



Thomas Tyler, Evelyn Simpson-Curenton, and Shiloh Senior Choir

ointed psalms and canticles for ere bracketed by their proper an- richly modern harmonic settings ser Peter Latona and sung by the p Ensemble. The contrast between rn, expressively harmonized an- and the psalm verses sung an- y in unison could not have been more effective. The psalm verses l between the choral group, which nly, unhurriedly, and with clear nd the several hundred worshipers. naccompanied voices filled the nd maintained the unhurried, med- l set by the choral schola. The rep- the simple psalm tones became al- mantra lulling the singers into a irtual state.

salm was followed by an organ im- on played by Ronald Stolk, who is ist of the parish and convention co- . Each improvisation followed the the psalm and hinted at a historic nging from a Gabrieli intonation to o in Messaien's early orchestral omas Stehle, who served as cantor ervice, intoned the psalms and rey in a clear, strong, and prayerful

ontrasts between solo voice, precise nging, the chanting of the large con- n, and inspired organ improvisations d one of the most memorable and g experiences of the convention.

DAVID MACFARLANE

#### Children's Worship

Children's Chorus of Washington egoryk, director, and Don Cotton, pi- d this service at Calvary Baptist . The music included the Introit, obis pacem (traditional), Psalm 100 L. Brunner), Psalm 85 (Taizé), Psalm endelssohn), choral responses (Ride ng Jesus, arr. Hogan; Al Shlosha n by Allan E. Naplan), prayer re- (Taizé: Come and Fill Our Hearts our Peace), and congregational hymns beyond all praising (tune: Thaxted day of peace that dimly shines (tune: em)). Children from the choir served ers for the day. Robert McCormick stus Parrotta were the organists. Dr. itvliet, director of the Calvin Institute

of Christian Worship, based his sermon on the readings of the day, Isaiah 9:6-7 and Romans 5:1-5, as he contrasted peace among people and peace within the individual. Illustrations from his childhood were addressed particularly to the children of the choir. Dr. Witvliet proposed that music can provide both kinds of peace and prayed, "May peace break out!"

This service was well planned and presented with dignity and grace. The choir sang with energy and clarity. The piano and organ accompaniments, as well the organ prelude and postlude, were well prepared and thoughtfully performed. The entire service was an excellent example of the ways children can participate in worship.

MARLENE HALLSTROM

#### Collaborative Organ Recital

Carol Williams's collaborative organ recital presented an adventurous program with cutting-edge repertoire equal to that of our finest symphonic orchestras and jazz clubs with a nostalgic nod to theater organ music of the 1930s. Cool jazz on a hot day (outside temperature 102 degrees) was a welcome oasis during this Washington summer. The concert opened with the premier performance of Dorothy Papadakos's commissioned work *La Petite Sweet*, a fresh and delightful addition to organ repertoire. The first movement (Louis XIV's Fountains) featured toe-tapping rhythms, with the organ integral to the jazz ensemble in the skillful scoring. In true jazz tradition, each instrument took its turn at a solo riff. In the two movements that followed (Père Lachaise Cemetery and Picnic in Provence), the organ played a jazz role similar to the Baroque continuo.

Commenting that "every church should have one," Williams then played the Hammond B-3, rented for this occasion, in two theater organ pieces from the golden era. *Dizzy Fingers* at an ACO convention was sheer delight. Rosa Rio lives again! The concert closed with Giles Swayne's minimalist work *Riff-Raff*, a fascinating sonic display reminiscent of Philip Glass.

The encore, Porter Heaps's *Swinging Bach*, reminded this listener of an earlier time when the organ dominated American musical culture.

JOHN WALKER