The work is to be four to eleven minutes. Deadline for submission is March 1, 1993, and the prize is \$2,500. For information: Anita Cast, 4601 N. Washington Rd., Ft. Wayne, IN 46804; 219/432-5342.

The **Midwestern Historical Keyboard Society** and the **Southeastern Historical Keyboard Society** will hold their annual meeting jointly April 14-16, 1993, in Louisville, KY. Events will be held at the University of Louisville, Jefferson Community College, and Southern Baptist Theological Seminary. Peter Williams will be heard in harpsichord recital and in lecture. An instrument builders' showcase will feature descriptions and performances. There will be other recitals, papers, exhibits, and festivities. For information: David Doran, 6506 Watch Hill Rd., Louisville, KY 40228; 502/239-3684.



Timothy R. Weber, Wesley E. Beal, Jerald Hamilton, Jeremy Brune, Joan Ringwold, Marcus G. St. Julien at the Wm. C. (Bill) Hall Competition

The 21st annual **William C. (Bill) Hall Pipe Organ Competition**, open to all organ students enrolled in Texas colleges and universities, was held at First Presbyterian Church, San Antonio, on April 4. Judging the contestants were Joan Ringwold and Jerald Hamilton. Through the Minnie Stevens Piper Foundation and First Presbyterian Church, the following prizes were awarded: 1st Prize Graduate, \$1250 to Marcus G. St. Julien of Rice University, Houston; 2nd Prize Graduate, \$750 to Wesley E. Beal of Southern Methodist University, Dallas; 1st Prize Undergraduate, \$900 to Jeremy Brune of Texas Tech University, Lubbock; Best Hymn Player, \$100 to Timothy R. Weber of Texas Tech University.

The date for next year's 22nd annual competition is March 27, 1993. For

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Carillon

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information: The Executive Committee, Wm. C. (Bill) Hall Pipe Organ Competition, First Presbyterian Church, 404 N. Alamo, San Antonio, TX 78205.

A contract was signed in July between the **Wicks Organ Company** of Highland, IL, and the **Old Cathedral** in downtown St. Louis for the renovation of their historic pipe organ. Plans are underway to complete the project this fall. The original casework and a portion of the pipework dates back to 1843. The instrument will be expanded to a specification of 20 ranks on two manuals. The design will include a Pontifical Trumpet stop. Charles Mosley is the tonal consultant.

Carillon Music Services, Chicago, IL, has been acquired by **Top Rung Tower Chime & Organ Service** and relocated to the TRTC&OS shop at 909 West Sixth St., Lawrence, KS. Contact William T. Pugh, Owner/Technician (913/842-2782), for complete information about standard or special perforated paper rolls for J.C. Deagan Company roll players controlling Deagan Tower Chime Systems, cast bell carillons, or Deagan New World Carillons.

The **Brethren Press** has announced the release of **Hymnal: Our Singing Faith**, prepared by the Believers Church Tradition (the Church of the Brethren, the General Conference Mennonite Church, and the Mennonite Church in North America). Of the 650 hymns in the new hymnal, 35 per cent

are new; 40 per cent appear in either the *Brethren Hymnal* or the *Mennonite Hymnal*; another 25 per cent appear in both. A video is available which introduces a congregation to the creation and contents of the new hymnal. For information: Brethren Press, 1451 Dundee Ave., Elgin, IL 60120; 800/323-8039.

Yale University Press has announced the publication of *A New Hymnal for Colleges and Schools*, an interdenominational, ecumenical collection of over 400 hymns and 100 psalms appropriate for worship services in academic communities. Published in association with the Yale Institute of Sacred Music, Worship and the Arts, *A New Hymnal* has been edited by Jeffery Rowthorn, Suffragan Bishop of the Episcopal Diocese of Connecticut, and Russell Schulz-Widmar, director of music at the University United Methodist Church and professor of church music at the Episcopal Theological Seminary of the Southwest in Austin, TX. The editorial board includes the Rev. Harry Adams, the Rt. Rev. Frederick H. Borsch, Marguerite Brooks, Margaret Irwin-Brandon, the Rev. Robert Johnson, Richard Proulx, the Rev. Allison Stokes, and David Weadon. For information: Yale University Press, 92A Yale Station, New Haven, CT 06520; 203/432-0964.

Washington Bible College, Lanham, MD, is now offering a music major with emphasis in performance, church music and music education. The curriculum offers a double major in Biblical studies and music. Music faculty includes Dale Voelker and Terry Yount.

Appointments



David Farr

The San Anselmo Organ Festival has appointed David Farr as its new executive director. The festival has presented an annual week-long seminar on one aspect of the organ and its music since 1985. Festivals in 1993 and 1994 will feature Daniel Pinkham and Marie-Claire Alain, respectively.

As part of the eighth annual festival (July 12-17, 1992), Farr presented the choir of St. Luke's Episcopal Church, San Francisco, where he is organist/choirmaster, in Langlais' *Mass Grant Us Thy Peace*. The performance was incorporated into a Service of Holy Communion celebrating the life of Jean Langlais who was featured in the 1992 festival ("Jean Langlais: A Celebration of His Life and Music").

David Farr, the immediate past dean of the San Francisco AGO Chapter, earned the PhD in theology and the arts from Graduate Theological Union in Berkeley, CA in 1986. He is the author of *A Guide to Anthems for the Lectionary*, an extensive cross-referenced index of standard Anglican anthems which is in the process of publication by the Church Hymnal Corporation. Farr is a consultant/lecturer in church music and related topics, and is represented by Ruth Plummer, Artist Recitals Concert Promotional Service.

MaryLu Hartsell has been appointed organist/music director at St. Joseph Catholic Church, Martinsburg, WV, where she will play the organ for all services, direct the choir and handbell programs, and be responsible for the planning of all music for services and performances in this 1200-family parish. Prior to this appointment, Ms. Hartsell held a similar position for 10 years at St. James' Episcopal Church, Warrenton, VA. She will remain in her position as associate coordinator of the Church Music Institute of Shenandoah Conservatory, Winchester, VA, and continues to be available as clinician and organ recitalist.

Ms. Hartsell holds the MMus in organ from Shenandoah Conservatory and has done additional graduate work at the Cincinnati College-Conservatory and at Westminster Choir College.



Charles Miller

As part of the observance of the 25th anniversary of the founding of Phillip

Truckenbrod Concert Artists, Raymond Albright, a partner in the firm, has announced the addition to the agency staff of the position of associate booking director and the appointment to that position of Charles Miller. Mr. Miller did his undergraduate work at the University of Michigan where he was an organ student of Robert Glasgow. He will work with Kenneth J. Bartschi, booking director of the agency since May 1989.

The agency, which represents American and European concert organists and European choirs, was founded in 1967 by Phillip Truckenbrod who remains as its president. He is a graduate of the University of Iowa and holds a master's degree from the Lutheran Theological Seminary in Philadelphia. Mr. Truckenbrod began his work in the arts management field on a part-time basis while pastor of a church in New York City. He went on to spend several years as arts writer and critic for New Jersey's major daily newspaper before resigning in 1974 to devote full-time to the agency, located in downtown Hartford, CT.



E. Ray Peebles

E. Ray Peebles has been appointed Organist and Associate Director of the Arts at First Presbyterian Church, Orlando, FL. He will be responsible for playing all musical services and accompanying choirs which are under the direction of Roger G. McMurrin, former director of music at Coral Ridge Presbyterian Church, Ft. Lauderdale. The Music and Arts Program includes a boys' choir, girls' choir, youth choir, concert choir, chancel choir, orchestra, and bell choirs. The "Heart of the City" concert series hosts such names as Roger Williams, Jerome Hines, Dave Brubeck, and the Florida Symphony Orchestra.

Peebles' duties will also include organ preparation for a new worship facility, as well as national and international travel with the church's choirs, and the administration of the church's arts program. Mr. Peebles holds a BA in organ from Mercer University, and an MMus in organ from Florida State University, with additional graduate work at Southwestern Baptist Theological Seminary, Ft. Worth, TX. His principal organ teachers have included Robert Parris, Al Travis, and Michael Corzine.

Westminster Choir College, the School of Music of Rider College, announces the appointment of Steve Pilkington as the interim head of the church music department. Pilkington is the former director of music and organist for the Pasadena (CA) Presbyterian Church. During the five years he served in that position, he was responsible for many programs, including the creation of the liturgy for all worship services, directing a graded choir and handbell program, directing a 45-voice Kirk Choir, and serving as artistic director of a weekly concert series. He was also an instructor at California State University and Irvine Valley College. He has a private voice studio and is the director of the Pipers, a 35-voice women's ensemble.

Pilkington received his BMus in music history and choral conducting from St. Olaf College and his MMus in choral conducting and organ performance at the University of Illinois. He did post-

graduate study at the University of South Carolina.

The Houston AGO chapter has announced the appointment of David Ashley White as its first composer-in-residence for a two-year term which began in September. Coordinating the chapter's annual Composers' Forum will be one of White's chief responsibilities. In February of this year, the Forum featured performances of a number of his vocal and chamber works.

White earned his doctorate from the University of Texas at Austin and is professor of composition and theory and director of graduate studies at the University of Houston's School of Music. An Episcopalian and a member of the Association of Anglican Musicians, he is active in the choral program at St. Paul's United Methodist Church.

Among his more than 150 compositions are dozens of published anthems, vocal solos, and chamber pieces. White recently completed *O Light of Light*, a motet commissioned by the St. Paul's Choir (Houston) for its 1992 summer residency at Westminster Abbey. His *Evening Service* was composed for the choir's 1989 Abbey residency. Currently, Selah Publishing Company is preparing a collection of White's hymns.

Here & There

Leo Abbott is featured on a new CD recording, *E. & G.G. Hook & Hastings Opus 801, 1875, Cathedral of the Holy Cross, Boston*, on the Alfa label (SK-519). The recording is part of the fundraising efforts for the restoration of the organ. Repertoire includes works of Gounod, Bach, Widor, Mendelssohn, Franck, Guilman, Lemmens, Vierne, Donahoe, and Whiting. For information: BKM Associates, Box 22, Wilmington, MA 01887.



Susan Armstrong

Susan Armstrong has recorded an anniversary cassette on the 1892 Johnson & Son organ at First Church, Monson, MA, entitled *An Evening of Elegance*. Proceeds from the recording will benefit the organ restoration fund. Repertoire includes Buck, *Grand Sonata in E-flat*; Bossi, *Etude Symphonique*; Bach, *Komm heiliger Geist*; Verdi, "Grand March" from *Aida*; along with works by Foote, Merkel, Hannahs, and a "Johnson Rag." The anniversary concert will take place October 18, with the same selections.

Canadian composer Gerald Bales' newest settings for organ, *Three Short Hymn Settings and Toccata on "Go Tell it on the Mountain"*, were premiered by Marilyn Mason on June 29 at First Presbyterian Church, Northville, MI. The pieces were commissioned by Donald and Ingrid Graham under the auspices of the Marilyn Mason Commissioning Program at the University of Michigan, and are published by Randall M. Egan, Publisher of Music, Ltd., Kenwood Abbey, 2024 Kenwood Pkwy., Minneapolis, MN 55405-2303.

Peter M. Fyfe was honored on May 30 by Blair School of Music of Vanderbilt University with the placing of a



Peter M. Fyfe

plaque on the console of the Holtkamp teaching studio organ and on the door of the studio, recognizing him for his service there. Mr. Fyfe has taught at the Blair School since its inception in 1964.

John Friedel Sawyer, Dean of Blair School, was responsible for honoring Mr. Fyfe. Richard Webster, organist and choirmaster of St. Luke's Church, Evanston, IL, and a former pupil of Mr. Fyfe, played a Tribute Recital in the auditorium of the school, following remarks by John Poindexter, director of the Vanderbilt University Press and long-time friend of the honoree.

Mr. Fyfe has served as organist and choirmaster at Christ Episcopal Church in Nashville since 1959.

Marek Kudlicki, of Vienna, Austria, will make his 17th concert tour in North America this month. Recitals are planned for the National Shrine of Our Lady of Czestochowa, Doylestown, PA, October 18; First Congregational Church, Traverse City, MI, October 25; and Westminster United Church, Winnipeg, Manitoba, October 31.



Elsie Naylor (right) with brother Earl C. Naylor

Elsie Naylor, director of music at Central United Methodist Church, Winona, MN, was recently honored for 25 years in that position. A special worship service, based on some of Ms. Naylor's favorite hymns, featured five organists and 11 area composers. Ms. Naylor is a graduate of Drake University, Des Moines, IA, where she studied with Russell Saunders. Pictured with Ms. Naylor is her brother, Earl C. Naylor, one of the guest organists that day. He is a member of the St. Louis AGO chapter.

The world premiere of Daniel Pinkham's *Overture Concertante* will take place October 27 at Symphony Hall, Boston. The concert is part of the convention of the International Society of Organbuilders. The 10-minute work is scored for organ and large orchestra, and will be performed by the Boston Philharmonic Orchestra conducted by Benjamin Zander. James David Christie, for whom the work was written, will be the solo organist. The program will also include *Prelude and Allegro* by Walter Piston, *Toccata Festiva* by Samuel Barber, and the *Third Symphony* of Saint-Saëns.

Pinkham's *Christmas Symphonies* was commissioned in memory of Terry and M.C. Strittmatter, from the fund in their names in the Methodist Foundation of Santa Monica, CA. The world premiere will take place December 5

and 6 at First United Methodist Church, Santa Monica, by the church's Chancel Choir, Santa Monica College Concert Choir, and the Los Angeles Concert Orchestra, under the direction of James E. Smith. The work is scored for soprano, mezzo-soprano, tenor and baritone soli, SATB chorus, and orchestra. The seven movements are settings of texts drawn from a variety of sources including Old Testament prophecy, the New Testament description of angels and shepherds as found in St. Luke, a medieval English macaronic carol, and an anonymous German lullaby. Duration is 20 minutes.

Both works are published by C.F. Peters Corporation, New York.



Mario Salvador

Mario Salvador retired as Organist and Director of Music of the St. Louis Cathedral this past summer. He has served the cathedral for 52 years. Dr. Salvador will now devote himself to full-time concertizing. He received the Licentiate in Gregorian chant and organ from the Pontifical School of Church Music in Rome, and then held posts at Our Lady of Pompey Church and St. Andrew's Church in Chicago. He obtained the BA in classical languages and history from Loyola University, Chicago, and the MMus in organ and composition from the American Con-

servatory in Chicago, where his teachers included Frank Van Dusen, Leo Sowerby and Wilhelm Middleschulte. In addition to his position at the cathedral, he has taught at Webster College and Marillac College. In 1978, Dr. Salvador was made a Knight of the Holy Sepulchre, the oldest lay organization in the Catholic Church.

For information on concert booking, contact Isabelle Branham, 4448 Maryland Ave., St. Louis, MO 63108; 314/652-6104.



Marilyn Kay Stulken

Marilyn Kay Stulken, member of the faculty of the University of Wisconsin-Parkside (Kenosha) and organist of St. Luke's Church in Racine, has completed a series of nine workshops presented throughout the past year as the Church Organists' Enrichment Series. The workshops were open to organists of all denominations in northeastern Illinois and southeastern Wisconsin. An initial questionnaire enabled organists to suggest topics of interest. The workshops will continue in the coming year, and have also been made available for AGO chapter programs and other events.

James Welch, organist of the University of California, Santa Barbara, has edited a volume of solo organ works of Ramón Noble of Mexico City. This book, published by Vivace Press, is Volume I in a series of organ works by Latin American organ composers. Ramón Noble is the most prolific composer of organ music in Mexico today. Pieces in this volume include "Toccata," "El Flautista Alegre," "La Bamba" from *Tríptico Mexicano*, and "Divertimento en Tema Antiguo." The book is available from Vivace Press, NW 310 Wawawai Rd., Pullman, WA 99163; 509/334-4660; \$12.95.

On July 5, Welch presented an organ recital for the annual convention of the Music Teachers' Association of California, held in Long Beach. The theme of the convention was Music of the Americas, and Dr. Welch's program included works by Alberto Ginastera, José Jesús Estrada, Angelo Camin, Emma Lou Diemer, and Charles Ives.

The First Baptist Church, Philadelphia, PA, celebrated "Gordon Young Sunday" on August 2 at its morning worship service. Music by Dr. Young included *A Lovely Vine*, *Lord, I Want to Be a Christian*, *Now Sing We Joyfully unto God, I to the Hills*, and *Now Let Us All Praise God*. Jon C. Spong is director of music.



Rudolf Zuiderveld

Rudolf Zuiderveld is featured on a new CD recording, *The 1979 Holtkamp Organ at Illinois College*, released on the Classic Masters label. The recording was made on the 3-manual, 39-rank Holtkamp organ in Rammelkamp Chapel at Illinois College, Jacksonville, IL, and features music by Bach, Vierne and Bonnet. Dr. Zuiderveld serves as chairman of the Illinois College music department. For information: Illinois College, Music Dept., Jacksonville, IL 62650; 217/245-3410.

The Gary Beard Choral, a division of the Music Ministry of Lindenwood Christian Church, Memphis, TN, performed for the 1992 Piccolo Spoleto Festival in Charleston, SC. The concert, held at Grace Episcopal Church, featured music of Mozart, Vierne and Rutter, as well as a "pops" section. The Choral appears under the auspices of Community Concerts, a division of Columbia Artists Management, Inc.

Oxford University Press has announced the publication of Keyboard Sonatas Nos. 4 and 5 (II/23) in the *Carl Philipp Emanuel Bach Edition*. The volume is edited by Paul G. Wiley II and Claudia J. Widgery. The works are scored for keyboard, two flutes, two horns, two violins, and bass. For information: 800/334-4249, ext 7168.

Theodore Presser Company has announced the release of choral music for Christmas. R.R. Terry's *Myn Lyking* (Robertson 392-00684, \$1.75) uses an Old English text for SATB and piano. Richard Gordon-Smith's *Welcome Carol* was commissioned by the Liverpool Philharmonic Choir in 1988, and may be performed with or without children's choir and orchestra, and is available in two versions, SATB (Robertson 392-00676, \$2.50) or Unison (Robertson 392-00675, \$2.00); full score and orchestral parts available on rental.

Siehe, ich sende meinen Engel, by Melchior Vulpis, is newly edited by Charles Fassett (Presser 312-41612, \$1.10), with modern notation, optional English translation, and optional accompaniment. *Sleep, Little Infant* (Coronet 392-41729, \$1.00) is Paul Hill's arrangement of the French carol, *Entre le boeuf et l'âne gris*. *The Nutcracker and the Mouse King* by Douglas Coombes (Lindsay Music 574-00451, \$23.00) is a new musical play, with simple narrative

and easy musical numbers, suitable for schools and community theatre groups.

Simrock Editions, founded by Nicholas Simrock in 1792, enjoys its bicentennial this year. Passing through a succession of six subsequent owners, it suffered devastating losses during World War II. In 1952 it consisted of just over 100 titles. The catalogue has been gradually rebuilt in the past forty years and has also been expanded to include new music, particularly from Germany and Britain. It is today part of Richard Schauer Music Publishers, and is represented in the U.S. by Theodore Presser Co.

The Countryman Press, Inc., has announced the publication of *The Robert J. Lurtsema Musical Quiz Book*, by Roger Kolb and Robert J. Lurtsema. 192 pp., 6" x 9" paperback; ISBN 0-88150-221-9, \$17.45 from The Countryman Press, Inc., P.O. Box 175, Woodstock, VT 05091-0175.

Allen Organ Company has installed a III/65 organ in St. Andrew's Catholic Church, Pasadena. The parish dates back to 1886, the same year that Pasadena became a municipality. Carlo Curley performed the inaugural recital and Christian Elliott recorded a CD on the organ.

Nunc Dimittis



William Mathias

William Mathias died at his home in North Wales on July 29. He was 57 years old.

Born in Whitland, Dyfed, in 1934, Mathias started writing music at an early age. He studied at the University College of Wales, and with Sir Lennox Berkeley at the Royal Academy of Music of which he became a Fellow in 1965. In 1968, he was appointed Senior Lecturer at Edinburgh University, returning to Wales two years later to take up the Chair of Music at University College of North Wales at Bangor. He retired in 1988 to concentrate exclusively on composition; there are several works completed over the last few years awaiting publication.

In 1961 he became a house composer with Oxford University Press. Since then some 160 works have been published and over 50 recorded. Of particular interest is a survey of his major works in a series of CDs on the Nimbus label.

The majority of his works were written on commission. Some were written for Royal occasions, most notably an anthem for the wedding of The Prince and Princess of Wales in 1981. Mathias was appointed a CBE in 1985. Central to his working life was the North Wales Music Festival which he established in 1972 and which is held annually at St. Asaph Cathedral. This year the Festival will not only celebrate its 21st anniversary, but also the life of its founder.

Mathias is buried at St. Asaph Cathedral, where a memorial service was held August 15. He is survived by his wife Yvonne and daughter Rhiannon.

The American Musical Instrument Society



is an international organization founded in 1971 to promote study of the history, design, and use of musical instruments in all cultures and from all periods.

The Society holds annual meetings with symposia, papers, and performances of interest to the membership.

The *Journal*, published annually, presents scholarly articles about the history, design, and care of musical instruments.

Three issues of the *Newsletter* disseminate information about worldwide activities, book lists and comments, and short articles of general appeal to curators, collectors, performers, and others interested in musical instruments.

For membership information, please contact the AMIS Membership Office, c/o The Shrine to Music Museum, 414 East Clark Street, Vermillion, SD 57069-2390, U.S.A.



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Music for Voices and Organ

by James McCray

Christmas music, Part I: "Must-do anthems"

"Hope" is the thing with feathers
That perches in the soul
And sings the tune without the words
And never stops—at all.
—Emily Dickinson, 1861

Christmas 1992! As we head toward that most glorious musical season, it is, perhaps, appropriate to reflect on recent developments here in the ending decade of the 20th century. Consider these facts:

1. the Berlin Wall is gone;
2. our former enemies in Russia are now allies;
3. the incredible buildup of destructive weapons is being rapidly reduced and the dooms-day clock which evaluates the potential end of the world has been turned back with additional minutes added to it;
4. hostages have been freed;
5. ecology and concern for global living conditions are finally gaining a foothold in the consciousness of the world.

This list could be extended, and for those with a more negative bent, a similar list of unresolved concerns could be constructed. But, for the moment, let us bask in the positive spirit of some of the items on the list above.

Recently I stood at the place where the Berlin Wall had been; that has to be one of the most exhilarating experiences. Visiting places where until recently freedom and peace had been only a hope, helps put the concept of Christmas in perspective. In recent

trips I have visited Poland, Romania, China, and East Germany and have seen, but not experienced, that sense of confinement—entire countries caught in a maelstrom of politics in which they had no choices about their lives. In China I saw where some young person was given a lifetime assignment such as sweeping the streets of a four-block radius, and when I asked about what would happen if that person ran away I was told he would be caught and returned to the same menial job. In Romania the only music the school children could sing were songs about the "state," and these insipid melodies and texts continued the brainwashing process seen in other phases of life there. Each country had similar astonishing situations.

But now, as we prepare to celebrate Christmas here in America, there is an even stronger degree of hope for all world cultures. Some societies associated with Russia, such as Poland, Estonia, and East Germany, are struggling with their new-found freedom. Other items on our list are finding resolution, or at least, beginnings of resolution. The world is moving closer together, which is certain to improve various cultural conditions. Lewis Thomas in his most recent book, *The Fragile Species*, says, "My argument, stated generally and briefly, is that the driving force in nature, on this kind of planet with this sort of biosphere, is COOPERATION." Is that the message of Christmas? Perhaps.

Most of the stories of this season concern those ancient words of Corinthians 13:13 that professed, "And now abideth faith, hope, and love, but the greatest of these is love." Christina Rossetti said it so eloquently in her poem, "Love Came Down at Christmas." The promise of Christmas is that the world will discover cooperation, will learn to love itself and each other, and that it will continue to exist. Let us hope that the events seen recently are

mirroring and fulfilling that promise.

In celebration of these changes, I have chosen to focus on new Christmas music that will be a guaranteed hit with the singers and congregation. While it can not be denied that groups have diverse tastes, the music discussed below has immediate appeal. It offers everyone a warmth that mirrors the spirit of Christmas. If directors are seeking repertoire that will touch the heart, then consider strongly these new settings. Each has a spiritual and musical quality that deserves performance. All are recent settings, and next month attention will be given to works from the past.

Still, still, still, Kenneth T. Kosche. SATB, 2 soprano instruments, and keyboard, Concordia Publishing House, 98-3010, \$.90 (E).

In this traditional carol, the choir sings two of the three verses unaccompanied, with the two instruments playing the familiar theme in thirds above a simple, homophonic keyboard part. The gentle, memorable melody is always prevalent. Sweet music.

On a winter's night, Jonathan Varcoe. SATB and organ, Novello and Co. (Theodore Presser Co.), 29 0654, \$1.90 (M).

Using a poem by Hilaire Belloc, Varcoe's modified strophic setting of six verses has warm, sensitive harmonies in which the organ is used sparingly. The choir generally sings unaccompanied with brief organ descending fifths that add color. The text is very sophisticated and less "churchy" than most sacred repertoire heard at this time of the year, but the poignant message is still there. Homophonic choral writing with some low notes for bass.

What Child is this, David Clark Isele. SATB and keyboard, G.I.A. Publications, Inc., G-3547, \$.90 (E).

Isele sets this popular carol in a flowing 5/4 which blends the chant spirit with a 20th-century style. The harmonies generally remain the same, but because of the pressing forward of the metered music, they have a quiet freshness. Often the choir sings in unison—four-part writing is limited. The keyboard material, on two staves, is simple and primarily accompanimental.

Angels we have heard on high, Roger Goetz. SATB, SATB, handbells, flute, and keyboard, Concordia Publishing House, 989-30005, \$2.00 (M).

The two choirs function antiphonally and could be balanced equally or with a smaller echo chamber choir. There are three stanzas used with the two groups singing together occasionally. Their music is easy and sometimes doubled by the organ. Three octaves (14 bells) are used and they are background rather than soloistic. The flute part has countermelodies, but is easy and also more "background." Lovely music, moderate in duration; the score contains all parts so it seems extended, but is only anthem length.

Fanfare for Christmas, Theron Kirk. SATB, 2 trumpets, 2 trombones, tuba, and cymbals, Neil Kjos Jr., Publisher, No. 8685, \$.90 (M).

Brass parts are included at the end of the score. This fanfare has open 4ths/5ths and usually alternates the singers

and brass players. It is fast, festive, ends with a loud climax, and would serve well for concert or church events.

Of the Father's love begotten, Robert H. Young. SATB unaccompanied, Plymouth Music Co., SC-122, no price given (M).

The chant spirit is retained in this flowing setting. It begins with the men or solo in chant style in one key; when full choir enters on the second verse, it modulates a fifth away and stays there throughout. The lines are liquid with warm seventh chords which retain the linear quality. The melody is always present, sometimes in the soprano above an "oo" or "ah" choral background. Certain to be a hit with everyone!

A Christmas Introit and Processional, Michael Jothen. SATB, handbells, narrator, congregation, and organ, Choristers Guild (Lorenz Corporation), CGA-545, \$1.10 (E).

Subtitled "From darkness to light," this wonderful production setting is the perfect answer to open any Christmas Eve service. "The journey begins in a darkened sanctuary when randomly ringing D handbells are heard accompanying the choir and bell rings processing until they surround the congregation. After coming to a stop one voice begins singing *O come, o come, Emmanuel* followed by *Of the Father's love*. This cry of deliverance gradually spreads to each member of the choir." Other music themes integrated into the piece include *Angels we have heard* and *O come all ye faithful*. This dramatic setting will fascinate, thrill, and move the congregation. It is easy to perform, but will have a high impact and will be memorable long into the coming months. Using the darkness to light visually within the sanctuary will enhance production. It is not long, but involves everyone in the service immediately. A guaranteed success!

Book Reviews

Shirley W. McRae, *Directing the Children's Choir* (A Comprehensive Resource). New York: Schirmer Books, 1991. 232 pp.

McRae's book is definitely a "comprehensive resource" for anyone who works with a children's choir, but those working with children's choirs in a church setting will find it particularly germane and extremely helpful. It is refreshing to read a book which not only recognizes the logistical and philosophical differences between church and school choirs, but which celebrates those differences.

McRae begins with a chapter on the organization and promotion of the children's choir. She starts by examining the philosophy and goals of church children's choir programs. However, she also provides practical organization suggestions, including specific suggestions for audition content. This opening chapter sets the tone for the nice balance throughout the book of the theoretical vs. the practical.

Chapter two provides a concise introduction to the historical, theological, and educational bases for Christian children's choirs. This is followed by a well-organized chapter on educational psychology. Directors without prior teaching experience will find this chapter particularly useful. McRae discusses children between the ages of 4 and 11 in two year groupings, providing personal and musical characteristics and conclusions about musical experiences for each period. She then helps the directors translate these characteristics into specific goals for each age group. The ensuing chapter on Kodaly and Orff introduces each approach while explaining how it can be applied and adapted to church use. There is a multitude of helpful tips in this section.

Chapters five through seven include

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the core of the practical material. "Preparing for the Choir's Year" covers everything from organizing facilities to selecting anthems to creating a budget and prioritizing purchases. Chapter six, on working with the child's voice, is one of the highlights of the book. It is packed with valuable vocal pedagogy suggestions for creating good choral tone and diction and diagnosing problems. The following chapter provides guidelines for rehearsals. It even guides the director through sample rehearsal schedules.

The final chapter deals with enriching the choral program through a variety of routes. Both this chapter and chapter five include worthwhile appendices of children's worksheets on hymns and other related topics.

Overall, *Directing the Children's Choir* is useful for choir directors of any level. Some of the information will seem obvious to those who have been working with a choir for several years, but will be invaluable for beginners. At the same time, the myriad of tips and clever warm-ups, worksheets, etc. will spark

the creativity of more seasoned directors. This would also be a good resource for members of a music committee contemplating the establishment of a children's music program and searching for a director. Some concepts appear more than once and are then cross-referenced, a useful technique if one wants to read only a particular section of the book. Throughout the text and in the appendices, McRae also directs the reader to other useful sources on related topics. The appendices include a listing of professional organizations with addresses, published resources subdivided by topics, and additional resources, as well as a guide to Orff abbreviations and a useful "question and answer" discussion of the church musician and the copyright laws. Ms. McRae has provided a book which not only helps the children's choir director to set educational, musical, and spiritual goals, but also to achieve them.

—Sally Cherrington
St. Luke's ELCA
Park Ridge, IL

New Recordings

Choral Music of Leo Sowerby (Vol. 3 of *Music from Trinity Church Wall Street, New York City*), the Choir of Trinity Church, Larry King, Music Director and Organist, James A. Simms, Associate and Principal Conductor. Gothic Records, P.O. Box 1576, Tustin, CA 92681. 1-800/735-4720. CD & Cassette: GOT 49084. No price listed.

Contents: *I Will Lift Up Mine Eyes; I Was Glad; O Light, from Age to Age; Benedicite Omnia Opera in D Minor; Thy Word is a Lantern; Arioso* (organ solo); *Magnificat in D; Nunc Dimittis in D; And They Drew Nigh; Come, Holy Ghost; Eternal Light; Requiescat in Pace* (organ solo).

This recording is a must if you like fine music! If you don't like the music of Sowerby, or are unfamiliar with it, you will love it after hearing this recording. This is exquisite singing from the 20-

voice choir, with lovely phrasing, dynamic contrasts and tone painting. The delicious harmonies of Sowerby are brought off beautifully by the chorus, which rivals the best of English cathedral choirs. The pieces have been recorded at different places in the church, with differing microphone placements, so some subtle variety is achieved from piece to piece. The acoustics are especially good in "O Light, from Age to Age" and "Thy Word is a Lantern." The organ plays an important part in this recording as well, with the choral accompaniments and solo organ pieces giving a beautiful display of the many different colors of the organ in the lush harmonies which are part of Sowerby's musical language. In the "Requiescat in Pace" there is some deviation from the printed markings; nevertheless the piece is convincingly played.

Leo Sowerby, called "the Dean of American Church Musicians," served at the American Conservatory of Music, St. James' Cathedral in Chicago, and the College for Church Musicians in



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Washington, D. C. This recording is a fitting memorial to his life and music, and will serve as a tutor for the works of Sowerby and the production of great choral sound. They also serve as a wonderful memorial to the late Larry King.

The liner notes unfortunately give no information on the organ or musicians, but do include brief commentary on Sowerby and the pieces heard, including choral texts.

Gardner Read: Works for Organ. Leonard Raver with the Atlantic Brass Quintet. Classical Arts, Northeastern Records, P.O. Box 116, Boston MA 02117. CD: NR 239. No price listed.

Contents: *Pussacaglia and Fugue in D minor*, op. 34 (1936); *Chorale-Fantasia on "Good King Wenceslas"*, op. 50 (1941); *Elegiac Aria*, op. 91a (1964); *Sinfonia da Chiesa*, op. 61b (1969); "... and there appeared unto them tongues as of fire," op. 134 (1976); *Suite for Organ*, op. 81 (1949).

Organ: Casavant organ (1950, 1985) at Marsh Chapel, Boston University, Boston, MA.

Gardner Read (b. 1913) is a non-organist who has written some significant works for the organ. This recording contains almost all of the major solo organ works played by the late Leonard Raver.

The passacaglia follows the form of Bach: a theme with 18 variations, and a double fugue with one of the themes based on the Passacaglia theme. "Good King Wenceslas" consists of a set of variations which the composer describes as "alternating dramatic chordal textures with quiet, more contemplative episodes. The work concludes with a fortissimo pedal statement of the melody in augmentation against rapid harmonic figurations in the manuals." Unusual harmonizations of the tune occur at the beginning, which become more familiar and bright near the end.

The "Elegiac Aria" is an emotional piece, with a quiet beginning which builds to a climax and then relaxes at the resolution. This piece is further from a tonal center than "King Wenceslas," with great tension and anguish expressed in the middle section. The "Sinfonia da Chiesa" is an arrangement for organ and brass of a piece originally composed for solo piano. The composer describes the music as being "Neo-Baroque and features melodic and harmonic elements largely based on major seconds, perfect fourths and fifths, adhering to a texture commonly called pandiatonic. As an introductory movement the Intrada is mainly chordal in nature with frequent antiphonal exchanges between the organ and brasses. A theme with variations, the Canzona is a basically quiet interlude between the outer movements with its long-breathed lines, a louder variation for solo organ and a hushed ending. The concluding Ricercare is highly contrapuntal, its fugal theme being tossed from one instrument to another."

"... and there appeared" is, as Leonard Raver writes, a piece in which, by "using loud, full tone clusters, pedal glissandos, pointillistic chordal effects and nervous jarring figurations that become ever more dramatic and overwhelming, the composer calls forth a swirling fire of sound that is startling and compelling." The Suite consists of four movements. The Preamble is a

dialogue between loud chords and soft strings, with a pedal theme throughout. The Scherzo is basically light and fast, using changes of register. The Aria is expressive. The last movement is a French-style Toccata, which is "festive fireworks: boisterous chords, ever-expanding arpeggios and more pedal glissandos use the full resonant resources of the organ and its lively acoustical space in a thrilling finale." (Raver)

The performances of these challenging pieces are both exciting and convincing, with good use of registration, and an effective order of the pieces. Liner notes contain brief biographies of the composer and the performer, as well as a stoplist and extensive notes on the pieces.

—Dennis Schmidt, DMA
St. Paul's School
Concord, NH

The Nutcracker. Transcriptions for organ, Pyotr Il'yich Tchaikovsky. Organist Frederick Hohman playing the Reuter organ at Augustana Lutheran Church, Denver, CO. Pro Organo catalog #CD 7012 (75:13, DDD). Available from Pro Organo, P.O. Box X, Wessington Springs, SD 57382, or FAX 219/271-9191. \$15 plus \$4 postage and handling.

All works by Tchaikovsky: *Marche Slav*, Opus 31 trans. Hohman; *Andante cantabile* from *Fifth Symphony*, Opus 64, trans. Lemare; *Nutcracker Suite* (complete), trans. Hohman; *Romance in F Minor*, Opus 5, trans. Lemare; *Romeo and Juliet Fantasy-Overture*, trans. Lemare.

A first glance at this CD causes me to recall the late French virtuoso Marcel Dupré and his reputed fascination with toy soldiers and similar things of childhood, for here is the contemporary virtuoso Hohman, who needs no introduction as a champion in both classical and transcription fields, posing, perhaps tongue-in-cheek, half in seriousness, on the cover of this CD booklet with a collection of colorful nutcrackers. And as I listened to this disc, again I am reminded of how the melding of two elements—of child-like fantasy, or naïveté, and the absolute command of an artist over his instrument—which Dupré so well typified, are again brought together in Hohman's oeuvre.

In addition to the turn-of-the-century transcriptions by Edwin Lemare, including a long-awaited recording of the *Romeo and Juliet Fantasy-Overture*, which Hohman has toured with since 1987, the CD also contains two of Hohman's own transcriptions. In the opening track, *Marche Slav*, Hohman has retained the details of the original score, complete with all of the difficult bridge sections which others from generations back, among them Firmen Swinnen and Gordon Balch Nevin, conveniently chose to delete! This disc of course derives its name by virtue of Hohman's transcriptions of all eight movements of the *Nutcracker Suite*. If other recent renderings of *Nutcracker* movements on the organ have left you cold, this CD will definitely revive you! His rhythmic nuance, ingenious registration and retention of counter-melodies (accomplished through acrobatic three-manual "trapeze" work in the *Waltz of the Flowers*), is sure to keep the organists musing.

The Reuter organ of Augustana Lu-

theran Church is a curious choice of instruments for the recording. One would think that a 1920s Ernest Skinner organ might be more appropriate for such a collection. The organ featured (four manuals) seems to have a split-personality which makes it a chameleon of sorts: while the expressive Swell and Choir divisions (the Choir actually sounds like a Solo division in disguise!) are the primary sources of tonal color, the Positive and Great divisions lend clarity whenever the going gets fast and furious. I frankly would have preferred a bit less upper-work in Hohman's registration, but on the other hand I cannot complain that he failed to play the whole organ.

This is the first organ CD of any kind which has, over several weeks residing in my music room, captivated and held the attention of adults, pre-schoolers and the ever-illusive teenager! For whatever the magic is that this CD possesses, I cannot recommend it too highly. It brings a little Christmas regardless of the time of year it is played.

—Bernard Durman
Cincinnati, OH

Alexandre Guilmant: Ausgewählte Orgelwerke, Vol. 1: Symphonien für Orgel und Orchester. Paul Wißkirchen, organ; Gürzenich-Orchesters, Cologne; Volker Hempfling, cond. Motette CD-40101 (Compact disc, DDD, TT=62:19). Available from James Johnston Imports, P.O. Box 07203, Fort Myers, FL 33919; \$16.95 plus \$1.00 postage and handling.

Symphony No. 1 in d minor, Op. 42; *Symphony No. 2 in A major*, Op. 91; *Marche Élégiqque*, Op. 74., no. 1.

Motette begins a sampling of Guilmant's prodigious organ canon with the two symphonies for organ and orchestra, both reworkings of earlier solo sonatas. The outgoing *Sonata 1*, source of the 1874 *First Symphony*, was especially congenial to the dramatic rhetoric of organ versus orchestra. *Symphony No. 2* (1906), reworked from *Sonata 8*, is a subtler composition that finds the organ integrated into the orchestral texture.

The recording venue and some of the performing forces are the same as in the analogous album from Motette's complete Widor symphonies cycle, but they produce much happier results this time around. Recorded sound is well-focused and captures the excitement of this concert performance without excessive audience noise. The orchestra is on top of both scores, and organist Wißkirchen plays with energy and clarity, bringing much detail to this dense music. The 1980 Klais organ in Altenberg Cathedral speaks its French with a ferocious, international accent; the final moments of *Symphony No. 1* should raise a few goosebumps. The Op. 74 funeral march for organ, oboes, and strings is an attractive bonus on a disc that successfully fills a major void in the organ and orchestra discography.

—Randy L. Neighbarger
Chapel Hill, NC

Fanfare. Gerre Hancock, organist, St. Thomas Church, New York City. Gothic Records, G 49038, P.O. Box 1576, Tustin, CA 92681; CD \$16.98, Cassette \$8.98, P&H \$1.25.

The title of this recording of the large Aeolian-Skinner at St. Thomas is the opening selection—an exciting rhythmic improvisation which features the Trompette-en-chamade above the main entrance at the far end of the nave. The recording is faithful to the live sound of this magnificent organ and Dennis Stevens' informative program notes are rich

in historical background and geared both to the general listener and trained organist. The program includes three improvisations, Bach's *Fantasia in G Major*, de Grigny's *Veni Creator*, and Reger's *Fantasia und Fugue über der Namen B-A-C-H*.

Hancock's approach to Bach's tripartite French fantasy is generally tasteful but somewhat fast in the second section marked *Gravement*, although the added ornaments are convincing. In the *Veni Creator* opening movement the pedal reeds are impressive in the chant and played with elegance. The Cromorne and Cornet in the fugue and flutes in the Récit sound especially French and are played with a singing quality of line. The Gross Tierce 3½ on the Great is perfect in the Gigue. The Reger is entirely brilliant both in interpretation and clarity of sound in the tutti sections.

Hancock's improvisations remain true to their stellar reputation and exploit with great success the orchestral qualities of the Skinner instrument, especially in his hymn improvisations on St. Clement and St. Denio. The Improvisation in Free Form is based on two themes, the first dramatic in triple meter followed by a second more lyrical one treated in ABA form. Highly recommended.

Centenaire du Grand-Orgue, Cavallé-Coll de l'Abbatiale St. Ouen, Rouen. Marie-Andrée Morisset-Balier, organ; Michel Morisset, trumpet. 1990 CD Motette 20151, Koch International; Musimail, 1-800/688-3482.

The liner notes in English, French and German explain that the recording was made in 1989 to celebrate the centenary of the Cavallé-Coll organ at St. Ouen. This venerable instrument, which helped to form the musical ideals of both Marcel Dupré and his father, Albert, represents one of the most important traditions of French organ building and organ playing in the last half of the 19th century. Although many Cavallé-Coll organs were greatly changed during the first part of this century, this instrument has maintained its original character, which is clearly heard on the recording.

Titular organist of St. Ouen since 1977, Marie-Andrée Morisset-Balier holds first prize in organ from the Rouen Conservatory and is winner of the Concours International de Bruges. Her husband, Michel Morisset, is a specialist in French trumpet music and performs frequently with her in concert. His early study was in painting with George Braque and his attractive impressionistic painting of St. Ouen appears on the cover of the liner notes.

All the composers of pieces on the recording were either titular organists of the abbey or in some way connected with either the abbey or this part of northern France: Albert Roussel, André Fleury, Edouard Senny, Ernest Chausson, Marcel Dupré and Marcel Languetuit, the latter two serving as titular organists.

Albert Roussel, *Fanfare* for trumpet and organ, was a native of Northern France and wrote many of his works near Dieppe. This short but impressive fanfare was composed in October 1921 at the request of an English magazine. Would that it were readily available in print here.

André Fleury wrote *Tryptique* (Prélude, Cantilène, Final) in 1981 and dedicated it to the Cavallé-Coll organ of St. Ouen in homage to his two teachers, Louis Vierne and Marcel Dupré. The *Prélude* and *Cantilène* are expressive, slow movements which show impressionistic influences, and the *Final* especially shows the influences of his two teachers. Fleury's *March in C minor* for trumpet and organ effectively contrasts the trumpet of the organ against Morisset's trumpet in the middle section.

In 1979 the Morrisets commissioned Edouard Senny, from Liège, to write *Vitrail pour Jeanne d'Arc* for the occasion of the reopening of the abbey church after two years of restoration work. The most extensive work on the

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recording, the seven movements trace events in the life of Joan of Arc, a native of St. Ouen, using the chant, *Laetare Jerusalem*, and several ancient French tunes: *Le Roi Anglais* and *Orléans*, *Beaugency*, as well as a theme from a Mass by Guillaume de Machaut. Like stained glass windows, Senny uses many styles and colors in this tuneful and well constructed work that should find a place in the standard repertoire. Senny's *Chant pour une cathédrale* for trumpet and organ was composed in 1977 for the nine hundredth anniversary of the Cathedral of Bayeux in Normandy and is based again on chant themes.

Dupré's *Cortège et Litanie* has a special historic element hearing it on the organ he and his father loved so well. The full organ at the end is impressive. In these ample acoustics the piece has an expansive grandeur.

Ernest Chausson's *Andante*, op. 20 for trumpet and organ is a transcription of the middle movement of his *Symphony in B-flat* for orchestra (1890). As one of Franck's favorite pupils, he was influenced by the builder Cavaillé-Coll. Marie-Andrée Morisset-Balier's transcription creates a wonderful effect using the full Swell with 16' accompaniment to the foundations of the Great in a fusion of the ideal of the symphonic sound with the 19th-century organ sound.

Marcel Lanquetuit (1894-1985) wrote *Toccata en Re majeur* in 1926 and dedicated it to Albert Dupré. It was published the following year under the direction of Widor who had originally played the dedication of the organ in 1890. A most predictable French toccata in the manner of Mulet's *Tu es Petrus* with repeated chords between the hands and the migrating theme, which eventually is heard in canon at the end.

The Morissets have given an excellent tribute to this historic instrument and brought to life an unusual variety of seldom-heard music for trumpet. Highly recommended.

—Ann Labounsky

New Organ Music

Johann Joseph Fux, *Seven Sonatas for Organ (Cembalo)*. Edited by Thomas Daniel Schlee. Universal Organ Edition Series, editors Martin Haselböck and T. D. Schlee. 38 pp. Universal Edition UE 18 608. Available from European American Music, P.O. Box 850, Valley Forge, PA 19482. \$25.00 plus shipping.

Fux wrote the original ensemble versions of these sonatas sometime before 1725. The most reliable copies of the later keyboard arrangements date from around 1730; however, no manuscript evidence directly indicates Fux was himself responsible for the transcriptions. The ensemble versions, written in an archaic church style reminiscent of Biber and other Italian-influenced Viennese composers, were probably used as Gradual sonatas. This suggests to editor Schlee that organ performance of the keyboard versions is appropriate even though most contemporary copies assign the sonatas to the harpsichord. The sonatas consist of from two to four movements, three being the norm. The fast movements are written in a canzona style to be expected from the author of the counterpoint treatise *Gradus ad Parnassum*, while the slow movements are saturated with expressive chromaticism.

Schlee consulted two manuscripts of Viennese provenance for this edition: one now in the Berlin Deutsche Staatsbibliothek (Schlee's primary source) and the other in the Vienna Central Library. The previous modern edition, Vol. 85 of *Denkmäler der Tonkunst in Österreich* (1947), was based solely on the Vienna Central Library manuscript. While the printed text of Schlee's edition of the sonatas defers to the Berlin copy, the ornamentation from both manuscripts is represented in the score. Moreover,

textual discrepancies between the two manuscripts are enumerated, allowing the performer to decide which variances are copyist's mistakes and which are viable performance alternatives. The Berlin manuscript (possibly the personal copy of Gottlieb Muffat) has more ornamentation than the Vienna source, which leads Schlee to consider it a more revealing source of period ornamentation. Yet if the Vienna manuscript is roughly contemporary with the Berlin copy, both manuscripts together must represent a range of practice that would have been heard in 1730s Vienna. Universal's edition gives the performer the option of comparing alternate sources before making an independent choice.

Anton Bruckner, *Prelude and Fugue, Prelude in C major*, ed. Bryan Hesford. Fentone Music Ltd., F435 (Theodore Presser Co., selling agent), \$9.75. Felix Mendelssohn, *Three Preludes and Fugues*, Op. 37, ed. Bryan Hesford. Fentone Music Ltd., F450 (Theodore Presser Co., selling agent), \$15.50.

Bruckner's few surviving organ works, modest pieces all, would enjoy little attention save for their composers' accomplishments in other genres. The youthful "prelude and fugue" in this collection is an editorial conflation of a d-minor *Vorspiel* and *Nachspiel*, ca. 1850, with a fugue in the same key dating from 1861. The 1884 C-major *Prelude*, only 27 measures long, displays the mature Bruckner's absorption of Wagnerian chromaticism. These easy-to-moderate pieces required little in the way of editorial comment or assistance. Fentone has produced an attractive volume with adequate explanation of editorial choices; however, with the complete organ works still available from Doblinger and comparably priced, the need for this release is questionable.

A new printing of the Mendelssohn *Preludes and Fugues*, important predecessors of the sonatas and substantial works in their own right, is more welcome. In text, phrasing, and most performance indications, Hesford's edition agrees with the complete Mendelssohn *Werke* published in 1874 by Breitkopf and Härtel. (Hesford omits the *ritard*

and a *tempo* found in B&H *Prelude III*, mm. 11-12.) Organists looking for generous and effective fingering and pedalling suggestions, minimum historical commentary, and a sturdy, staple-bound format will be happy with this volume.

—Randy L. Neighbarger
Durham, NC

Sonata in B-flat Major, Opus 87a (Organ Sonata No. 2), Edward Elgar. Arranged by Ivor Atkins, edited by Bryan Hesford. Fentone, F442. Theodore Presser, selling agent. (No price given.)

The *Sonata in B-flat Major* originally was written by Elgar (1857-1934) as the "Severn Suite" for brass band in 1930 and was reworked for full orchestra by the composer in 1932. Elgar's close friend and late organist of Worcester Cathedral, Ivor Atkins (1869-1953), made this organ transcription in early 1933 and combined elements from both the brass band and orchestral versions. A Minuet appearing in the instrumental version was omitted in the organ rearrangement which consists of four interconnected movements that move with-

G R E A T

- 16 Lieblichgedackt (Sw)
- 8 Principal
- 8 Harmonic Flute
- 8 Viola (Sw)
- 8 Viola Celeste (Sw)
- 4 Octave
- 4 Spitzflöte
- 2 Super Octave
- Mixture IV
- Chimes
- Tremulant

S W E L L

- 8 Gedackt
- 8 Viola
- 8 Viola Celeste
- 4 Spitzprinzipal
- 4 Traversflöte
- 2 2/3 Nasat
- 2 Blockflöte
- 1 3/5 Terz
- Fourniture IV
- 16 Contre Trompette
- 8 Trompette
- 4 Clairon
- Alterable Voice 1
- Alterable Voice 2
- Tremulant

P O S I T I V

- 8 Holzgedackt
- 8 Quintadena
- 4 Prinzipal
- 4 Koppelflöte
- 2 Oktav
- 1 1/3 Quintflöte
- Cymbal III
- 8 Krummhorn
- Tremulant

P E D A L

- 32 Contra Violone
- 16 Diapason
- 16 Bourdon
- 16 Lieblichgedackt
- 8 Octave
- 8 Gedacktfloete
- 8 Viola
- 4 Choralbass
- 4 Flute
- 16 Posaune
- 4 Clairon

C O U P L E R S

- Swell to Pedal
- Great to Pedal
- Positiv to Pedal
- Swell to Great
- Positiv to Great
- Swell to Positiv

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out pause from one to the other. A Coda recalls material from the opening section called "Introduction" and marked "Pomposo." In addition to this marking, we find "Grandioso," both indications are associated with material similar to that which bears the indication "Nobilmente" in other Elgar works. Following the procession-like Introduction is an energetic Toccata which features some masterful counterpoint interrupted by a section which features a typically Elgarian fanfare. This then leads via a subdued transition into a short fugue which reminds this reviewer of a clean Regesque style. The fugue then merges into an introspective cadenza before the appearance of the Coda, noted earlier.

The style suits the organ very well and would be most effective on a fine, large, romantically voiced organ which possesses both a clear ensemble and fiery but rich reeds. A recording of this sonata played on such an instrument is carried in the OHS catalogue with Charles Krigbaum performing on the Newberry Organ in Woolsey Hall, Yale.

If you are looking for a large sounding, tuneful, colorful and well written organ work for recital use, this piece might interest you. It offers a somewhat less technically demanding alternative to the Vierne and Widor symphonies and the concert works of Reger. Estimated performance time is between 12 and 14 minutes. Recommended.

Passacaille for Organ, Frank Martin. Edited by Martin Haselböck and Thomas Daniel Schlee. Universal Edition No. 17479. \$12.95.

Like the Elgar Sonata No. 2 reviewed above, this *Passacaille* by Swiss composer Frank Martin (1890-1974) has an orchestral connection. Unlike the Elgar work, however, the organ version of the *Passacaille*, written in 1944, came first. It was reworked in 1952 for string orchestra and then for full orchestra in 1962.

This recent publication by Universal supplements the facsimile edition which had up to this time been the only published version of this piece available. In a short but informative preface, editor Martin Haselböck gives some valuable historical and editorial comments which are supplied in German, English and French. Unfortunately, the English translation gives the date of composition as "1924" rather than "1944," but that is obviously simply a printing error. Of particular interest in this introduction is a comment that Haselböck quotes from the composer to organist Guy Bovet that he (Martin) would like to hear "... registration as analogous as possible to his arrangement for full orchestra: a lot of 8 foot [sound] and not much mixture." It brings to mind a somewhat similar comment written by Arnold Schoenberg regarding the organ sound that he would prefer to hear in a performance of his *Variations on a Recitative* of 1941.

Martin's *Passacaille* uses a triple meter 8-bar ground of 17 notes cast in an antecedent-consequent relationship (as in the monumental Bach *Passacaglia*, BWV 582). This material forms the basis of a set of progressively complex continuous variations during which the ground itself is presented first in two alternating versions and then is subsequently subjected to transposition, transformation and variation itself. Near the end, the musical texture recalls that of the first few variations to produce a sense of balance and finality.

This is a beautifully crafted and idiomatic composition which should be seriously considered by anyone seeking a fresh and colorful major recital piece. The style is a combination of serial

MHKS Annual Meeting by Margaret Livingston Atkinson

The eighth annual meeting of the Midwestern Historical Keyboard Society was held April 30-May 3 on the campus of Eastern Illinois University in Charleston, IL. Once again, the Society proved that the combined inspiration, energy, and effort of builders, performers, scholars, and enthusiasts together can produce a meeting that is remarkable and worthwhile for all of these groups. Local support of the meeting came from the Eastern Illinois University Music Department and its Keyboard Area, and the Charleston Area Arts Council. A unique form of support was contributed by MHKS member Jack Simmerling of Chicago, who designed a tee-shirt commemorating the meeting and offered the sale of the shirts and the auction of his original print as fund raisers for MHKS.

The centerpiece of the meeting was performance of the multiple harpsichord concertos of J.S. Bach, along with his *Italian Concerto* (performed by David Schrader) and the *Concerto in D minor* (with Barbara Weiss as soloist). Divided into two concert programs and using the congenial atmosphere of EIU's Rathskeller as a substitute for Zimmermann's Leipzig Kaffeehaus, the performances combined the efforts of six-

teen MHKS harpsichordists, accompanied by five tireless local string players and supported by the superb craftsmanship and constant cooperation of five MHKS builders (whose instruments themselves were a joy to hear). The participation of some of the MHKS's most illustrious performers helped to showcase the considerable skills of those who are not regulars on the national or international concert circuit. It was truly exciting to hear the results of the work of all involved: harpsichordists Marcia Bailey, Frances Bedford, Linda Clifford, Penelope Crawford, Martha Folts, Harvey Hinschaw, Nanette Lunde, Marcellene Mayhall, Larry Palmer, Edward Parmentier, Julane Rodgers, Sallye Sanders, David Schrader, Marilyn Smith, Barbara Weiss, and Max Yount; string players Cynthia Baker, Guillermo Perich, Kathleen Ryan, Gretchen Tracy, and Donald Tracy; and builders Tom Bailey, Ben Bechtel, Paul Irvin, Peter Tkach, and Philip Tyre.

The meeting included two additional full-length concerts: a harpsichord recital by Larry Palmer, assisted by pianist Carol lei Post, and a fortepiano recital by Seth Carlin. Palmer delivered impressive performances of a fascinating assortment of music from the early days of the harpsichord revival, with some selections taken from his fine recital at last fall's Spivey International Harpsichord Festival. It is rare, indeed, to hear works by Moscheles, Thomé, Busoni, Delius, Landowska, Strauss, and Poulenc on one program for any instrument! Ms. Post provided expert piano accompaniment for the *Concert Champêtre* of Poulenc on this occasion, just as the composer himself did at the work's first hearing.

Seth Carlin's recital was an all-Schubert program performed with skill and sensitivity on a magnificent fortepiano. The instrument, by Rod Regier, was modeled after Conrad Graf, Vienna 1824, and, in Carlin's hands, seemed capable of nuance and clarity in abundance. The *Sonata in C minor*, D. 958, the *Impromptu*, Op. 90/4, *Moments Musicaux* from Op. 94, and the *Wanderer Fantasie* found worthy champions in Seth Carlin and this wonderful instrument!

Two short recitals were also part of the meeting. Natsuko Uemura played three contemporary works for harpsichord: *Rain Dreaming* by Toru Takemitsu, *Carillon* by Maurice Ohana, and *Profiles* by Robert Muczynski. Marcellene Hawk (Marcellene Hawk Mayhall, President of MHKS) chose two stunning early fortepiano sonatas—Op. 10/2 and Op. 9/3 of Dussek—and played them with dazzling technique and flair.

The Society's banquet featured harpsichord in lighthearted repertoire. Charleston's "Arcadia Ensemble"—whose harpsichordist, Gary Zwicky, was in charge of local arrangements for this meeting—offered diversions ranging from a flute sonata by Quantz to clever arrangements of show tunes and college songs. MHKS founder and past president Nanette Lunde sparkled in several "Harpsichord Rags" by American women composers and, joined by Ivar Lunde and the Arcadia Ensemble, *Easy Winners* by Scott Joplin.

Speakers at the meeting dealt both with repertoire and with instruments. Seth Carlin lectured on aspects of Schubert's *Wanderer Fantasy*, analyzing its history, its use of motivic material, and its overall form. Walter Mayhall speculated engagingly about mathematical principles he has observed in many works of J.S. Bach. Edward Parmentier spoke, with thoroughness and enthusiasm, about German harpsichord music before Bach, illustrating with short examples at the harpsichord and with accounts of his own experiences preparing a recording of some of this

music. Teresa Bogard read a fascinating paper on the early 19th-century piano method of Hélène de Nervode Montgeroult, closing with a performance of two études from the method. Carla Zecher used archival and literary evidence in her enlightening study of keyboard instruments and music making in Lyon in the 16th century. Edward Kottick presented a beautiful and informative slide-lecture on harpsichord decoration, increasing everyone's eagerness to see the book that he and Sheridan Germann are preparing on the same subject.

In the area of scholarship related to instruments, builders themselves had new insights to offer in presentations that were among the most talked-about of the entire meeting: David Sutherland challenged us to think of Scarlatti as a fortepiano enthusiast and proselytizer. Demonstrating a remarkable congruence between Scarlatti's centers of activity and the places where early pianos have been found, Sutherland built a convincing case for reconsideration of views of Scarlatti's instruments. Tom Bailey and Willard Martin each shared the methods they have devised to study the durability of plectrum materials and discussed their experiences with delrin, with Martin declaring that he expects a major move away from delrin in the near future. Here, too, reconsideration of long-held views seems in order.

As always at MHKS meetings, members could enjoy the tremendous benefits available at the builders' exhibits: trying a variety of historical instruments for themselves, listening to others play those same instruments, discussing details of design and craftsmanship with the builders themselves, and exploring possible solutions to problems with their own instruments or options applicable to their local situations. This year's exhibits included a wide range of types of instruments, from a pedal harpsichord by Philip Tyre to a fortepiano-in-progress by Margaret Hood. The Society must be grateful to all the builders who brought instruments—Thomas Bailey, Ben Bechtel, Margaret Hood, Paul Irvin, Willard Martin, David Sutherland, Peter Tkach, and Philip Tyre—and to owners who lent instruments for the occasion. There was also a book exhibit, with a choice assortment of titles available for order from A-R Editions, Fallen Leaf Press, Indiana University Press, and Schirmer Books.

MHKS has always prided itself on the inclusion of "no-fear workshops" as part of its meetings. The exhibits themselves surely should be considered part of the "no-fear" offerings, but the traditional small-group gatherings led by builders or performers still flourish and are a boon even to non-neophytes. Designed to offer practical, hands-on, training in the care of historical instruments, this year's workshops included sessions on tuning (led by David Sutherland), harpsichord and fortepiano maintenance (Paul Irvin), and voicing bird quill (Edward Parmentier), with these and other topics always available informally as well.

Even during the course of this meeting, plans were being laid for future gatherings. The Midwestern Historical Keyboard Society's next meeting will be a joint venture with the Southeastern Historical Keyboard Society on April 15-17, 1993 in Louisville, KY, to be followed by meetings in La Crosse, WI in 1994 and Ann Arbor, MI in 1995. Persons wanting more information about MHKS may write to its president, Marcellene Mayhall, 251 Redondo Rd., Youngstown, OH 44504.

Margaret Livingston Atkinson is a harpsichordist and independent music teacher in Columbus, OH. She has just been elected to the Board of Directors of the Midwestern Historical Keyboard Society.

► New Organ Music

technique and elements of French harmonic color coupled with a basis in free tonality. It requires an organ with abundant color resources (keep in mind Martin's registrational suggestions noted earlier) and a performer who possesses both a virtuoso flair and a sensitivity for melodic and harmonic nuance. Performance time is approximately 12 minutes. Highly recommended.

—Ronald E. Dean
Hurley School of Music
Centenary College
Shreveport, LA

Vocal Solos

Amen, Alleluia, George Frideric Handel, edited by Susan Marchant. Concordia. Set 1: 97-5911. Set 2: 97-5933. \$5.00 ea.

Handel seems to have been fond of writing vocal and choral pieces using the text "Alleluia (or Hallelujah)" and "Amen." Many choral settings exist, including the closing movements of coronation anthems. Here are six for vocal solo, and the preface indicates that they may have been written as teaching pieces. The text and vocal style would also make them useful for services, weddings and solo recitals.

The keys of the six are D Minor, F Major, G Minor, D Minor, G Major and A Minor. One would hardly be successful in performing the six as a unit, for there is not enough contrast from one to another. The most enjoyable may be No. 2, which seems to be the liveliest and which has many melodic relationships with arias from *Messiah*.

The keyboard realization is probably accurate, but seems spartan compared to the vocal part. Since the editor states in the preface that "the accompaniment has been kept rather straightforward, leaving open the potential for further elaboration by the keyboard performer," original figured bass has been kept. One would hope that the keyboardist will freely embellish the accompaniment given, producing a dialogue with the vocalist. For the astute performer these pieces will be an exciting Baroque addition to any vocal performance.

—Dennis Schmidt, DMA
St. Paul's School
Concord, NH

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AGO National Convention

Atlanta, GA June 28–July 2

Jess Anthony & Mark Buxton

Report by Jess Anthony

Organists today face the difficult task of adapting to uncertainty. To remain vital as artists, they must make past traditions relevant to contemporary concerns. Often involved with cultural and religious institutions undergoing their own spiritual crises, organists as professionals rely increasingly on the guidance offered by the American Guild of Organists.

As an educational organization dedicated to finding the most effective use of organ and church music, the AGO tries to anticipate and answer whatever questions may affect its individual members. As President James Moeser suggests, however, these answers undoubtedly will affect the profession. The 1992 Biennial National AGO Convention held in Atlanta June 28–July 2 was in effect a watershed for these changes.

Accommodating this changing ideology was risky. By supporting varied commissioned works, different denominational options, and wide-ranging workshops and lectures, the conference planners addressed these changes with openness and fairness. The most striking characteristic of the 1992 Convention was in fact its attempt to include so many aspects of the profession.

Sunday

Whether intentionally or not, the opening events on Sunday set the tone for the week's outlook. Charting the course for the next century, Pamela Decker preceded the opening convocation with a recital of provocative modern music for organ and harpsichord. Alternating between a Dupree harpsichord and the 1952/1970/1983 Austin at the Lutheran Church of the Redeemer, Decker communicated the music's relatively untraditional musical syntax with obvious conviction.

The opening convocation at the Martin Luther King, Jr., International Chapel at Morehouse College focused its ecumenical service on singing a new multi-cultural song. The Chapel's 1981 Wicks organ, as played by David Crawford Stills, organist at Morehouse College, was heard consistently with brass in Richard W. Dirksen's stirring processional hymn, *Praise the spirit in Creation*; in Gerald Near's good commissioned voluntary, *Banners*; and in Karg-Elert's *Praise the Lord with Drums and Cymbals*, arranged on this occasion for brass, organ, and timpani.

The Convention Choirs I and II were an interdenominational group drawn from several churches in the area. Although referring to the impact of Martin Luther King in the text of Judith L. Zaimont's commissioned anthem, *The Spirit of the Lord*, the music in that work and in Robert A. Harris' choral response, *Behold My Servant, Whom I Uphold*, was more eclectic and cerebral. While acknowledging the quality of the absent Morehouse Choir in the opening speaker's first remarks, the service's neglect of the contribution of African American gospel music was curious, particularly given the location of the opening convocation.

Sunday evening's program at the Wieuca Road Baptist Church was one of several high points during the week. Opening the evening with Benjamin Britten's whimsically mystical cantata, *Rejoice in the Lamb*, the Robert Shaw Festival Singers then premiered Stephen Paulus' remarkable new choral work, *Visions from Hildegard—Part One*, for Mixed Chorus with Organ, Flute, Oboe, Timpani, and Percussion. Directed with clear insight by Ann Howard Jones, the singers gave sensitive attention to the demands of the score.

As beautiful as it was, however, the women's homogeneous sound seemed a little too pure for the Duruflé *Requiem*, op. 9, that made up the second half of the program. Sounding as one voice,

they sang the *Pie Jesu* setting as a group. Norman Mackenzie's organ accompaniment was always gracefully fluid on the church's 1978 Moller.

Monday

The daily schedule began in earnest on Monday with four different groups of color-coded buses shuttling registrants to various events. The three principal morning artists each would repeat their program four times during the week; every registrant presumably would hear them at some point. Four additional emerging artists appeared only once, however, with a different one assigned to each of the four groups. This created some complications if the artist emerging for you was not the one you wanted to hear. Anyone switching an assigned bus route ran the risk of hearing the same repeated program twice.

Which is what happened in this case with Mireille Lagacé's harpsichord recital at Peachtree Christian Church, although it was fascinating to hear her first and fourth performance of the same North German program. Ranging from Froberger and Böhm to Bach, Lagacé's selections also included the sophisticated *Chaconne in D Major* by Elisabeth-Claude Jacquet de la Guerre. Although she apologized for using the same temperament for the entire group, Lagacé nevertheless played her recital on the borrowed Tyre & Goudzwaard German double harpsichord with nuance and fire. Her fourth performance seemed even more assured than her first.

The assigned emerging artist for this first morning group was Richard Elliott, playing Modern Argentine Music on the 1978 Holtkamp at the pew-cushioned First Baptist Church of Decatur. The amusing *Rrrrr...* by Mauricio Kagel (each movement's title began with an "R") seemed to blend Kurt Weil with the Pampas. Elliott's well-played *Variazioni e Toccata sopra "Aurora lucis rutilat,"* by Ginastera, would have been more dramatic in a resonant room.

As an afternoon option, the final round of the National Young Artists Competition in Organ Performance presented three organists playing three fantasy pieces on the unsympathetic 1962/1991–2 Austin at St. Luke's Episcopal Church. James Hopkins' *Fantasy on "Cortege and Litanie"* suited the instrument well enough; the Bach *Pièce d'Orgue*, BWV 572, and the Mozart *Fantasia in F minor* (KV 608) did not. Presumably by design, the competition was not held blind, with the visible contestants playing in the alphabetic order listed on the program sheet. The winner, Martin Jean, from Region V: Great Lakes, played an assured program with technical control and calculated agogic accents.

The scheduled evening events for Monday and Tuesday were repeated each night for different pairs of bus groups, and the assigned event for the first night was an outstanding program of organ concertos. It was a pleasure hearing works for organ and orchestra played with the kind of instruments the composers had in mind. Todd Wilson, Norman Mackenzie, and Jonathan Biggers performed on the 1987 Petty-Madden instrument at Trinity Presbyterian Church with George Hanson and members of the Atlanta Symphony Orchestra.

For the second evening in a row,

Stephen Paulus produced an important new composition involving organ. Commissioned earlier by Trinity and played again by the church's organist Norman Mackenzie, Paulus' lyrical and accessible four-movement *Organ Concerto* is a welcome addition to the repertoire. Jonathan Biggers is also to be congratulated for performing Widor's seldom-heard *Sinfonia Sacra*, op. 81, a knotty but well-constructed composition that seemed to want more space to be heard to its best advantage. Todd Wilson filled in for Carole Terry, playing both Langlais' *Piece in Free Form* and Howard Hanson's cinematic *Concerto for Organ, Strings, and Harp*, op. 22/3, with style and warmth.

Tuesday

Tuesday morning was devoted to the Festal Morning Prayer and Annual AGO Meeting. The separate 1988 Schlicker Transept Positive at the 10,000-member Peachtree Presbyterian Church was used in tandem with the 1968/1988 Schlicker main console in an austere prelude and voluntary for two organs. John and Margaret Mueller led into the week's second ecumenical service with the Credo and Agnus Dei settings from Margaret Sandresky's *L'homme armé* Organ Mass and Duo, No. VII from Petr Eben's *Mutations*.

The service proper opened with seven alternating unison verses of "All creatures of our God and King." The rest of the service music was no more thought provoking; Hal Hopson's canticle, *Blessed Be the God of Israel*, and William Mathias' concluding hymn/anthem, *Let All the world in Every Corner Sing*, were also both unison. By grouping together a service from this style of liturgical music, the morning prayer seemed to be taking the opposite tack from the opening convocation. If in fact that was the intention, the choice seems unsatisfactory for a congregation so professionally concerned with finding substantive music.

The commissioned anthem, *The Wells of Salvation*, allowed Alice Parker to work a strong Isaiah text into a section-alized work with first handbell and then organ accompaniment. The Leslie Adams commissioned *Offering of Love* followed the morning's silent reflection with a crossover interlude. The closing handbell voluntary by Arnold B. Sherman, *Laudation*, ended with the latest clapper technique.

Following the presentation of the new officers, a pointed address by Moeser, and the box lunch, the conference group split to go to the designated afternoon events. Marie-Claire Alain played at the top of her form on the 1961/1991 Aeolian-Skinner in the acoustically renovated Cathedral of St. Philip (Episcopal). Her understanding of how music moves in a resonant room was particularly nice to hear in the familiar group of pieces by her brother Jehan.

Tuesday evening's assignment was a fine program by the Tallis Scholars at the same Cathedral of St. Philip. Restricting their literature to Latin Catholic motets of the late-sixteenth century, the singers showed the musical universality of composers from the politically-warring countries of England and Spain. Although vocal blend was smoother in the second half of the program, the *Tribue, Domine* a 6 by William Byrd in the first half was notably elegant and polished.

Wednesday

National conferences always tend to be overwhelming in the number of events being offered, and ignoring the planned schedule seemed advisable on Wednesday. Since Widor's *Symphonie*

Romane and Reger's *Chorale Fantasy* on *Wachet auf, ruft uns die Stimme* are rarely played on the same program, the single performance of emerging young artist Henry McDowell Jr. on the new Goulding & Wood organ at the Cathedral of Christ the King (Catholic) was too tempting to pass up. McDowell needs to live longer with Widor's chant-based fluidity, but he did avoid letting clumps of chromaticism get in the way of Reger's basic counterpoint. His coupling the Pontifical Trumpet into the full organ registration did seem a bit excessive, however.

Wednesday evening was an occasion for more Reger, as Cherry Rhodes filled the second half of her portion of the program on the 1990 Möller at Roswell United Methodist Church with the composer's sprawling *Introduction, Ruscaglia, and Fugue in E minor*, op. 127. Supposedly written to challenge the daunting technical abilities of Karl Straube, Reger's long composition is also one of his most unwieldy. Never flagging in her detailed investigation of each part of the terrain, Rhodes could have travelled through the piece itself with more purpose.

Rayner Brown's economical *Twentieth Sonata for Organ* and James Hopkins' descriptive two-movement *Metopes* made up Rhodes' first half. The Hopkins was more substantial, evoking too very different scenes from Greek mythology with what were in each case plausible and idiomatic musical developments. D. Alan Morrison began the evening with his athletic premiere performance of Dan Locklair's *Voyage: a Fantasy for Organ*.

Thursday

Four different denominational services on the last day of the convention allowed participants a chance to experience new liturgical situations if they so wished. The *Driving-Miss-Daisy* Temple service no doubt had a strong attraction for some. The High Museum of Art also offered wonderful architecture and extensive exhibits of German Expressionism and sports photography for those reluctant to leave Atlanta without some taste of non-organ culture.

The seventeenth-century French *Vêpres de la sainte Vierge pour Noël* that afternoon at the Cathedral of Christ the King (Catholic) allowed participants in the Marie-Claire Alain workshop, singers from the Cathedral, and various guest organists to recreate an event often read about but seldom experienced. Planned and coordinated by Lenora McCroskey, the authentic Latin Christmas vespers liturgy alternated well-known organ movements with unfamiliar sung text settings by Guillaume Nivers and others. Hearing French Classic repertoire in its intended liturgical context adds another dimension to our understanding of this music.

The final evening's concert on July 2 pitted theatre organist Hector Olivera and the large gilded 1929 Möller against the Arabian Nights splendor of the restored Fox Theatre. Rising from the pit to open his program, Olivera carried on a running patter interspersed with music selections geared to his AGO crowd. A *Grande Fantasia* on music from *The Phantom of the Opera* led into an amazing *Toccata and Fugue in D Minor*/Major. What then could have been more appropriate than one last commissioned work to close out the week? Putting the final cap on the convention mandate in a way probably only he could have, Olivera premiered William

Albright's *Flights of Fancy: Ballet for Organ* with flair and pyrotechnics. ■

Jess Anthony is Director of Cultural Programs at the University of Arkansas at Little Rock, where he is responsible for the Artsprece concert series and the Community School of the Arts. A native of Conway, AR, Anthony holds degrees in humanities from Hendrix College and in organ from the University of Michigan. He was awarded a doctorate in organ performance in 1986 at the Eastman School of Music with a minor in 19th-century studies.

Dr. Anthony wrote his dissertation on the organ symphonies of Charles-Marie Widor. He presented papers on Widor for the 1987 Organ Conference in Ann Arbor and in 1988 and 1989 at the national conferences for Interdisciplinary Nineteenth-Century Studies in Boston and Portland. An article on Widor and Art Nouveau is forthcoming in a collection of papers on 19th-century French organ music edited by the Institute for Critical Studies of Organ Music (ICSOM).

A recitalist and an active member of the AGO, Dr. Anthony has served as Sub-Dean for the Central Arkansas Chapter. At present, he is organist at Lakewood United Methodist Church in North Little Rock.

Report by Mark Buxton

The American Guild of Organists, countering the widely-touted prophecies of doom and gloom of those who say that the organ is dead, confounds such critics when, almost Lazarus-like, it mounts its biennial National Convention. These events are miracles, and examples of their genre. For five days every two years, organists and choral directors converge on one specific place in the United States in order to hear and inwardly digest the sumptuous—and wildly varied—fare that is spread before them. Organ recitals are legion, and attract huge audiences (isn't it a thrill to attend an organ recital with over 1000 other people!); there are workshops covering everything from soup to nuts; whatever one's station, it is possible to rub shoulders and talk with the stars of the profession, those who usually are no more than famous names attached to press photos; there is the golden opportunity to talk shop 'til you drop; new repertoire is discovered and taken home; and one meets old friends and makes new ones, all within the framework of an operation which takes two years to prepare.

This latter point needs stressing: conventions such as the one held in Atlanta don't just 'happen.' Everybody has memories of particularly inspiring workshops and concerts, yet the lecturers and performers didn't just appear out of nowhere. The success of such gatherings is the direct result of both meticulous planning and plain old-fashioned elbow-grease; the Atlanta committee, under the sterling leadership of convention convenor, Sarah Martin, indeed deserves its plaudits. There was Southern hospitality and courtesy in abundance from the chapter hosts; excellent food and shopping; Atlanta's

unique attractions (and distractions); and many other touches to round out the picture. (I had the finest shoe-shines in my life, and sampled the best cheese-cake—two small but endearing memories of this fine city.)

The present account serves merely to highlight certain aspects of the convention—no offence is meant to those who participated but are not mentioned directly. Atlanta offered a good deal to choose from, and, like other conventions, will always suffer accusations of offering 'too much,' and, of course, 'too much, but not enough of the right stuff,' even when approaching near burn-out, the human being is a picky animal by nature, and, whether we like to think so or not, so too is the organist. The range of the workshops was vast and comprehensive, from personal tax and employment matters to publicising concerts. Atlanta provided sessions too on gay issues, the Alexander technique, and therapy for stress/motor injuries, recognizing the kaleidoscopic nature of the many problems and challenges which face the Guild's membership.

The 1992 convention focused on certain themes which were then developed and presented more or less constantly throughout the week: women composers; new music; black composers; and Hispanic music, echoing the 500th anniversary of Columbus' voyage. The thematic concept is something of a two-edged sword, of course: it does provide a sense of continuity and direction, but also invites criticism as to what is/what was not included. The theme of women composers elicited two personal gripes: it struck me as odd, for example, to have Pamela Decker play on Sunday afternoon, but not to have her repeat the program later in the week. As one who could not arrive in Atlanta any earlier than Sunday night due to church commitments, I was disappointed not to have had the opportunity of hearing such a fine advocate (and composer) of contemporary music. And, staying with women composers, wouldn't the convention have been a marvellous opportunity to feature Dame Ethel Smyth's *Mass*? (Or some of her chorale preludes, perhaps...) Nevertheless, the range of material covered was fairly comprehensive, and the convention planners had obviously done their homework, as evidenced by the remarkable array of talented musicians chosen to flesh out the bones of the themes.

Performance competition

One of the great benefits of AGO conventions is the spotlighting of new and (one hopes) exciting talent by means of two competitions, in interpretation and improvisation respectively. (This year's convention went one step further in presenting concerts by "emerging artists," a welcome gesture.) Whatever critics might say, it is irrefutable that competitions have provided some of the profession's outstanding players with their major break. The media coverage, prizes, and sheer kudos of winning the NYACOP competition (and the improv-

isation contest) are high stakes indeed, and it is an indication of the success of these events that the finalists already possess impressive *résumés*. Of course, such things are not a ready prescription for communicative music-making: while there was some truly fine playing (from Martin Jean in the NYACOP final), there was, conversely, playing of a less engaging, run-of-the-mill nature.

A capacity crowd and a jury comprised of Todd Wilson, Margaret Mueller, and David Hurd heard three finalists: in playing order, Brian Carson (Rochester, NY); Martin Jean (Valparaiso, IN); and Ann-Marie Rigler (Iowa City, IA). The repertoire consisted of Bach's *Pièce d'Orgue* BWV 572 (is "Fantasia in G Major" still permissible?); James Hopkins' *Fantasy on "Cortège et Litanie" of Marcel Dupré*; and Mozart's F-minor *Fantasia* K.608, the order of the program being left to the discretion of the player. Both Carson and Rigler chose to take the Bach, Mozart, Hopkins route; Jean began with the Bach and ended with the Mozart, an adroit piece of programming.

The choice of organ, a 1960s Austin (not a stellar period, that—far removed from the glories of that company's recent instrument at Czestochowa) with very recent additions, proved to be the topic of much conversation, some of it heated. I am sure that I am not alone in wondering why the competitors had to perform on what was, quite frankly, a miserable organ, lacking as it did any real tonal subtlety or beauty? (The newly-added *chamade*, heard to great effect in the Hopkins piece, was a vigorous and telling affair, albeit rather bruising in its eagerness.) In spite of the efforts of the players, it was obvious that the instrument was not an adequate vehicle for effective musical intercourse.

Perhaps I might express personal irritation at those organists who winced or made similar expressions (such as noises of the 'tut tut' variety) of disapprobation whenever notes were dropped, smudged even—a rather rude and childish way of treating both players and audience. (It was interesting to note that some of the same offenders winced and exchanged glances at "errors" made by the Tallis Scholars in their concert that evening, "errors" which were, in point of fact, *false relations*. Grow up, chaps!)

It was evident from the first bars of his Bach that Jean was quite in a class of his own. His firm reading of the *Pièce d'Orgue* evinced proof of a thoughtful musician, and his handling of the middle *Grave* section was a model of comprehension and poise; his Mozart too was the best performance of the three. In all honesty, I cannot pretend to have fallen head-over-heels for the Hopkins, which resembled the proverbial curate's egg. However, after hearing Jean's convincing performance, I decided to modify my judgement: I should like to hear the work again. I should like also to hear Dr. Jean again before too long, since his Bach was a memorable part of the week. So too was his graciousness: having been announced as the winner, he generously acknowledged the presence of composer James Hopkins—a most courteous touch.

The set repertoire, at first glance, was unconventional. Yet, on closer examination, everything made sense. Full marks to whoever decided to use the Mozart as a test piece! It has an uncanny knack of sorting out who's who and what's what, and it certainly put the finalists through their paces. Not one of the three players emerged unscathed—some clipping the odd hurdle, others coming unglued in spots. (Its challenges and hurdles are not purely technical, of course, although I have yet to meet the organist who believes the piece poses no worries of this nature...)

The Mozart exemplified an aspect of the organist's approach which, again, is a double-edged sword: allowing scholarly research to push the act of making music somewhat into the wings. We approach K.608 with the 'mechanical

organ' in mind, and remember Mozart's unhappiness at having to write for all those squealing pipes; *everybody* knows how bitterly he complained at having to compose for the wretched thing. But the music's drama and poetry transcend the paltry medium for which it was written. It is *great* music—could Mozart have written anything but? This mighty work so rarely receives a performance which does it justice: the opening often fails to tower over us as it should; the supernatural (in its literal sense) beauty of the central section is misunderstood, and the small cadenza which ends it is handled in a stilted manner; and the feverish conclusion—every bit as dramatic and pathetic as Mozart's own end—misses the mark by a long chalk.

This is not a plea to throw scholarship to the dogs. However, it seems that in our quest for knowledge of the instrument for which this music was conceived, we are missing the wood for the trees. The preoccupation with the nature of the instrument and with Mozart's understandable chagrin at having to write for the medium he himself referred to as 'childish' far too often leads us to ignore a very salient fact: this work is part of that incomparably rich corpus which sprung from the composer's pen during the last year of his life. If we are going to be 'scholarly,' then why not study and listen to some, if not all, of the music from that fateful year—the overture to *Die Zauberflöte* would do for starters!—in order to better comprehend (and subsequently communicate) the music's riches? How sad it is that we have reached a stage where words such as 'scholarly,' 'academic,' and 'performance practice' have almost a pejorative ring to them! Responsible players must be historically-informed, using their knowledge as a means towards achieving an end; but the assumption that mere possession of facts and figures produces committed music-making is no more tenable than believing that the purchase of a cook book will turn one into a gourmet chef.

Improvisation competition

The improvisation competition provided the finalists with an instrument more worthy of their efforts—a large Möller at First Presbyterian Church recently rebuilt by W. Zimmer. Again, a distinguished jury: Christa Rakich; Karel Paukert; and William Porter, who has been a leading light in the renaissance of improvisation in the United States. The first AGO improvisation competition, held at the 1990 convention in Boston, was won by the extraordinarily gifted Bruce Neswick, who had a hand in the themes for the Atlanta final. Fine themes they were too: stimulating, well thought-out, and giving plenty of scope for improvisations in a wide variety of styles.

The rules stipulated that performers could improvise in any style, and allowed scope for either one or more improvisations using various set permutations of the themes provided, given a maximum time limit of 25 minutes. As each performer was announced, we were told how they intended to proceed—number and combination of themes (which they were allowed to study for 45 minutes prior to playing) and so forth. Full credit to the organisers for being thoughtful enough to provide the audience with a copy of the themes: this was much appreciated by all. An attentive audience prepared to listen to the three players who had been selected from the seven who participated in the semi-finals the previous week: Peter Niedmann, of Hartford, CT; Ronald Stolz, of Washington, DC; and Paul Fejko, from Philadelphia, PA.

Ronald Stolz was awarded a deserved first place, with Paul Fejko placing second and Peter Niedmann, third. Stolz used the organ thoughtfully, and, of the three players, best demonstrated a sense of shape and purpose. Niedmann's opening had promise, but that promise was never fulfilled. Fejko, although the most individual of the finalists, very much blotted his copy book when he

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started to improvise an outrageous waltz of the hymn tune *Wondrous Love*. True, it was brilliant; but, after a short while, it became labored, then crass, then objectionable. Some of the audience laughed; some were embarrassed; some were downright furious. Like Icarus, he came crashing down when his *finale*, suddenly squashed into too small a time frame, finished very much with a whimper, rather than the bang it might have been. A pity, since parts of his creation were so vivid and striking.

Listening to the audience's comments after the competition was most interesting: one person vehemently protested (and quite rightly so) that improvisation was not simply a case of throwing out notes with a theme underneath; another countered that he had heard Langlais once improvise a torrent of notes during a recital—the only difference being that in Langlais' case, the contrapuntal genius of the late *maître* was in full flight. (Ah . . . therein lies the rub!)

This seemed to hit the nail on the head. There was little sense of structure in what we heard during the competition, and, apart from the odd attempt at canon, virtually no evidence of any contrapuntal mastery. All three players used the tune *Wondrous Love*, yet the various harmonizations of the theme were conspicuous by an absence of fluency. Surely, a thorough and practical knowledge of harmony and counterpoint is a *sine qua non* at this level? Likewise, the use of the organ was sometimes less than convincing, as was the general handling of areas such as texture and voice-leading.

We are the first people to throw up our hands in horror if a composition by a non-organist is "not idiomatic," yet an improviser must know how to "orchestrate" (or be "idiomatic") when he or she begins the exciting yet demanding process of creation. There was rather too much idle note-spinning in what was heard, too much meandering and loitering. And, for whatever reasons, too much of the improvising was earth-bound, unoriginal, uninspired, and uninspiring—adjectives not applicable to improvisation of high calibre, be it at St. Thomas Fifth Avenue, Saint-Sulpice, or the New Orleans Jazz and Heritage Festival.

Perhaps it would not be amiss if future competitions demanded at least one improvisation in a strict form? If all of this sounds old-fashioned and fuddy-duddy, remember that the winner in Boston, Bruce Neswick, is a consummate contrapuntalist with a comprehensive knowledge of harmony to boot. The old complaint (overheard in Atlanta, regrettably) that form, harmony, and counterpoint are obstacles to personal expression, invention, and true originality is merely an excuse by those who are not prepared to master such basic disciplines. It is easier to achieve competence in contrapuntal fluency through hard work and regular, systematic practice than it is, say, in true originality. Difficult? Yes—taxing even. But so is playing works by Bach, Hopkins, and Mozart in an interpretation final. The improvisation competition is a welcome addition to Guild conventions, but the standards of the Atlanta final were extremely disappointing, and in no way commensurate with its status: a pity, especially in view of what could have been done with such intriguing

and promising themes and bearing in mind the faultless presentation and hard work on the part of the presenters.

Italian Organ Mass

I was able to proceed directly from the improvisation competition to the reconstruction of a 17th-century Italian Organ Mass, music being provided by participants in the workshop held earlier that day. (As at Boston, worship services formed a part of the week, although in a rather less prominent manner.) The workshop leader, Father Umberto Pineschi, was the celebrant, and a fine one at that—sensitive, and with a firm sense of purpose which never verged on the obtrusive. The church was full, and, for eccentric recusants such as myself, it was a pleasure to attend a Mass with the familiar prayers and chants (sung with gusto by the congregation) in Latin; one of the unique aspects of the convention is that it caters to just about every need at some stage along the way, even those of the curmudgeonly reviewer . . .

Tallis Scholars

Alternating with an organ concerto event on the first two nights was a program at St Philip's Episcopal Cathedral by the Tallis Scholars, directed by their founder, Peter Philips. This, to my ears at least, was the highlight of the week. Here was wonderfully spacious and controlled singing, with strong attention to detail. Yet the performances shone out, transcending the merely two-dimensional which so often afflicts performances of this music. How refreshing to hear polyphony sung with such an innate sense of line! The performance of the first set of Tallis' great *Lamentations of Jeremiah* was intensely moving, especially the astonishingly profound setting of the words *Ierusalem, Ierusalem, convertere ad Dominum Deum tuum* ('Jerusalem, Jerusalem, return to the Lord thy God'), handled with extraordinary sensitivity. What a treat to hear Lobo's (Alonso, not Duarte as stated in the programs) motet *Versa est in luctum*, one of music's undoubted masterpieces. It seemed that the performance had just a little of the matter-of-fact about it: somehow, the plangent dignity of the music didn't quite come across—perhaps the choir was tired as it approached the end of what was a highly taxing program. (In all fairness, I should come clean and say that an incandescent performance a few years ago by David Hill's Westminster Cathedral Choir has almost ruined all other performances for me.) This concert was a unique and moving experience for many of the audience, both Tallis Scholars aficionados and those hearing the choir and the music for the first time. For my part, I can say that I have never heard the choir sing so well—a truly marvelous evening.

Marie-Claire Alain

St Philip's, in its new (and most comely) acoustical garb, was the venue the following day for the first of the much-awaited recitals by one of the century's great figures, Marie-Claire Alain. Her playing of music by de Griigny, Balbastre, Bach, Barraine, and Alain offered insight and wisdom, as did her program notes. Madame Alain's interpretation of a judiciously chosen group of works by her brother, Jehan, was another of the week's highlights,

especially her gripping encounter with *Litanies* which ended the program. The recital was greeted with much enthusiasm by the large audience which gave Madame Alain a standing ovation. Her playing once again demonstrated the qualities of integrity and musicianship which have hallmarked her career; everything, down to her acknowledging of her audience's applause (executed with such dignified finesse) bespeaks a first class act.

The Hyatt Regency Hotel, center for the convention, hosted an impressive and comprehensive exhibition throughout the week. Publishers; organbuilders; compact disc companies; booksellers; robe makers: you name it, it was here. Such a thriving subculture (subplot, even) adds much to a congress or convention. In particular, it was good to have access to copies of some of the new music, in particular Anthony Piccolo's fine commissioned anthem and Ellen Harrison's award-winning work, played during the week by Karel Paukert. And, in passing, it was more than interesting to observe how the small Walker organ in the hotel lobby (the one we organists tended to ignore—either because it didn't have three celestes or because the tuning wasn't sufficiently esoteric) was such a source of fascination and wonder to those hotel guests not attached to the convention; might it be that our instrument still has its lure?

What was missing in Atlanta, perhaps, was the old-fashioned evening concert, the eclectic barnstormer of a program by one of the profession's titans—an evening, say, of Bach, Franck, Dupré, and Reubke. While it is encouraging to see the promotion of new music—and the regular commissioning of new works by American composers for conventions is one of the most laudable of the Guild's activities—it wouldn't have hurt to have programmed a big eclectic recital on one of the many eclectic organs in the Atlanta area.

(Some of the pre-convention programs along such lines at Spivey College made the mouth water . . .)

The scene is set for the I.C.O. in Montréal next year, and for the AGO National Convention in Dallas in 1994. We should ignore neither the import nor the impact of gatherings such as the Atlanta convention: batteries are recharged; social times have their own special importance; and new ideas are taken back to schools, churches, and centers of learning across the continent (and beyond). Finally, those involved in the planning and execution of Atlanta '92 should take great pride in the fact that the week's events will have benefited the economy of their city (as do all conventions) in no small way—a unique and tangible contribution from the AGO to the local community. ■

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Daniel Roth celebrates his 50th birthday this year on October 31. A native of Mulhouse in Alsace, Roth was a prize-winning student at the conservatoire in his home town before entering the Paris Conservatoire, where his studies were crowned by no fewer than five *premiers prix*. In addition, he pursued further studies with Marie-Claire Alain. In 1971, along with his great friend and compatriot, the late and much-lamented Yves Devernay,¹ Roth won the *Grand Prix de Chartres*, one of several such distinctions in international competitions. Having been *organiste suppléant* of the Sacré-Coeur Basilica in Paris since the age of 21, he became *titulaire* in his own right in 1973, succeeding Rolande Falcinelli, his organ professor at the Paris Conservatoire. In 1985, he succeeded Jean-Jacques Grunenwald as *organiste titulaire* of Saint-Sulpice in Paris.

His career has been highly active, varied, and much acclaimed. He has played, taught, and adjudicated at major festivals throughout the world, and is in demand as teacher, performer, and jury member; worthy of particular mention is his frequent pedagogic work at the Haarlem Summer School in the Netherlands. For a number of years, he was a professor at the Strasbourg Conservatoire, having previously taught at the Conservatoire in Marseilles; he teaches now at the Musikhochschule in Saarbrücken, Germany. A two-year period saw him based in Washington D.C., where he was Artist in Residence at the National Shrine of the Immaculate Conception, and Head of Organ at the Catholic University of America.

Roth lives in close proximity to the Sacré-Coeur, along with his charming wife and four children. He is a warm and courteous man, and one is immediately struck by his affable manner and his wide-ranging conversation. Visitors to the organ loft at Saint-Sulpice are immediately made to feel welcome, and non-francophones are more than a little delighted to learn that the maître speaks fluent German and English.

Roth has fond and vivid memories as to how his interest in the organ was first aroused.² "When I was young," he says,

the local church had an excellent 4-manual organ, and a commensurately fine organist with a wide repertoire. The masses were always well done—good choral music and so on—so the basic ambience was more than encouraging. But it was a film which really made me discover my vocation as an organist: *Il est minuit, Docteur Schweitzer*.³ I suppose that I must have been about ten, and, prior to this, my all-engrossing passion was drawing; I would pass endless hours drawing pictures. But when I saw the film, with the great actor Pierre Fresnay in the role of Albert Schweitzer . . . well, that was it—I wanted to be an organist!

It is of more than passing interest to

Mark Buxton is Director of Music at Islington United Church in Toronto, Canada, where an important new organ by Schoenstein & Co. is to be installed in 1994. An honors graduate of Durham University in England, he was one of the last pupils of the late Jean-Jacques Grunenwald. On graduating, he was awarded a scholarship by the French Government, enabling him to pursue organ studies with François-Henri Houbart, and research into Widor and Saint-Saëns under the direction of Norbert Dufourcq. Prior to emigrating to Canada in 1989, he held posts at St. Lawrence Whitchurch, Little Stanmore (where Handel's 'Chandos' Anthems received their first performance), and Notre Dame de France—the French church in London's Leicester Square—where, in addition to supervising the rebuilding of the Cavallé-Coll organ, he instigated a major music program. He has concertized throughout Europe and North America, and is a frequent contributor to journals on both sides of the Atlantic.

note that Schweitzer, who exerted such a profound influence on Charles-Marie Widor, was to so inspire the young fellow Alsatian who would one day follow in Widor's footsteps as organist of Saint-Sulpice. "To this day," says Roth, "I have the greatest admiration and respect for Albert Schweitzer."

Schweitzer's great affection for Cavallé-Coll's masterpiece at Saint-Sulpice is well known, as is his friendship with Charles-Marie Widor and Marcel Dupré, two of the church's former organists. The Saint-Sulpice organ is, of course, one of the world's great instruments; it is also one of those rare organs which never fails to draw praise and admiration from all quarters. In view of this, observers and interested parties have followed the restoration of the organ, completed last year by the Jean Renaud firm of Nantes, with almost bated breath. Roth describes the work as being "of a highly conservative nature."⁴ The funding was split 50/50 between the City of Paris (which owns the instrument), and the State. The Church didn't have to find a cent—a good thing really, since, in this country, it is rather short of money!

On the tonal side, certain minor alterations made in the past have been reversed. As Roth explains,

the composition of certain mixtures was changed, one or two ranks having been silenced here and there with tape or a small piece of cotton. Returning their composition to that envisaged by Cavallé-Coll was a relatively simple task in view of the fact that the changes were small and easily reversible. I must emphasize that none of the original pipework was ever removed. Saint-Sulpice has always been blessed with organists who have scrupulously respected the instrument, and this, together with the fact that there have been so few incumbents here, has contributed greatly to the almost untouched state of the organ. With regular cleaning every twenty years or so, good maintenance, and respectful *titulaires*, this masterpiece has survived the ravages which befell so many other instruments.⁵

It is well known that two principal stops (at 16' and 8') were added to the pedal division in 1934, a gift from the parish to mark the end of Widor's tenure.⁶ "Of course, these were left as they were," says Roth.

Apart from the fact that nobody in their right mind would have the nerve to remove them, they are invaluable. Before their addition, the pedal organ consisted of twelve stops—think of that, only twelve pedal stops in an instrument of one hundred! We know that Cavallé-Coll was greatly hampered by the constraints of Chaligny's case, and, although we cannot say what he would have done had more space been available, the fact remains that there were only six foundation stops in the pedal. Let's look at this 'incongruity' from a practical angle—take the opening movement of Dupré's *Symphonie-Passion*,



Daniel Roth

for example. The pedal sounds weak against the mass of 8' foundations in the manuals, but the balance is fine with the 1934 stops.

Daniel Roth's view of the importance of this instrument reveals much about the man himself:

I suppose that you could speak of the instrument as being a remarkable 'marriage' between the old and the new.⁷ Cavallé-Coll used over 40% of Clicquot's pipework, and other material as well—including some of the chests. Yet the organ contains many of his own innovations: it is a perfect synthesis of the old and the new. This was his great genius, I feel—always looking forward to the future while keeping his roots firmly planted in the past.

Much might be said for Roth's three immediate predecessors at Saint-Sulpice, Widor, Dupré, and Jean-Jacques Grunenwald; all three were noted performers, improvisers, teachers, and composers. The present *titulaire* is, in his own words, "firmly committed" to keeping alive and passing on to his pupils the traditions he inherited from his own teachers and predecessors. It is with respect that he speaks of Pierre Lantier and his wife, with whom he studied before entering the Paris Conservatoire; Maurice Durufé, his harmony professor there; Marcel Bitsch, with whom he studied counterpoint and fugue; Henriette Puig-Roget, in whose class he gained a first prize in piano accompaniment;⁸ and Rolande Falcinelli, his professor of organ and improvisation.

"Whenever I teach," he says, "I try to keep these disciplines and these techniques alive, improvisation in particular. I feel that improvisation is exceptionally difficult, since, in addition to being highly skilled, an improviser must be tenacious and courageous."

When Roth obtained his first prize in organ and improvisation, these two disciplines were not taught separately, as is now the case. "I can't really give you a yes-or-no answer as to whether the change in syllabus was a good thing," he says.

It's sad, in one way, to see a tradition discontinued which went back to the days when César Franck was organ professor.

However, it was sad too when one saw fine players being forced to do something which they weren't able to do particularly well. After all, why not have a prize in interpretation only? It seems a futile exercise to force a pupil to improvise when they either have little aptitude in that area, or simply don't have the inclination.

Before the restoration work at Saint-Sulpice, Roth recorded two programs on the organ: a disc of Dupré which garnered much praise; and a recording of two Widor symphonies (*Symphonie 5* and the *Symphonie Romane*), a magnificent example of his total comprehension of and sympathy for this repertoire. It is obvious from speaking with him that he regards it a great honor to be the inheritor and propagator of the Saint-Sulpice tradition, and his recitals and masterclasses acknowledge this. He regularly plays works by his predecessors, including the most immediate, Jean-Jacques Grunenwald.

I feel that we were robbed of a very great musician by Grunenwald's untimely death in 1982. He was an exceptional composer, and a stupendous improviser. His improvisations were superbly structured—a great sense of 'architecture,' one might say. Of course, this is not surprising, since he was a qualified architect. A very, very great man indeed.

The idea of the past being linked with the present is exemplified in very human terms by the exceptionally friendly relations which exist between the Roth family and Madame Jean-Jacques Grunenwald and her son, Gérard.

Roth himself has composed, but not extensively. His works have been published by noted European publishing houses, including Alphonse Leduc in Paris,⁹ and Novello & Company in London.¹⁰ "I am not a prolific composer, nor have I ever been," he says, "but my aim has always been to combine 'French' characteristics of color and harmonic refinement with 'German' traits of form, such as counterpoint and fugue." In addition to his output for organ, he has written choral and chamber music. Two recent compositions bear inscriptions to musicians in the United States—*Pour la Nuit de Noël* for organ, and a splendid anthem, *Dignare me, o Jesu* (soloists, SATB choir and organ), dedicated re-

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spectively to Kenneth Starr and Philip Brunelle.

Daniel Roth's recording career has been a notable one, and, in recent years, he has recorded for the German company, Ursina Motette. Two recordings from the *Sacré-Coeur*, documents of the organ both before and after the restoration by Renaud in the 1980s, are outstanding examples of his genius as an improviser. In addition to discs of music by Dupré, Vierne (*Symphonie 3*, at Saint-Antoine des Quinze-Vingts in Paris), and the two Widor symphonies referred to above, he has recorded a further two symphonies for the Motette Widor series (3 & 7), this time at Saint-Sernin in Toulouse.

Roth admits to enjoying recording:

but, for me, it cannot replace the sheer spontaneity or *stimmung*—call it what you will—of the concert hall. Yes, having a microphone there is very good for your concentration, but I must say that it always leaves me feeling very tired.

What I do like about recording is that at the end of the day you have something tangible to show for all the hard work. Take the Widor symphonies at Saint-Sernin, for example. I'd gone to a good deal of trouble examining the various editions of the symphonies and comparing the differences between certain movements. It was a very time-intensive project, and one of the things about the recording is that I have something to show for all this toil—proof that it actually happened, if you like!

Ursina Motette has just issued his latest recording project, one of great significance: a three compact disc set of organ music by César Franck. Apart from the celebrated twelve masterpieces, Roth has recorded several other works from various periods of Franck's compositional career, including the recently-discovered *Pièce in A major*.¹¹ In addition to the restored organ of Saint-Sulpice, two smaller—but nonetheless important—instruments by Cavaillé-Coll are featured: the Cathedral of Saint-Étienne in Saint-Brieuc (Brittany) and the Church of Santa Maria del Coro in San Sebastián, Spain.¹² As Roth explains, "We wanted to do justice to the difference in character between the pieces, and decided to use three instruments in order to convey this best. We used smaller instruments for the works of a more, shall we say, 'intimate' nature."

He reflects on the fact that, not so long ago, it would have been almost unthinkable to record the complete Franck:

I would have been ridiculed to have mentioned a project of this nature. There was a time when you were reviled for playing Franck, Widor, or Vierne. Nowadays, the pendulum has swung the other way, bringing with it a renewed interest in art and music of the 19th century. Between the two world wars, we had the neo-classic school which insisted on having organs on which you could play just about anything and everything, from Titelouze to Messiaen. These organs were beasts with two heads, and when you look at what was done to so many instruments in the first half of this century, I always think of Cavaillé-Coll's success in combining the old with the new at Saint-Sulpice. If only some of our organbuilders had followed his example, rather than putting non-blending mixtures of a germanic variety into French instruments—a less than successful combination, to say the least.

The neo-classical movement started some terrible fights, of course, especially with the old symphonic followers—just look at the battles over the old Trocadéro organ here in Paris! Then, in the 1950s, we saw the emergence of the neo-baroque school of thought, which demanded a true return to the Bach-orgel, dismissing the whole neo-classical philosophy as a sell-out, a half-way house. There was a time

when you were almost banned from playing romantic music!

Indeed, the pendulum has swung, bringing with it the usual excesses and blinkered attitudes that such violent swings entail. There are those who, in the name of promoting romantic organ music and organbuilding, are committing the same sins and espousing the same rigid ways of thinking for which 'musicologists' of earlier days are now so roundly condemned. But, as Wanda Landowska was wont to stress (so perceptively), the true musicologist is a musician—a musician who breathes fresh life into music, thereby illuminating its riches; no better exponent of this philosophy could be sought than the present organist of Saint-Sulpice.

Daniel Roth's substantial influence as a performer and teacher, especially of French Romantic organ repertoire, has resulted in a significantly greater understanding and appreciation of both the music and the medium for which it was conceived; his work at Saint-Sulpice as a liturgical organist (something which we should not overlook!) is exemplary; and the unique musical tradition of Saint-Sulpice is in the very safest of hands. The *esthétique* of the French Romantic organ school could not wish for a more persuasive and

articulate advocate of its cause, nor the clergy and parishioners of Saint-Sulpice for a more committed, sensitive organist; and the peerless lineage of the Saint-Sulpice organ loft could not wish for a better torch-bearer.

Notes

1. Yves Devernay (1937–1990) was, at the time of his sudden death, *organiste titulaire* of Notre Dame Cathedral, Paris.

2. Also see Mark Buxton, "Daniel Roth and the St-Sulpice tradition" in *The Musical Times*, September, 1990. Much of the material in that article (and in this present one) is based on a lengthy March 1990 interview with Daniel Roth, and on numerous conversations between him and the writer. In preparing this article, the author wishes to thank Karen McFarlane Artists, Inc.; Jack Bethards, of Schoenstein & Co.; Mme. Jean-Jacques Grunenwald; Mlle. Connie Glessner, Director of Music of St. Michael's Church in Paris; and Maître Daniel Roth and his wife, Odile, for their constant help and kindness.

3. Marcel Dupré played the organ for the soundtrack, and, in his memoirs (*Marcel Dupré Raconte* . . . Paris: Bornemann 1972) recalls his astonishment at Fresnay's exact imitation of his playing of Widor's famous toccata.

4. A comprehensive account of the recent work is scheduled for publication this year.

5. Between them, Widor and Dupré occupied the post for an astonishing 101 years. A history of the organs and organists of Saint-Sulpice, *Le Grand-Orgue de Saint-Sulpice et ses Organistes*, has been published by the Association Cavaillé-Coll, 5 Rue Roquépine, 75008 Paris (*La Flûte Harmonique*, no. 59/60, special issue 1991). Unfortunately, although Roth has contributed two short chapters to this publication, there is no biographical information given about him—a very surprising

omission.

6. Widor had always wanted to add these stops to the pedal division, and regretted the fact that he did not have the necessary funds to pay for the work himself. In passing, we may note that the Cavaillé-Coll company presented an estimate to the church in 1932 for the addition of these stops; since no action was taken at that time, we may presume that the financial resources simply were not available.

7. For detailed studies of the instrument, see Gregor Klein, *Le Grand Orgue de Saint-Sulpice*, Association Cavaillé-Coll (Paris: *La Flûte Harmonique*, no. 20, special issue 1981); Jesse Eschbach, "Some details of voicing techniques at St-Sulpice" in *The Organ Yearbook* 1978 (vol. 9), 34; and the publication cited in endnote 5.

8. The piano accompaniment class at the Paris Conservatoire encompasses a highly rigorous training which includes keyboard skills such as harmony, score-reading, and sight-reading.

9. *Évocation de la Pentecôte*, Paris: Alphonse Leduc et Cie., 1979.

10. *Joie, Douleur, et Gloire de Marie*, London: Novello & Co., 1990.

11. Discovered by the French musicologist, Joël-Marie Fauquet, the work was published in 1990 by Éditions Musicales du Marais, Paris.

12. The Saint-Brieuc instrument has had rather an eventful life. It was installed by Cavaillé-Coll in 1848 (III-P, 41 stops), but later suffered damage when a lightning bolt felled the cathedral's steeple. It was then rebuilt and enlarged by Cavaillé-Coll in 1872 (IV-P, 44 stops), and underwent several transformations in the twentieth century, including the electrification of the action. In 1986, Jean Renaud was commissioned to restore the organ to its 1872 state, including reinstituting the mechanical action with Barker lever. As for the Spanish instrument, it dates from 1863 (III-P, 44 stops), and bears many striking resemblances to Franck's Cavaillé-Coll at Sainte-Clotilde in Paris (III-P, 46 stops).

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Cover

R. J. Brunner & Co., Silver Spring, PA, has built a new organ, opus 24 (24 ranks, 21 stops), for a private residence in Bucks County, PA. It is the centerpiece in a federal period music room built specifically to house the instrument. The casework, designed in the style of Pennsylvania German organs, is constructed of pine and poplar, painted white. The facade comprises the bottom six pipes of the Pedal Offenbass 8' and bottom of the Great Principal 4'. The facade pipes are constructed of lacquered and polished zinc and tin with Roman style mouths. The hand carved shades and star for the Zimbelstern are gilded with 22-carat gold leaf. The console, pedalboard and bench are of mahogany. A 30-note BDO straight pedalboard has oak keys with maple caps for the naturals and rosewood caps for the sharps. The 58-note manual keyboards have bone naturals and rose-

wood sharps. The drawknobs are rosewood with hand engraved ivory faces.

Key action is mechanical, with electric solenoid stop action. A solid state combination action controls four generals and four combinations per division. The Zimbelstern, having six bells, is electric and controlled by one of the toe pistons. Metal pipework is spotted metal, with zinc basses, and cone tuned. The Swell Gedackt 8' and Great Hohlflöte 8' are walnut with poplar basses. Wind pressure is approximately 65 mm water column, provided by a 1/4 hp blower and conventional regulators.

Before installation the organ was the subject of an open house at the builder's shop where two performances were given to audiences by Dr. Susan Hegberg of Susquehanna University. The installation was completed in February 1991. Photo by Randl Bye Photography, Holicong, PA.

GREAT

- 8' Hohlflöte
- 8' Gemshorn
- 4' Principal
- 2' Blockflöte
- III Mixture
- 8' Cromorne

SWELL

- 8' Gedackt
- 8' Salicional
- 8' Vox Celeste (T.C.)
- 4' Rohrflöte
- 2 3/4' Nazard
- 2' Principal
- 1 3/8' Tierce
- 1 1/4' Larigot
- III Scharf
- 8' Trumpet
- Tremulant

PEDAL

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



The Andover Organ Company, Methuen, MA, has restored the 1882 Johnson & Son organ, Opus 577. The organ was installed in the Westminster Presbyterian Church, Baltimore, MD, in 1882, and was electrified during the 1930s by William Bardroff & Son of Baltimore. The original console, stop and key actions were destroyed, and an electric console was placed some distance from the organ. The church closed and parish disbanded in 1977. The Westminster Preservation Trust was formed in that year and funds were raised for the restoration of the building. It was opened in 1983 and is available for public functions, receptions, and other events, as well functioning as a lecture and recital hall for the University of Maryland School of Law.

In 1980 the Andover Company was called in to evaluate the organ. Except for the electrification and the painting of the once-stenciled case pipes, the organ was essentially intact. It was no longer playable, however, and some pipes were missing, with many in need of repair. The organ was removed and placed in storage. In 1984, with the help of the Chesapeake AGO Chapter, the OHS and others, the decision was made to restore the organ. The Andover Company copied similar Johnson organs to duplicate the console and action. The case, made of ash, was refinished to the original. Stenciling of the case pipes was done by the firm of Marylou Davis, Inc., of Southbridge, MA.

Two concessions were made to make

the organ more flexible to the needs of Westminster Hall. The first was to expand the pedalboard from its original 27 notes to 30 notes. A flat pedalboard was maintained. The second was to change the pitch of the organ from A = 459 to standard A = 440. All original voicing was retained.

The work was under the direction of John Morlock and William Finch of the Andover firm. The organ was rededicated with organists James Houston, Michael J. Gaffney, Margaret Budd, and Michael Britt.

GREAT (58 Notes)

- 16' Bourdon
- 8' Open Diapason
- 8' Melodia
- 8' Dulciana
- 4' Octave
- 4' Flute d'Amour
- 2 3/4' Twelfth
- 2' Fifteenth
- III Mixture
- 8' Trumpet

SWELL (58 Notes)

- 8' Violin Diapason
- 8' Stopped Diapason
- 8' Salicional
- 8' Dolce
- 4' Fugara
- 4' Harmonic Flute
- 2' Flautino
- 8' Oboe
- Tremolo

PEDAL (30 Notes)

- 16' Double Open Diapason
- 16' Bourdon



Robert L. Sipe, Inc., Dallas, TX, has built a new organ for Christ Episcopal Church, San Antonio, TX: 3 manuals and pedal with 43 stops and 54 ranks of pipes. The key and stop action is electric with slider-type windchests. The drawknob console is movable and features multi-level solid-state combination action. The instrument also incorporates some casework, windchests and pipe-work from the previous 1974 Hofmann organ. John Wright, Organist/Choir-master, played the organ and directed the church choir in a Festival Service of Dedication. Frederick Swann played the dedicatory recital. Additional recitals were played by John Obetz and John Wright.

GREAT

- 16' Gedackt Pommer
- 8' Principal
- 8' Spitz Flöte
- 4' Octave
- 4' Koppelflöte
- 2 3/4' Octave Quinte
- 2' Super Octave
- Mixture IV-V
- 16' Fagot
- 8' Trompette
- 8' Trompette en Chamade (Ch)
- Tremulant

SWELL (enclosed)

- 8' Principal
- 8' Viole de Gambe
- 8' Viole Celeste
- 8' Bourdon

- 4' Octave
- 4' Flûte Ouverte
- 2' Flûte
- Cornet II (tg)
- Fourniture III-IV
- 16' Basson
- 8' Trompette
- 8' Hautbois
- 4' Clairon
- Tremulant

CHOIR (enclosed)

- 8' Gemshorn
- 8' Gemshorn Celeste (tc)
- 8' Holzgedeckt
- 4' Principal
- 4' Rohrflöte
- 2 3/4' Nasard
- 2' Octave
- 1 3/8' Tierce
- 1 1/4' Larigot
- Scharf III-IV
- 8' Cromorne
- 16' Trompette en Chamade (tc)
- 8' Trompette en Chamade
- Tremulant

PEDAL

- 32' Untersatz (electr.)
- 16' Principal
- 16' Subbass (12 pipes)
- 8' Octave (12 pipes)
- 8' Flute
- 4' Choralbass
- Mixture IV
- 32' Kontra Posaune (electr.)
- 16' Posaune
- 8' Trompette
- 8' Trompette en Chamade (Ch)

Calendar

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

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

UNITED STATES East of the Mississippi

16 OCTOBER
Brian Jones; Trinity Church, Boston, MA 12:15 pm

Frederick Backhaus; Christ Church Episcopal, Oyster Bay, NY 12:15 pm

Gerre Hancock; St Paul's-Chestnut Hill, Philadelphia, PA 8 pm

Pierce Getz; Christ Lutheran, York, PA 12:15 pm

Schubert Choral Concert; Clayton State College, Morrow, GA 8:15 pm (also October 17)

***Philip Brunelle**; Northfield Community Church, Northfield, IL

Kenneth Sotak; Fourth Presbyterian, Chicago, IL 12:10 pm

Gloriae Dei Cantores; Rockefeller Chapel, Chicago, IL 8 pm

17 OCTOBER
***Philip Brunelle**, workshop; Northfield Community Church, Northfield, IL 9 am

18 OCTOBER
Susan Armstrong; Congregational Church, Monson, MA 2 pm

Stephen Schnurr; St Thomas, New York, NY 5:15 pm

David & Marion Craighead; First Presbyterian, Lockport, NY 7 pm

Richard Heschke; United Methodist Church, Red Bank, NJ 4 pm

Richard Fritsch; Longwood Gardens, Kennett Square, PA 2:30 pm

CJ Sambach; St Paul's Lutheran, Lilitz, PA 4 pm

Marek Kudlicki; Czestochowa Shrine, Doylestown, PA 7:30 pm

Michael Veltin; National Cathedral, Washington, DC 5:15 pm

Haig Mardirosian; Incarnate Word Lutheran, Rochester, NY 3 pm

John Walker; First Presbyterian, Atlanta, GA 3 pm

Marilyn Kelsor; Calvary Episcopal, Pittsburgh, PA

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Elizabeth & Raymond Chenault; Christ Episcopal Church, Warren, OH 4 pm

David Higgs; First English Lutheran, Appleton, WI 3 pm

Schubert, *Mass in G*; Christ Church Cathedral, New Orleans, LA 4 pm

20 OCTOBER
Thomas Murray; Holy Trinity Lutheran, Buffalo, NY 8 pm

Robert Luther; Methodist Temple, Evansville, IN 4 pm

21 OCTOBER
Thomas Trotter; All SS Church, Worcester, MA 8 pm

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

Donald King; Old St Paul's, Baltimore, MD 12:20 pm

Haskell Thomson; First Presbyterian, Evansville, IN 7 pm

Frederick Swann; St James UMC, Danville, IL 8 pm

22 OCTOBER
Gloriae Dei Cantores; Christ Church Cathedral, Louisville, KY 8 pm

23 OCTOBER
Bruce Glenn; Trinity Church, Boston, MA 12:15 pm

Choral Concert; Immaculate Conception, Newburyport, MA 7:30 pm

Thomas Trotter; First Presbyterian, Stamford, CT 8 pm

John Gillock, with harp; St Luke's Lutheran, Silver Spring, MD 7:30 pm

Naomi Rowley; Fourth Presbyterian, Chicago, IL 12:10 pm

Elizabeth & Raymond Chenault; St Paul's Church, Belleville, IL 7:30 pm

Gloriae Dei Cantores; SS Peter & Paul Cathedral, Indianapolis, IN 8 pm

Calvert Schenk; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

24 OCTOBER
Edith Picht-Axenfeld, masterclass; Cleveland Museum, Cleveland, OH 9 am

25 OCTOBER
Thomas Murray; Cathedral of the Holy Cross, Boston, MA 2 pm

Lois Regestein; Immaculate Conception RC, Boston, MA 3 pm

Howells, *Requiem*; South Church, New Britain, CT 4 pm

David Spicer, with brass; First Church of Christ, Wethersfield, CT 7 pm

Susan Armstrong; First Congregational, Westminster, VT 3 pm

Mario Duella; St Thomas, New York, NY 5:15 pm

Peter DuBois; Third Presbyterian, Rochester, NY 4 pm

Pierce Getz; Market Square Presbyterian, Harrisburg, PA 7 pm

William Gatens; Longwood Gardens, Kennett Square, PA 2:30 pm

+ David Rider; Fair Havens Methodist, Chesterfield, VA 6 pm

Sarah Martin; Emory University, Atlanta, GA 3, 4 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Edith Picht-Axenfeld, harpsichord; Cleveland Museum, Cleveland, OH 3:30 pm

Marek Kudlicki; First Congregational, Traverse City, MI 4 pm

David Hurd; Third Reformed, Holland, MI 3 pm

David Lornson, workshop; First Congregational, Evanston, IL 4 pm

Lectures In Church Music; Concordia University, River Forest, IL (through October 27)

26 OCTOBER
Thomas Trotter, lecture; City Hall Auditorium, Portland, ME

International Society of Organbuilders Congress; Boston, MA (through October 30)

Susan Armstrong; Immaculate Conception, Newburyport, MA 1 pm

27 OCTOBER
Thomas Trotter; City Hall Auditorium, Portland, ME 8 pm

Thomas Murray; Mechanics Hall, Worcester, MA 7 pm

Messiaen Tribute; First Church of Christ, Hartford, CT

Britten Concert; St Thomas, New York, NY 7:30 pm

David Herman; Villanova University, Villanova, PA 12:05 pm

Gloriae Dei Cantores; Basilica of the Assumption, Baltimore, MD 8 pm

Anne & Todd Wilson; Beckley Presbyterian, Beckley, WV 7:30 pm

Jerome Butera; Chicago Temple First United Methodist, Chicago, IL 12:10 pm

+ Anita Werling; First Presbyterian, Macomb, IL 3 pm

28 OCTOBER
William Porter; Old West Church, Boston, MA 8 pm

Bach, *Cantatas 56 & 202*, with orchestra; Church of St. Ignace Loyola, New York, NY 8 pm

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ington, DC 12:10 pm
Monte Maxwell; Old St Paul's, Baltimore, MD
12:20 pm

29 OCTOBER

James Christie; with orchestra; Symphony
Hall, Boston, MA 8 pm

30 OCTOBER

Walden Moore; Trinity Church, Boston, MA
12:15 pm
David Boe; Wellesley College, Wellesley, MA
8 pm
Linton Powell; Duke University, Durham, NC
8 pm
Roy Kehl; Fourth Presbyterian, Chicago, IL
12:10 pm

31 OCTOBER

Susan Armstrong; Congregational Church,
Royalston, MA 3 pm
John Bate & CJ Sambach; St Peter's UMC,
Ocean City, NJ 8 pm

1 NOVEMBER

Peter Sykes; Methuen Mem Music Hall, Me-
thuen, MA 3 pm
Susan Armstrong; Congregational Church,
Groveland, MA 3 pm
Susan Dickerson; St Thomas, New York, NY
5:15 pm
Singing Boys of Pennsylvania; St Stephen's
UCC, Lebanon, PA
Karl Moyer; Neffsville Mennonite Church, Lan-
caster, PA 7 pm
CJ Sambach; St Columbkil RC, Boyertown, PA
7:15 pm
Pierce Getz; First UCC, Reading, PA 3 pm
Lawrence Bowle; Old St Paul's, Baltimore, MD
4:45 pm
Karel Paukert; Cleveland Museum, Clevel-
and, OH 3 pm
Choral Concert; Seventh-Day Adventist, Ket-
tering, OH 4 pm
Rutter, Requiem; Christ Church, Memphis, TN
6 pm
Schubert, Mass in G; Cathedral Church of the
Advent, Birmingham, AL 11 am

3 NOVEMBER

Robert Sutherland Lord; University of Pitts-
burgh, Pittsburgh, PA noon

4 NOVEMBER

Keith Reas; St John's Church, Washington, DC
12:10 pm
Gavin Black, harpsichord; Old St Paul's, Bal-
timore, MD 12:20 pm
American Boychoir; Federated Church, Cha-
grin Falls, OH

6 NOVEMBER

Brian Jones; Trinity Church, Boston, MA 12:15
pm
Gillian Weir, Michael Murray; Clayton State
College, Morrow, GA 8 pm

7 NOVEMBER

Organ Competition Finals; Clayton College,
Morrow, GA 8:15 pm
Huw Lewis, masterclass; Centenary UMC,
Lexington, KY 10 am

8 NOVEMBER

Harrison Oxley; Cadet Chapel, West Point,
NY 3:30 pm
Monte Maxwell; St Thomas, New York, NY 5:15
pm
Durufle, Requiem; Christ Church Episcopal,
Oyster Bay, NY 4 pm
Vaughan Williams concert; Bethesda Presby-
terian, Bethesda, MD 5 pm
Andre Lash; Calvary Church, Charlotte, NC
7:45 pm
CJ Sambach; Central UMC, Florence, SC 4
pm

David Craighead; Philharmonic Center, Na-
ples, FL 8 pm
Michael Murray; Peachtree Christian Church,
Atlanta, GA 3 pm
Karel Paukert; Cleveland Museum, Clevel-
and, OH 2 pm
Huw Lewis; Centenary UMC, Lexington, KY 4
pm

10 NOVEMBER

David Liddle; Trinity Church, New Haven, CT
7:30 pm

Poulenc Concert; Church of the Covenant,
Cleveland, OH 8 pm
Kim Heindel, lute-harpsichord; Regional Cen-
ter for the Arts, La Crosse, WI 7:30 pm

11 NOVEMBER

Durufle, Requiem; St Bartholomew's, New York,
NY
Jean Guillou; Cleveland Museum, Cleveland,
OH 8 pm

13 NOVEMBER

David Liddle; Trinity Church, Boston, MA 12:15
pm
Daniel Lamoureux; First Parish Church, Taun-
ton, MA 8 pm

14 NOVEMBER

Gillian Weir, masterclass; Chevy Chase Pres-
byterian, Washington, DC
Frederick Swann, workshop; Brentwood
UMC, Brentwood, TN 10 am

15 NOVEMBER

Larry Allen; South Congregational, New Brit-
ain, CT 4 pm
Christopher Herrick; Trinity College, Hartford,
CT 3 pm
Paul Olson; St Thomas, New York, NY 5:15
pm
David Beatty; Rutgers University, New Bruns-
wick, NJ 7 pm
Marianne Webb; St John's Lutheran, Boyer-
town, PA 3 pm
Britten, Rejoice in the Lamb; St John's Church,
Washington, DC 11 am
Gillian Weir; Chevy Chase Presbyterian,
Washington, DC 4 pm
David Liddle; St John's, Huntington, Baltimore,
MD 4:45 pm
CJ Sambach; The Lutheran Theological Semi-
nary, Columbia, SC 3 pm
Frederick Swann; Brentwood UMC, Brent-
wood, TN 7 pm
Karel Paukert; Cleveland Museum, Clevel-
and, OH 2 pm
David Higge; Concordia Seminary, Ft Wayne,
IN 4 pm
Michael Kraft; First Presbyterian, Evansville,
IN 4 pm
Choral Service; Fourth Presbyterian, Chicago,
IL 6:30 pm
Kim Heindel, lute-harpsichord; All SS Epis-
copal, Milwaukee, WI 6:15 pm
Michael Murray; Independent Presbyterian,
Birmingham, AL 4 pm

16 NOVEMBER

CJ Sambach; Morrison UMC, Leesburg, FL
7:30 pm

17 NOVEMBER

Christopher Herrick; St Thomas Episcopal,
St Petersburg, FL 7:30 pm
Simon Preston; Episcopal Chapel of St John
the Divine, Champaign, IL 8 pm

18 OCTOBER

Stephen Schaeffer; First UMC, Lexington, NC
3 pm
Simon Preston, masterclass; Episcopal
Chapel of St John the Divine, Champaign, IL

20 NOVEMBER

Curt Sather; Trinity Church, Boston, MA 12:15
pm
Marilyn Kelser; Church on the Green, Bloom-
field, NJ 7:30 pm
Simon Preston; St John's Episcopal, Quincy,
IL 8 pm

21 NOVEMBER

Kim Heindel, lute-harpsichord; Cleveland Mu-
seum, Cleveland, OH 2 pm
American Boychoir; Bowling Green State Univ,
Bowling Green, OH 8 pm

22 NOVEMBER

Catharine Crozier; Woolsey Hall, Yale Univer-
sity, New Haven, CT 8 pm
David Spicer; First Church of Christ, Wethers-
field, CT 7 pm
Anne Warf; St Thomas, New York, NY 5:15 pm
Mary Fenwick; Trinity Ev. Lutheran, Norristown,
PA 4 pm
Dorothy de Rooij; Duke University, Durham,
NC 5 pm
Karel Paukert; Cleveland Museum, Clevel-
and, OH 2 pm

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David Hurd; Independent Presbyterian, Birmingham, AL 4 pm

23 NOVEMBER
Sally Cherrington, workshop; St Luke's Lutheran, Park Ridge, IL

25 NOVEMBER
Mary Mozelle; St John's Church, Washington, DC 12:10 pm

27 NOVEMBER
Tim Smith; Trinity Church, Boston, MA 12:15 pm

29 NOVEMBER
David Bishop; St Thomas, New York, NY 5:15 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Messiah Sing-In; Masonic Temple, Dayton, OH 3 pm

UNITED STATES West of the Mississippi

15 OCTOBER
Thomas Murray; Univ of Nebraska, Lincoln, NE 8 pm

16 OCTOBER
Jerald Hamilton; First UMC, Colorado Springs, CO 8 pm
Richard Elliott; Civic Auditorium, Idaho Falls, ID 7:30 pm
Melvin Butler; St Mark's Cathedral, Seattle, WA 8 pm
James Welch; Hertz Hall, UC Berkeley, Berkeley, CA 5 pm

17 OCTOBER
Jerald Hamilton, masterclass; First UMC, Colorado Springs, CO 9 am

18 OCTOBER
Mark McClellan; First UMC, Iowa Falls, IA 3 pm
Frederick Swann; Upland Brethren in Christ, Upland, CA 6 pm
Carol and Thomas Foster; All SS Episcopal, Beverly Hills, CA 5 pm

20 OCTOBER
Gloria Dei Cantores; Christ Church Cathedral, St Louis, MO 8 pm

21 OCTOBER
John Fenstermaker, *Hunchback of Notre Dame*; Grace Cathedral, San Francisco, CA 7:30 pm (also October 23, 25)

22 OCTOBER
Frederick Swann, workshop; First Lutheran, Fargo, ND 7 pm

23 OCTOBER
Frederick Swann; First Lutheran, Fargo, ND 8 pm

24 OCTOBER
McCartney, *Liverpool Oratorio*; Orchestra Hall, Minneapolis, MN 8 pm
Matthew Halonen & David Hatt, duo-piano; Cultural Center, Palo Alto, CA 8 pm

25 OCTOBER
Thomas Trotter; Second Presbyterian, Little Rock, AR 3 pm
+ **Susan Ferre**; Bethany Lutheran, Fredericksburg, TX 3 pm

28 OCTOBER
John Fenstermaker, *Phantom of the Opera*; Grace Cathedral, San Francisco, CA 7:30 pm (also October 30, November 1)

30 OCTOBER
*Halloween Monster Concert; University of Houston Organ Hall, Houston, TX 7, 9 pm

1 NOVEMBER
James Christie; St Rita's Church, Dallas, TX 8 pm

Handel, *Alexander's Feast*, with orchestra; All SS Episcopal, Beverly Hills, CA 5 pm

6 NOVEMBER
David Hurd; St Stephen's Episcopal, Belvedere, CA 8 pm

8 NOVEMBER
John Ditto; First Presbyterian, Emporia, KS 2 pm
Kim Heindel, lute-harpsichord; Preucil School of Music, Iowa City, IA 7:30 pm
Carlene Nelhart; King of Kings Lutheran, Phoenix, AZ 2 pm
Sandra Soderlund; St Denis RC, Diamond Bar, CA 4:30 pm

9 NOVEMBER
Gillian Weir, masterclass; University of Puget Sound, Tacoma, WA

10 NOVEMBER
Michael Murray; Trinity UMC, Little Rock, AR 7:30 pm
Gillian Weir; University of Puget Sound, Tacoma, WA 8 pm

12 NOVEMBER
Carlene Nelhart, with orchestra; Mid-America Nazarene College, Olathe, KS 7:30 pm

13 NOVEMBER
***Anne & Todd Wilson**; First UMC, Houston, TX 8 pm

15 NOVEMBER
St Louis Chamber Chorus; St Joseph's Shrine Church, St Louis, MO 3 pm
Charles Ore; Sheridan Lutheran, Lincoln, NE 4 pm
+ **Carlene Nelhart**; Bethel, UMC, Wichita, KS 4 pm

17 NOVEMBER
***Carlene Nelhart**; Eastminster Presbyterian, Wichita, KS 7:30 pm

20 NOVEMBER
Joseph Adam; St Mark's Cathedral, Seattle, WA
McCartney, *Liverpool Oratorio*; Grace Cathedral, San Francisco, CA 8 pm (also November 21, 2 pm)

29 NOVEMBER
+ **John Obetz**; Southminster Presbyterian, Prairie Village, KS 3 pm
Advent Carols; All SS Episcopal, Beverly Hills, CA 5 pm

INTERNATIONAL

17 OCTOBER
Ian Tracey; Liverpool Cathedral, Liverpool, England 3 pm
Gillian Weir; Parish Church, Bolsover, England 7:30 pm

20 OCTOBER
Yves Castagnet; Notre-Dame du Travail, Paris, France

21 OCTOBER
Gillian Weir; Sherborne Abbey, Dorset, England 7:30 pm

25 OCTOBER
First International Rouen Organ Academy; Rouen, France (through October 31)

27 OCTOBER
Lynne Davis; St Germain-des-Près, Paris, France

30 OCTOBER
David Liddle; Christ Church Cathedral, Oxford, England 8 pm

31 OCTOBER
Marek Kudlicki; Westminster United Church, Winnipeg, Manitoba 8 pm

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Calendar

6 NOVEMBER

Carole Terry; West End Christian Reformed, Edmonton, Alberta 8 pm

15 NOVEMBER

Simon Preston; Church of St Andrew & St Paul, Montreal, Quebec

Organ Recitals

STEPHEN ALLTOP, First Presbyterian Church, Deerfield, IL, April 5: *Concerto in A Minor*, S. 593, *Trio Sonata No. 3 in D Minor*, S. 527, Bach; *Prelude and Fugue on BACH*, Liszt; Hymn: "Praise, my soul, the king of heaven," Goss; *Prélude, Fugue et Variation*, op. 18, Franck; *Deux Danses à Agni Yavishita*, Alain; *Prélude et Fugue sur le nom d'Alain*, op. 7, Duruflé.

ROBERT ANDERSON, First Presbyterian Church, Midland, TX, March 22: *Grand Dialogue in C Major*, Marchand; *Praeludium in E Minor*, Bruhns; *Tiento de dos triples 6 Tono*, Bruna; *Lord Jesus Christ, turn toward us*, S. 709, *Prelude and Fugue in C Major*, S. 547, Bach; *Siegesfeier*, op. 145, no. 7, Reger; "What a friend we have in Jesus" (*Three Gospel Preludes*, Bk. 1), Bolcom; *Adagio for strings*, Barber; *Paraphrase-Carillon*, op. 57 (*L'Orgue Mystique*, no. 35), Tournemire.

LOUISE BASS, St. John's Cathedral, Albuquerque, NM, April 14: *Improvisation on the "Te Deum"*, Tournemire; *Song of Peace*, Langlais; *Cortège et Litanie*, Dupré.

ROBERT BATES, St. Mark's Cathedral, Seattle, WA, May 8: *Prelude and Fugue in E Minor*, S. 533, *Canzona in D Minor*, S. 588, *Rassacaglia and Fugue in C Minor*, S. 582, *Pedal-Exercitum*, S. 598, *Trio in C Major*, Bach.

STEPHEN M. BLACK, Douglass Boulevard Christian Church, Louisville, KY, April 9: *These are the holy ten commandments*, S. 678, *We all believe in one true God*, S. 680, *Our Father who art in heaven*, S. 682, *Christ, our Lord, came to the Jordan River*, S. 684, *Jesus Christ, Our Savior*, S. 688, *Out of the depths I cry to thee*, S. 686, Bach.

BYRON L. BLACKMORE, with La Crosse Trombone Ensemble, Our Savior's Lutheran Church, La Crosse, WI, March 8: *Toccata*, Monnikendam; *Schmücke dich, o liebe Seele*, S. 654, *Pièce d'Orgue*, S. 572, Bach; *Two Sonatas a Three*, Speer; *Fugue*, op. 68, Schumann; *Overture*, Rhythmic Trumpet (*Baroque*), Bingham; *Trio from Plöner Musiktag*, Hindemith; *Berceuse*, *Balade en Mode Phrygien*, Alain; *Choral-Improvisation on Victimae Paschali Laudes*, Tournemire.

DAVID BURTON BROWN, Grosse Pointe Memorial Presbyterian Church, Grosse Pointe, MI, May 3: *Prelude in E-flat*,

S. 552, *Christ, Our Lord, to Jordan came*, S. 684, *These are the holy ten commandments*, S. 678, *Jesus Christ, Our Savior, saved us from the wrath of God*, S. 688, *Fugue in E-flat*, S. 552, Bach; *Impromptu, Étoile du Soir*, Vienne; *Sonata on the Ninety-Fourth Psalm*, Reubke.

LAWRENCE CAVE, St. John's Cathedral, Albuquerque, NM, March 24: *Music for Organ*, *Fanfare*, *Variations*, *Hymn*, Cave.

DAVID CHRISTIANSEN, St. Paul's Evangelical Lutheran Church, Brenham, TX, May 3: *Postlude*, Parker; *Trumpet Tune in D Major*, Johnson; *Slowly, expressively (A Triptych of Fugues)*, Near; *Variations on "America"*, Ives; *New Britain*, Cherwien; *Now, Ore; Wondrous Love*, Stearns; *Earth and All Stars*, Burkhardt; *Nettleton*, Manz; *Hankey, Ore; Rageant*, Sowerby.

EILEEN COGGIN, Old St. Mary's Church, San Francisco, CA, April 28: *Impromptu*, op. 54, no. 2, *Clair de Lune*, op. 53, no. 5, *Hymne au Soleil*, op. 53, no. 3, *Sicilienne*, op. 53, no. 2, *Toccata*, op. 53, no. 6, Vienne.

CATHARINE CROZIER, Illinois College, Jacksonville, IL, April 26: *Praeludium in C Minor*, BuxWV 149, *Buxtehude; Kyrie, Thou Spirit Divine*, S. 671, *When in the hour of utmost need*, S. 641, *Rejoice, beloved Christians*, S. 734, Bach; *Suite in D*, du Mage; *The Despair and Agony of Dachau*, Siffer; *Rapillions*, Brown; *Ave Maria, ave maris stella*, Langlais; *Prelude and Fugue on BACH*, Liszt.

MARGARET & MELVIN DICKINSON, Hitchcock Presbyterian Church, Scarsdale, NY, January 26: *Prelude and Fugue in C*, Albrechtsberger; *Sonata No. 12 in D-flat*, op. 154, Rheinberger; *Prelude and Double Fugue*, op. 49, Engel; *Fantasy on BACH*, op. 46, Reger; *Sonata in D Minor*, op. 30, Merkel.

ROBERT GLASCOW, MacMurray College, Jacksonville, IL, April 27: *Marche Funèbre et Chant Séraphique*, Guilman; *Sketch in D-flat*, op. 58, no. 4, Schumann; *Variations (Symphonie VIII)*, Widor; *Adagio for Strings*, Barber; *Carillon de Westminster*, Vienne; *Fantasia and Fugue on the chorale "Ad nos, ad salutarem undam"*, Liszt.

JERALD HAMILTON, St. John's Cathedral, Albuquerque, NM, March 17: *Prelude and Fugue in F Minor*, Dupré; *Comest thou, Jesus, from heaven on high*, *Passacaglia in C Minor*, S. 582, Bach.

CHRISTOPHER HERRICK, All Saints' Cathedral, Edmonton, March 3: *Allegro (Symphony No. 6)*, Widor; *Vom Himmel hoch*, S. 739, *Toccata and Fugue in F Major*, S. 540, Bach; *Divertissement*, Vienne; *Grand Offertoire in D*, Batiste; *Fantasia and Fugue on a theme of Meyerbeer "Ad nos ad salutarem undam"*, Liszt.

PHILIP INGALLS, University of Louisville, March 24: *Prelude and Fugue in B Minor*, op. 146, Rheinberger; *Sonata in C*

Major, S. 530, Bach; *Die Marianischen Antiphonen*, Schroeder; *Prelude and Fugue on BACH*, Liszt.

BOYD JONES, Woolsey Hall, Yale University, New Haven, CT, April 5: *Comes Autumn Time*, Sowerby; *Humoresque "L'organo primitivo"*, Yon; *Scherzo*, op. 2, Duruflé; *Variations sur un Noël*, op. 20, Dupré; *3rd Symphony*, op. 28, Vienne.

ROBERT BURNS KING, Mebane Presbyterian Church, Mebane, NC, April 5: *Larghetto, Allegro (Concerto No. 5 in F)*, Handel; *Jesu, joy of man's desiring*, Bach; *Song of Peace*, Langlais; *Trumpet Tune*, Purcell; *Elevation (Tierce en taille)*, Couperin; *The Cuckoo*, Daquin; *A Clarinet Tune*, Oxley; *Allegro e spiritoso*, Galuppi; *Toccata (Symphony No. 5)*, Widor; *Nettleton*, Martin; *Cum Rhonda*, Manz; *Amazing Grace*, Shearing; *Foundation*, Murphree; *Chaconne*, J.B. Bach; *Andante Cantabile (Symphony No. 4)*, Widor; *Finale (Sonata No. 1 in D Minor)*, Guilman.

DANIEL LAMOUREUX, Stonehill College, North Easton, MA, March 31: *Praeludium in E Minor*, Bruhns; *Tiento in the fourth mode*, *Tiento in the tenth mode*, Arauxo; *Three pieces for an organ clock*, C.P.E. Bach; *Canon in D*, Pachelbel/Wolff; *Duet in the style of hunting horns*, Dandrieu; *Prelude and Fugue in E-flat*, Daveluy; *Study*, op. 56, no. 6, Schumann; *Herzlich tut mich verlangen*, Brahms; *Toccata and Fugue in D Minor*, S. 565, Bach.

ROBERT SUTHERLAND LORD, Rivermont Presbyterian Church, Lynchburg, VA, April 28: *Prelude and Fugue in C major*, S. 541, Bach; *Chorale in B Minor*, Franck; *Te Deum*, Langlais; *Consummatum est (Seven Chorale-Poems)*, Caprice (*Suite Evocatrice*), St. Francis at Prayer (*Set Fioretti*), Tournemire; *Gothic Sketch No. 3 for Two Organs*, Breton Noël, *Rosa mystica*, *Medieval Suite*, Langlais; *Improvisation on a submitted hymn tune*.

CARLENE NEIHART, with orchestra, Grace and Holy Trinity Cathedral, Kansas City, MO, May 17: *Tu es Petra*, Mulet; *Von Gott will ich nicht lassen*, S. 658, *Herr Jesu Christ, dich zu uns wend*, S. 655, *Toccata in F*, Bach; *Ostinato*, Karg-Elert; *Introduction, Fugue "Ad nos, ad salutarem undam"*, Liszt; *Concerto in F Major*, Rheinberger.

KAREL PAUKERT, with John Brndiar, trumpet, Cleveland Museum of Art, February 2: *Trois Pièces du 1er ton*, Couperin; *Prelude and Fugue in C Minor*, S. 535, Bach; *Moto ostinato*, Eben; *Prayer of St. Gregory*, Hovhaness; *Le banquet céleste*, Messiaen; *Suite for trumpet and organ*, Wuensch.

BEVERLY PETIT, St. John's Cathedral, Albuquerque, NM, April 7: *Choral in B Minor*, Franck; *Prelude and Fugue in D Major*, S. 532, Bach.

PETER PICERNO, with James Recktenwald, trumpet, and Mona Bulpitt, soprano, Idlewild Presbyterian Church, Memphis, TN, March 16: *Gloria*, Kennedy; *Komm,*

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heiliger Geist, herre Gott, In allen meinem Taten, Krebs; Schmücke dich, o Liebe seele, Bach; Duo für Trompete und Orgel, op. 53, Werner; Ave Maria, op. 9, Dupré; Litanies, Alain; Prélude et Fugue sur le nom d'Alain, op. 7, Duruflé; Let the bright Seraphim, Handel.

SIMON PRESTON, Ryerson United Church, Vancouver, BC, April 12: Ach, was soll ich Sünder machen, Bach; Variations on a Theme of Handel, Landmann; Variations on "America," Ives; Fantasia on the chorale "Straf mich nicht," op. 40, no. 2, Reger; Concerto in G Major, S. 592, Bach; "Pilgrim's Chorus" (Tannhäuser), Wagner/Lemare; The Stars and Stripes Forever, Sousa/Faxon.

MICHAEL RADULESCU, University of Iowa, Iowa City, IA, April 3: Prelude and Fugue in G Major, S. 550, An Wasserflüssen Babylon, S. 653b, Ach Herr, mich armen Sünder, S. 742, Erbarm dich mein, o Herre Gott, S. 721, Fantasia: Jesu meine Freude, S. 713, Fugue in B Minor on a theme by Corelli, S. 579, Sonata No. 4, S. 528, Aria in F, S. 587, Partita diverse sopra: Sei gegrüßet, Jesu gütig, S. 768, Bach.

LINDA RANEY, St. John's Cathedral, Albuquerque, NM, March 31: Fantasia in F Minor, K. 608, Mozart; Prelude on the Kyrie, Fantaisie, Epilogue (Hommage à Frescobaldi), Langlais.

WESLEY ROBERTS, Douglass Boulevard Christian Church, Louisville, KY, April 2: Sonata da Chiesa, Andriessen; There is a fountain filled with blood, Langlais; Choral, Ibert; Carillon, Dupré.

NAOMI ROWLEY, First United Methodist Church, Chicago, IL, March 10: Variations on Breslau, Willcocks; Prelude and Fugue in D Minor, op. 16, Clara Schumann; Grand Choeur Dialogué, Gigout; Russian Chorale, op. 145, no. 4, Reger; Toccata on "In the cross of Christ I glory," Cherwein.

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