

THE DIAPASON

SEPTEMBER, 1988



First Presbyterian Church, Cheraw, SC
Specification on page 11

Organ music in the worship service

Daniel Zager's article "On the Value of Organ Music in the Worship Service" (June, 1988) provides many good principles and ideas, and I seek to choose repertoire much in the manner he articulates. So I first congratulate him and you for this article.

Several ideas are glaring in the omission, and one idea present deserves a more careful look: "If we fail to . . . (educate) our congregations to . . . theologically-integrated organ music, we have only ourselves to blame when no one listens . . . and when congregations do not care about . . . quality instruments or . . . musicians . . ." The fact is, of course, that there are many congregations whose great care and support of fine instruments and musicians stem from something other than theologically-integrated music. What other factors bring such results? Is not economic justice, for example, a valid cause for congregational concern about appropriately-compensated musicians? Do not some congregations support good instruments, music and musicians out of sheer love of fine artistry in worship? However, integrating the music to the biblical and theological train of thought of the day needs no defense and obviously should be encouraged. Hooray for those who follow the three-year lectionary, for that facilitates this whole process.

Preferring hymns with available chorale prelude literature over those without means that worthy hymns get passed over. Hymns on the Consultation on Ecumenical Hymnody list or designated as *de tempore* hymns are important enough to teach and keep active in a congregation's repertoire, whether chorale preludes exist for them or not. Sometimes the same biblical or theological message can be conveyed in a lesser-valuable hymn that does have available organ music, but there really are factors other than available organ hymn settings that should dictate the final choice between two hymns of identical message. Refinement of poetry is not the least of those considerations!

This leads to a critical point: the need for parish organists to learn and increase their skill in improvisation, especially on a *cantus firmus* (hereafter "c.f."). Never do we claim to improvise at the artistic level of well-crafted chorale preludes by great composers. Yet, as I believe Mr. Zager would agree, the theological-spiritual benefit to the worshipper of improvisation at a particular moment in the liturgy on a particular c.f. may well be greater than a Bach fugue of the highest artistic craft. The people can then have both valuable hymns and theologically-

integrated organ music. We deprive our people of valid experiences when we fail to learn and increase improvisatory skills. Schools, AGO chapters and performance competition directors can all help this cause by including improvisation on a c.f. as an essential item in lessons, meetings and contests. We are short-sighted when we permit contestants to walk away with \$600 or a thousand or more dollars prize money for playing only well-prepared pieces but never insisting that they do one of an organist's most time-honored skills, i.e., to improvise on a given c.f.

Dr. Karl E. Moyer, F.A.C.O.
Lancaster, PA

Scarlatti's temperament

I would like to take issue with Philip Jones' critique (Letters, June, 1988) of my article on Scarlatti's temperaments (April, 1988, p. 15). Mr. Jones thinks that, rather than write to a fixed temperament, Scarlatti was more likely to have altered the tuning when he wished to write in more remote keys. In support of this, he cites only the practice of some modern harpsichordists. I believe that there are several objections to this theory. In the first place, I do not get the impression from 18th-century sources that this practice was common. It does, after all, largely defeat the purposes of this type of temperament. Secondly, it is one thing for a concert performer to retune on occasion, but it is quite another to require constant retuning of a household harpsichord which in the course of a day might be played in any number of keys chosen more or less at whim. Scarlatti was, in fact, essentially a servant, and his royal patroness likely would not have appreciated such a volatile approach. A third objection is that, as with equal temperament, one would expect more than two pieces in A^b, more frequent use of E^b compared to E, and that the key distribution in general would not adhere so closely to the major 3rds profile of an unequal temperament. Two other factors which militate against retuning (lack of grouping in the manuscripts and the use of outside tuners) are cited in the original article.

I gather than Mr. Jones and I at least agree on the 17th in question not sounding well if it is a comma wide. However, I feel, as should be amply clear from the article, that calling it merely "exposed" is indulging in understatement.

Mr. Jones does make one factual error in stating that Werckmeister (V, presumably) is a 1/4 comma temperament.

Carl Sloane
Etobicoke, Ontario

Here & There

The Curtis Organ Restoration Society continues its sixth semester of free weekly organ recitals on the University of Pennsylvania campus. The recitals are held every Tuesday from 12-12:30 p.m. on the 161-rank Curtis Sesquicentennial Exposition Organ in Irvine Auditorium. Featured are local organists, both professionals and students. December recitals are co-sponsored by the American Guild of Organists. Admission is free, and audience members are welcome to bring their lunches. The series will run September 20 through December 20.

The Curtis Sesquicentennial Exposition Organ was built in 1926 by the Austin Organ Company, Hartford, CT, for the 150th anniversary of the signing of the Declaration of Independence. The organ's 161 ranks comprise 10,793 pipes which are located 90 feet above the audience and controlled by a movable four-manual console on the stage. This

pipe organ is one of the few symphonic organs to have survived tonally intact and unaffected by successive trends in pipe organ design. In recognition of its remarkable state of preservation, The Curtis Organ was historically certified on March 22, 1988 by The Organ Historical Society "as an instrument of exceptional historic merit, worthy of preservation." The organ was purchased after the 1926 exposition and presented to The University of Pennsylvania by H. K. Curtis, owner of the Curtis Publishing Company and publisher of *The Saturday Evening Post*.

The Curtis Organ Restoration Society of the University of Pennsylvania is a student-based organization that is devoted to the preservation of the pipe organ as both a musical instrument and a mechanical device. The Society's current programs provide performance, educational, and curatorial opportunities to the members of the University

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community as well as the local and national musical communities. The programs consist of public concerts, tours, a silent film series, a high school job training program, the design and construction of a MIDI interface to the organ, and conservation and maintenance projects.

The series continues in the spring on Wednesdays at noon. For more information, contact: The Curtis Organ Restoration Society, University of Pennsylvania, 110 Houston Hall, 3417 Spruce Street, Philadelphia, PA 19104-6306; 215/898-2848.

The Synthesizer in Liturgical Celebration is the title of a workshop scheduled for October 5 at 7:30 p.m. at St. Barbara Church, Brookfield, IL. Facilitators include Ed Nowak and Bob Huttmacher, O.F.M. The workshop will include demonstration of solo and 2-keyboard uses of synthesizer and sampler; use of synthesizer in typical church ensembles as well as the synthesizer-based group; combining live brass, woodwind, and strings with synthesized counterparts; liturgical use of synthesizer on hymns, classical transcriptions, solo playing and improvisation; and discussion of the ramifications and future direction of synthesizers, samplers, and sequencers in worship. The registration fee is \$10. For further information, contact: Office for Divine Worship, 1800 N. Hermitage, Chicago, IL 60622.

His Majestie's Clerkes begin their sixth season with a series of three performances under the direction of guest

conductor Sir David Willcocks. The program, entitled "Four hundred years of English choral music," will take place October 21 at Quigley Seminary Chapel, Chicago, October 22 at St. Luke's Church, Evanston, and October 23 at St. Procopius Abbey Chapel, Lisle, IL. The concert will include works of Byrd, Purcell, Stanford, Harris, Vaughan Williams, Holst, Howells, and Tippett. For further information, call 312/275-1535.

The American Classic Organ Symposium will be presented January 20-21, 1989, at the Mormon Tabernacle on Temple Square in Salt Lake City, UT. Celebrating the completion of the renovation and enlargement of the Salt Lake Mormon Tabernacle Organ, the event will feature concerts and lectures by Robert Glasgow, Thomas Murray and others. Write for more information to: The American Classic Organ Symposium, The Tabernacle, Salt Lake City, UT 84150.

The Choir of Men and Boys of Christ Church Cathedral, Indianapolis, IN, completed a European tour this past July and August. The tour included performances at Wells, York, London, Cologne, Paris and Chartres. In Chartres Cathedral, the choir premiered a work written for the tour by David Foley, entitled *In highest notes Jehovah sing*. At Notre Dame in Paris, the choir sang the Poulenc *Mass in G* and motets by Gascogne and Lassus, and in Cologne the *Missa Secunda* by Hassler and motets by Lassus, Bruckner, and Vaughan Williams.

Here & There



Westminster Abbey Choir

The Westminster Abbey Choir, under the direction of Martin Neary, will undertake its first tour of America from September 21 through October 11, 1988. Chartered by King Henry VIII, the Choir has sung in daily services as well as for coronations, royal weddings, and state religious occasions since its founding in 1540. The 16 boys and 12 men will sing music of the British choral tradition from coast to coast.

The Choir will fly to America directly following the Battle of Britain Service. The tour begins on September 21 with a noon recital at Long Island's Cathedral of the Incarnation. Following that will be the first full concert on American soil at historic Mechanics Hall in Worcester, MA. The itinerary continues with appearances at Toronto's Roy Thomson Hall, The Washington Cathedral, New York City, Buffalo, Denver, Minneapolis, Sheboygan, WI, Indianapolis, The Crystal Cathedral in Garden Grove, CA, San Francisco's Grace Cathedral, and Houston.

Martin Neary, Organist and Master of the Choristers of Westminster Abbey, will conduct the choir in music spanning four centuries. Major works include Handel's *Zadok the Priest*, Walton's *Coronation Te Deum*, and Britten's *Rejoice in the Lamb*. Composers include Gibbons, Purcell, Elgar, and Finzi. Andrew Lumsden, Sub-Organist, will accompany the choir and perform solo organ works. In addition, The Very Reverend Michael Mayne, Dean of Westminster Abbey, will present readings at many of the concerts. For further information, please call collect to Karen McFarlane at 216/398-3990.

The First Workshop on Computer Aided Organ Documentation will be held February 24-25, 1989 at the Technische Universitaet Berlin (West Germany).

Uwe Pape, director of the Institute of Applied Computer Science and known for his publications on American organs, has developed a system for documenting pipe organs, their history, and specifications within the scope of an extensive public research project. This information system implemented on a large IBM mainframe has been in use for about one year.

For further information, contact: Uwe Pape, TU Berlin, Franklinst. 28-29, 1000 Berlin 10 (West Germany).

Marie-Claire Alain will be heard October 23 at 4 p.m. in The Music Series, South Church, New Britain, CT. The French organist is on tour throughout the United States in the fall. The concert will be her fifth appearance in The Music Series. For information or season brochure, phone 203/223-3691.

Dean Billmeyer has been awarded second prize in the Fifth Dublin International Organ Competition, held June 26-July 3 in Ireland. Twenty-three organists representing nine nations participated in the competition, which was open to organists of all nationalities born after 31 December 1953. Held in three elimination rounds, the competition took place in Christ Church Cathedral, Dublin, which houses a three-manual,



Dean Billmeyer

thirty-nine stop mechanical action organ by Kenneth Jones Pipe Organs Ltd. of Ireland. Members of the jury were Bernard Lagacé (Canada), Michael Radulescu (Austria), Odille Pierre (France), Nicholas Danby (England) and John Kinsella (Ireland). In the first two elimination rounds, competitors were required to play works of Mendelssohn, Bach, Messiaen and deGrigny. Each finalist then performed in concert the *Grand Pièce Symphonique* of César Franck and a twentieth-century work of his own choice. (Dr. Billmeyer's chosen work was the *Toccata*, Op. 5/3 of Maurice Duruflé.) In addition to receiving a cash award, Dr. Billmeyer will return to Ireland in 1989 to give concerts. In September he begins his seventh year on the faculty of the School of Music of the University of Minnesota.

Guy Bovet was recently awarded three separate "Lasers d'Or" (Golden Lasers) by the French Academie du Disque. Mr. Bovet's prize-winning recordings cover a wide range of repertoire. The first is of the music of Bach on the Ahrend organ (after Silbermann) in Parrentruy, Switzerland. His disc of early music was recorded on the organ at Valere/Sion, the oldest playable organ in the world, and a recording of Iberian music was made on various historic organs in Mexico. Jacques Chirac, mayor of Paris and former Prime Minister of France, presented the three awards to Mr. Bovet at the Hotel de Ville in Paris.

In addition, Guy Bovet has been appointed titular organist of the Colligiale (Cathedral Church) in Neuchatel, Switzerland. A municipal position, it includes serving as organist for major church and city ceremonies, supervising a concert series, and acting as curator for the various organs owned by the city.

Mr. Bovet tours in the United States and Canada under the auspices of Murtagh/McFarlane Artists Management.

Arthur Carkeek, Professor of Organ, Theory and Church Music at DePauw University, Greencastle, IN, retired on June 30 after 38 years of service. He joined the School of Music faculty in 1950, and became University Organist upon the retirement of Van Denman Thompson in 1956. For many years he was Minister of Music at Gobin Memorial United Methodist Church, succeeding Dr. Thompson in that position as well.



Arthur Carkeek

He has been a member of the AGO since 1940, and received his AAGO certificate in 1948. He is also a member of Pi Kappa Lambda and of Phi Mu Alpha Sinfonia.

A native of Detroit, MI, he began piano lessons at the age of seven, and became a choir boy at St. Paul's Episcopal Cathedral at the age of ten. He attended Wayne University and the Detroit Institute of Musical Art simultaneously. This educational course was interrupted by three and one half years of army service during World War II. Two years of this time were spent assisting in the maintenance of the organ in the Atlantic City Auditorium, which had been taken over by the Army Air Corps. Fifteen months of foreign service as a chaplain's assistant in Germany introduced him to many historic instruments. Following discharge from the army in 1946 he completed his undergraduate education at DePauw University. He married Maureen McCormick, a fellow organ student at DePauw, in 1947. After graduation in 1948, both attended the Union Theological Seminary School of Sacred Music in New York City, receiving MSM degrees in 1950. Mr. Carkeek's organ teachers have included Francis A. Mackay, Edward B. Manville, Van Denman Thompson, Hugh Porter and Charles Letestu.

During his teaching career Mr. Carkeek has produced many Fulbright scholars and contest winners. He has been active as a recitalist, lecturer and organ consultant, and has published several articles. His recording, "Charles Fisk Organs at Harvard, DePauw and West Church," was released in 1973. Sabbatical leaves over the years have taken him to Germany, France, Switzerland, Holland and Denmark. He was a long time friend and associate of Rudolph von Beckerath, in whose shop he worked for a time. His keyboard study over a period of years with Charles Letestu, of Hamburg, and subsequently of Lausanne, Switzerland, was instrumental in forming the basis for his approach to teaching, performance, and to historic organs.

On June 3 Mr. Carkeek was honored at a surprise retirement celebration at the Columbia Club in Indianapolis, which gathered together a large number of friends and former students from many parts of the country. Following dinner the entire assemblage moved to the Paramount Music Palace where Martin Ellis, a sophomore student of Mr. Carkeek's, played a forty-five minute concert on the large four-manual Wurlitzer organ.

Although retired from DePauw, Mr. Carkeek plans to continue as a recitalist and consultant. He will also continue as organist at St. Andrew's Episcopal Church in Greencastle, a post he has held for several years.

The world premiere of *Tales of Terror and Murder*, by John David Earnest, took place on June 12 at Advent

Lutheran Church, New York City. Scored for trumpet, soprano and piano, the work is based on a text by Mervin Goldstein and Alice B. Toklas. Performing on the program were Judith Otten, soprano; Frank Hosticka, trumpet; and William Vaughn Jones, piano.



J. David Hart

J. David Hart, organist and director of music at Shadyside Presbyterian Church in Pittsburgh, PA, toured this spring with the Pittsburgh Symphony and conductor Michael Tilson Thomas in performances of Janacek's rarely heard *Glagolitic Mass*. Concerts on the schedule included Heinz Hall in Pittsburgh as part of the symphony's subscription series, Hill Auditorium at the Ann Arbor May Festival, and a May 5 performance at Carnegie Hall in New York City.



Martin Jean

Martin Jean has recently returned from a tour in Europe where he gave concerts at St. John's College, Cambridge, the Orleans Cathedral and for Les Amis de l'Orgue de Luxembourg. He also was presented by Radio France in a concert which was broadcast live throughout Western Europe. This concert was the last in their series commemorating Louis Vierne.

Mr. Jean is presently assistant professor of music at Concordia College, Ann Arbor, MI and was the winner of the 1986 Grand Prix de Chartres in Interpretation. He is completing his doctoral studies with Robert Glasgow at the University of Michigan. He holds prizes from several national competitions as well and has performed widely throughout the U.S., France, and England.

During July James Litton played eleven organ concerts during a tour in Germany: cathedrals of Ratzeburg, Ulm and Trier; and parish churches of Helgoland, Giessen, Wiesbaden, Rothenburg, Bad Dürrenheim, Villingen, Landsberg and Wangen. As part of the tour Mr. and Mrs. Litton spent a week studying the historic organs in North Germany.

James Litton is the organist and director of music of St. Bartholomew's Church in New York City, and is also the music director of The American Boychoir School in Princeton and conductor of The American Boychoir.

Appointments



Janette Fishell

Janette Fishell has been appointed Assistant Professor of Music for the 1988-89 academic year at the University of North Alabama. Dr. Fishell will teach applied organ, as well as courses in form and analysis, counterpoint and music history. She hopes to develop additional offerings at UNA in the area of sacred music. She moves to UNA from a similar position at Scarritt Graduate School in Nashville, TN.

The Rushville, IN native received her early training from Robert Boyd and Anita Eggert Werling. She received undergraduate and graduate degrees with honors from Indiana University, where she studied with Clyde Holloway and Wilma Jensen. In June, 1988, she was awarded the Doctor of Music degree *summa cum laude* from Northwestern University, where she was a student of Richard Enright and Wolfgang Rübsam.

A finalist and winner in numerous competitions, Dr. Fishell was named the 1979 "young organist of the year" by Keyboard Arts, Inc. She has been recognized for her complete performances of Messiaen's *Meditations* and the American premiere of Petr Eben's *Faust for Organ*. She performs widely in the U.S. in concert, both as a soloist and with

trumpeter John Rommel. In July, 1988, she participated in the Institute for French Organ Studies in Souvigny and Castelnaudary, France.

Grigg Fountain will be Visiting Director of Chapel Music at Duke University, Durham, NC, during the 1988-89 academic year. Professor Fountain and his wife, Helen, now reside in Albuquerque, NM, having moved from Lake Forest/Evanston, IL, where he was a member of the music faculty at Northwestern University for 25 years.

Marnie Giesbrecht has been appointed Assistant Professor of Organ at the University of Alberta. Dr. Giesbrecht received the bachelor of music degree in piano from the University of Alberta in 1975. She continued her studies in Salzburg, Austria, where she received a diploma from the Mozarteum. In 1979, she received the master of music degree in piano from the Eastman School of Music. Earlier this year she received the doctorate in organ from the University of Alberta. Her organ teachers include Jacobus Kloppers and Gerhard Krapf. Dr. Giesbrecht has worked as a sessional lecturer at the University of Alberta and at The King's College in Edmonton. She has acted as examiner for the Western Board of Music and the Royal Canadian College of Organists. She has also served as music director for First Presbyterian and Third Christian Reformed churches in Edmonton.

Jeffrey Smith, a native of Grand Rapids, MI, has recently been appointed Organist/Choirmaster of Christ Church, Lexington, KY, where he will direct the Choir of Men & Boys and the Girls Choir. Formerly Assistant Organist at St. Luke's Episcopal Church, Evanston, he has also served as Assistant to the Music Director and Associate Organist of Rockefeller Chapel (University

of Chicago). He holds BMus and MMus degrees from Northwestern University and has earned the Master of Musical Arts degree at Yale University's Institute of Sacred Music. While in London, Mr. Smith was awarded the Associate-ship diplomas of the Royal College of Organists and the Royal College of Music. He has studied improvisation privately with Gerre Hancock and organ playing with John Birch, Wolfgang Rübsam, Charles Krigbaum, and Thomas Murray.



Edmund F. Tompkins

Edmund F. Tompkins has been named Director of Music/Organist at River Road Presbyterian Church in Richmond, VA. He will be responsible for increasing participation in the church's graded choral and handbell programs. In addition, he will be involved in the planning and design of a new sanctuary and pipe organ. Mr. Tompkins holds the BA degree *magna cum laude* in music and religion from Duke University and the MCM degree in organ and conducting from Scarritt Graduate School. He has studied organ with Wilma Jensen, Fenner Douglass, Robert Parkins, and Robert Ivey. In addition, he has studied conducting with Sandra Willetts, voice with Law-

rence Bond, and liturgies with Hal Hopson. Mr. Tompkins is a Contact Person of the Regional Network for the Presbyterian Association of Musicians in the Hanover, VA presbytery.



Anne and Todd Wilson

Todd and Anne Wilson have been appointed Organist & Choirmaster and Associate Organist, respectively, at the Church of the Good Samaritan (Episcopal) in the Philadelphia suburb of Paoli, PA. The large parish has an active music program which includes men and boys, girls, and adult mixed choirs. The Wilsons move to Paoli from Cincinnati, having served previously as musicians at the Episcopal Cathedral of the Incarnation in Garden City, NY, for 6½ years. Both Wilsons were educated at the University of Cincinnati's College-Conservatory of Music, and hold the FAGO and ChM certificates. The Wilsons are active as solo and duo recitalists, and Mr. Wilson's compact disc recording of the complete organ works of Duruflé was recently released on the Delos label.

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Organ Competition.

The Flint International Organ Competition will be held May 5 and 6, 1989, in Flint, Michigan, under sponsorship of Flint Community Festivals, Inc.

All recitals will be in Flint. There will be no age limit. Preliminary tapes will be audited by a panel of three regional judges. Semi-final and final rounds will be judged by: Dr. Robert Glasgow, University of Michigan, Ann Arbor; John Tuttle, St. Paul's Bloor Street and the University of Toronto, Toronto, Canada; and Douglas Major, Washington Cathedral, Washington, DC.

<p>FIRST PRIZE \$1,500.00 and recital May 7, 1989 St. Paul's Episcopal Church</p>
<p>SECOND PRIZE \$800.00 and recital (TBA) First Presbyterian Church</p>
<p>THIRD PRIZE \$500.00 and recital (TBA) Court Street Methodist Church</p>

A cassette of highest quality, not to exceed 30 minutes, should be submitted no later than March 1, 1989. The required selections include the contestant's choice of one work from each category: Baroque; 19th/20th Century Romantic; and Post-1950 Contemporary. Scores will be required in both rounds for the Post-1950 Contemporary category. Semi-final and final rounds will be again the contestant's choice of another work from each of the

above categories. Eight semi-finalists will be invited to participate in the competition, taking place in Flint. Three contestants will be selected for the final round. Competition will be played on two instruments: 1960 III/60 Casavant and 1963 IV/71 Schantz. The first-prize recital will be played on a 1984 IV/89 AEolian-Skinner/Jerroll Adams.

Application fee is \$10.00. Deadline: January 1, 1989. Details and applications are available from: Registrar, Flint International Organ Competition, Music Secretary, First Presbyterian Church, 746 S. Saginaw Street, Flint, Michigan 48502.

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Here & There



Judy Hunnicutt with students Susan Happel (seated), Jenna Bakkum, and Sarah Johnson, at the first "Hands On Day" for high school students, June 10 at Christ Episcopal Church and First Congregational Church, La Crosse, WI. It was sponsored by the local AGO chapter and the La Crosse Area Music Teacher's Association.



Ada Belle G. Marcus

Composer Ada Belle Cross Marcus has received several premieres of her works recently. On June 27, Emma Lou Diemer performed *Highlights Suite* (for Organ) for a joint centennial celebration of the National Council of Women of the United States, Inc., and the International Council of Women, held

at the Kennedy Center, Washington, DC. Other premieres include: *Three Song Poems* for Flute with Piano, Daley Center, Chicago, March 6; *Toccata* for Organ Solo, performed by Sally Daley at Immaculate Heart of Mary Church, Chicago, February 9, 1986; and *Three Piano Selections* for Piano Solo, performed by the composer for the New Music Chicago at Preston Bradley Hall on April 23, 1985.

Ms. Marcus is a prolific composer with works for piano, voice, choir, chamber ensemble, opera and orchestra. She studied piano with Sergei Tarnowsky and composition with Samuel Lieberman, Alexander Tcherepnin, Leo Sowerby and Karel Jirak. As a pianist, she has concertized extensively, appearing with symphony orchestras, in recitals, and on television.

William Mathias conducted the world premiere of his *Sweet was the song the angels sang* on June 26 at the Worthington United Methodist Church, Columbus, OH. The program was comprised of music by Mathias, including his *Let the people praise thee*. The new work was commissioned by the church from the Potter Fund. Director of Music at the church is Maurice Casey. Instrumentalists included members of the Columbus Symphony and of the Ohio State University School of Music Faculty.

Recent major compositions of Mathias include a second symphony, a horn concerto, an organ concerto (for the 1984 season of Henry Wood Promenade Concerts), and the large-scale choral and orchestral work *Lux Aeterna* (for the Three Choirs Festival). Several smaller works have been commissioned on both sides of the Atlantic, and festivals of his choral music have been heard in Chicago (1986) and Dallas (1987). His church parable opera *Jonah* was premiered this past July in Guildford Cathedral.

British composer/conductor John Rutter recently completed a weekend



John Rutter conducts at Lindenwood Christian Church

of workshops and concerts at Lindenwood Christian Church, Memphis, TN on May 6-8. Mr. Rutter's workshop, attended by area musicians, concentrated on repertoire, choral tone and techniques, conducting skills and composing. The following day he led the Lindenwood Chancel Choir, Soloists and The Lindenwood Symphony Orchestra in open rehearsals while Organist-director of music Gary Beard presented a session on "Getting Them and Keeping Them In Your Choir" offering ideas on recruitment, motivation and building a program. Sunday morning, Mr. Rutter conducted the 11:00 worship service featuring his compositions. The highlight of the weekend was a concert of Rutter's music, including *Gloria* and three movements from *Requiem* and featuring the Lindenwood Chancel Choir and Soloists, The Lindenwood Symphony Orchestra, organist Chris Nemeec, and John Rutter, conductor.

Todd Miller is the winner of the third annual Manz Scholarship. Miller, of Racine, WI, is an organ student of John Ferguson at St. Olaf College, Northfield, MN. The Manz Scholarship was established by Mount Olive Lutheran Church, Minneapolis, MN, in recognition of the 37 years in which Paul Manz and his wife Ruth served the congregation in its music ministry. The scholarship is awarded annually to an organ student who wishes to pursue a career in church music. The scholarship program is administered by the Lutheran School of Theology, Chicago, which awarded Miller a \$500 scholarship. Paul Manz is presently Christ Seminary—Seminex Artist in Residence at the Lutheran School of Theology, and Cantor of the Evangelical Lutheran Church of St. Luke, both in Chicago.

Michel Pinte, titular de l'orgue de chœur since 1965 and titular-adjoint since 1978 at St. Augustin in Paris, France, will perform at the Mormon Tabernacle, Salt Lake City, on October 15 at 7:30 p.m. Pinte has made a recording which includes works by Charpentier, Boëly, Labric, Duruflé, Widor and Vierne. The record is available for \$10 from Steve Gentile, 5730 Thomas Ave. So., Minneapolis, MN 55410.

Phares L. Steiner, president and founder of Steiner-Reck, Inc. Organ-builders, submitted on June 24 his resignation as president to the Board of Directors concomitant with the firm's 30th anniversary. Steiner will continue his association with the firm on a consulting basis primarily in tonal and voicing matters and in voicing and finishing new instruments. Gottfried C. Reck, partner since 1968, was unanimously elected president.

Steiner will be available independently for voicing and finishing on a free-

lance basis: 3924 Gilman Avenue, Louisville, KY 40207; 502/895-8453.

On July 1, 1988, The Organ Literature Foundation acquired the complete stock and book inventory of the Praesant Press in Delaware, OH. The six titles include the newly published *Bach Organ Book* by Homer Blanchard, The Bamboo Organ, A Little Organ Lexicon, Organs of Our Time (volumes I and II) and the Würzburger Cathedral Organ.

Orders for these books should now be sent to: The Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184-5915; 617/848-1388.

Nunc Dimittis

Velma L. Wachlin, of Freeport, IL, died April 4 at Freeport Memorial Hospital. She had received bachelor and master of music degrees in organ performance from the University of Michigan, and had done additional study at Boston Conservatory and Cincinnati Conservatory of Music. Wachlin had served as organist for Grace Episcopal Church, Second Presbyterian Church and most recently at Embury United Methodist Church, Freeport. She was a member of the Rockford AGO Chapter and taught organ at Highland Community College.

Herbert L. White, long active in the Chicago Chapter AGO, died November 13, 1987, in Oak Park, at age 58. A native of Auburn, ME, he had been organist for 25 years at First Church of Christ, Scientist, Oak Park, and for 20 years was artist-teacher of organ and theory at Sherwood Music School, Chicago. He was on the staff of the I V S School of Music in Oak Park and also maintained a private studio of organ and piano.

White began organ studies in Maine with Bernard Piche, earned his baccalaureate degree at Oberlin, and his master and doctorate in organ at Indiana University. In addition to master classes under Anton Heiller and Marie-Claire Alain at Haarlem, the Netherlands, his teachers included Fenner Douglass, Joseph Hofrichter, George Wilson, and Karel Paukert. He had taught at DePauw University in Indiana, North Park College, Chicago, and at state colleges in Ellensburg, WA and Cedar Falls, IA.

Dr. White had been a member of the Chicago AGO Chapter board, had conducted sessions at AGO workshops, had appeared as soloist with the Chicago Chamber Orchestra, and as a solo recitalist. He recorded with Suncoast Concert Management and Productions Inc.



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Christmas: Part I Choral music with instruments

The use of musical instruments may also add some little advantages to singing, but they are more apt to change religion into air and fancies, and take some of its simplicity, and are not so fitted for edification.

Jeremy Taylor
Ductor Dubitantium (1676)

Singing at Christmas time is an important part of the season. Music can be found everywhere; in the stores, on the streets, through the media, as well as at special concerts. Many prefer to hear the traditional carols which often remind them of past days. Christmas is a nostalgic time when childhood memories press to the forefront, and music helps revive those retrospections.

Frequently, for choir conductors, there is a desire to find new approaches to the music for this period. The amount of new Christmas music that is published each year is staggering, and it is difficult to imagine a company that does not set aside a large portion of its yearly catalogue additions to this genre. Sometimes the desire for performing new and different settings causes problems between the choir or congregation and their director; for them repetition of the past is necessary. Usually conductors try to find a compromise that blends the old with the new so that performances contain both. This happy resolution is recommended to young directors because it addresses both social and musical philosophies.

One way of moving into new directions without straying far from the familiar pathway is to program traditional texts/melodies in new arrangements with added instruments. The use of instruments at Christmas (or anytime) can be a boost to the choir. Unaccompanied singing or singing only with keyboard eventually can become somewhat tiresome in terms of the sound produced by the choir. There is a sameness that occurs, but when new timbres are introduced into the choral sound, singers often hear differently and, in some cases, sing better because of the change of color. While this is not guaranteed to happen with volunteer choirs, it is highly probable that they may sing with greater fervor because of the extra instruments. I am convinced that my church choir revives itself on those Sundays when we use a brass choir or strings. Somehow they feel elevated to a new level, and without much guidance, produce a more majestic tone, pick up phrasing ideas faster and sing with more robust enthusiasm.

Congregations generally find that the addition of instruments suggests a more festive Sunday. When instruments are added, they automatically believe that this is "special," therefore they are better listeners, participants, and supporters. Most of us would prefer that our tasks would not require so many extra "gimmicks" to inspire, and that the music alone would be the vehicle; however, those directors who avoid using all of the resources at hand to create the provocative musical environment, are probably less successful. Throughout history, composers have known how to set the words so that there is a clear understanding, and at the same time, a less clear, more penetrating, deeper understanding. Are those gimmicks? I think not.

The point of this is that directors are urged to program carefully so that there is constant variety. Added instruments provide augmented color to the performance, give the conductor additional responsibility and challenge, and provide the listener with a fresh perspective. At Christmas when the focus is in one firm direction, it is our responsibility to choose music that, during this extended season, will continue to shed new light on an ancient story that is so

well known. The reviews this month discuss familiar and unfamiliar Christmas texts and musical themes which use extra instruments.

Away in a Manger, arr. Jeffrey Van. SATB and guitar, Augsburg Publishing House, 11-0596, \$.70 (M-).

The natural simplicity of this carol has been maintained. Of the seven verses which are set in three pages, only three use SATB. There are places for unison and two-part choir, and for soloists. The guitar is used throughout and helps establish the tranquil mood through the opening accompaniment of guitar harmonies. This gentle setting is easy enough for any choir and will require a guitarist with lyric sensitivity.

Infant Holy, arr. David H. Williams. SATB, opt. solo with violin and organ, Neil Kjos Publishing, GC 155, \$.80 (M).

The unaccompanied choir is on two staves with some mild dissonances. The soloist sings between the homophonic choral areas along with the organ and violin background countermelody. The music is calm with warmth. The violin part is included separately at the end, and any C instrument could be substituted for it.

O Come, Emmanuel, Michael Fink. SATB, harp (piano), guitar and percussion, E. C. Schirmer, No. 2770 (M).

This is not the traditional text or melody for Advent, but a lovely version that places the emphasis on the choir with the instruments providing a colorful background. The harp is moderately busy with harmonics, glissandi, etc., and creates a palette of sound with repeated patterns. Percussion calls for timpani and antique cymbals (finger) which have an ad libitum spirit. There is a cadenza and areas of brief unaccompanied singing. The music is tender and well crafted. It would be useful for church or school groups.

O Little Town of Bethlehem, arr. Robert J. Powell. SATB, string quartet, congregation, and organ, G.I.A. Publications, G-2535, \$.70 (E).

Powell has made several settings of familiar Christmas carols with this same concertato format using strings, and all are published by G.I.A. The choir sings in unison and four parts in simple, generally traditional harmonies, with the congregation joining on the melody. There are usually some brief instrumental interludes (connecting verses), a modulation, and an instrumental introduction. These arrangements are easy and very practical and could be used by almost any type of church choir.

Hush My Babe, Lie Still and Slumber, arr. Jack Boyd. SATB, soprano or tenor, guitar and flute, World Library of Sacred Music (WLSM), CA-2308-8 (E).

The melody is based on an Appalachian folk carol, and Boyd's arrangement has three verses with only the middle one for mixed choir; the other two are for soloists. The guitar music consists of chord symbols above the score. This is very easy and could be sung by any type of choir including youth.

Shepherds, Rejoice, arr. Isabel Carley. Two-part with Orff instruments, Choralists Guild, CGA-376, \$.85 (E).

Designed for children, Carley's arrangement draws on ostinato patterns typical of the Orff style. There are three unison strophic verses and one in two parts. The Orff instruments (recorders, glockenspiel, metalophones, guitars, percussion, etc.) are written on separate lines; they play behind the voices and have solo sections. The music is repetitive, easy, and very useful for those children's groups with the instruments.



John Rose



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Jesu Carols, Stephen Paulus. SATB and harp, European American Music Corp., EA 601, \$3.95 (M+).

Using a harp at Christmas is certain to be a hit with singers and listeners. This publication includes four carols, *Jesu's Lyfelyne*, *The Shtp Carol*, *Waye Not His Crib*, and *The Neighbors of Bethlehem*. The music is somewhat taxing with divisi in the choir, full vocal ranges, and dissonances. The writing for the harp is not extensive; its music generally is colorful with considerable unaccompanied singing. There is quality to these settings and a solid adult choir will be required for effective performance.

Puer Natus in Bethlehem, C. J. Werner (1693-1766). SATB, C instrument and continuo, G.I.A. Publications, G-3034, \$.80 (E).

The added instrument could be oboe, flute or violin. It has a simple obbligato line above the choir's three strophic verses in traditional harmony. The music is very easy and appropriate to any type of choir.

The Robin, Ruth Watson Henderson. Unison with flute (oboe) and cello, Thompson Music of Oxford University Press, G-187, \$1.10 (M).

This is one of several new carols in the Toronto Children's Chorus Choral Series. All are from a collection called *The Barnyard Carols*; they are very inventive, stylish settings. *The Robin* has brief speaking for solo voice; the instrumental music is contrapuntal with short bursts of "chirping" motives to give a bird-call effect. Their music is also separately included at the end. The vocal line uses thematic material first introduced in the instruments and eventually canonic writing occurs. This is very effective writing that is far more sophisticated than is often found in children's music. Highly recommended.

Odile Pierre, *Quatre Pèlerinages à la Vierge (pour Orgue à 4 mains)*, Op. 2. Alphonse Leduc, no price given.

This first published work of the noted French organist Odile Pierre is a stunning four-movement composition based primarily on Gregorian hymns to the Virgin. The *Four Pilgrimages to the Virgin* is a significant addition to the organ duet literature, although the second organist definitely has a secondary role. Total performance time is given as 18 minutes, with the first movement accounting for almost half of that. The composer provides invaluable notes concerning the background and structure of each movement and identification of the tunes employed. A very large, colorful organ with at least three manuals and lots of reeds, including 32', and a reverberant room are necessary for an effective performance.

The first movement, *Chartres*, is a passacaglia, with the first two phrases of the *Ave Maris Stella* forming the ten-measure theme. During the course of the movement, the theme undergoes changes of pitch and mode, and is combined with five other themes in turn, chief among them the *Magnificat sexti toni*, *Jesu dulcis memoria*, and the *Speyer Salve Regina*. In addition, "a march motif pervades the piece to describe the long journey of the Parisian students towards the cathedral..."

The second movement, *Speyer*, is a full-organ fanfare. Manual fanfares with overlapping double echoes (possible with *Speyer Cathedral's* 14-second reverberation!) alternate with phrases of the *Salve Regina* in the pedal, each phrase a step higher than that preceding.

The second organist is required for the first time in *Rocamadour*, a four-part modal fugue on the *Ave Maris Stella*, described as a "meditation-oration to the Black Virgin." In this "quartet of superimposed melodies," the first organist plays the tenor and pedal and the second organist the soprano and alto.

Four themes are employed in the final movement, a *Toccata-Farandole*: two chants, a gypsy song, and a theme derived from the letters of the name "Mary Magdalena." The second organist plays harmonized phrases of *Jesu dulcis memoria* and the final *Trompettes en Chamades* statement of *Ave Maris Stella* on the Swell; the first organist plays everything else, including the percussive pedal part, which includes four-note clusters and trills.

Since the third and fourth movements require the first organist to use the entire range of the pedal, one wonders where the second organist should sit! David Di Fiori, who has performed the work from manuscript with Mme. Pierre, says that he sat on the right with feet swung away from the pedals. In a less reverberant room, the second organist could play the second echoes in *Speyer* to give the required overlapping effect.

The above description can only hint at the inventiveness and unique effects contained in the work. We can look forward to the planned publication of

Mme. Pierre's Op. 1, *Variations sur 3 Noël de Normandie*.

David Liddle, *Two Ballades*, Op. 2. Novello (Theodore Presser), \$9.75.

Liddle's *Two Ballades* are extended, sectional works, freely tonal, composed with the idea of exploring the colors of the Romantic organ. The first especially requires a wealth of 8' stops; the registration of the second could be achieved on most three-manual organs. The composer provides an indispensable introduction describing the structure of the pieces.

The theme of *Ballade No. 1* is lyrical, but angular, containing many 6ths and 5ths. In the course of the work, canon and fugue are employed. A toccata-like section with irregular rhythms builds to a huge climax at the end. *Ballade No. 2* is based on a mode (G⁴, A, B, C, D⁴, E, F); the second of its two themes emphasizes the two augmented seconds of the mode. The work builds to an intense climax in the middle with the combination of the two themes on full organ. In the tranquil final section, Theme 2 is stated in augmentation and in canon with double pedal.

The *Two Ballades* are interesting, very challenging pieces. While the second contains a fair amount of double pedal, the first is more difficult technically. Individual lines are very disjunct and make use of the full keyboard range, resulting in much crossing of hands. Chordal trills contribute to the complexity of the final toccata section.

Leslie Betteridge, *Toccata. Paraclete* Press (Orleans, MA 02653) PPM08704, no price given.

This work is in ternary form, with the outer sections mainly in A-flat major or A-flat Dorian, and a more sustained middle section in 5/4 meter in the key of E-flat minor. There are some interesting harmonic shifts (e.g., A-flat major to E major), but they quickly become clichés.

The awkwardness of the opening four-measure pedal statement of the main theme makes me question the choice of key for the work. If you can learn a toccata-type piece quickly, you may find this *Toccata* enjoyable and useful; otherwise, the musical content does not warrant the amount of time the average organist would have to spend to learn it well.

Gerald Bales, *Music for an Occasion (A Flourish for King's)*. Randall M. Eagan & Associates (2024 Kenwood Parkway, Minneapolis, MN 55405), \$18.50 for score and parts.

This work by the distinguished Canadian composer Gerald Bales was commissioned by the 4th International Congress of Organists for performance at King's College Chapel, Cambridge, England, on July 18, 1987. It is scored for organ, two brass quartets (the first including a trumpet, horn, trombone and tuba, and the second two trumpets and two trombones), timpani, and snare drum/cymbal.

The composition is in two large sections, each of which opens with sustained, lyrical writing and builds to a climax with more lively, rhythmic material. In the return of the lyrical part, the instruments and organ reverse parts. The work abounds with parallel triads and fourths.

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—Edmund Shay, DMA
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Neither the organ nor brass parts are difficult, except for a few high notes in the first trumpet. The composition shows off both the lyrical and brilliant capacities of brass instruments very well, and requires precision in playing rapid repeated notes together. One might expect that the two quartets would be pitted against each other, but this is not the usual procedure; instead, the three trumpets or three trombones frequently play together. The horn occasionally doubles a solo organ line an octave lower.

—Anita Eggert Werling

New Recordings

I colori dell'organo da Samuel Scheidt a J. S. Bach. Muffat: Toccata XI (C minor). Scheidt: Warum betrübst du dich, mein Herz. Wagenseil: Minuetto. Buxtehude: Prelude and Fugue in D Major. Telemann: Fantasia in D Major; Fantasia in D Minor. J. S. Bach: Wie schön leuchtet der Morgenstern (BWV 739); Trio in C Minor (BWV 585); Liebster Jesu, wir sind hier (BWV 730, BWV 731); Sinfonia, from the Cantata "Wir danken dir, Gott" (BWV 29). Livio Vanoni. ECO 618C. \$11 Organ Literature Foundation (45 Norfolk Rd., Braintree, MA 02184).

Some organ recordings are distinguished by virtue of the performer's musicianship, others by showcasing a truly fine instrument, still others by the sheer interest of the repertory included (and, of course, there are those rare and treasured recordings which combine all of these virtues). While Livio Vanoni is an intelligent and technically secure organist, playing a good, if undistinguished instrument (a 1956 Rieger of twenty-one stops), it is the repertory which makes this recording an interesting one. The first side of this LP release presents compositions covering a wide chronological and stylistic range, from Scheidt (1587-1654) to Wagenseil (1715-77), while the second side presents lesser known compositions by or attributed to Johann Sebastian Bach.

Though it would be valuable to have the whole of Scheidt's "Warum betrübst du dich, mein Herz" recorded here, Vanoni gives us only the third of the twelve verses preserved in Scheidt's *Werke* (Hamburg: Ugrino, 1954, vol. 6). However, the fact that he has chosen to record only this single verse is stated nowhere in the notes to the recording, a consistent problem with this release. In view of this, it is particularly good to have an entire Toccata from Muffat's *Apparatus musico-organisticus*, his 1690 collection of twelve toccatas. Though Vanoni's allegros in the C Minor Toccata (included in Vol. 1 of Bonnet's *Historical Organ-Recitals*) seem absolutely breathless, his performance benefits from the tastefully varied registrations which help to articulate the multi-sectional structure of this work. The same is true of his performance of Buxtehude's Prelude and Fugue in D Major (BuxWV 139). Two fantasias from Telemann's *Fantaisies pour le clavesstin*, published by the composer in Hamburg in 1732-33, demonstrate that while Telemann (1681-1767) was a chronological contemporary of J. S. Bach, he was stylistically much more forward-looking than Bach. (Telemann, of course, was the first choice to succeed Johann Kuhnau in 1722 as Kantor at the Leipzig Thomaskirche.) These keyboard fantasias, three sets of twelve each, show Telemann to be one of the earliest composers developing what would come to be called the *style gal-*

ant. Important characteristics of this style—a transparent texture, periodic phrase structure, and binary sonata form (the Fantasia in D Minor is a particularly clean example of this form)—are all evident in this collection. Vanoni's performances of these delightful pieces are first-rate, but it is more than a minor annoyance that the listing of contents for this recording makes no mention of the large set from which these short pieces are drawn, nor does it identify the fantasias by number from within the set. To clarify matters, then, the Fantasia in D Major is the first in the first set of twelve (TWV 33:1), and the Fantasia in D Minor is the second in the third set of twelve (TWV 33:26), "TWV" referring to Martin Ruhnke's thematic catalog of Telemann's instrumental works (Kassel: Bärenreiter, 1984). In the D Major Fantasia Vanoni reverses the two movements, performing the Adagio before the Allegro, while in the D Minor Fantasia he presents only the opening Vivace, inexplicably omitting the subsequent Largo. The *galant* style is further represented on this disc by a short keyboard *Minuetto* by

the Viennese composer Georg Christoph Wagenseil.

The second side of this release is devoted entirely to works by or attributed to Bach. Two chorale preludes on "Liebster Jesu, wir sind hier" (BWV 730 and 731), perhaps overshadowed by their counterparts in the *Orgelbüchlein*, should be heard more frequently, for both are fine settings of this chorale. The other Bach composition recorded here is an arrangement for the organ of the opening Sinfonia from the Cantata "Wir danken dir, Gott" (BWV 29). This cantata is one of six dating from 1726 to include a prominent concerted organ part, in this case the organ part having been borrowed from the "Prelude" of Bach's Violin Partita in E (BWV 1006). For a fascinating study of these concerted organ parts, see Laurence Dreyfus, "The Metaphorical Soloist: Concerted Organ Parts in Bach's Cantatas," in *J. S. Bach as Organist: His Instruments, Music, and Performance Practices*, ed. George Stauffer and Ernest May (Bloomington: Indiana University Press, 1986), 172-89. Thus, this Sinfonia is particularly appropriate in an ar-

angement for solo organ, and Vanoni provides a solid performance.

Finally Vanoni gives us two pieces attributed to Bach. "Wie schön leuchtet der Morgenstern" (BWV 739) cannot be securely attributed to Bach and is, therefore, omitted from the *Neue Bach Ausgabe*. The Trio in C Minor (BWV 585), on the other hand, has been securely attributed—to Johann Friedrich Fasch (1688-1758). Hans-Joachim Schulze has identified BWV 585 as an arrangement of the first two movements (Adagio-Allegro) of a Fasch Trio Sonata in C Minor originally for two violins and continuo. No matter who wrote it, this is a very agreeable piece, especially the Allegro, expertly performed here by Vanoni.

In sum, this disc is recommended for presenting repertory not usually encountered, especially the Muffat Toccata, the Telemann Fantasias, Bach's settings of "Liebster Jesu, wir sind hier", and the transcription of Fasch's Trio Sonata—all very competently performed by Livio Vanoni.

—Daniel Zager
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Book Reviews

André Marchal, *Sa Carrière*, ed. Marcelle Benoit and Jacqueline Englert-Marchal. Paris: *L'Orgue, Cahier et Memoire* No. 38, 1987. 159 pages: 140 FF. *L'Association des Amis d'Orgue, Secretariat administratif*, 22 rue Leon-Germain, 77350 Le Mee sur Seine.

Eight years after Marchal's death, it is time to consider many aspects of his legacy: the revival of Baroque performance practice, the Romantic tradition which he inherited from the students of Franck, the symphonic tradition which he knew firsthand from Vierne and Barié, as well as his place in the sixty-year history of the organ reform movement in France. Two publications: *Hommage à André Marchal* (1981), and most recently, *André Marchal, Sa Carrière* (André Marchal, His Career, 1987) provide excellent source material to this end. *Sa Carrière*, a sequel to the first work, offers additional information about Marchal's career as organist, teacher, recording artist and leader in the organ reform movement. Both publications may be obtained directly from *L'Orgue*, the official publication of *Les Amis de l'Orgue*.

Sa Carrière begins with a seventeen-page introduction by Norbert Dufourcq, one of the founders and guiding forces of *Les Amis de l'Orgue* which describes his long friendship with Marchal between 1920-1980. His discussion embraces twenty subtopics including their collaboration in the recitals which traced the history of organ literature and forms, Marchal's aesthetics of organ building, his relationship to the Gonzalez firm, and his influence on the *Commission des Monuments Historiques* and *Commission des Orgues*.

His remarks may be of particular interest to American readers, particularly those regarding the many changes to historic organs that Marchal affected as an influential member of these commissions. According to Dufourcq, Marchal was justified in favoring the rebuilding of old instruments, which resulted in a neo-classic, eclectic instrument, rather than in favoring historic restorations. He defended the principal examples of Marchal's influence, specifically the organs of LaFlèche, Auch, the royal chapel at Versailles, Bayonne, and Reims cathedral. Admitting that by the 1970s, Marchal faced more opposition on these committees than previously, Dufourcq expressed his frustration with those whom they considered to be purists, who wanted to return to the past for the sake of authenticity rather than for musical reasons. Although Dufourcq did not mention his own role in these commissions, it is clear that the two men worked as a team during the last thirty years of Marchal's life.

Sa Carrière then continues with a complete list of every concert and competition that Marchal played between

1911 and 1979, including the city and hall or church as well as other performers who may have assisted, which makes for particularly interesting reading especially for those who remember hearing Marchal play both in this country and in Europe. His repertoire by composer follows including the date of his first performance of the work. The extent of his repertoire is astounding. The fact that he knew all the works of Bach (the list admits a few exceptions which were perhaps those he had decided were not worth his effort!) does not come as a surprise. But the astounding variety of works and composers is very impressive; among them: Alain, Barié, Buxtehude, Dupré, Honegger, Messiaen, Tournemire (including the *Symphonie Chorale!*), the first four symphonies by Vierne, as well as works by a number of other lesser known twentieth-century composers. Included are themes submitted for his improvisations by Dupré, Roussel, Sibelius, Britten, Durullé, and Poulenc.

Marchal's spontaneous disposition comes to life for the reader in the compilation of his personal correspondence to his wife during his tours of the United States. This reviewer, having translated Langlais' journals of his American tours, found it of particular interest to compare their accounts of America. For example, in his first tour in 1930 when he played at the University of Chicago, Marchal mentioned that he used bells in the chorale prelude, *In Thee is Gladness* by Bach. Over twenty years later, when Langlais was giving a masterclass during one of his tours, a student remembered Marchal doing this and asked if he agreed.

Included in the text are six interviews which were conducted in 1979 by Pierre Lucet, producer for the radio station France-Musique's program *Equivalences*, which were broadcast the same year with excerpts from Marchal's recordings on organs from many countries and builders. In these interviews, Marchal discussed his interpretation of the music and the organs he played.

Also included is a nineteen-page critical evaluation of Marchal's recordings by a French musicologist and present administrative secretary of the *Association des Amis de l'Orgue*, François Sabatier, with the specifications of nine organs on which Marchal had made recordings. In addition to the complete list of works recorded are Marchal's choice of registrations for selected works.

For obvious reasons, both publications on Marchal are tributes to him; as such, they make no apology for being so. In the course of the research that these tributes may hopefully generate, a number of questions should be raised; for example, Marchal's influence on organ restoration, on English organ builders—Harrison and Willis, on the young Jehan Alain, Jean Langlais, Dufourcq, the younger generation of organists such as Chapuis and Darasse, his relationship with Dupré, the events surrounding the rebuilding of the organ at

Ste. Eustache; and finally, his place in twentieth-century performance practice. With these two important new publications from *L'Orgue*, there is a rich source of material which has been unavailable elsewhere. They provide ample historical material, and musical as well as personal drama, for a future biography.

Marchal was one of the most significant performers of this century. Historically, he may eventually be seen as a link between our modern school of organ playing and that of the last century and this may be his most important legacy. However, his unique style of poetic artistry cannot be linked to any school.

At the conclusion, the editors reflect on this legacy. In a typically French manner, they first recreate the ambience of Marchal's final resting place in Hendaye, quoting from the journal of Henri Duparc, entitled, *Voyage aux Pyrénées* (1986).

It is there that the most ravishing panoramas that one can imagine meet our eyes: to the right the blue sea blending with the river; to the left the green countryside, in the distance the transparent bluish mountains, and before us, finally on the other side of the Bidassoa the black houses of Fontarabia, where the old church dominates the town; with everything standing clearly apart from a pure rose sky, filled with the translucent morning dew . . .

The editors then conclude.

André Marchal rests in the cemetery of Hendaye, described by Henri Duparc. But above all, he lives in the memory of those who heard him, and of those who have benefitted either directly or indirectly from his teaching.

To which this reviewer must say, Amen.

—Ann Labounsky
Duquesne University
Pittsburgh, PA

gregations desiring to have handbells serve as an integral part of the worship service. Each arrangement consists of several settings which can function as hymn introductions in the style of an intonation; a substitute for a stanza normally sung by congregation; a descant and/or free accompaniment that could be used as an embellishment for a specific stanza that the congregation and choir sing; and a more elaborate setting that could be used as a voluntary during the service. There is a page that may be duplicated without permission for congregational use in the bulletin. If handbell choirs are in any way a part of your church's music program, this series is a must as it provides a meaningful opportunity for handbell choirs to participate in corporate worship.

Angels We Have Heard On High, Douglas E. Wagner, Concordia Publishing House, No. 97-5984, \$2.25, for 3 to 5 octaves of handbells (M).

This is another in "Hymn Settings for Handbells" series that is well written on the familiar Christmas carol. The setting includes the introduction, an alternation, a descant, and a more lengthy voluntary. The voluntary is intended for use during a prelude or an offertory in the worship service. This series proves to be an innovative method of handbell involvement.

Lullaby Carol, arr. Barbara Baltzer Kinyon. Agape, No. 1316, \$1.50, for 3 to 4 octaves of handbells (E+).

This rarely heard carol is a lovely melody in 3/4 meter. It is written first in a flowing eighth-note pattern with the melody harmonized in two parts, then re-emphasized with thicker block chords and back again to the flowing line. A beautiful addition to the holiday repertoire.

Ring Christmas Bells, Vol. II, Barbara Baltzer Kinyon. Harold Flammer (A division of Fred Waring Enterprises, Inc.), HL-5254, \$5.95, for 3 to 4 octaves of handbells (E-M+).

This second volume of Christmas music for bells is an excellent resource for good, solid arrangements as is its counterpart, Volume I. Selections include "He Is Born," "I Saw Three Ships," "March of the Three Kings," "Masters In This Hall," and "O Christmas Tree." Ms. Kinyon's style is fresh and well thought out. These arrangements (in both volumes) are a great investment in the holiday literature. Highly recommended.

Sleepers, Wake! (from Cantata No. 140), J. S. Bach, arr. Douglas E. Wagner. Agape, No. 1319, \$1.50, for 3 to 4 octaves of bells (E).

Along with a separate Director/Organ Score (No. 1308), this arrangement brings to the bell choir the traditional setting of this wonderful chorale with the handbells playing the chorale harmony each entrance. A straightforward rendering of music of the baroque.

—Leon Nelson

New Handbell Music

Prelude on "Now Thank We All Our God," J. S. Bach, arr. Douglas E. Wagner. Concordia Publishing House, No. 97-5993, \$1.50, for 3 to 5 octaves of handbells (E).

Taken from Cantata No. 79, "Nun danket alle Gott," Mr. Wagner has given the handbells the hymn tune in half notes. The organ part provides the Bach motif which brings this piece to life. This is one of my favorite settings of the hymn-tune, whether it be in the original cantata, organ, brass or bells. It should certainly become a favorite for all.

Now Thank We All Our God, Douglas E. Wagner. Concordia Publishing House, No. 97-5983, \$2.25, for 3 to 5 octaves of handbells (M).

This "Hymn Settings for Handbells" series is intended, as is stated, for con-

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New Organs

Cover

Gabriel Kney & Co., Limited, London, Ontario, has built a new organ for First Presbyterian Church, Cheraw, SC. The organ, in colonial architectural setting, utilizes balanced mechanical key action and electric stop action. Keyboards are of ebony for the naturals and rosewood for the sharps. Winding is by three wedge bellows supplying Great, Swell, and Pedal at 56 mm, 60 mm, and 70 mm wind pressure respectively. Incumbent organist, Barbara Dickson, collaborated with Gabriel Kney on the tonal design. Voicing, open toe, by Gabriel Kney. The instrument was dedicated by guest organist David Lowry with works by Buxtehude, Handel, Bach, Dandrieu, Walcha and Widor.

GREAT	
8'	Praestant
8'	Rohrflöte
4'	Oktav
4'	Spitzflöte
2 $\frac{2}{3}$ '	Nasat
2'	Blockflöte
1 $\frac{3}{4}$ '	Terzflöte
1 $\frac{1}{2}$ '	Mixtur III
8'	Trompete
	Tremulant
SWELL	
8'	Gedecktlöte
8'	Salizional
8'	Celeste (T.C.)
4'	Offenflöte
2'	Prinzipal
1 $\frac{3}{4}$ '	Terz
1 $\frac{1}{2}$ '	Larigot
$\frac{3}{4}$ '	Scharff II
8'	Schalmey
	Tremulant
PEDAL	
16'	Subbass
8'	Praestant (Gt)
8'	Gedecktbass
4'	Choralbass
16'	Posaune
8'	Trompete (Gt)



MANUALS	
8'	Stopped Diapason
8'	Kegel Flute (Tenor C)
4'	Viol
2'	Flachflute
1 $\frac{1}{2}$ '	Quint
8'	Cromorne Regal
	Tremulant

PEDAL	
16'	Subbass
8'	Bass
COUPLERS	
	Manual II to Manual I
	Manual I to Pedal
	Manual II to Pedal

Visscher Associates Organbuilders, Santa Cruz, CA, has built a new organ for the Emory residence, San Jose, CA. This new two-manual and pedal instrument of 7 $\frac{1}{2}$ stops is the firm's Opus 3. It employs mechanical key and stop action, and was designed tonally for performance of music written before 1750. The stop action utilizes levers with side to side motion; manual stops can be drawn on either the upper keyboard or the lower keyboard by moving these levers to the right or left, with the center position being off. All stops are independent except for the Pedal 8' Bass which is mechanically borrowed from the 16' Subbass, with 12 additional pipes in the treble.

Winding is via a single wedge-shaped, weighted bellows located in the lower case along with the blower. The wind pressure is 65 mm. The case is constructed of western white oak, with woven oak slats forming the grillwork on the sides. The natural keys are cov-

ered with boxwood, the molded key-fronts are an original design, and the sharps are covered with ebony. The metal facade pipes are from the 4' Viol, and the wooden front pipes are 1-6 of the Subbass, mitred. The height is 235 cm (7' 8 $\frac{1}{2}$ "), the depth, including the pedalboard is 125.5 cm (4' 1 $\frac{1}{8}$ "). The instrument was not only designed to fit in a room with a 244 cm (8') ceiling, but tuning and adjustment access had to be from the front and sides only. Carved pipe shades are prepared for.

The Emorys wished to assist in the construction of the instrument and did all the oil finishing of the casework and wooden pipework, and also a lot of the repetitive key action rough assembly. Wooden pipework, chests, keyboards and other interior pieces were built by Christopher Pearson and Charles Ainslie. Key action was built by Jason Bloomberg. The design, casework, and tonal finishing was performed by William Visscher. Compass 56/30.

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Robert L. Sipe, Inc., Dallas TX, has recently completed a new 2-manual organ for the Cathedral of Our Lady in Duluth, MN. This Cathedral, built in 1957, is in the basilica style and has recently undergone extensive refurbishing. The new instrument features mechanical key action, electric stop action, and solid state capture combination sys-

tem with a detached console. 25 independent registers. Those instrumental in the acquisition and design of the new organ were Bishop Robert H. Brom, The Rev. Lawrence O'Shea, Pastor, David Orzechowski, Organist-Choirmaster, and the late Mary Lindquist, former Diocesan Music Director. Compass 58/32.

GREAT
 16' Bourdon
 8' Principal
 8' Spillfloete
 4' Octave
 4' Koppelfloete
 2' Super Octave
 IV-V Mixture
 8' Trompete
 Tremulant

SWELL
 8' Rohrfloete
 8' Viole de Gambe
 8' Viole Celeste
 4' Principal
 4' Hohlfloete
 2 2/3' Nasard
 2' Blockfloete
 1 1/2' Tierce
 IV-V Scharf
 16' Basson
 8' Hautbois
 Tremulant

PEDAL
 16' Principal
 16' Subbass
 8' Octave
 4' Choralbass
 IV Mixture
 16' Posaune




Petty-Madden Organbuilders, Hopewell, NJ, has built a new organ for Trinity Presbyterian Church, Atlanta, GA. The firm's Opus 22 is located in two chancel chambers and speaks freely into the nave. The key action is electric with solid state controls. The electro-pneumatic wind chests have built-in wind regulation for a stable wind supply. The entire organ with the exception of the horizontal trumpet speaks on 100 mm wind pressure. The console, made of solid birch, has eight levels of combination action memory, top-resistant key touch, and illuminated stop controls. Norman Mackenzie is the organist-choirmaster. 44 ranks, compass 61/32.

POSITIF EXPRESSIF (Manual II)
 8' Bourdon
 8' Dessus de flûte
 8' Unda maris (t.c.)
 4' Principal
 4' Flûte douce
 2' Doublette
 1' Cymbale IV
 8' Trompette-en-chamade (G-O)
 8' Cromorne
 Tremblant


RÉCIT EXPRESSIF (Manual III)
 8' Salicional
 8' Voix céleste (t.c.)
 8' Bourdon
 4' Principal
 4' Flûte à fuseau
 2 2/3' Nazard
 2' Quarte de nazard
 1 1/2' Tierce
 1 1/2' Larigot
 2' Plein jeu V
 16' Basson
 8' Trompette
 8' Basson-Hautbois
 4' Clairon
 Tremblant

GRAND-ORGUE (Manual I)
 16' Bourdon
 8' Principal
 8' Bourdon
 4' Octave
 2' Doublette
 1 1/2' Fourniture IV
 4' Cornet IV (t.c.)
 8' Trompette
 8' Trompette-en-chamade
 Tremblant

PÉDALE
 32' Bourdon (10 2/3' + Soubasse)
 16' Contrebasse
 16' Soubasse
 16' Bourdon (G-O)
 8' Principal
 8' Bourdon
 4' Octave
 32' Contre-Bombarde
 16' Bombarde
 16' Basson (Réc)
 8' Trompette
 4' Clairon
 4' Hautbois (Réc)



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Schoenstein & Co., San Francisco, CA, has completed a 2-manual, 22-rank organ for St. Mark's-in-the-Valley Episcopal Church, Los Olivos, CA. The tonal design emphasizes warmth and variety at the 8' and 4' levels for accompaniment and solo versatility. The organ—with console, Swell and Pedal to the left of chancel, and Great to the right—was designed by Lawrence Schoenstein. The committee wanted the organ case to be in keeping with the "neo-Victorian" atmosphere of the building. This was achieved by using the Victorian mode of large pipes in display in combination with smaller functional pipes. The Victorian style was suggested by the overall proportion of the pipe front within a framework of modern asymmetrical design. The organ was featured on the Wilson Audio recording *Discovery* by James Welch who also played the dedication. Rose Knoles is organist and choir director; Fred Rush is associate.

- GREAT**
 8' Principal
 8' Gedeckflöte (metal)
 8' Spitzflöte
 4' Octave
 4' Harmonic Flute (metal)
 2 2/3' Octave Quint
 2' Super Octave
 1 1/2' Tierce
 1 1/2' Mixture III-IV
- SWELL**
 8' Viola Pomposa
 8' Viola Celeste (T.C.)
 8' Rohrflöte
 4' Prestant
 2' Blockflöte
 1 1/2' Larigot
 16' Bassoon
 8' Trompette
 8' Oboe (ext)
- PEDAL**
 16' Principal
 16' Bourdon
 8' Octave (ext)
 8' Flute (Sw)
 8' Spitzflöte (Gt)
 4' Super Octave (ext)
 4' Flute (Sw)
 16' Contre Trompette (Sw ext)
 8' Bassoon (Sw)



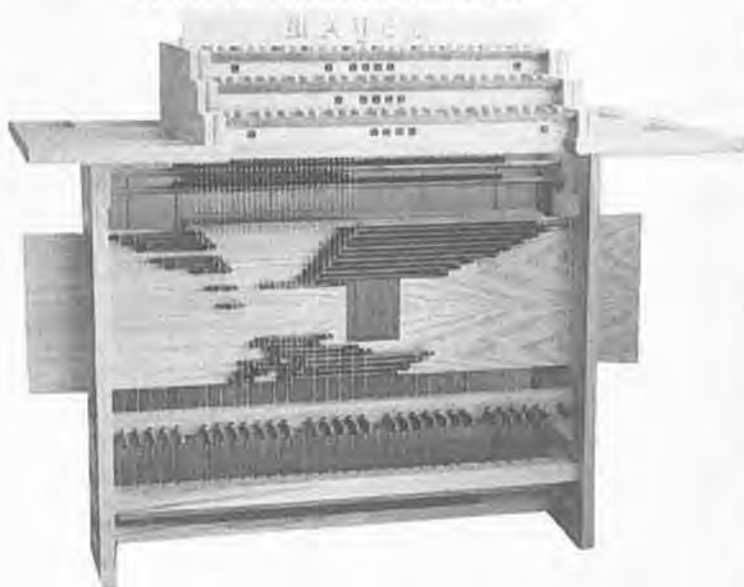
Berghaus Organ Company, Inc., Bellwood, IL, has built a new organ for Mt. Olive Lutheran Church, Milwaukee, WI. Replacing a 62-year-old instrument, this new organ of 40 stops retains the original organ's quarter-sawn lower casework which was refinished by the builder, and includes a Rückpositiv with new casework designed to match the oak railing. The Swell organ is located in the left chamber, with the Pedal 8' Prinzipal and C side of the 16' Quintadena forming its facade. The Great and Pedal organs are in the right chamber, with the Great 8' Prinzipal and C-sharp side of the 16' Quintadena as its facade. Manual pipes and upper pipework of the pedal are on slider chests, with larger pedal pipes played from electro-pneumatic chests. Tonal design was developed by the consultant, Thomas Geischen, of River Forest, IL, who also played the dedication recital.

- RÜCKPOSITIV**
 8' Barduen
 4' Gemshorn
 2 2/3' Nasat
 2' Prinzipal
 1 1/2' Terz
 Zimbel III
 16' Rankett
- SWELL**
 8' Salizional
 8' Celeste
 8' Gedackt
 4' Prinzipal
 4' Spillflöte
 2' Hohlflöte
 1 1/2' Quintflöte
 Scharff IV
 16' Chalumeau
 8' Schalmey
 4' Klarine
- PEDAL**
 16' Prinzipal (12 pipes)
 16' Subbass
 16' Lieblichbass
 10 2/3' Quintbass
 8' Oktav
 8' Gedackt (12 pipes)
 4' Oktav
 4' Pommer (12 pipes)
 Rauschquinte II
 Mixturbass II
 16' Posaune
 8' Octavposaune (12 pipes)
 4' Oboe

- GREAT**
 16' Quintadena
 8' Prinzipal
 8' Rohrflöte
 4' Oktav
 4' Koppellflöte
 2 2/3' Quinte
 2' Oktav
 Mixture IV-V
 8' Trompette
 Zimbelstern
 Chimes

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Original Music for Trumpet and Organ: A survey with performance suggestions

Beverly A. Howard

Most trumpet and organ performances occur at weddings or recitals when the performers play familiar transcriptions of works by Jeremiah Clarke, John Stanley, Giuseppe Torelli, or J. S. Bach. Although Baroque transcriptions delight both performers and audiences, there exists a substantial repertoire of original literature for trumpet and organ that deserves investigation. There exist a few original works for trumpet and organ from the Baroque period. However, this genre did not blossom until the latter twentieth century, when composers were attracted by the timbral possibilities of the ensemble.

Performers choosing to explore this genre discover contemporary literature for trumpet and organ written in a wide variety of styles, with each composition requiring individual solutions to performance problems. Sensitive performers seek to project a sense of style while maintaining good balance between trumpet and organ. Observation of the idiomatic use of these two instruments helps the performers project the appropriate sense of style of a composition. Examination of a work's textures is one approach to achieving good balance.

Although the bulk of music written for trumpet and organ is from the latter twentieth century, the genre boasts an auspicious beginning. Original music for trumpet and organ first appeared in Girolamo Fantini's trumpet method of 1638. His collection contained sonatas and dances for trumpet and organ continuo. Fantini probably performed these sonatas in concerts in Rome, accompanied by organist Girolamo Frescobaldi. The Fantini-Frescobaldi programs attracted the attention of their contemporaries owing to Fantini's virtuosic playing.¹

The remaining Baroque works for trumpet and organ include two *sonate da chiesa* in Opus IV (1678) by Giovanni Viviani and six chorale preludes by Johann Krebs (1713-1780). Krebs composed fourteen chorale preludes for organ and obbligato wind instrument. Six are specifically for trumpet, with the remaining eight scored for oboe.²

From the mid-eighteenth to the mid-twentieth century, the trumpet and organ genre was completely neglected. During this hiatus, both instruments underwent significant structural and tonal modifications. The trumpet was shortened, acquired valves and a wider bore. Its tone acquired the ability to penetrate the sound of an orchestra.³ The organ experienced several changes in construction, philosophy of design and tonal properties, including a period of orchestral imitation and a subsequent rediscovery of the clarity and beauty of earlier tonal ideas. In the period of timbral and textural experimentation since 1950, the trumpet and organ ensemble has received fresh attention. Phillip Cansler, in his annotated bibliography for contemporary literature for trumpet and organ, lists eighty-seven works published by 1983.⁴

Cansler classified these works in two broad categories according to use: ceremonial and recital. The ceremonial music includes chorale-based works, *sonate da chiesa*, and processions. Several compositions carry an incipit citing the ceremony for which the work was composed. The majority of the entries constitute music suitable for recital. Enough sonatas, suites, preludes and program music exist so that programming a complete concert of original literature for trumpet and organ is possible. The concert repertoire maintains a close relationship with the church as evidenced by the large number of religious programmatic works.

Cansler tallied the composers by na-

tionality and reported that American (25) and French (24) composers are the most prolific in the genre. Other nationalities represented are German (9), Swiss (8), and Dutch (4). Organ composers who have written for this medium include William Albright, Petr Eben, Jean Langlais, Daniel Pinkham, Wolfgang Stockmeier, and Leo Sowerby. Literature for trumpet and organ spans the gamut of musical style: serial, neo-Baroque, avant-garde, neo-Romantic, and eclectic. Examples for this article were extracted from *Jericho: Battle Music* by William Albright; *Okna* by Petr Eben; *Sonate* by Harald Genzmer; *Three Pictures of Satan* by Jere Hutcheson; *Prelude, Aria and Finale* by Donald Johns; *Gloria* by John Brodwin Kennedy; *The Other Voices of the Trumpet* by Daniel Pinkham; and *Rhapsodia Sacra* by Eric Schmidt.

The works chosen represent a cross-section of literature available for trumpet and organ. *Jericho: Battle Music* is a three-movement programmatic work written in a dissonant linear style with complex rhythm. The first two movements, "Maestoso" and "Scherzando," make great technical demands on the performers, although the organ part is written only for manuals. Verbal directions vaguely suggest a program. The title of the final movement, "Ground-the seven days," alludes to the report in Joshua 6 of the Israelite's six-day encampment outside Jericho, their march around and subsequent defeat of Jericho on the seventh day. The movement is based upon a twenty-five-beat ground. At the conclusion of the work, this quotation from I Corinthians 14:8 appears as another reference to battle: "If the trumpet gives an uncertain sound, who shall prepare himself to the battle?"

Okna, by Czechoslovakian composer Petr Eben, depicts four of twelve windows created by Marc Chagall for the synagogue at the Hebrew University Medical Center in Jerusalem. The Russian-born artist was commissioned to fill twelve windows with stained glass, one for each tribe of Israel.⁵ Chagall designed three windows each in which the colors blue, green, red and gold predominate.⁶ Eben entitled the four movements of this suite by those colors.

Eben wrote in a lucid linear style with each movement organically developing motives or themes. Time signatures are used only in a few places of the last movement, yet the music remains rhythmic. Chord structures include higher tertian sonorities as well as more dissonant chords.

Sonate, by Harald Genzmer, is a four-movement work whose musical style is reminiscent of that of Paul Hindemith, his teacher.⁷ The movements, ordered slow-fast-slow-fast, include a quasi-recitative opening, toccata, chorale and fanfare finale.

Three Pictures of Satan, by Jere Hutcheson, are three scenarios entitled "Satan's Inferno," "Satan's Holiday," and "Satan's Requiem." According to Edward Tarr, to whom the work was dedicated, the composer was interested in

Example 1. Johann Ernst Altenburg, *Trumpeter's and Kettledrummer's Art*, "4th Post," (1795).



Example 2a. John B. Kennedy, *Gloria*, mm. 4-6.



Example 2b. Daniel Pinkham, *The Other Voices of the Trumpet*, mm. 1-2.



Example 2c. William Albright, *Jericho: Battle Music*, p. 1.



exploiting the theatrical side of the subject.⁸ Hutcheson chose a musical syntax based on extended trumpet and keyboard techniques and indeterminate notation. Toy horns, capes, and directed theatrics aid the program.

The three movements of *Prelude, Aria and Finale*, ordered fast-slow-fast, display neo-Classical features such as lean texture, clarity of line, and terraced dynamics. The trumpet plays several cadenzas. The bright outer movements are contrasted by a quiet aria whose Dorian melody is supported by quartal sonorities. The "Finale" quotes the Renaissance song "Mein Junges Leben hat ein Ende" as well as deriving thematic material from that tune. The lively Finale is briefly interrupted by a recall of the "Aria" theme.

Gloria, composed by John Brodwin Kennedy for a wedding, is a festive piece which alternates contrasting fanfare and lyrical styles. Although tertian harmonic language and lyricism make this work accessible for an audience, it is technically demanding enough for inclusion on a concert.

The Other Voices of the Trumpet is a serial work for trumpet, organ, and tape which, according to Daniel Pinkham's inscription, creates a musical image of Revelation 8:13:

And I beheld, and heard an angel flying through the midst of heaven, saying with a loud voice, Woe, Woe, Woe, to the inhabitants of the Earth by reason of the voices of the trumpet of the three angels which are yet to sound.

Three-fold repetitions throughout the work depict the three angels. The opening trumpet fanfare is stated three times, the distinctive opening eleven-bar section occurs three times in the course of the work, and the addition of the tape adds a third performer. At the climax of the work, the entrance of the tape and the use of a black page with white notation, on which is superimposed the image of three angels blowing trumpets, evokes an element of the supernatural.

Rhapsodia Sacra, by Eric Schmidt, is a work in three sections bearing contrasting tempo markings: *Modere*, *Lento*, and *Vivace*. A plainsong melody is the

thematic basis for all three sections. The middle section provides textural and timbral contrast to the linear style of the opening section. The *Vivace* concludes the work with a toccata in 12/8 meter. The toccata figure appears in both the trumpet and organ manual parts. The *cantus* appears in the pedal.

To discover the sense of style the performer should convey, it proves helpful to observe the idiomatic uses of the instruments. Twentieth-century composers writing for this medium tend to employ the trumpet and organ idiomatically. The trumpet can reflect historic military and sacred associations, or the more recent influence of jazz. Composers realize the organ's sustaining and contrapuntal abilities.

As the trumpet became a part of chamber music, Baroque composers reflected the trumpet's military and ceremonial use by writing passages employing repetitive or dotted figures used in fanfares. Natural trumpets had two registers: *principale* and *clarino*. The *principale* had a range limited to notes in the lower end of the overtone series, and thus was suitable for fanfares sounded at military and ceremonial occasions (Example 1). The higher *clarino* register, containing notes to complete a scale, was used for solo literature.

Contemporary trumpet and organ composers recall this earlier association by using similarly shaped figures (Examples 2a and b). Albright's *Jericho* opens with a "mad fanfare" figure which exploits registral and dynamic extremes (Example 2c).

Baroque composers also employed the trumpet to carry the chorale tune. It was not uncommon for the trumpet to reinforce the voices on the *cantus prius factus* in Bach cantatas. In the familiar "Jesu, Joy of Man's Desiring" from Cantata #147, the trumpet doubles the soprano on the chorale tune. Considering the trumpet another stop on the organ, Johann Krebs assigned the chorale tune to the trumpet in his chorale preludes. In contemporary chorale settings for trumpet and organ by Langlais and others, the trumpet often sounds an unornamented *cantus*.

One influence of jazz on twentieth-

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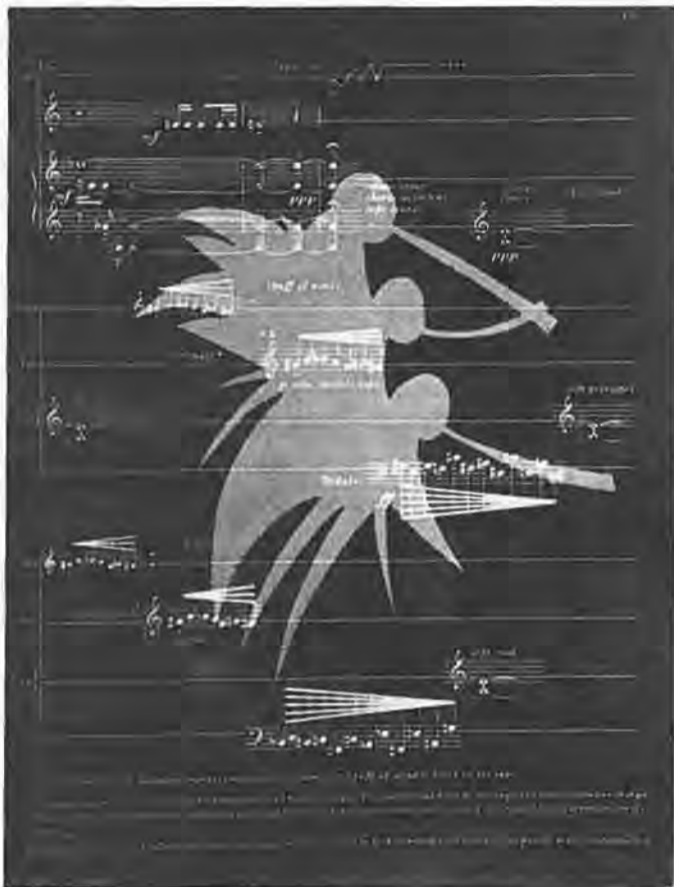
Example 3a. Harald Genzmer, *Sonate*, "Finale," p. 16, mm. 42-46.



Example 3b. Donald Johns, *Prelude, Aria and Finale*, "Aria," mm. 40-42, sustained quartal chords.



Example 3c. Daniel Pinkham, *The Other Voices of the Trumpet*, p. 15, sustained cluster.



Example 3d. Jere Hutcheson, *Three Pictures of Satan*, "Satan's Inferno," p. 1, sustained additive cluster.



Example 4a. Harald Genzmer, *Sonate*, "Allegro," mm. 40-43, trumpet as *dux*, organ as *comes*.



Example 4b. Daniel Pinkham, *The Other Voices of the Trumpet*, mm. 54-56, organ as *dux*, trumpet as *comes*.



Example 5. Eric Schmidt, *Rhapsodia Sacra*, mm. 1-4.



Example 6a. Petr Eben, *Okna*, "Blue Window."



Example 6b. Petr Eben, *Okna*, "Blue Window."



Example 6c. Petr Eben, *Okna*, "Blue Window."



century trumpet music has been the introduction of various mutes. In trumpet and organ literature, composers call for special mutings (cup, whisper, hat, cloth bag) to achieve more subtle nuances than the traditional straight mute. Other jazz influences appear as performance directions such as "quasi jazz," "mournful," or "bend tone."

In trumpet and organ repertoire, composers utilize the organ's idiomatic sustaining and contrapuntal potential. Sustained sonorities, ranging from simple intervals and chords to complex clusters, provide diverse backgrounds for the trumpet (Examples 3a-d). Sections of imitation or canon occur frequently in this literature. The trumpet can serve either as the *dux* (Example 4a) or *comes* (Example 4b). Multi-movement works feature fugues or passacaglias. As in solo organ literature, sonatas exhibiting neo-Baroque stylistic features utilize fugue as a final movement. The final movement of Albright's *Jericho: Battle Music* relies on a *basso ostinato* for its structure.

Recognizing each instrument's idiomatic use enables the performers to project the mood of a given passage, whether it is the bravura of a fanfare, the solemnity of a chorale melody, the tension or repose of a sustained chord, or the learned style of a contrapuntal passage.

In performing trumpet and organ literature, the instrumentalists face the usual challenges of other ensembles with regard to synchronization, phrasing and articulation, and balance. Because of the organ's spectrum of tonal possibilities and dynamic ranges, the registration scheme is a crucial element in balancing the two instruments. One approach to registration is to examine a work's textures and select timbres based on the function of a given passage.

In the Baroque works, the textural relationship between trumpet and organ was not complex. In the sonatas of Fantini and Viviani, the organ functioned as a continuo instrument, supporting the melodic dominance of the trumpet line, rather than being a source of varying timbres and textures. As noted earlier, in the chorale preludes of Krebs, the

trumpet performed the chorale tune in a contrapuntal texture, serving like a solo stop on the organ.⁹ Baroque trumpet authority Edward Tarr, who has described the melody-plus continuo relationship between the trumpet and organ in the Baroque sonatas, commented in an interview that in contemporary repertoire composers treat the two instruments as equal partners.¹⁰

Two of the textural concepts that twentieth-century composers manipulate have been termed stratification, or layering, and fused ensemble timbres. Stratified textures are easily perceived by distinct partition of events. Each layer, or stratum, features its own rhythmic or timbral identity. Techniques involving layered textures in trumpet and organ literature include, but are not limited to:

1. Trumpet melody plus organ accompaniment
2. Rearrangement of layers
3. Non-synchronized layers
4. Overlap of layers by crossing of voices
5. Layers using aleatoric devices
6. Staggered layers - contrapuntal writing.

Composers frequently rely on a simple layered texture with the trumpet delivering the melodic line and the organ accompanying with various figurations. The opening of *Rhapsodia Sacra* presents such a textural setting with three layers differentiated by rhythm, pitch, and timbre (Example 5).

By rearranging the layers in a given work, a composer can develop thematic ideas and revitalize the texture. In the first movement of *Okna*, "Blue Window," the trumpet and organ take turns presenting the thematic/motivic ideas. At rehearsal number 2, the trumpet carries the main melodic idea as the organ propels the motion forward with a triplet ostinato figure. The pedal provides light harmonic support (Example 6a). By rehearsal number 5, the trumpet and organ have traded material, with the organ presenting the theme and the trumpet playing the triplet figures (Example 6b). At rehearsal number 7, the theme returns to the trumpet with the triplet ostinato now in the pedal (Example 6c).

All movements of *Okna* feature strata which function independently of each other, with one layer usually functioning as an ostinato. The fourth movement, "Gold Window," opens with chorale-style harmonization of a Russian Orthodox hymn¹¹ in the organ part, while the trumpet unfolds a free rhapsodic melody (Example 7a). The organ continues the chorale *ad libitum* with the trumpet eventually taking up the chorale tune at rehearsal 1 (Example 7b).

Some passages feature overlapping layers where the trumpet part crosses into the organ's range. In the slow middle section of *Rhapsodia Sacra*, the trumpet theme weaves in and out of the register of the organ's supporting harmonies. The pedal obbligato sounds at the 4' pitch, thus occasionally producing dissonance with the trumpet pitches. Schmidt manipulated the register of these three strata to exploit the tone colors (Example 8).

With the contemporary composers' emphasis on timbre, it is not surprising that Daniel Pinkham included clusters and electronic tape as strata in *The Other Voices of the Trumpet*. The sustained clusters provide a stable background layer for imitative outbursts from the organ and tape (Example 3c).

Contrapuntal writing is a sophisticated stratification in which the layers are staggered. It is used to increase tension or lead to a climactic part of a work. Examples 4a and 4b illustrate typical imitative passages in trumpet and organ works.

In layered textures, the trumpet and organ remain separate timbres in the ensemble. Composers also seek to blend the two instruments into a single sound for novel or virtuosic effects. Theorist Robert Erickson coined the term fused ensemble timbres in this definition:

In extreme contrast with layered textures are those composite sounds which I have called fused ensemble timbres. These aim for a blend of contributing elements in which timbral particularity is submerged in the more general sound of the whole.¹²

Such a fusion creates a shimmering effect in a passage from *The Other Voices of the Trumpet*. The organ sustains a double trill, eventually joined by the trumpet trilling. Placing the trumpet register between the two trills of the organ and muffling the bell of the trumpet in a cloth bag, as directed by Pinkham, contribute to the fusion of timbres (Example 9).

Jere Hutcheson and William Albright used this technique at climactic points in their works. During the final seconds of "Satan's Holiday," the trumpet repeats its circular figure an indeterminate number of times, playing as rapidly and evenly as possible (Example 10). When the organ begins alternating the bracketed clusters, sounding the same pitches as the trumpet in the same register, a fusion of timbres occurs. Depending on the tonal quality of the organ's reeds, the fusion may vary.

The coda of *Jericho: Battle Music* presents a longer section of fusion which requires virtuosic trumpet technique. From the beginning of the coda, an assistant sustains a dyad on B^b-C on the swell manual. Throughout the coda, the trumpet figures continue to settle on B^b and C. The organist joins in playing B^b and C on the great manual. The trumpeter, organist, and assistant release the notes simultaneously, leaving the trumpet to sound the final note D². Albright alternates tremolo and trilling between the two instruments. While the organ plays a measured tremolo, the trumpet trills. Then they exchange figures (Example 11).

The ultimate goal of any ensemble is a convincing performance which projects the sense of style and sound of a composition. Every trumpet and organ duo must face the challenge of balance between the two instruments for each performance. Understanding the textural elements in a composition helps the organist to develop a sense of the sound the ensemble wants to project.

The organist who performs with

trumpet first needs to consider some general guidelines in registration. Contemporary composers often indicate only general pitch levels such as 16', 8', or 4', or indicate contrasting dynamic levels. This leaves the selection of color, or timbre, to the organist. With the variety of tonal designs available today, the organist must be flexible when considering the choice of stops. Being aware of the style of a work aids the organist in what type of sounds to draw from the organ. For example, a neo-Baroque composition requires a different registration scheme than a work written in the French symphonic tradition.

The organist needs to adapt the music to the instrument at hand. Although Albright and Hutcheson wrote their works with a three-manual instrument in mind, they provide suggestions on how to adapt their music to two-manual organs. Occasionally the keyboard compass of an organ is less than five octaves, rendering it inadequate for some literature. In such circumstances, the organist can remove the fundamental of 8' pitches and play those passages an octave lower than written.

Finally, certain organ colors can conflict with trumpet intonation. Discreet use of strings, thin-scaled reeds, and stops with celeste tuning is advised, unless specified by the composer. Generally the brilliance of trumpet with organ *plenum* produces a stunning sound. However, let the ear be the judge of which mixture to include. If the available mixture's harmonic components clash with the trumpet, it is better to use only the 8', 4' and 2'.

Stratified textures and fused ensemble timbres require different approaches in registration. In stratified textures, each layer needs to be clearly heard according to function. In Example 6a, the trumpet renders the theme, the keyboard provides an accompaniment pattern, and the pedal supports the harmony. In this situation the organ part needs to supply a solid, but not overbearing, registration. On the average instrument, a combination of 8', 4', or 8', 4', 2' will suffice. The pedal should provide adequate depth with 16' and 8' stops.

In choosing stops for the multi-layered texture in *The Other Voices* (Example 3c), the performers must be able to hear the sustained organ cluster while the tape plays. The score indicates changes of timbre in this cluster: strings, flute, oboe and principal. The swell box is to remain closed. If circumstances dictate that this work must be performed on an electronic organ, it is important to realize that strings and reeds on electronic organs tend to blend into the tape so well that cueing is difficult. The organist then needs to substitute stops which penetrate the tape's sound.

The goal of those passages incorporating fused ensemble timbres is the blend of the two instruments. In Examples 10 and 11, the fusion is more effective if a wide-scaled reed, such as trompette, is used. In Example 9, a gemshorn blends effectively with the muted, low register of the trumpet.

Although much can be written concerning the organist's manipulation of timbre, the trumpeter can also affect tone color. In Example 8, the composer instructed the performer to play the passage with a mute (*avec sourdine*). Taking the time to play the passage with several mutes will result in finding just the right shading with the organ at hand.

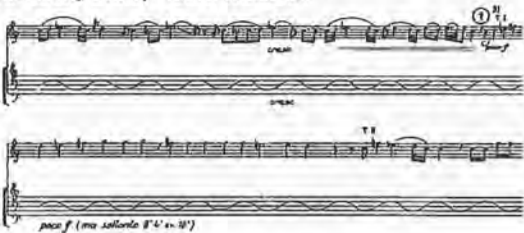
Most professional trumpeters own instruments in varying keys (B^b, C, E^b). It is profitable to experiment with each of these instruments and their differing degrees of brilliance. The "Aria" from Donald Johns' composition acquires a warm, lyrical quality by performing the movement on flugelhorn. By returning to the flugelhorn when the "Aria" is recalled in the "Finale," the performers provide timbral contrast and reinforce the melody's return for the audience.

Finally, the stage position of the trumpet can also affect the overall sound. Aiming the bell of the trumpet directly at the audience can produce a

Example 7a. Petr Eben, *Okna*, "Gold Window."



Example 7b. Petr Eben, *Okna*, "Gold Window."



Example 8. Eric Schmidt, *Rhapsodia Sacra*, p. 9.



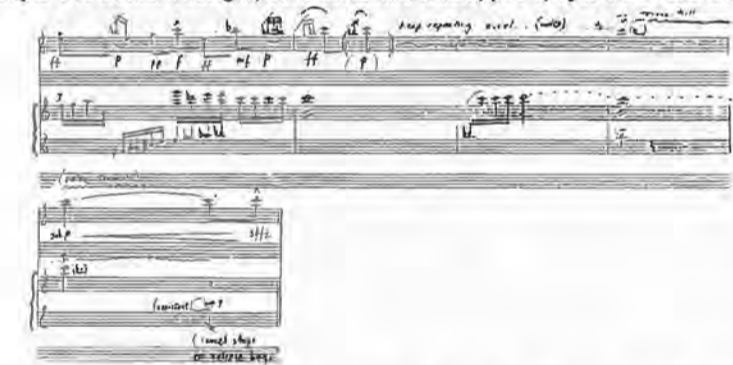
Example 9. Daniel Pinkham, *The Other Voices of the Trumpet*, m. 74.



Example 10. Jere Hutcheson, *Three Pictures of Satan*, "Satan's Holiday," p. 11.



Example 11. William Albright, *Jericho: Battle Music*, p. 31, systems 1 and 2.



blatant, piercing sound. By aiming the bell diagonally to the audience, the sound integrates better with the organ.

Edward Tarr observed that much of the programming of trumpet and organ remains conservative, mostly transcriptions of Baroque works.¹³ There exists enough literature of various styles for an ensemble to develop a varied and balanced program. The bibliography by Phillip Cansler supplies practical information concerning each entry: length, description, level of difficulty, publishers and their addresses.¹⁴

The organist and trumpeter can make timbral decisions which result in an effective performance if they remain responsive to how the instruments work in ensemble. Significant organ composers have contributed to this genre. Those performers accepting the challenge of this literature will be enriched musically as well as aesthetically.

Notes

1. Edward Tarr, "Original Italian Baroque Compositions for Trumpet and Organ," *The Diapason*, MLJ/5 (April, 1970), p. 28.
2. Edward Tarr, "Preface" to his edition of *The Six Chorale Preludes for Trumpet and Organ* by Johann Krebs (Hamburg: Benjamin GMBH-N. Simrock, 1978).
3. Tarr, "Original Italian Baroque Compositions," p. 27.
4. Cansler, Phillip T. *Twentieth-Century Music*

for Trumpet and Organ. Nashville: The Brass Press, 1984.

5. *Chagall in Jerusalem* (no author given) (New York: Leon Amiel Publisher, 1983), p. 116.

6. *Ibid.*, p. 162.

7. Cansler, *op. cit.*, p. 17.

8. Edward Tarr, Interview at California State University at San Bernardino, CA, February 24, 1986.

9. Tarr, "Preface."

10. Tarr, "Original Italian Baroque Compositions," p. 28.

11. This hymn is the tune for the Russian National Anthem which Tchaikovsky used in the *1812 Overture*, Op. 49.

12. Robert Erickson, *Sound Structures in Music*, Los Angeles: University of California Press, 1975, p. 165.

13. Tarr, Interview.

14. Since 1983 there have been more additions to the genre.

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1988 AGO National Convention

Houston, TX

A report by Janette Fishell, Timothy Wissler, and Samuel Burke



Opening service

Opening Service

Monday's opening festival service began with an effective performance of Martin Matalon's prize-winning *Variations for Organ and Percussion*. Organist McNeil Robinson and percussionists Timothy Tull and Nancy Nelson conveyed both the drama and structure of this challenging piece. The service's other new music, a commissioned hymn by David Ashley White and anthem by Paul Cooper, was equally rewarding. The convention choir, expertly prepared by Robert Brewer and led by Gerre Hancock, gave a splendid performance of Cooper's "To Everything." This new anthem, while perhaps too difficult for use in an average church setting, contains stunning instances of text painting, using a colorful, yet accessible, 20th-century harmonic language.

British musician Barry Rose, who would discuss various aspects of choral training later in the week, developed the subject "worship God in the beauty of holiness" in what he whimsically described as a "verbal fugue." In this day of diminishing interest within our own profession, employment insecurities and general theological malaise, Mr. Rose's challenge to the congregation to seek a union between music and liturgy seemed all the more appropriate. By "inverting" his fugue subject, Mr. Rose skillfully pointed out that "worshipping God in the holiness of beauty" suggests to us a certain uncompromising spirit in the pursuit of our profession. "It is not enough to make a noise," he said, "... only the best will do."

American Baroque Ensemble concert

It is perhaps ironic that one of the week's most satisfying performances came not from an organist but from the American Baroque Ensemble joined by Dutch tenor Harry Geraerts. This concert was a lesson in Baroque performance practice in the best sense of the word. The natural flow inherent in the musical phrase was mirrored not only in their playing and singing but in the ensemble's physical movements which, at times, resembled a collective musical dance. In both quick and slow tempos there was musical "space" given to expressive inflections but these were always in proportion, never distorted so as to allow the *affekt* to disturb the musical line. The timbre of Mr. Geraert's voice perfectly balanced with the instruments, leading one to regard him as just another wind instrument. Perhaps most interesting to organists was Mr. Parmentier, whose artistry produced interpretations which were neither metronomic nor overly-rhapsodic.

American Baroque Ensemble masterclass

Those who were fortunate enough to attend their seminars in Baroque performance practice held later in the week learned that the group's music-making stems from their giving "gestural shape to the speech which is inherent in the music." Through discussion and demonstration, the ensemble explored various facets of this process such as the use of articulation, phrasing, volume and tone, shading, vibrato and musical nuance.

Wednesday's seminar included a helpful discussion of how organists can better understand Baroque performance practice as it relates to strings, winds and vocalists. Among the more important ideas gained from this session were the concepts of slur and legato as ornaments in the Baroque; the understanding that printed notes may, at times, suggest a general outline for gestures; and that the text of vocal music can inform instrumentalists about the correct interpretation of strong and weak beats and measures.

David Higgs recital

Organist David Higgs once again lived up to his reputation as one of this country's most dazzling young virtuosos in his Tuesday afternoon recital on the Aeolian-Skinner organ at First United Methodist. Despite the room's dry acoustic, which was made all the more noticeable by the presence of a huge audience, Mr. Higgs delivered a powerful and commanding performance of technically demanding literature and did so from memory. From the opening *Dances* by Calvin Hampton to the concluding Liszt *B-A-C-H*, the organist played with a sensitivity and direction which revealed an innate awareness of the musical line.

Just when the program itself seemed in danger of relying upon too many tutti-based climaxes, an exciting, yet controlled, performance of Hindemith's Second Sonata provided a refreshing change of pace. Mr. Higgs was able to convey the inherent lyricism of this style, transcending the linear aspects, while still communicating the piece's architecture through subtle phrasing, articulation and skillful registration.

Professional Concerns: "Women and Careers"

An important outgrowth of the AGO Committee on Professional Concerns was the Task Force for "Women and Careers" created in 1986 and led by Debora Clark, Lenora McCroskey and George Ritchie. During the past two years these persons have sought to identify problems specifically facing women



Harry Geraerts with American Baroque Ensemble

in our profession and have begun the process of investigating possible solutions. Ms. Clark began her address with an explanation of the project's genesis and some of the gains already made on several fronts such as a move toward inclusive language (Regional Chairmen are addressed as Regional Councilors), amendments to the AGO Code of Ethics regarding marital status and gender, and strides made to include more women in convention events.

Details concerning one of the Task Force's most innovative creations, a Resource List, were outlined by Dr. McCroskey. This list, which is in an ongoing state of compilation, lists women who were suggested by Regional Councilors and Program Chairs as being qualified performers or lecturers. "This," she stated, "was done in an effort to provide guilds with names of women because we often hear that committees don't know about many women. This is a resource list to aid them." Persons who are interested in obtaining this list, or who wish to be placed on it, were advised to contact their Regional Program Chair or Dr. McCroskey.

Other issues which surfaced during this lively session related to employment opportunities for women in churches and academia, college enrollment, professional development such as certification and Guild involvement, and concert management. Interest was shown in developing an on-going forum for the discussion of these and other issues within the context of a newsletter or, more preferably, a regular column in one of our professional journals.

Olivier Latry recital

Olivier Latry, the 26-year-old titular organist of Notre Dame in Paris, did not disappoint American organists in his all-French recital on the large Schantz organ at Grace Presbyterian. The Tournemire *Victimae paschali laudes* received a suitably broad and grand performance which transmitted the improvisatory spirit of the music. Indeed, Mr. Latry's approach to the extracts from Vierne's Second Symphony, the "Final" in particular, revealed the spirit of an interpreter who is comfortable with extemporization. One felt that this performance might possibly have been close to what Vierne himself would have favored. The "Choral" conveyed a beautiful sense of calm, both through Mr. Latry's playing and physical motions, the "Scherzo" sparkled with a sure technique and tactile clarity and the highly chromatic "Final", with its juxtaposition of stricter writing and rhapsodic figuration, was played with intelligence and panache.

Yet it was perhaps the Duruflé *Suite*

which seemed to capture the imagination of concertgoers. Unfortunately the organ did not always cooperate with the artist as when the pedal rumbled obtrusively through the somber E-flat minor "Prélude." The "Sicilienne" initially lacked a bit of the sweep appropriate to this style (a fault due, at least in part, to the heavy pedal and American vs. Notre Dame acoustic), but the performer more than compensated by effortlessly unfurling the lyrical strands of the concluding *Cantabile* for oboe. In terms of sheer technical brilliance Mr. Latry's performance of the "Toccata" was, in the mind of this reviewer, unparalleled. Subtle instances of freedom within and into new phrases and sections allowed the artist to transcend the score.

Latry masterclass

With the expert assistance of translator Michael Velting, Olivier Latry addressed the music of Duruflé on the Beckerath organ at the University of Houston. Though this instrument was obviously not optimum for a performance of Duruflé's music, it was perhaps the most outstanding instrument featured at the Convention. In view of this it was disappointing that more people did not hear it in recital.

Mr. Latry's lecture was well-organized and highly informative. His research, which was related to his complete recording of Duruflé's organ works at St. Etienne du Mont, focused upon the composer's life, the influence of Debussy, Fauré, Ravel and others, the nature of Duruflé's varied harmonic language with specific attention to the organ works and the disposition of the Cavallé-Coll organ which Duruflé enlarged in 1956. Mr. Latry concluded with advice on adapting the printed score for more effective and expressive performances.

Diane Bish recital

Surely the most talked-about instrument at the Convention was the Rodgers pipe organ at Second Baptist at which Diane Bish presided for Wednesday night's recital. Unfortunately for the guest artist, organ company and audience, the instrument experienced problems with its combination action which caused Ms. Bish to lose valuable practice time. For this reason it seems impossible to judge the recitalist's registration or draw any definitive conclusions regarding the relative success of the installation.

Ms. Bish's program was designed to highlight the organ's multitudinous effects. It seemed to harken back to the days earlier in this century when recitalists felt it was not only permissible but obligatory to offer extracts from varied



Delbert Disselhorst recital

works. Performing from memory, Ms. Bish's well-known flamboyance evidenced itself in almost every piece. Noteworthy was her inclusion of the quaint Noël "O Run Ye Shepherds" by Drischner. The second-half of this recital was devoted exclusively to organ and choral music composed by Ms. Bish.

King's College concert

King's College, under the direction of Stephen Cleobury, presented a concert devoted to music by British, German, Italian, French and American composers. Regrettably, the Wicks organ at St. Michael's R.C. Church proved temperamental enough to necessitate a program change for organist Stephen Layton. In addition, balance between organ and choir seemed to be a problem throughout the extended work by S. S. Wesley which opened the program.

Despite these conditions the concert was a wonderful opportunity to experience first hand the glory of King's. The little-known Renaissance setting of *Salve Regina* by the composer Hamcumben, with its rhythmic complexities and textural variety, featured passages for solo duet and trio which highlighted excellent soloists within the choir. Gerald Finzi's haunting "Lo, the full, final sacrifice" and Poulenc's Christmas Motets also displayed the purity of tone, crisp diction and expressive qualities which have come to be associated with this group. As a programmatic gesture of friendship the choir concluded with Gerre Hancock's "Judge eternal," which was commissioned for this convention by the Houston AGO. An accessible anthem whose theme is slightly reminiscent of Sacred Harp melodies, it gave the choir one last, glorious chance to open "full swell" before returning to England.

Delbert Disselhorst recital

Delbert Disselhorst had the unenviable task of being the final organ recitalist in this week of provocative and inspiring music making. Dr. Disselhorst responded by delivering a solid, controlled, disciplined and memorized performance of music well-suited to the instrument. As in most of the recitals during the convention the organ itself suffered because of an extremely dry acoustic.

Reflecting his awareness of recent scholarly insights into Mendelssohn, Dr. Disselhorst interpreted the composer's Third Sonata in a Classic manner eschewing elaborate registration changes and bouts of rubato. The result was a tasteful, clean, straightforward approach free from self-indulgence. Isoir's *Variations on a Huguenot Psalm* which followed were colorful miniatures that reflected the changing *affekt* of each psalm verse. The music, alternating between lyrical, rhapsodic lines and powerful homophony, joined with colorful registrations to provide a welcome break into an otherwise Germanic program.

An admirable performance of Bach's Fifth Sonata, displaying graceful ornamentation, was followed by Reger's powerful *Introduction and Passacaglia*

in *F Minor*. Ever faithful to the spirit of the music, Dr. Disselhorst conveyed the grandeur of the Introduction and the mounting excitement of the *Passacaglia* with poise and assurance.

—Janette Fishell

Janette Fishell is Assistant Professor of Music at the University of North Alabama, Florence. Dr. Fishell holds degrees from Indiana University and Northwestern University, is a frequent reviewer of new music, and has published an article on Eben's *Faust* in *THE DIAPASON*.



Villa de Matel

Pre-convention recital

Four Houston organists were featured in a pre-convention recital at the Villa de Matel on the 1979 Visser-Rowland II/27. This convent chapel is an architectural and acoustical gem which allowed the sound of the organ to bloom. The individual stops sang with character and the ensemble filled the room with integrity and vitality which was never tiresome. The music for the recital was well chosen providing a variety of style and registration. Jo Deen Blaine opened the recital with the Sweelinck variations on *Est-ce Mars?* This was a perfect choice to introduce the organ to the large audience. She followed with a solid performance of Buxtehude's *Prelude and Fugue in G minor*. Paul Wey performed three consecutive chorale preludes from Bach's *Great 18: O Lamm Gottes, Nun danket und Von Gott will ich nicht lassen* (BWV 656, 657 & 658). His playing communicated strength in the first two preludes and a delicate intensity in the third. Richard Lind chose three noels from Guy Morancon's *Dix Noel de Provence*. These noels from 1982 are delightful variations in the style of the French classic composers. Lind's technical fluency and imaginative registrations communicated the right amount of

musical charm and "cool" excitement for a hot afternoon. The recital closed with Bach's *Prelude and Fugue in E-flat Major* performed by Harold McManus. His reading of the fugue was stronger than the prelude which was at times almost flippant. The final fugue took on the appropriate character for a dramatic close. This program was a perfect example of excellent results when room, organ and performers are in accord.

Mary Preston recital

Mary Preston's recital was a highlight of the convention week. Her compelling performances of two 20th-century works left no doubt that she has what it takes technically and musically. She opened with Petr Eben's four movement *Laudes*. Each movement is based on a plainchant melody, and Preston brought the various moods to life through a powerful communication of the musical gestures. Especially effective was the mysterious third movement and the profound fourth with its haunting beginning and concluding toccata in which Preston took charge of the driving rhythm for a gripping climax. Preston finished her recital with Marcel Dupré's *Evocation (Poem symphonique)*. Her use of the individual colors of the organ in the second movement created a most expressive palette. The third movement alternated between quiet sections and the standard French toccata with the theme in the pedal. The fact that Ms. Preston was able to accomplish such a memorable feat in spite of a mediocre room (Westbury Baptist Church), and an organ (Visser-Rowland, 1979; III/56) not built for such demands is a further testament to this superb organist.

David Mulbury recital

David Mulbury, professor of organ at the College-Conservatory of Music at the University of Cincinnati, performed the large chorales and the *Prelude and Fugue in E-flat Major* from Bach's *Clavierübung*, Part III. He played on the 1974 Rieger III/54 at St. Vincent DePaul Catholic Church, and provided helpful program notes. From beginning to end Mulbury's playing was strong and technically sure. He captured moments of transcendence in the *Kyrie*, *Gott Heiliger Geist*, of delicacy in the *Allein Gott* trio, and of majesty in the *Aus Tiefer Not*. The plenum in the opening prelude was full-bodied, however in the *Wir Glauben* it became tiring, and by the final fugue it sounded forced and unpleasant. The large crowd and acoustical tile ceiling prevented the organ from developing a warm ensemble. Mulbury's registrations were colorful and varied to express the *affekt* of the chorales. However, one would have wished for less aggressive and more intimate, singing sounds at times. This is music that is virtuosic and tests the spiritual and musical fibres of the organist. From the opening chords of the E-flat Prelude to the final fugue Dr. Mulbury's performance was filled with musical maturity and polished security.

King's College Choir

The Choir of King's College, Cambridge, cast their spiritual and musical spell in a service of evensong at First Presbyterian Church. The acoustics and organ, a 1949 Aeolian-Skinner III/61, supported the musical tradition of this famous choir. To hear psalms, anthems and canticles sung so exquisitely is to be transported. The singing of Psalm 145 to an anglican chant setting by William Marsh was a lesson in musical continuity, discipline and scriptural proclamation. The variety of voice parts, dynamics and organ registrations with the recurring harmonic sequence created an effect not unlike a chaconne. The Magnificat and Nunc dimittis canticles were the *Collegium Regale* setting by Herbert Howells. In these well written evensong staples the trebles brought forth an amazing sonic thrill in the concluding Gloria Patri. The anthem was the virtuosic setting by William Walton of W. H. Auden's dramatic text "The

Twelve." This was the climax of the afternoon's musical offering. The concluding voluntary *Tu es petra* by Henri Mulet was masterfully performed by organ scholar Stephen Layton, whose sensitive accompanying matched and supported the musicianship of the choir. For anglophilic church musicians this was certainly the epitome of worship.

In addition to singing the evensong and a choral concert the fourteen choral scholars appeared on Monday night in the exhibit area singing in close harmony. In this relaxed atmosphere they sang arrangements of American favorites including *Summertime*, *Mood Indigo*, *Night and Day* and *Chattanooga Choo-Choo*. With perfect intonation, luscious harmony and charm, the men of King's Choir left the audience begging for more.

—Timothy Wissler

Timothy Wissler is Associate Professor of Organ and Director of the Church Music Program at Mercer University, Atlanta. He previously served for seven years on the faculty of Tift College as chairman of the music department.

APOBA seminars

The Associated Pipe Organ Builders of America (APOBA) sponsored seminars dealing with four areas related to organbuilding. "Mechanical Key Action" was the topic chosen by Roy Redman, founder of the Redman Organ Company. His presentation consisted of a discussion of mechanical action components and their functions: balanced and suspended key actions, a short history of the movement away from mechanical action in the 19th century, and the return to it in the 20th. Redman also stressed the importance of organists knowing as much about their instruments as other instrumentalists (especially orchestral) know about theirs.

"Tonal Trends in American Organbuilding" were described by Daniel Angerstein, associate tonal director of M. P. Möller, Inc. In calling for "a reform of the reform movement" and a return to more Romantic building practices, Angerstein described the deficiencies of the American Classic concept. "Some of the solutions proposed by Angerstein might be better described as a 'new eclecticism'."

Lynn Dobson, founder of Dobson Pipe Organ Builders, spoke on "The Organbuilder's Relationship to the Church." According to Dobson, 93% of organs are built for churches, the rest divided among homes, concert halls, universities and colleges. That organists and organbuilders may come across to others as "impractical" or "hard to get along with" needs to be kept in mind as both groups seek to be educators as well as artists. The speaker posed the question: "If we lose sight of who our patrons (clients) are, how long should we expect to exist?" The address provided food for thought, evoking a lively discussion regarding organbuilder/consultant/client relationships.

Randall Wagner, Vice-president of Organ Supply Industries, Inc., explored the possibilities surrounding the fate of the "aging memorial organ," in his presentation entitled "Restore? Rebuild? Replace?" (to which he added "Relocate? Recycle?") In judging what should become of existing instruments when a new instrument is desired, a pedigree must be established, according to Wagner, followed by an intense examination of all aspects of the instrument. In dealing with each of the "Rs", the speaker cautioned that not all situations should be dealt with in terms of black and white; there should be flexibility where possible. The discussion which followed allowed the builders present to give their perspectives on matters raised during the presentation.

Klepper lecture

David L. Klepper, of Klepper Marshall King Associates, New York, gave a most informative presentation on "What every organist should know

about acoustics," at Palmer Memorial Methodist Church. Ironically, many of those present were unable to hear Mr. Klepper clearly as a result of the church's acoustical problems. (Fortunately, work on said problems is in progress.) Many acoustical problems in American churches result from a conflict of our musical tradition (from Europe and its resonant buildings) and our speech tradition (from the New England meeting house and its relative dryness). Mr. Klepper's philosophy is to build a room for music, then use sound re-inforcement for speech, employing a unified solution involving the four areas of acoustical consideration in churches: congregation, choir, organ and speech. Aspects of sound propagation were discussed and illustrated through a slide presentation. Specific areas of room acoustics, mechanical noise and vibration control, sound isolation and sound systems for speech were explored in defining Mr. Klepper's unified solution concepts.

—Samuel Burke

Samuel Burke is Director of Music and Organist of Enslay Highland Presbyterian Church, Birmingham, AL, and is operations manager for public radio station WBHM, Birmingham. He holds degrees from Birmingham-Southern College and Westminster Choir College.

Organ Pedagogy Conference

The Fourth National Conference on Organ Pedagogy was held on the campus of the University of Houston, June 23-24. The conference is sponsored by the Committee of Professional Education of the American Guild of Organists. With 175 registered, the conference experienced its largest attendance. Sessions were held in the University of Houston Organ Hall which houses an impressive 1974 von Beckerath, III/52.

The conference began with a three-hour session on the teaching of improvisation led by John Ferguson and Gerre Hancock. Ferguson concentrated on hymn-based improvisations. His well-outlined instructional procedures and fervor for teaching provided an enthusiasm and insight for the importance of including hymn playing and improvisation on college organ juries and recitals. Ferguson stressed the need for teaching supporting skills of keyboard harmony, analysis and memorization. His demonstration of filling in thirds, soloing out melodies, using pedal points, and varying the accompaniment rhythmically, clearly supported ways to begin teaching hymn improvisation.

Gerre Hancock's session focused on teaching techniques for creating voluntaries and other free forms. Hancock outlined a weekly syllabus for teaching class improvisation. His expectation for students enrolling in improvisation class is a solid background in theory and counterpoint. Hancock referred to Marcel Dupré's *Treatise on Improvisation* as a guide for structuring the class. He encourages students to mimic composers as various forms are studied. Hancock's warm and relaxed manner was a helpful model and reminder of the importance of creating a class atmosphere in which students can trust and listen to their musical intuition. His well known phrases, "never, never stop" and "when in doubt, trill," coupled with his insistence on counting aloud to insure a consistent meter, injected Hancock's demonstrations with humor and basic pedagogical skills.

The banquet keynote address was given by the Rev. Dr. Peter Gomes of Harvard University. Although statistics for the church music profession are not encouraging, Dr. Gomes believes understanding will come by asking the question, "Why did we all begin?" After recounting his church music autobiography, Gomes theorized that although

standards have risen since his teenage years as organist, something is wrong with the imagination. What brought us to the profession was imagination set free. Ours is not a profession based on success but rather art for God's sake, not an immediately recognized concept today. Gomes stated that we church musicians can be the solution to the current state of the profession by being nice to one another and sharing the spirit—imagination—inspiration which makes all art and worship possible.

The Friday morning session consisted of three fifty-minute lessons taught by Catharine Crozier, John Mueller and Russell Saunders. Each teacher taught two compositions to selected students. Miss Crozier began with the Bruhns *Prelude and Fugue in g minor*. She thought this piece a good introduction to the works of Bruhns, and after introductory remarks concerning style, period and editions concentrated on the matter of pulse and importance of bass line in shaping cadences. Reminders such as "when you (the performer) understand it (the music) perfectly so does the listener" and "style of performance is what counts" make these "Windows on Lessons" valuable experiences. Crozier then heard Hindemith *Sonata II*, 1st movement. Here she addressed touch, line and excessive body motion.

John Mueller's approach to the Bach *Trio Sonata III*, Andante, was primarily analytical based on Schenkerian concepts. He advised developing a concept of the piece through practice away from the keyboard with careful attention to the primary musical ideas. Mueller used Langlais' *Te Deum* as a way to talk about position at the console and muscular relaxation rather than the music.

Russell Saunders is a cornucopia of information and ideas with an inexhaustible love of music and teaching. During the teaching of Brahms' *O Traurigkeit, O Herzeleid*, Saunders discussed motivic organization, mood, shape, registration, bibliography and fingering. He encouraged the student to play evenly around freedom by conducting and sensitively feeding the musical ideas. His approach was similar with Widor's Sixth Symphony, Movement I. He called attention to playing the contrast between pedals and manuals and some problems with manual directions in the score.

The afternoon consisted of four one-hour presentations of which participants could choose two: Frederick Swann, the teaching of oratorio reduction and anthem accompaniment creation; George Faxon, Marilou Kratzenstein and Sandra Soderlund, a panel discussion on organ methods and graded lists of literature for teaching; Marilyn Keiser, teaching conducting from the console; George Ritchie, teaching the beginning organist. The panel discussion on organ methods was an engaging interchange of ideas with a historical perspective. Faxon and Soderlund supported their comments with bibliographies and articles on the history of organ pedagogy. Kratzenstein presented "A Core Curriculum for the Undergraduate Organ Ma-

yor with respect to Organ Repertory." Her guidelines prompted thinking and discussion around the issue of repertory requirements for undergraduate organ majors.

With a student and selected anthems Marilyn Keiser demonstrated the teaching of conducting from the console. She encouraged the use of video cameras and mirrors for teaching and practicing the necessary techniques of using hands, head and shoulders. Beginning with "what can I do to make the choir secure," Keiser worked on eye contact, clear gestures and the ability to divide playing and conducting with each hand. With the audience functioning as a choir for the student, Keiser created a useful laboratory experience.

A panel discussion on "The Young Organist" was led by John Walker, Maureen Jais-Mick, John Ditto, Howard Ross, and Peter Gomes. With fewer students studying organ, especially in traditional degree programs, the panel addressed many topics with a focus to making the profession more attractive. Areas presented included professional ethics, management of time and people, summer institutes for high school students, church internship programs, and ways for establishing esteem and self-worth for organists.

The conference closed with a hymn festival in the University of Houston's Religion Center Chapel. John Ferguson's imaginative introductions and improvisations for the five hymns directed attention and expression to the texts and inspired the singing. The moments of reflection and scripture reading between the singing were led by Peter Gomes.

This well-organized and successful conference has established itself as a major meeting of organ professors and performers. It is not surprising that the teaching of repertoire and improvisation sessions were enthusiastically received. For a conference lasting less than two days and attracting a specific audience it would seem beneficial to lengthen the teaching sessions to include dialogue with the audience. Concentrating on selected repertoire and improvisation for the entire conference in large and small group discussions would be extremely appropriate. The "Windows on Lessons" are the stimulant for more.

—Timothy Wissler



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University of Kansas Institute for Organ and Church Music



1988 Institute for Organ and Church Music participants

The University of Kansas at Lawrence held its 1988 Institute for Organ and Church Music June 5-10. Guest faculty included Bernard and Mireille Lagacé and John Ferguson, in addition to resident teachers James Higdon, Michael Bauer and Daniel Pyle.

The Institute began at Grace and Holy Trinity Cathedral in Kansas City where James Higdon gave a masterful recital of French organ music, including the opus 7 Preludes and Fugues by Marcel Dupré.

One could easily write for hours about John Ferguson and his dynamism as a leader of worship. His workshops and his lecture "Bach as Theologian" emphasized that the worship leader *proclaims the WORD* and that the musical possibilities for spreading the Gospel are really limitless.

Bernard Lagacé's masterclasses were

devoted to the music of Bach, and especially the chorale preludes. He urged the class to delve deeply into the texts of the chorales—to glean the "Geist" of the text—then to study the chorale preludes carefully for their motivic symbolism and expressive use of ornamentation. In dealing with many of the non-chorale based works and some of the larger chorale preludes, M. Lagacé has come to the conclusion that one can use *organo pleno* as the registration throughout, provided the sound is not overbearing.

M. Lagacé's recital on the Andover organ at the St. Lawrence Center reflected his sensitivity to text in works by North German composers. The variety of touch, articulation, ornamentation, and organ color was notable. His playing of the Passacaglia and Fugue by Bach displayed controlled intensity.



Daniel Pyle, John Ferguson, Michael Bauer, Mireille Lagacé, James Higdon, Bernard Lagacé

Mireille Lagacé led masterclasses in music of North Germany as well as spending some time on harpsichord technique and literature. Occasionally, she spoke about matters too often neglected—"is the bench at the right height?" becomes a significant question for an organist who wishes to play the music without tension. She encouraged all to read Couperin's "Art de Toucher de Clavecin" should they truly wish to play the harpsichord or organ well.

Mme. Lagacé's recital included works by Couperin and Bach for harpsichord, and Buxtehude and Bach for organ. She played sensitively where appropriate, but there was also a strong element of bravura.

James Higdon's lecture on Organ Technique was informative as was Daniel Pyle's Introduction to the Harpsichord. Dr. Higdon stated emphatically that the beginning student needs 1) a solid piano technique, including repertoire and musicality; 2) a good method book; 3) good guides to pedal technique, including the use of shoes with firm rubber heels. He also recommends that his students use Erno Dohnanyi's Finger Exercises for building technique. Mr. Pyle spoke of the design of harpsichords of various countries and their corre-

sponding sounds, the different tunings that are applied to the instruments and music of the period, and the nature of continuo playing. Mr. Pyle played a fine harpsichord recital which included the Fourth Harpsichord Sonata by Vincent Persichetti.

Michael Bauer included several works of Persichetti on his recital at the St. Lawrence Center. His performance of "Do not go Gentle," preceded by Glenn Prince's reading of the Dylan Thomas poem, was dramatic and highly emotional. He played works of Buxtehude, Guilain and Bach with similar skill.

Two events I had to miss were a lecture on Church and Organ Music in Argentina, given by Shirley King of Bethel College in Newton, KS; and a carillon recital by Albert Gerken. The final event was a Hymn Festival at Grace Cathedral in Topeka. John Ferguson presided at the organ, assisted by a choir of institute attendants, some of whom played Orff instruments and handbells. The event was an uplifting experience and a fitting close to a fine week.

—John Schaefer
Grace and Holy Trinity Cathedral
Kansas City, MO

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Calendar

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

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

UNITED STATES East of the Mississippi

16 SEPTEMBER

David Hurd, masterclass & recital; UMC, Wauwatosa, WI 6:30 pm

18 SEPTEMBER

John Rose; Centre Congregational, Brattleboro, VT 3 pm

Karen Rymal, St Paul's Cathedral, Buffalo, NY 4:30 pm

Shir Chadash Chorale, Washington Cathedral, Washington, DC 4 pm

David Higge; Christ Episcopal, Warren, OH

Philip Gehring; First Presbyterian, Highland, IN 3 pm

Brian Franck; St Paul's Episcopal, Flint, MI 4:30 pm

Fabian Toledo; First United Church, Oak Park, IL 8 pm

Jo Anne Wright; Trinity Episcopal, Platteville, WI 3 pm

21 SEPTEMBER

Hartmut Haupt; Methuen Mem. Hall, Methuen, MA 8:30 pm

Westminster Abbey Choir; Cathedral of the Incarnation, Garden City, NY noon

Karel Paukert; Cleveland Museum, Cleveland, OH noon

22 SEPTEMBER

Westminster Abbey Choir; Mechanics Hall, Worcester, MA 8 pm

23 SEPTEMBER

Cynthia Holden; Trinity Episcopal, Rutland, VT 12 pm

Bruce Neswick; First Presbyterian, New Haven, CT 8 pm

24 SEPTEMBER

Todd Wilson; Ursinus College, Collegeville, PA 8 pm

Peter Planyavsky; Southern College, Colledale, TN 8 pm

Organ Workshop; Elmhurst College, Elmhurst, IL 8:30 am

25 SEPTEMBER

Scott Trexler; Cadet Chapel, West Point, NY 3:30 pm

Gerre Hancock; Moravian Church, Litzitz, PA 7:30 pm

Westminster Abbey Choir; Washington Cathedral, Washington, DC 7 pm

Thomas Murray; West End UMC, Nashville, TN 4 pm

Kenneth Hamrick; Holy Family Church, Grand Blanc, MI 4 pm

Herndon Spillman; Michigan State Univ, East Lansing, MI 4 pm

Daniel John Pollack; First United Church, Oak Park, IL 8 pm

Charles Tompkins; Hamline UMC, St Paul, MN 3 pm

27 SEPTEMBER

Westminster Abbey Choir; St Thomas Church, New York, NY 8 pm

28 SEPTEMBER

Gary Davison; Methuen Mem. Hall, Methuen, MA 8:30 pm

Westminster Abbey Choir; Holy Trinity Church, Buffalo, NY 8 pm

Karel Paukert; Cleveland Museum, Cleveland, OH noon

29 SEPTEMBER

Gerre Hancock, workshop; Pennsylvania State Univ, State College, PA (through 1 October)

30 SEPTEMBER

John Walker, with choir; Lindenwood Christian, Memphis, TN 7:30 pm

1 OCTOBER

David Hurd, masterclass; Westside Presbyterian, Ridgewood, NJ 9 am

John Walker, masterclass; Lindenwood Christian, Memphis, TN 9 am

2 OCTOBER

John Rose; Our Savior Lutheran, South Windsor, CT 4 pm

Ekkehard Schneck; St Bartholomew's, New York, NY 3 pm

Marlan & David Craighead, duo recital; Reformed Church, Bronxville, NY 4 pm

Robert Glasgow; Sacred Heart Cathedral, Newark, NJ 3 pm

David Hurd; Westside Presbyterian, Ridgewood, NJ 4 pm

Walker Cunningham; Duke University, Durham, NC 5 pm

Heinrich Gurtner; Cleveland Museum, Cleveland, OH 2 pm

Christopher Young; First Congregational, Columbus, OH

Richard Heschke; Concordia Seminary, Ft Wayne, IN 4 pm

3 OCTOBER

Westminster Abbey Choir; Holy Name Church, Sheboygan, WI 8 pm

Thomas Murray; Uihlein Hall, Milwaukee, WI 8 pm

4 OCTOBER

Richard Heschke; MacMurray College, Jacksonville, IL 8 pm

5 OCTOBER

Westminster Abbey Choir; St Joan of Arc, Indianapolis, IN 8 pm

Ed Nowak, synthesizer workshop; St Barbara, Brookfield, IL 7:30 pm

7 OCTOBER

James Moeser; Christ UMC, Greensboro, NC 8 pm

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8 OCTOBER

Cj Sambach, organ class; Shiloh Presbyterian, St Mary's, PA 10 am

9 OCTOBER

David Higgs; Greene Mem. UMC, Roanoke, VA 5 pm
Marek Kudlicki; First Presbyterian, Gainesville, FL 4 pm
Michael Farris; St Peter's Cathedral, Erie, PA 8 pm
+Cj Sambach; Shiloh Presbyterian, St Mary's, PA 4 pm
Mario Duella; Cleveland Museum, Cleveland, OH 2 pm
Simon Preston; Westminster Presbyterian, Dayton, OH 4 pm
Mark Smith, John McGovern, duo organ, with harp; St Paul's Episcopal, Flint, MI 4:30 pm
Byron Blackmore; Our Savior's Lutheran, La Crosse, WI 4 pm

10 OCTOBER

Helsinki Cathedral Boychoir; St Bartholomew's, New York, NY 3 pm

11 OCTOBER

Aston Magna Concert; Merkin Concert Hall, New York, NY
Simon Preston; All SS Church, Atlanta, GA 8:15 pm
Steven Egler; First Presbyterian, Mt Pleasant, MI 8 pm
Herman Taylor; Chicago Temple, Chicago, IL 12:30 pm

12 OCTOBER

Karl Moyer; Pine St Presbyterian, Harrisburg, PA 8 pm
John Weaver, with flute; Hunting Ridge Presbyterian, Baltimore, MD

14 OCTOBER

Thomas Murray, with orchestra; Mattacheese Middle School, West Yarmouth, MA (also 15, 16 October)
Simon Preston; Trinity Church, Princeton, NJ 7:30 pm
Cherry Rhodes; St Luke Lutheran, Silver Spring, MD 8 pm
Marek Kudlicki; Covenant Presbyterian, Charlotte, NC 8 pm
Anita Werling; First Baptist, Macomb, IL 8 pm

15 OCTOBER

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

16 OCTOBER

Michael Farris; Harvard Univ, Cambridge, MA 5:30 pm
Chamber Ensemble; St Matthias, Ridgewood, NY 6:30 pm
Joan Lippincott; Cadet Chapel, West Point, NY
Marie-Claire Alain; Calvary Episcopal, Pittsburgh, PA 8 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

17 OCTOBER

Elizabeth & Raymond Chenault, organ duet; Mercer Univ, Macon, GA 8 pm

18 OCTOBER

Marie-Claire Alain; Cathedral of St Philip, Atlanta, GA

19 OCTOBER

Karl Moyer; Millersville Univ, Millersville, PA 8:15 pm

21 OCTOBER

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

22 OCTOBER

John Obetz; Cathedral of Sts Peter & Paul, Washington, DC 8 pm

23 OCTOBER

Marie-Claire Alain; South Church, New Britain, CT 4 pm
Philip Saraone, with soprano & trumpet; Trinity Church, Newport, RI 4 pm
Joan Lippincott; Cadet Chapel, West Point, NY 3:30 pm
Heinz Lohmann; UMC, Red Bank, NJ 4 pm

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Huw Lewis; Glassboro State College, Glassboro, NJ 4 pm

Mary Fenwick; Longwood Gardens, PA 2:30 pm

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

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Almut Rössler; Cleveland Museum, Cleveland, OH 4 pm

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

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

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

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

Mark Nemmers; Trinity Episcopal, Platteville, WI 3 pm

25 OCTOBER

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

26 OCTOBER

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

28 OCTOBER

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

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

29 OCTOBER

Philip Gehring; Manchester College, North Manchester, IN 8 pm

30 OCTOBER

Rutter, *Requiem*; St Matthias, Ridgewood, NY 6:30 pm

Thomas Trotter; Westminster Presbyterian, Buffalo, NY

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

UNITED STATES**West of the Mississippi**

16 SEPTEMBER

Kim Armbruster, workshop; St Alban's Episcopal, Tucson, AZ (through 17 September)

18 SEPTEMBER

Steven Egler, with flutes; Wichita State Univ, Wichita, KS 3 pm

Robert Anderson; Univ of Texas, Austin, TX
Organ Festival; St Stephen UMC, Mesquite, TX (through 25 September)

20 SEPTEMBER

Peter Planavsky; First Presbyterian, Boulder, CO

23 SEPTEMBER

Jesse Eschbach, with trumpet; St Stephen Presbyterian, Ft Worth, TX 7:30 pm

Eileen Cogglin; St. Leander, San Leandro, CA 8 pm

John Walker; Trinity Lutheran, Lisbon, ND 4 pm

25 SEPTEMBER

Carlene Neihart; Francis Street Methodist, St. Joseph, MO 4 pm

John Obetz; First Presbyterian, Wichita, KS 7:30 pm

Robert Anderson; St Stephen UMC, Mesquite, TX 7:30 pm

27 SEPTEMBER

Carlene Neihart; First Presbyterian, Newton, KS 7:30 pm

30 SEPTEMBER

Wilma Jensen; All Souls Episcopal, Oklahoma City, OK 8 pm

Westminster Abbey Choir; St John's Cathedral, Denver, CO 8 pm

2 OCTOBER

Westminster Abbey Choir; St Mary's Basilica, Minneapolis, MN 8 pm

John Obetz; RLDS Auditorium, Independence, MO

Carlene Neihart; First UMC, Harrisonville, MO 5 pm

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John Ditto; Gethsemane Lutheran, Seattle, WA 4 pm
Kim Armbruster; St Mary's Cathedral, San Francisco, CA 3 pm

8 OCTOBER
 Mendelssohn Organ Conference; Univ of Nebraska, Lincoln, NE (through 8 October)

7 OCTOBER
David Higgs; Univ of Nebraska, Lincoln, NE
David Britton; St John's Episcopal, San Bernardino, CA 7:30 pm
 Westminster Abbey Choir; Crystal Cathedral, Garden Grove, CA 8 pm

9 OCTOBER
Carlene Nelhart; First UMC, Lawrence, KS 4:30 pm
Michael Murray; Sunnyside SDA Church, Portland, OR 4 pm
 Westminster Abbey Choir; Grace Cathedral, San Francisco, CA 5 pm

11 OCTOBER
Carlene Nelhart; Iola Methodist, Iola, KS 7:30 pm
 Westminster Abbey Choir; St Michael's, Houston, TX 8 pm

13 OCTOBER
 Church Music Conference; Univ of Iowa, Iowa City, IA (through 15 October)

14 OCTOBER
Odile Pierre; First Congregational, Los Angeles, CA 8 pm

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

16 OCTOBER
Simon Preston; Highland Park Presbyterian, Dallas, TX 7 pm
Jose Azcue; First UMC, La Mesa, CA 4 pm

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

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

21 OCTOBER
Marek Kudlicki; Holy Trinity Lutheran, St Louis, MO 7:30 pm
Kim Armbruster; church music workshop; Epiphany Episcopal, Tempe, AZ (through 22 October)

23 OCTOBER
Marek Kudlicki; Grace Episcopal, Colorado Springs, CO 4 pm
Simon Preston; Trinity Church, Longview, TX 5 pm
 Texas Christian Univ Choir; St Stephen Presbyterian, Ft Worth, TX 7:30 pm
Marek Kudlicki; First UMC, Palo Alto, CA 8 pm

25 OCTOBER
Elizabeth & Raymond Chenault; organ duo; Washington Univ, St Louis, MO 8 pm
Marie-Claire Alain; First Presbyterian, Longview, TX 7:30 pm
Samuel Swartz; University Presbyterian, Fresno, CA 8 pm

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

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

30 OCTOBER
Frederick Swann; Central Presbyterian, St Louis, MO 4 pm
Marie-Claire Alain; St Thomas Aquinas, Dallas, TX
Simon Preston; Trinity Episcopal, Portland, OR

INTERNATIONAL

24 SEPTEMBER
 Westminster Abbey Choir; Thomson Hall, Toronto, Ontario 8 pm

25 SEPTEMBER
 Boychoir Festival; Thomson Hall, Toronto, Ontario 4 pm

Michael Farris; Christ Church Cathedral, Ottawa, Ontario 8 pm
Frederick Swann; All SS Cathedral, Edmonton, Alberta 3 pm

27 SEPTEMBER
Frederick Swann; Singer Concert Hall, Calgary, Alberta 8 pm
John Whiteley; Leeds Town Hall, Leeds, England 1:05 pm

1 OCTOBER
Delbert Disselhorst; Redeemer College, Ancaster, Ontario 8 pm

11 OCTOBER
David Titterington; Town Hall, Leeds, England 1:05 pm

17 OCTOBER
Phillip Crozier; Holy Rosary Cathedral, Regina, Saskatchewan

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

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

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

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

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

30 OCTOBER
John Scott; Luther College, Regina, Saskatchewan

Organ Recitals

FREDERICK SWANN, St. Paul's Lutheran Church, Washington, DC, April 17: *Carlton, Duruflé; Prelude on Psalm 34:6, Howells; Sonata in D for Organ, Morrison; March on a theme of Handel, Guilman; Passacaglia and Fugue, Bach; Variations on a Shape-note hymn; Wondrous Love, Barber; Passacaglia and Fugue, Wright.*

SAMUEL JOHN SWARTZ, First United Presbyterian Church, Bakersfield, CA, March 18: *Prelude and Fugue in A Minor, S. 543, Bach; Offertoire: Vive le Roy, Raison; Andante, KV 616, Mozart; Fantasie in E^b, Saint-Saëns; Introduction, Passacaglia and Fugue, Willan; Prelude and Aria, Quilling; Tu es Petra, Mulet.*

THOMAS ROBERT THOMAS, assisted by the Palm Beach Brass, The Royal Poinciana Chapel, Palm Beach, FL, April 17: *Fanfare for Organ, Cook; Allegro vivace, Allegro, Air, Hornpipe (Water Music), Handel; Jesu, joy of man's desiring, Fantasy and Fugue in C Minor, Bach; Fanfare, Clarke; Londonderry Air, Irish Folk Tune; Heroic Music, Telemann; Pastorale, Guilman; Prelude (Suite), Duruflé; Praise the Lord, Karg-Elert; Choral in A Minor, Franck.*

DAVID TIDYMAN, organ and harpsichord, Museum of Art, Cleveland, OH, March 6: *Magnificat primi toni, Buxtehude; Suite in C Major, Froberger; Ballo del Granduca, Sweelinck; Sonata in C Minor, Fuga in A Minor, Seixas; Le Mémérou, Les petits ages, La Chazé (Septieme Ordre), Couperin; Sonata No. 1 for harpsichord, Persichetti; Litanies, Alain.*

TIMOTHY TIKKER, Walla Walla College Church, April 9: *Prelude, Fugue and Chaconne in C Major, Buxtehude; Allelu*

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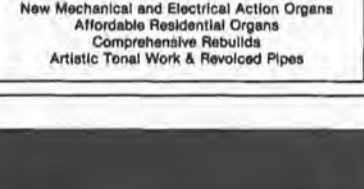
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Gott in der Höh set Ehr, S. 662, *Wo Soll ich fliehen htn*, S. 646, *Wachet auf, ruft uns die Stimme*, S. 645, *Fantasia and Fugue in C Minor*, S. 537, Bach; *Symphonie-Choral d'Orgue*, Op. 69, Tournemire; Improvisation on a submitted theme.

SANDRA PAUL TITTLE, assisted by Jennifer Tittle, soprano, The First Presbyterian Church, Warren, OH, April 10: *Alleluys*, Preston; *Toccata per l'elevatione, Bergamasca*, Frescobaldi; *Fugue in C Major, Nun bitten wir, Prelude and Fugue in G Minor*, Buxtehude; *Prélude, Adagio et Choral varié sur le thème du 'Veni Creator'*, Op. 4, Durullé.

HARALD VOGEL, Clifton Forge Baptist Church, Clifton Forge, VA, June 3: *Credo in unum Deum*, Scheidt; *Brabanschen Ronden Dans*, Susanne von Soldt manuscript; *Toccata per il Pedali; Batalla; Capriccio Cucu*, Kerll; *Toccata in D Minor*, Buxtehude; *Concerto in A Minor after Vivaldi*, S. 593, *Fantasia in G Major*, S. 572, Trio super: *Allein Gott in der Höh set Ehr*, S. 664, *Prelude and Fugue in D Major*, S. 532, Bach.

MARIANNE WEBB, Iowa State University, Ames, IA, April 15: *Praeludium in C Major*, Böhm; *Fantaisie in C*, Op. 16, Franck; *Con moto maestoso (Sonata III)*, Mendelssohn; *Passacaglia*, S. 582, Bach; *The Wise Men, The Angels, Jesus accepts suffering, God among us (The Nativity of Our Lord)*, Messiaen.

RICHARD WEBB and JARED JACOBSEN, St. Leander Church, San Leandro, CA, March 11: *Sonatine in A Minor*, Op. 74, *Pastels from Lake Constance: I. The soul of the lake, IV. The reed-grown waters, VI. The mirrored moon, VII. Hymn to the stars*, Op. 96; *Sleepers wake, a voice is calling; Deck yourself, my soul, with gladness; Who knows, how near my end may be; Praise to the Lord, the Almighty; Now thank we all our God*, Op. 65; *Passacaglia and Fugue on BACH*, Op. 150, Karg-Elert.

JAMES WELCH, Our Mother of Good Counsel, Los Angeles, CA, May 7: *We thank Thee, God (Cantata #29)*, Arioso (*Concerto in F Minor*), Badinerie (*Orchestral Suite in B Minor*), Bach; *Antiphon 5: How fair and how pleasant art thou*, Dupré; *Prelude and Fugue in B Major*, Saint-Saëns; *Allegretto in B Minor*, Guilman; *Prière à Notre Dame, Toccata (Gothic Suite)*, Böellmann; *Impromptu, Vienne; In Paradisum (Requiem)*, Faure; *Dupré; Fiat Lux*, Dubois; *Toccata (Symphony 5)*, Widor.

CHERIE WESCOTT, Catalina United Methodist Church, Tucson, AZ, February 7: *Choral in B Minor*, Franck; *La Marseillaise*; *The Star Spangled Banner*; *Fanfares for the Tongues of Fire*, King; *Sweet Sixteenths*, Albright; *The Joy of the Redeemed*, Dickinson; *O Canada!*; *Sonatine for Organ, Bales; God Save the Queen*; *Tuba Tune*, Cocker. (*sung by the audience)

JOHN SCOTT WHITELY, Christ Church, Oyster Bay, NY, April 10: *Fugue sur le thème du Carillon de la Cathédrale de Soissons*, Durullé; *Ciaccona in F Minor*, Pachelbel; *Prelude and Fugue in B Major*,

Leiding; *Sonata Eroica*, Jongen; *Sonata on the 94th Psalm*, Reubke; *Scherzo in G Minor*, Bossi; *Toccata in D Major*, Jongen.

JOHN E. WILLIAMS, First Presbyterian Church, Bennettsville, SC, March 13: *Sonata No. 1 in F Minor*, Mendelssohn; *Ave Maria (after Arcadelt)*, Liszt; *Lo, how a rose e'er blooming, My faithful heart rejoices*, Brahms; *Choral in B Minor*, Franck; *Weinachten*, Op. 145, No. 3, Reger; *Andante cantabile (Symphony IV)*, Widor; *Rock of Ages*, arr. Williams; *Toccata (Symphony V)*, Widor.

TODD WILSON, Coral Ridge Presbyterian Church, Ft. Lauderdale, FL, February 21: *Pageant*, Sowerby; *Partita on 'What God ordains is good'*, Pachelbel; *Evocation, Prelude and Fugue in F Minor*, Sketch in E Minor, *Variations on a Noël*, Dupré.

ROGER W. WISCHMEIER, Sterling Evangelical Mennonite Church, Sterling, KS, December 13: *Wake, awake, for night is flying*, Bach; *O come, o come Emmanuel*, Smart; *Angels we have heard on high*, Arnatt; *La Nativité*, Langlais; *Go, tell it on the mountain*, E. Hancock; *The First Nowell*, Wyton; *As with gladness men of old*, Peeters; *Carol Rhapsody*, Purvis.

CHARLES WOODWARD, First Presbyterian Church, Wilmington, NC, January 31: *Imperial March*, Op. 32, Elgar; *Lord God, now open wide thy heavens*, Allegro (*Concerto in A Minor*), Bach; *Pastorale and Arioso*, Roberts; *Prelude, Fugue, and Variation*, Franck; *Sonata de I Tono*, Lidon; *Prelude and Fugue in B Major*, Op. 99, Saint-Saëns; *Suite Gothique*, Op. 25, Böellmann.

JULIE ANN WYRICK, Texas Tech University, Lubbock, TX, March 6: *Variations on 'Weinen, Klagen, Sorgen, Zagen'*, Liszt; *Prelude and Fugue in E Minor*, S. 548, Bach; *Variations on a theme by Clement Janequin, Three Dances*, Alain.

ALEC WYTON, Coral Gables Congregational Church, April 10: *Vision of the Eternal Church*, Messiaen; *Christ lay in death's fetters; Jesus Christ, our Savior, who overcame death; The Holy Christ has arisen; The noble day has appeared (Orgelbüchlein)*, Bach; *Fanfare on 'Victory'*, *Prelude on 'O sons and daughters'*, *Prelude on 'The King of Love'*, Wyton; *Prelude and Fugue in G Minor*, Buxtehude; *Sonata II in C Minor*, Mendelssohn; *Sweet Sixteenths*, Albright; *Lotus Blossom*, Strayhorn, arr. Wyton; *Amazing Grace*, Shearing; *Carillon-Sortie*, Mulet; *Kyrie! God, Father Son and Holy Spirit*, Bach.

NANCY YPMA, with choir and orchestra, Vincent Allison, director, Church of the Holy Spirit, Lake Forest, IL, April 29: *Church Sonatas No. 6 in Bb*, K. 212, No. 1 in Eb, K. 67, No. 15 in C, K. 336, *Requiem in D Minor*, K. 626, Mozart.

RUDOLF ZUIDERVELD, with Janette Kirkham, soprano, Illinois College, Jacksonville, IL, May 3: *Prelude and Fugue in G Major*, S. 550, *Sonata No. 5 in C Major*, S. 529, Bach; *Miroir de Peine*, Andriessen; *Symphony No. 1*, Op. 14, Vierne.

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