

# THE DIAPASON

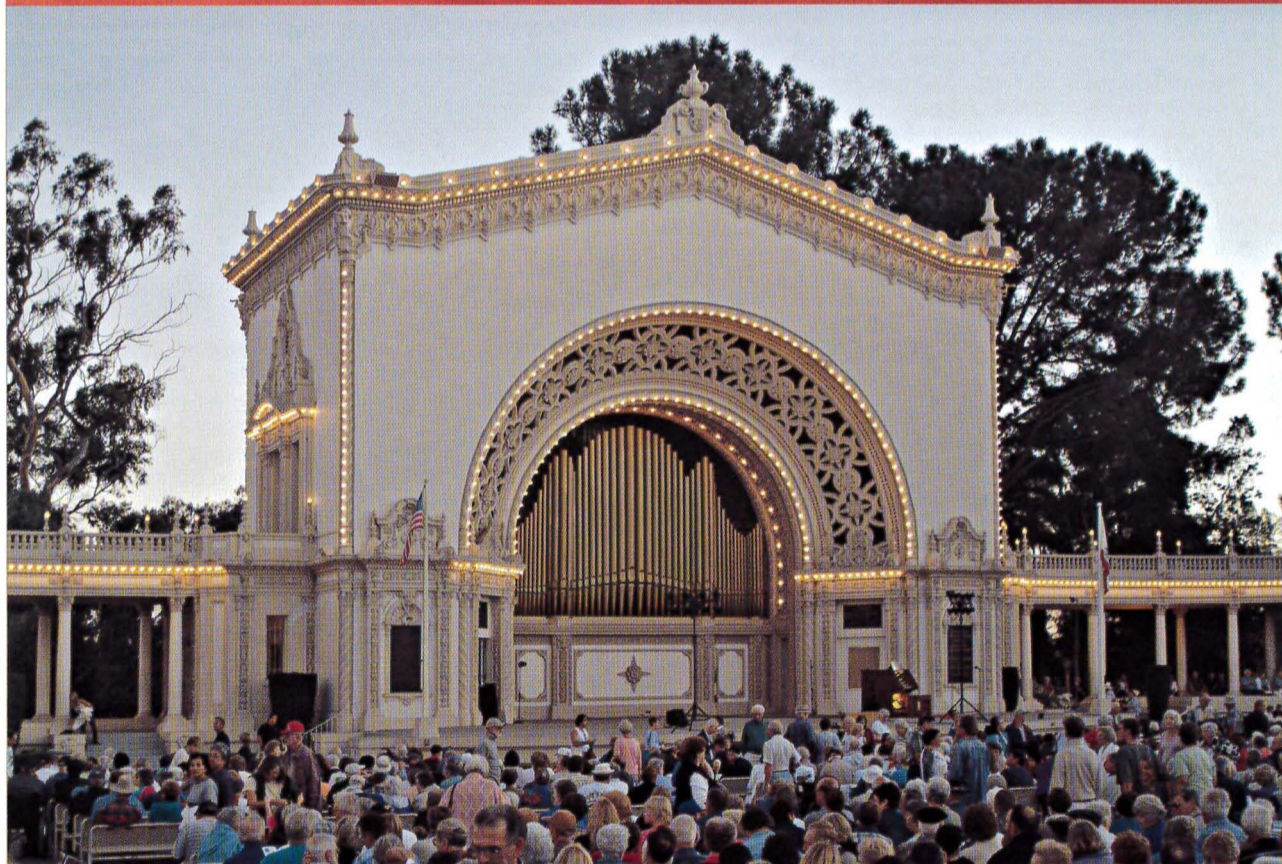
JANUARY, 2005



Robert Plimpton Jared Jacobsen

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Spreckels Organ Pavilion, Balboa Park, San Diego, California  
90th anniversary cover feature on pages 18–22



**Old South Church and Trinity Church**, Boston, continue their "Fridays on the Square" series of organ recitals at 12:15 pm on Fridays at Old South Church: January 7, Jacob Street; 1/14, Abbey Hallberg-Siegfried; 1/21, Rosalind Mohnsen; 1/28, Patricia Snyder; February 4, Mark Brombaugh; 2/11, Andrew Sheranian; 2/18, Michael Kleinschmidt; 2/25, Stuart Forster; March 4, Jamie Hitel; 3/11, Michael Smith; 3/18, Jonathan Oldengarm. For information: 617/536-0944 x376.

**The Yale Institute of Sacred Music**, New Haven, Connecticut, continues its series of organ recitals; full-length evening recitals: January 9, Fred Teardo; 1/23, Woo-sug Kang; February 6, Mina Choi; 2/12, Colin Lynch; 2/20, John-Eric Gunderson (3 pm); Tim Spelbring (8 pm); March 20, Lindsey Henriksen; lunchtime series: January 19, Dong Ho Lee; 1/26, Kristin Naragon; February 2, Stephen Fraser; 2/23, Vincent Carr. For information: 203/432-4157; <www.yale.edu/ism>.

**Peachtree Road United Methodist Church**, Atlanta, Georgia, continues its music series: January 9, Robin Hensley; 1/23, Atlanta Baroque Orchestra; February 1, Nick Bowdon; 2/15, Bradley Welch; 2/26, Brahms, *Requiem*; March 20, Atlanta Baroque Orchestra; April 10, Georgia Festival Chorus; 4/20, duo pianists Lisitsa and Alexei Kuznetsoff; May 1, Choral Guild of Atlanta; 5/8, Atlanta Baroque Orchestra. For information: 404/240-8212.

**The Cathedral Church of the Advent**, Birmingham, Alabama, continues its music series: January 9, Feast of Lights service; 1/28, Stephen G. Schaeffer, with tenor; February 20, Choral Evensong for Lent; March 13, Timothy Tuller: Dupré, *Stations of the Cross*; April 10, Peter Richard Conte; 4/22, The Aeolian Trio; May 20, a Broadway cabaret. For information: 205/226-3505; <www.adventbirmingham.org>.

**St. James' Church**, Los Angeles, California, continues its "Great Music at St. James" series: January 9, Solemn Evensong (4:30 pm), followed by recital by Gerre Hancock (5:45 pm); 1/23, Compline; February 13, Solemn Evensong (4:30 pm), recital by Martin Baker (5:45 pm); 2/27, Compline; March 13, Mozart, *Requiem*; April 10, Solemn Evensong (4:30 pm), recital by Carlo Curley (5:45 pm); 4/24, Compline; May 1, Solemn Evensong; 5/22, Compline. For information: 213/388-3015; <www.SaintJamesLA.org>.

**Trinity Episcopal Church**, Santa Barbara, California, continues its music series: January 9, Celtic concert; February 6, Lenten concert; April 10, new music for Easter; May 8, Kirkin' o' Tartans. For information: 805/965-7419; <www.trinitysb.org>.

**St. Peter's Episcopal Church**, Morristown, New Jersey, continues its music series: January 15, Jason Roberts; February 5, Timothy Smith; March 5, Anthony Pinel; April 2, Tewkesbury Abbey School Choir; 4/16, the choirs of St. Peter's Church; May 7, Robert McCormick. For further information: 973/538-0555; <www.stpetersmorristown.org>.

**St. Thomas Church Fifth Avenue**, New York City, continues its series of organ recitals on Sundays at 5:15 pm: January 16, Len Langrick; 1/23, Kola Owolabi; 1/30, Brian Harlow & Christopher Jennings; February 6, John Scott; 2/13, Robert Knupp; 2/20, Christian Lane; 2/27, Elaine Dykstra; March 6, Jeremy Bruns; 3/13, Harold Stover; 3/20, Kathleen Thomerson; April 3, Jeremy Bruns. For further information: 212/757-7013; <www.saintthomaschurch.org>.

**St. Bartholomew's Church**, New York City, continues its music series: January 16, Bach Cantatas 56 and 82; 1/25, New York Virtuoso Singers; February 13, Chelsea Chen; 2/20, Frederick Teardo; 2/27, Paolo Bordingnon; March 3, Christoph Wolff, Bach lecture; 3/6, William Trafka; 3/10, George Stauffer, Bach lecture; 3/13, Ken Cowan; 3/17, Mary Greer, Bach lecture; 3/20, Preston Smith; 3/21, Peter Schickele, Bach lecture; 3/22, Bach, *Mass in B Minor*; 3/25, Ken Cowan: Dupré, *Stations of the Cross*. For further information: 212/378-0222; <www.StBarts.org>.

**Our Lady of Sorrows R.C. Church**, South Orange, New Jersey, continues its Musica Sacra series: January 16, Gail Archer; February 13, The South Mountain Chorale; March 25, Stations of the Cross; April 24, The Seton Hall University Choir. For information: 973/763-5454 x234.

**Old Presbyterian Meeting House**, Alexandria, Virginia, continues its music series: January 16, Classical FX Vocal Quartet; February 20, Sumi Guitar Trio; March 13, Stainer, *The Crucifixion*; April 17, Suspicious Cheese Lords. For information: 703/549-6670; <www.opmh.org>.

**St. James Episcopal Cathedral**, Chicago, continues its music events: January 16, Bruce J. Barber II; February 6, Choral Evensong; 2/26, Bella Voce; March 6, Choral Evensong; April 3, Choral Evensong; 4/30, Bella Voce; May 1, Choral Evensong; 5/15, choral music of Howells, Britten and Dvorák; June 5, Choral Evensong. For information: 312/751-6724; <www.saintjamescathedral.org>.

**The Cathedral of St. Mary of the Assumption**, San Francisco, continues its recitals on Sundays at 3:30 pm: January 16, Jango Chapkhana; 1/23, Brian Swager, with flute; 1/30, San Francisco Recorder Group; February 6, David Schofield; 2/27, David Gell. For information: 415/567-2020 x213; <Orgelchris@yahoo.com>.

**St. Luke Catholic Church**, McLean, Virginia, continues its music series: January 19, Eric Plutz; 1/30, Washington Symphonic Brass. For information: 703/356-1255.

**The Cathedral of St. Patrick**, New York City, has announced its winter/spring series of organ recitals on Sundays at 4:45 pm: January 23, Frederick Tripodi; February 6, Trent Johnson, with trumpet; April 3, James Kosnik; 4/17, Christian Lane; May 1, Monty Bennett; 5/15, Jean-Guy Proulx. For information: 212/753-2261 x245; <Shcsp@aol.com>.

**First Church of Christ**, Wethersfield, Connecticut, continues its concert series: January 23, Super Bell XIII, with five handbell choirs, solo ringing, and choir chimes; February 20, Colonial Concert with the Colonial Singers; March 25, Dubois, *The Seven Last Words*; April 10, Jonathan Ryan, winner of the Albert Schweitzer Organ Competition; May 1, children's musicals; June 12, youth musical. For information: 860/529-1575 x209; <music@firstchurch.org>.

**St. Peter's by-the-Sea Episcopal Church**, Bay Shore, New York, continues its music series: January 23, Choral Evensong (5 pm), recital by Stuart Forster (6 pm); February 13, Dorothy Papadakis; March 25, Stainer, *The Crucifixion*; April 24 Choral Evensong (4 pm), recital by Paul Jacobs (5:30 pm); May 22, hymn festival with Richard Webster and Nigel Potts. For information: 631/665-0051 x12; <music@stpetersbayshore.org>.

# THE DIAPASON

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An International Monthly Devoted to the Organ,  
the Harpsichord, the Carillon and Church Music

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### Editor & Publisher

**JEROME BUTERA**  
jbutera@sgcmail.com  
847/391-1045

### Associate Editor

**JOYCE ROBINSON**  
jrobinson@sgcmail.com  
847/391-1044

### Contributing Editors

**LARRY PALMER**  
Harpsichord

**JAMES McCRAY**  
Choral Music

**BRIAN SWAGER**  
Carillon

### HERBERT L. HUESTIS

*OrganNet Report*  
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www.mdi.ca/hhuestis/osiris  
e-mail: hhuestis@mdi.ca

### Prepress Operations

**DAN SOLTIS**

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January 23, Bach, Cantata 156; February 5, Dan McKinley, with trumpet; May 22, J. Melvin Butler. For information: 425/885-1810; <www.faithluth.org>.

**Presbyterian Homes**, Evanston, Illinois, has announced the winter/spring schedule of organ recitals in Elliott Chapel: January 24, Brian Milnikel; February 28, Massimo Nosetti; March 28, Richard Webster; April 25, Eric Budzynski; May 23, Sarah Mahler Hughes; June 16, Günther Martin Goettsche; 6/27, Joyce Robinson. For information: <mkemper@northwestern.edu>.

**The Old West Organ Society** continues its series at Old West Church, Boston, Massachusetts: January 28, Michael Kleinschmidt (1/29, workshop on Dupré's *Fifteen Pieces*); April 27, masterclass by Mireille Lagacé (4/29 recital). For information: 617/739-1340.

**St. Paul Cathedral**, Pittsburgh, Pennsylvania, has announced its music events: January 28, Adam Brakel, J. R. Daniels, Russell Weismann, and Donald Fellows; March 11, Donald Fellows, Dupré's *Le Chemin de la Croix*; 3/20, Pergolesi, *Stabat Mater*; April 8, Jennifer Pascual; 4/22, Gregory D'Agostino. For information: 412/621-4951.

**Faith Lutheran Church**, Redmond, Washington, continues its music series:

**Independent Presbyterian Church**, Birmingham, Alabama, has announced its

music events. The Religious Arts Festival takes place January 30–February 4, with drama, lectures, an arts fair, banquet, and concerts (1/30, Bach, *Mass in B Minor*; 2/4, Piffaro, The Renaissance Band); February 27, spring chamber music; March 13, Plainsong Requiem Service; May 15, Rutter, *Mass of the Children*; June 1, choir benefit concert. For information: 205/933-1830.

**St. George's Church**, Dayton, Ohio, continues its music series: January 30, The Catacoustic Consort; April 24, The Catacoustic Consort; May 22, Mozart, *Missa Brevis in C*, K. 258. For information: 937/434-1781; <www.stgeorgeohio.org>.

**The Medical University of South Carolina** in Charleston continues its recitals at St. Luke's Chapel: February 1, Lee Kohlenberg; 2/8, guitarist Ignacio Barcia; 2/15, William Gudger, with soprano; 2/22, Thomas White, with horn. For information: 843/577-6604; <gudgerw@yahoo.com>.

**South Church**, New Britain, Connecticut, continues its music series: February 6, David Westfall; April 17, CON-CORA performs masses by Dvorák and Kodály; May 1, South Church Chamber Society; June 16, percussionist Joseph Gramley. For information: 860/223-7555; <www.musicseries.org>.

**Northridge Presbyterian Church**, Dallas, Texas, will open its centennial celebration with a festival service on Sunday, February 6. The church's Music Endowment Fund has commissioned four new pieces for that service. A new hymn text, "When the Founder of Creation," written by the Reverend John Thornburg, will be sung to the American tune *Beach Spring*. Dennis Janzer, senior organist of Coral Gables Congregational Church, Coral Gables, Florida, has composed a *Prelude-Toccata on "Toulon"* to serve as the organ prelude for the centennial service. Kenneth Lowenberg, FAGO, minister of music at The Chevy Chase Presbyterian Church, Washington, DC, composed *A Prayer of Blessing on the Church* using a text from the Book of Common Worship for the Youth Choir. Carlyle Sharpe, DMA, assistant professor of music at Drury University, Springfield, Missouri, and



**Grady E. Coyle at the Nichols & Simpson organ, Northridge Presbyterian Church, Dallas**

winner of national AGO composition prizes in 1996–97, 1997–98, and 2000, used selected verses from Psalm 146 for his *Praise the Lord, O My Soul!*, which was commissioned for Northridge's Chancel Choir. Grady E. Coyle, DMA, AAGO, ChM, who recently celebrated his 25th anniversary at the church, will play the organ and direct the choirs. The pastor is Roger T. Quillin, D.Min.

The 53rd annual **BMI Student Composer Award** competition will award \$20,000 to young composers. There are no limitations as to instrumentation, style or length of work submitted. The prizes, which range from \$500 to \$5000, are awarded at the discretion of the final judging panel. Eleven former winners have gone on to win the Pulitzer Prize in Music. The 2005 competition is open to students who are citizens of the western hemisphere and who are under 26 years of age on December 31, 2004. The deadline for entries is February 11. For information: <www.bmifoundation.org>.

**Southwestern Baptist Theological Seminary** presents its Church Music Workshop February 17–19 in Fort Worth, Texas. Presenters include Don Neuen, Christine Anderson, Bradley Welch, Kurt Kaiser, Camp Kirkland, and others. A gala concert takes place

on February 17 at the Meyerson Symphony Center in Dallas, featuring Southwestern Seminary's Oratorio Chorus, the Fort Worth Symphony Orchestra and various soloists. A worship celebration takes place February 18 with Bob Burroughs, worship leader; Bradley Welch, organist; the Singing Men of North Texas, along with vocal and instrumental soloists. For information: 877/474-4769; <www.swbts.edu>.

**Bowling Green State University** College of Musical Arts, Bowling Green, Ohio, has announced its 31st annual organ competition on February 26. A \$4,000 scholarship will be awarded, contingent on admission to the university. Application deadline is February 4. For information: Dr. Vernon Wolcott, 419/372-2192; <vwolcot@bgnnet.bgsu.edu>.

The **Boston AGO chapter** is sponsoring a hymn tune writing competition to celebrate the chapter's 100th birthday. The winning entry will be sung at the May 21 choral festival and at other occasions during the 2005 centennial year. The setting may be in four-part harmony or in unison with organ/piano accompaniment. The prize for the winning entry is \$1,000. Deadline for sub-

missions is March 1. For information: Margaret Angelini, 508/435-6167; <www.bostonago.com>.

**VocalEssence** and the American Composers Forum announced the composers selected for the "Essentially Choral" reading program. From a total of 59 entries received from 24 states, five works-in-progress were selected to be "read" (rehearsed) November 5–6: Daniel Barnard (Erie, Pennsylvania), *Requiem for a Sailor*; Philip Blackburn (St. Paul, Minnesota), *Night Time*; Jeff Lederer (Brooklyn, New York), *Dismission of Great I*; Jerod Tate (Longmont, Colorado), *Sway Songs*; and Inessa Zaretsky (New York City), *Wonderings (after Rumi)*. Composers heard their works rehearsed by the VocalEssence Ensemble Singers; on the second day, the singers were joined by an ensemble of 15 orchestra musicians for another rehearsal. Composers then discussed their works with conductor Philip Brunelle and composer-mentor Sven-David Sandstrom. For information: 612/547-1459; <www.vocalescence.org>.

**Methuen Memorial Music Hall** has completed major repairs to the tower and roof of the building. Approx-



**Nigel & Liese Potts with wedding guests**

St. Peter's Episcopal Church organist & director of music **Nigel Potts** recently married **Liese Leyrer** at their church in Bay Shore, New York. English conductor Paul Spicer directed the choir with Peter Conte and Bradley Welch playing the organ. Some wedding guests present are pic-

tured (l to r): Robert Russell, Peter Conte, Paul Jacobs, John Scott, Nigel Potts, Brian Jones, Liese Potts, Paul Spicer, Andrew Senn, John Cantrell (groomsman), Andrew Henderson, Mary Huff. Pictured kneeling: Bradley Welch, Jared Johnson (best man) and Ken Cowan.



**David Ashley White and Thomas Foster (far left) with the choir of Palmer Memorial Episcopal Church, Houston, Texas**

**Thomas Foster**, Emeritus Director of Music, All Saints Episcopal Church, Beverly Hills, gave choral workshops and directed adult and youth choristers of Palmer Memorial Episcopal Church in Houston, Texas, September 7–10. Foster led both Sunday morning services and a Choral Evensong service. Sunday services featured anthems by Craig Phillips, John Rutter and Maurice Duruflé. Choral Evensong included Orlando Gibbons' Short Service, Preces and Responses of Thomas Ebdon, and anthems by William Byrd, Peter Phillips and John Hilton. Foster used the newly renovated Visser porta-

tive organ for Evensong, playing works by William Byrd and Orlando Gibbons. For the close of the service Foster provided an improvisation on the hymn tune *Hereford*, played on the Fisk organ in the gallery recently voiced by Manuel Rosales. A new setting of Psalm 132 and hymnody by Houston composer David Ashley White was featured during the Evensong, with the composer present. Dr. Brady Knapp and A. Courtney Daniell-Knapp led the choirs at Palmer Church. For concert and Evensong events visit the Palmer website: <www.palmerchurch.org>.



**Keyboard benefit for Mark Thallander at the Crystal Cathedral**

A **Keyboard Benefit Concert** was held on September 10, 2004 at the Crystal Cathedral in Garden Grove, California, for Mark Thallander, the church's former associate organist who lost his left arm in an automobile accident on August 3, 2003. Shown in the photo are (seated, l to r) Jan Sanborn,

Joyce Jones, Mark Thallander, Frances Johnston; (standing) J. Christopher Pardini, Kemp Smeal, Frederick Swann, Ken Medema, John West, Jeremy McElroy and Peter Green. Mark Thallander presented the premiere of Charles Callahan's *Fanfare of Hope* for one hand and two feet.

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James Cardinal Gibbons

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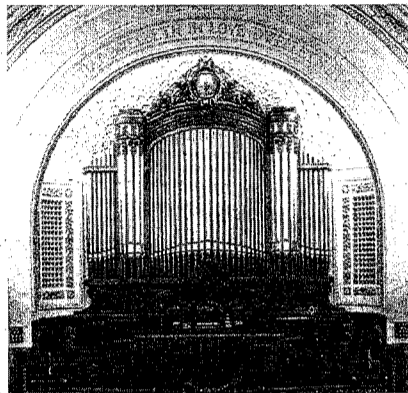
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imately 100 missing or broken slates in various places of the roof were replaced to correct water leakage into the attic. Two rows of snow rails were installed on the roof above the handicap entrance, and damage to that roof was corrected. Copper gutters were replaced as needed. In the tower, a new copper floor pan and flashing was installed, as well as netting to keep out pigeons.

Methuen also reports that the organ console project is on schedule. During this winter, Andover Organ Company will replace the pneumatic drawknob units with new solenoids, replace the pneumatic tilting tablet coupler assembly with an augmented electro-mechanical unit, and rebuild the right stop jamb to incorporate eight additional drawknobs to accommodate future tonal revisions. For information: <www.mmmh.org>.

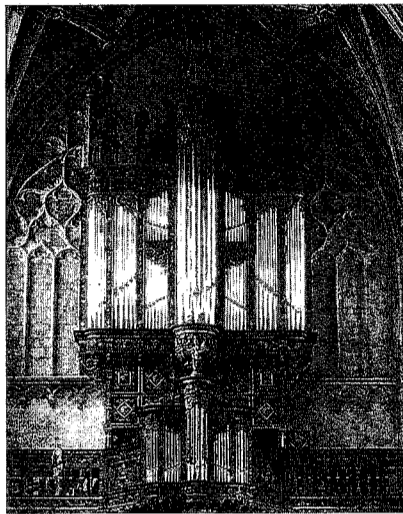


1903 Hutchings-Votey organ at First Church of Christ, Scientist, New York City (Photo by Eric Culver)

A new recording has been released featuring the 1903 Hutchings-Votey organ at First Church of Christ, Scientist, New York City. It is presented as an historic document, preserving the sound of this organ (the church has recently closed, its congregation having merged with that of Second Church of Christ, Scientist). Recorded in 1996 by Michael Barone and Christopher Greenleaf, it features music of Sowerby and Chopin, with organists Charles Callahan and Lorenz Maycher, mezzo-soprano Gwendolyn Jones, pianist Tana Bawden, and William Watkins, conducting. The CD includes Charles Callahan's performance of Sowerby's *Fantasy For Flute Stops* and *Toccata*, recorded live during the 1996 AGO national convention, as well as the first commercial recordings of Sowerby's *Three Psalms*, *Songs of Faith and Penitence*, and *O Perfect Love*. The recording is available for \$15 postpaid through the website <www.vermontorganacademy.com>.

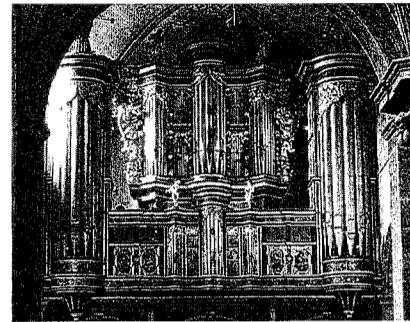


Participants to the ISO Congress 2004 (Photo: François Uys)

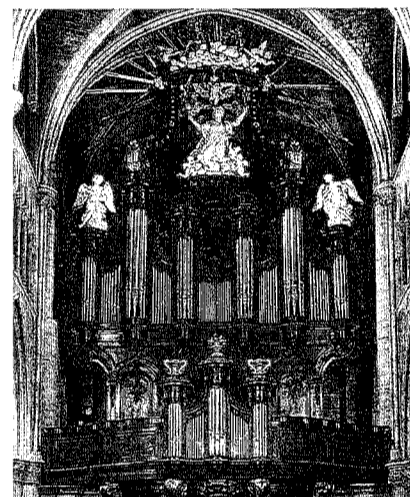


Saint-Jacques, Liège (B). Anonymous, 1600. Restoration/reconstruction: Orgelbau Schumacher GmbH, Baelen (B), 1998. (Photo: François Uys)

The ISO Congress took place August 22-28, 2004 in Euregio Meuse-Rhine. The biennial ISO international congresses of the past ten years have included Heilbronn (Germany), Cambridge (UK), Paris (France), the Baltic countries and Norway, bringing together between 120 and 200 organbuilders and their families on each occasion. The most recent congress, attended by more than 130 people, was held in the cross-frontier region between the Netherlands, Belgium and Germany. Many organs were heard and visited in such places as Aix-la-Chapelle, Maastricht, Stavelot, Tongeren, Liège and many more. Two special organ excursions, taking participants to Brussels and Cologne, were organized at end of the official congress program. The next ISO congress, in Madrid, is planned for September 2006. During the congress, the General Assembly of the ISO elected its Administrative Board: Fritz Noack,



Basilika, Steinfeld (D). Anonymous, 1679. Renovated by Balthasar König, Bad Münstereifel (D), 1727. Restoration: Josef II Weimbs, Hellenthal (D), 1981. (Photo: François Uys)



Onze-Lieve-Vrouwbasiliek, Tongeren (B). Jean-Baptiste Le Picard, Liège (1750/53). Restoration/reconstruction: Manufacture d'orgues Thomas, Francorchamps (B), 2002. (Photo: François Uys)

President (USA); John Boody, 1st Vice President (USA); Kristian Wegscheider, 2nd Vice President (Germany); Philipp Klais, Treasurer (Germany); Göran Grahn, Secretary (Sweden); Didier Grassin, (Canada); Gerhard Grenzing, (Spain); Catarina Grönlund, (Sweden); Guido Schumacher (Publisher, ISO Journal) (Belgium); François Uys (Editor, ISO Journal) (France).

Founded in 1957, the International Society of Organbuilders (ISO) aims to further communication, cooperation, friendship and sharing of information, and counts more than 300 member firms all over the world. The ISO is currently working on guidelines concerning such subjects as efficient collaboration with consultants, the use of electronic tone generators in organbuilding, and the restoration of historic organs. Included among its activities are the numerous workshops and the ISO Journal, a quarterly magazine published in the three official languages (English, German and French) and read in more than 40 countries.

Membership in the ISO is open to firms that are actively occupied with the building of pipe organs or the supply of specialized component parts to the profession. The by-laws specify that to become a member a firm must have existed for at least five years.

More information may be obtained from ISO Secretary Göran Grahn at <secretary@internationalorganbuilders.com>, or by calling +46 8 766 35 56. ISO Journal is available on subscription by contacting <publisher@internationalorganbuilders.com>. For current information on ISO activities: <www.internationalorganbuilders.com>.

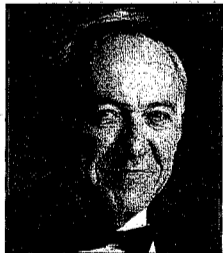
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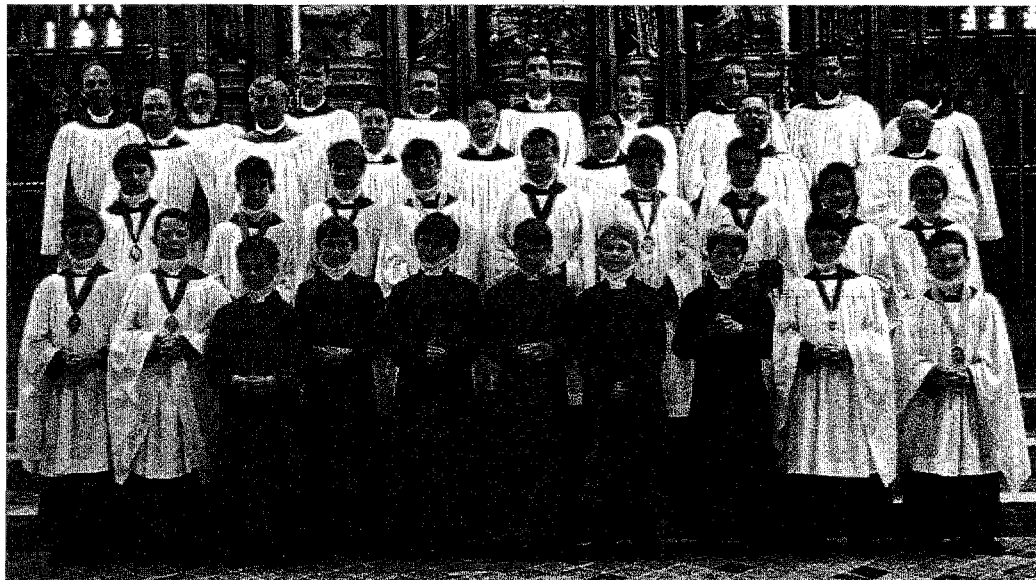
Pamela Decker

1101 Belmont Drive, Waukesha, Wisconsin 53186  
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# Gloucester Cathedral Choir

Andrew Nethsingha, director



## Touring in October 2005

The Choir of Gloucester Cathedral was founded by King Henry VIII in 1545. Before that, the cathedral was a monastic church with music provided by the monks themselves—boy choristers sang only on the feast days of the Virgin Mary.

The cathedral traces its beginnings to St. Peter's Monastery founded in 681. In 1089, after the Norman Conquest, a vast building program was launched which was to last over 400 years. In 1327 the future cathedral became the burial site for King Edward II.

Today's choir consists of twenty choristers, six lay clerks and three choral scholars. The boys are in residence and trained at The King's School, founded by King Henry VIII in 1541 as part of the cathedral's foundation and located in the cathedral close. The Lay Clerks are semi-professional singers with occupations in teaching, civil service, engineering, medicine, etc.

In addition to their daily cathedral duties singing at Evensong and other services, the choir takes a major part in the renowned annual Three Choirs Festival, the world's oldest music festival, which dates back to 1715. During the year the choir sings at least 300 cathedral services, all exacting performances with complicated music. The boys, aged 9 to 14, rehearse twice daily and do a full day's work at school, plus homework. Also, it's a choir rule that every boy learns at least one musical instrument, so time must be allotted for lessons and practice as well.

This choral tradition is unique to England. In no other country in the world do we still find cathedral services sung daily by a professional choir. In addition, the choir is regularly featured in radio and television (such as the BBC's "The Choir") performance, tours (Belgium, France, Italy, Canada, USA, Australia, New Zealand), and records.

The Choir also receives many invitations for outside engagements. These have included tours to the USA and Australia and performing under such distinguished conductors as Sir David Willcocks and Sir Colin Davis. Recent engagements have included singing for Her Majesty the Queen at the Royal Maundy Service in Gloucester Cathedral, live broadcasts of Choral Evensong on BBC

Radio 3, and concerts with the Philharmonia and Bournemouth Symphony Orchestras and the leading period instrument orchestra Florilegium (including the Bach *Magnificat*). The Choir has also recently appeared in a special Christmas edition of *Songs of Praise* for BBC 1 and in the American TV series *The Joy of Music*.

The choir is led by Andrew Nethsingha, Director of Music, born in 1968 the son of the distinguished Sri Lankan-born English church musician Lucian Nethsingha, who was director of music for 26 years at Exeter Cathedral. Andrew sang with his father's choir at Exeter, and studied later at the Royal College of Music in London, St. George's Chapel at Windsor Castle, and St. John's College, Cambridge. He was the youngest cathedral organist in Britain when appointed to Truro Cathedral in 1994. The Cathedral's Assistant Director of Music is Robert Houssart, first prize improvisation winner of the 2003 St. Albans International Organ Competition.

### A note from the choir's previous American tour....

"We were absolutely delighted by the Gloucester Cathedral Choir's extraordinary performance here....all of the singers are exceptional musicians who created a musical experience for our audience that will be remembered for many years to come. The host families enjoyed the time spent with our guests and hated to see them leave." (Kevin Kerstetter, St. Michael's Episcopal Church, Raleigh NC)

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**The American Organ Archives** of the Organ Historical Society has acquired the Henry Karl Baker collection of books on the organ. Mr. Baker (1932–2003) was an organist and school-teacher living in Braintree, Massachusetts (formerly Nashua, New Hampshire) and a lifelong collector of books on the organ. For over fifty years he also operated the Organ Literature Foundation, a widely used mail order source for organ books and recordings.

The Baker collection contains over 1250 books and 600 pamphlets on the organ, scores of folders with publicity material from many organbuilders, and dozens of foreign and domestic organ periodicals, some in complete runs. Primarily consisting of monographs and booklets in English, French, and German from the late nineteenth century to the present day, the collection also includes a number of books on theatre organs, electronic organs, and mechanical musical instruments. Virtually every important book on the organ published in the past century was in the Baker collection, as well as dozens of catalogs from organbuilders and many obscure organ pamphlets. The Baker collection contains one copy of every book sold by the Organ Literature Foundation and, as such, represents a unique historical record of what one industrious bookseller was able to offer to the organ world. The Baker family is presently winding up the business of the Organ Literature Foundation.

Among the highlights of the collection are these titles: F. Bedos de Celles, *L'art du facteur d'orgues* (1766–78); J. Hess, *Luister van het orgel* (1772); J. van Heurn, *De orgelmaaker* (1804–5); J. Begg, *A treatise on the use of organs* (1808); D. Müller, *Kurze Beschreibung der einzelnen Theile der Kirchenorgel* (1848); M.-P. Hamel, *Nouveau manuel complet du facteur d'orgues* (1849); J. Régnier, *L'orgue* (1850 & 1862 editions); E.J. Hopkins & E.F. Rimbault, *The organ* (1855, 1870 & 1877 editions); *The great organ in the Boston Music Hall* (1866); F.H. Sutton, *Some account of the mediæval organ case still existing at Old Radnor, South Wales* (1866); *Grand orgue de l'église métropolitaine Notre-Dame de Paris reconstruit par M. A. Cavaillé-Coll* (1868); A.G. Hill, *The organ-cases and organs of the Middle Ages and Renaissance* (1883–91); J.G. Töpfer, *Die Theorie und Praxis des Orgelbaues* (1888); G.A. Audsley, *The art of organ-building* (1905; no. 33 of 250); and *THE DIAPASON* (1909 to date; one of the few complete runs). Particularly noteworthy are the twenty books and published dedication reports from the late nineteenth century about the



Henry Karl Baker

organs of A. Cavaillé-Coll and J. Merklin. These titles are uncommon and represent a valuable source of information on these important instruments.

The Archives will add about 500 titles to its collection by this acquisition. A special bookplate noting the provenance of these books and pamphlets is being placed in each item added to the Archives. Stephen L. Pinel, Archivist of the Organ Historical Society, estimates that of these 500 titles, at least 100 will be cataloged for the first time in an American library. To help defray the cost of the Baker collection, duplicate materials are being sold to private individuals and institutional collections, including the new Curzon Street Library of the Royal College of Organists and British Institute of Organ Studies in Birmingham, England. James L. Wallmann, a member of the Governing Board of the Archives, is preparing a catalog of the Baker collection for publication by the Organ Historical Society.

Michael Friesen, President of the OHS, said: "The Baker collection is a tremendous addition to the American Organ Archives. Although the Archives is already the most complete collection of its kind in the world, many gaps were filled by this acquisition. Mr. Baker had one of the most remarkable collections in private hands, and we are grateful for the support of the members of the Organ Historical Society in making this acquisition possible." The Archives had previously purchased the Aeolian Company organ contracts from Mr. Baker.

The American Organ Archives is a closed stack, non-circulating collection of books, periodicals, and manuscripts on the organ housed in a special reading room at Talbot Library, Westminster Choir College, Rider University, Princeton, New Jersey. The collection has an international scope and contains over 13,000 books and pamphlets about

organs, organbuilding, organists, and organ music; 450 periodical titles, many in complete runs; 1,500 sales brochures, catalogs, and promotional material from hundreds of organbuilders; manuscripts from and about American organbuilders; and other organ-related items. Additional information on the Archives and its sponsoring organization is available on the website of the Organ Historical Society <[www.organsociety.org](http://www.organsociety.org)>. The catalog of the collection is available online at <[www.thecatalog.org/ohs](http://www.thecatalog.org/ohs)> and through Rider University at <[library.rider.edu/about.html](http://library.rider.edu/about.html)>.



Richard Benedum

Richard Benedum will direct an interdisciplinary institute for school-teachers, "Mozart's World," June 13–July 6, 2005 in Vienna, Austria. Thirty participants will be chosen for the institute; each will receive a stipend from the NEH. Dr. Benedum has previously directed nine seminars and institutes for teachers for the National Endowment. With the support of the NEH and the Ohio Humanities Council, he has co-directed seven mini-institutes in Ohio and Florida since 1992. Benedum is founder and former conductor of the Dayton Bach Society and presently holds the Alumni Chair in the Humanities. Interested applicants should contact Dr. Richard Benedum, NEH Institute, c/o Music Department, University of Dayton, Dayton, OH 45469-1549; <[www.udayton.edu/~alumnichair](http://www.udayton.edu/~alumnichair)>.

In September 2004, the Hungarian organist **László Fassang** was awarded the Grand Prix de Chartres and the audience prize at the 2004 Chartres International Organ Competition. This comes on the heels of other successes at competitions in the past two years, as Mr. Fassang also won the Improvisation Gold Medal at the 2002 Calgary Inter-



László Fassang

national Organ Competition as well as at the 4th International City of Paris Organ Competition (November 2002), where he won the second prize in Improvisation plus the Duruflé Prize.

A native of Budapest, László Fassang graduated from the Franz Liszt Academy of Music in 1998, having studied piano under Ilona Prunyi and organ with István Ruppert. Mr. Fassang then entered the Paris Conservatory, where he studied organ with Olivier Latry and Michel Bouvard, as well as improvisation under Loïc Mallié, Philippe Lefebvre and Thierry Escaich. In 2000, Mr. Fassang was resident organist at the Sapporo Concert Hall in Japan. During that time, he performed several concerts in Japan, and recorded a CD on the Kern organ at Sapporo Concert Hall that included music of Bach and Liszt as well as his own improvisations.

Mr. Fassang currently lives in Hungary and in Spain, where he teaches improvisation at the Musikene in San Sebastian. Mr. Fassang is represented in North America by Karen McFarlane Artists, Inc., Cleveland, Ohio, and is currently available for concerts in the 2005–2006 season. For information: <[www.concertorganists.com](http://www.concertorganists.com)>.



John French

More than 100 alumni singers participated in choral reunions to honor **John French** on the occasion of his 25th anniversary of teaching at Ursinus College during Homecoming Weekend October 30 and 31. Dr. French is the William F. Heefner Professor of Music at Ursinus. To mark his anniversary at Ursinus, the Ursinus College Meistersingers and College Choir, both of which are directed by French, performed a concert. Also, alumni of the choirs joined in two reunion sings and enjoyed dinner under a tent on the campus green where French described the current music program as well as plans for its future.

In addition to heading the Music Department at Ursinus College, Dr. French is the associate conductor of the Mendelssohn Club of Philadelphia and the organist-choirmaster for The Church of the Holy Trinity on Rittenhouse Square in Philadelphia. He has degrees from the Philadelphia College of the Performing Arts, Westminster Choir Col-

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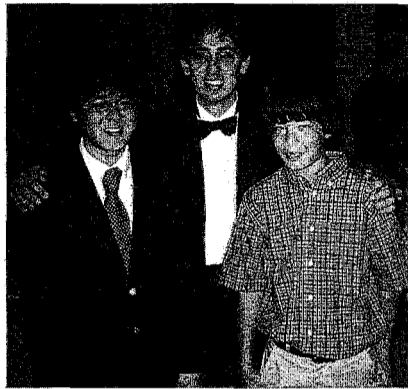
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lege and the College-Conservatory of Music of the University of Cincinnati. He has received the Lindback Award for Distinguished Teaching as well as the Laughlin Award for Professional Achievement. He has held offices in the American Choral Directors Association, Pennsylvania Collegiate Choral Association and American Guild of Organists. Currently he is vice-president of the Philadelphia Musical Fund Society and a founding member and secretary of the board of the Community Music School.



Christopher Lam, Vincent Dubois and Samuel Gaskin

Christopher Lam, 16, and Samuel Gaskin, 12, organ and piano students of Hugh E. Thompson, Sr. of Beaumont, Texas, are pictured with Vincent Dubois following Dubois' recital at First United Methodist Church in Beaumont, Texas on October 24, 2004. The recital, a memorial to Alma Joyner Bertrand of Beaumont, was underwritten by her son, Atlie Robert Bertrand of Houston, Texas.

During the weekend of November 13-14, 2004, organists from around the world, including Mexico, Ecuador, Colombia, Zimbabwe, Australia, Japan and many other countries, and from California to Texas to New York, who play Casavant organs, performed Dan Locklair's *In Mystery and Wonder: The Casavant Diptych*, in celebration of the 125th anniversary of Casavant Frères. The composer attended the November 14 performance by Joby Bell at the First Baptist Church in Hickory, North Carolina, where Dr. Bell presented the new work on one of Casavant's newest organ installations. The piece is in two movements: the first movement was written to be technically modest, with the second movement being more technically demanding. One of the oldest and most venerable pipe organ makers in North America, Casavant Frères traces its roots to two brothers, Claver and Samuel

Casavant, sons of Joseph Casavant. After extensive travel in Europe, these brothers returned to their native St. Hyacinthe in 1879 and established themselves as Casavant Frères on the site where the present workshops stand. Visit them online at <www.casavant.ca>.



Cherry Rhodes

Cherry Rhodes will perform the *Jongen Symphonie Concertante* on the new Glatter-Götz/Rosales organ at Walt Disney Hall in Los Angeles, April 22, 23, and 24 with the Los Angeles Philharmonic. She played at Disney Hall in July 2004 for the AGO national convention, premiering the *Concierto de Los Angeles for Organ and Orchestra* by James Hopkins. Other recitals in this 2004-05 season include performances at the Grand Avenue Festival, where the Disney organ was featured, October 17; the State University of New York at Buffalo, November 19; First United Methodist Church, Schenectady, New York, March 13; National Cathedral, Washington, DC, May 29; and Riverside Church, New York City, in tribute to Virgil Fox, October 9. Teaching activities include serving as a faculty member at a Pipe Organ Encounter in Nashville, Tennessee, July 10-15, and at the international summer school, Mount Royal College, Calgary, Canada, July 24-August 2, 2005. Cherry Rhodes is adjunct professor of organ at the Thornton School of Music, University of Southern California.

Timothy Tikker has announced the release by the Criterion Collection of a two-DVD set of Cecil B. DeMille's silent film classic *The King of Kings*. This special release features both the original 155-minute 1927 version of the film—not seen for many years, and here fully restored—as well as the more familiar

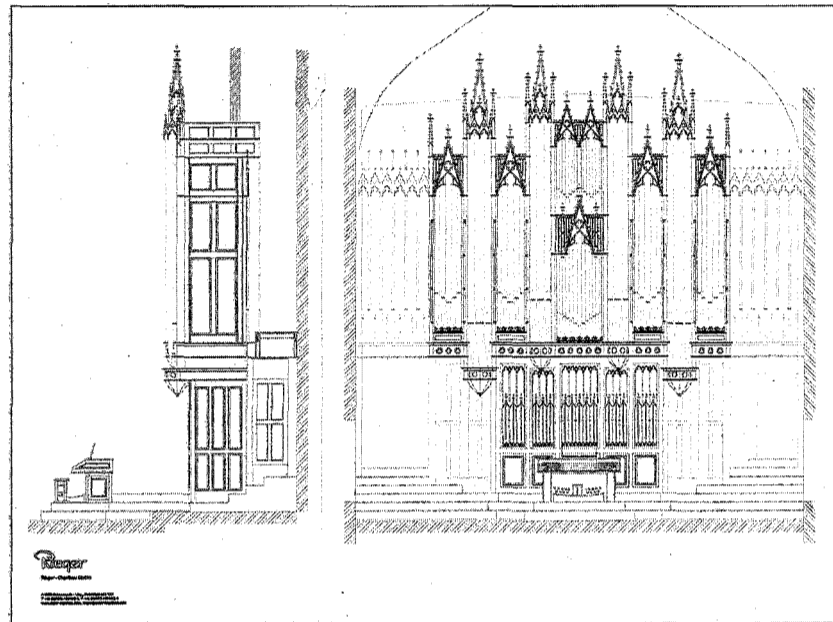


Timothy Tikker

112-minute version. The latter disc includes Mr. Tikker's specially prepared

improvised organ score, recorded on the IV/68 1925 E. M. Skinner at Jefferson Avenue Presbyterian Church in Detroit, and recorded in CD-quality digital sound by Jim Stevens of Praestant Recordings. Also included as an alternate soundtrack is the original 1928 Photophone score for orchestra & chorus realized by Hugo Riesenfeld; the 155-minute version has a new score by Donald Sosin. For more information see: <www.criterionco.com/asp/release.asp?id=266>. The DVD set is available from the Organ Historical Society catalog <www.ohscatalog.org>, as well as all usual video outlets.

Mr. Tikker is organist at Ascension Lutheran Church in East Lansing, and college organist at Kalamazoo College. He won First Prize in the San Anselmo Organ Improvisation Competition in 1987, and Third Prize in the AGO Improvisation Competition in 1996. He won the Holtkamp-AGO Award for Organ Composition in 1993. He has recorded for the Arkay, OHS and Raven labels.



Sketch of the new Rieger organ for Bryn Mawr Presbyterian Church

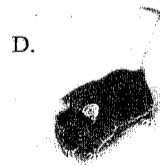
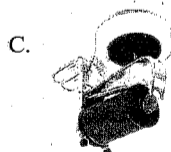
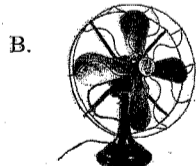
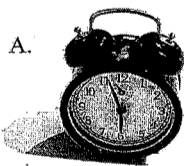
Rieger Orgelbau of Schwarzach, Austria is building a new three-manual 59-stop pipe organ for Bryn Mawr Presbyterian Church, Bryn Mawr, Pennsylvania. This instrument replaces a 1974 Rieger organ and is the culmination of a major renovation to the church's landmark 1927 Gothic revival sanctuary. The sanctuary was renovated acoustically and visually, with the installation of a new reflective ceiling, replacement of the church's acoustolith walls with reflective plaster, and poly-

chroming of wooden architectural details. The new organ will be housed in a new rear gallery in the most elaborate case ever constructed by Rieger. Gothic in style, it contains more than 1200 hand-carved wooden details. The French symphonic disposition is designed by Olivier Latry, Michel Garnier, Lynn Dobson, John Panning and Jeffrey Brillhart. The organ is scheduled for delivery January 2005 and will be dedicated October 23, 2005 with a concert by Olivier Latry. Bryn Mawr Presbyterian Church will also install a 37-bell carillon May 2005. Jeffrey Brillhart is the director of music and fine arts. He is also music director of Philadelphia's Singing City Choir and will be visiting lecturer in organ improvisation at Yale University January-May 2005. For more information, including stoplist and sketches of the façade: <www.bmpc.org/finearts>.

C.B. Fisk, Inc., Gloucester, Massachusetts, reports on new instruments in *The Pipeline*, vol. 15, no. 2. Opus 122 (II manuals, 22 voices, 30 ranks) for Shepherd of the Hills Lutheran Church, Shoreview, Minnesota, was dedicated in recital by Layton James in May 2004. Opus 124 for Christ Episcopal Church, Roanoke, Virginia, was dedicated on November 14, 2004. This spring Tom Baugh will play two inaugural recitals, and James Litton will conduct a choral festival in May. Opus 123 for St. Chrysostom's Church in Chicago will be completed in time for its inaugural recital by Daniel Roth on February 27. Opus 126 (III/52) for St. Paul's Episcopal Church, Greenville, South Carolina, will be shipped this winter. For information: <www.cbfsk.com>.

J.H. & C.S. Odell has announced the completion of a project for the First Lutheran Church of Waterbury, Connecticut. Work included overhaul and solid-state conversion of the existing two-manual console, using an integrated

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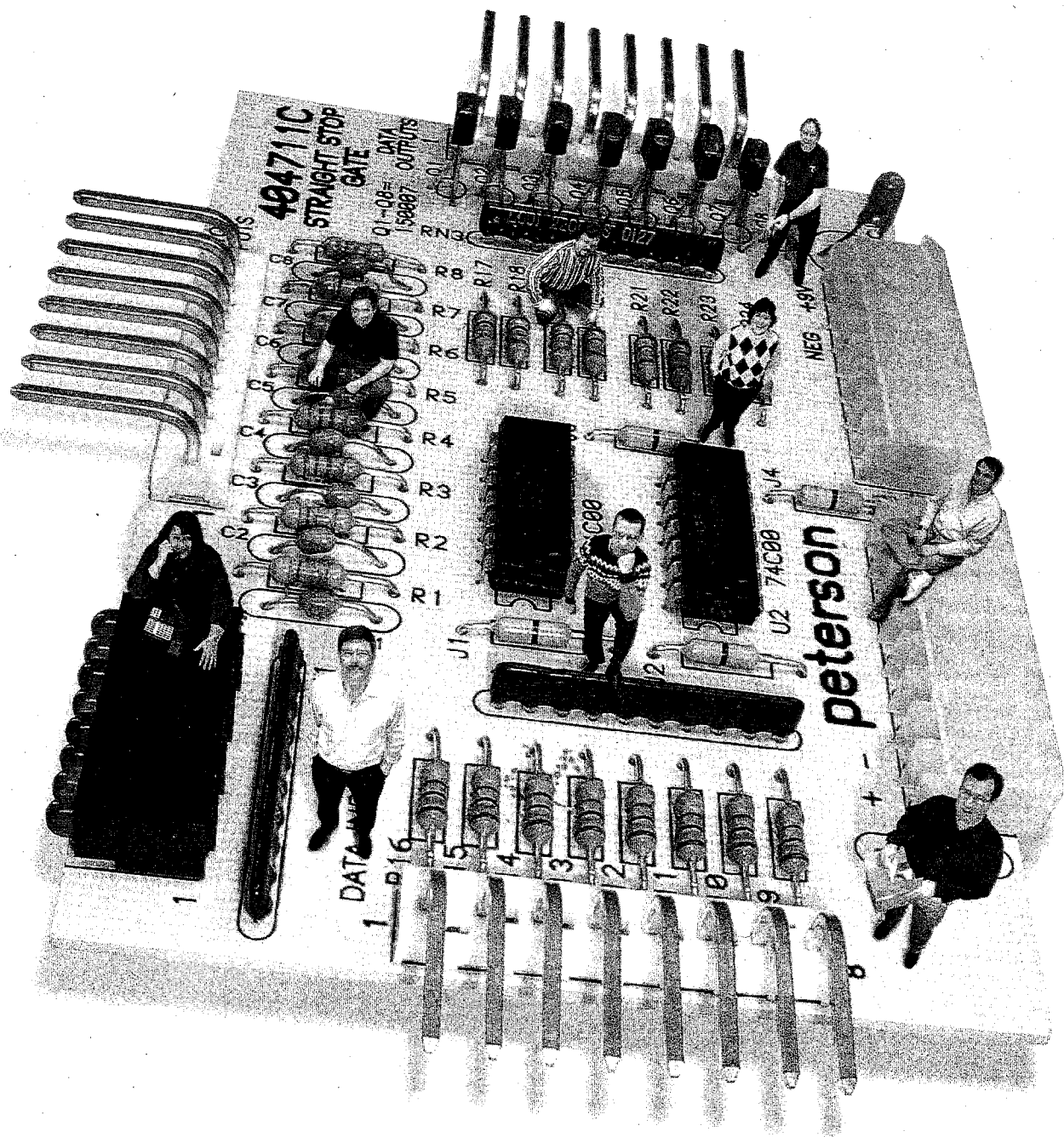


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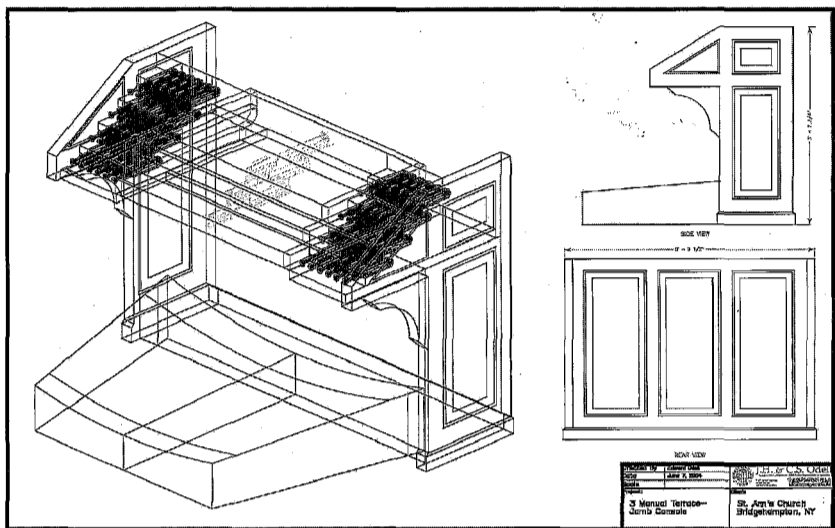
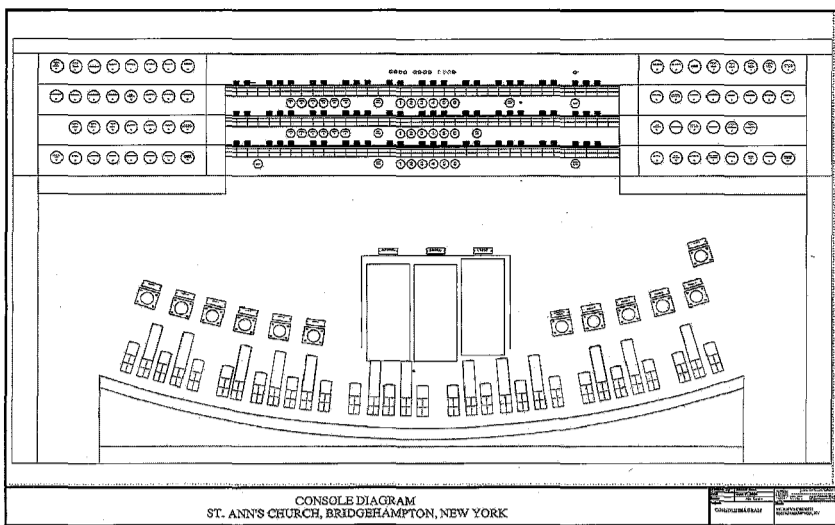
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control system supplied by Z-Tronics. The scope of work included the addition of a new Great Principal 4' and Mixture scaled and voiced to match the existing McManis pipework and fill out the Great chorus. The organ was used for its first Sunday service on October 16.

The dedication service for the 1948 Wicks organ that Odell rebuilt, enlarged and recently installed at the Lutheran Church of St. Mark in Glastonbury, Connecticut, took place on Sunday, November 21, 2004.

Odell began work on a new organ for St. Ann's Episcopal Church of Bridgehampton, New York in September 2004. The project, Opus 644, includes recycling and rebuilding of major components of the previous 1927 M.P. Möller instrument, along with new chests and pipework according to the specification by Dr. E. Mark Andersen of New Berlin, New York, acting as consultant to St. Ann's. The organ, which received some unsympathetic additions in the 1970s and 1980s, will be reconceived with a specification that seeks to more properly fill out the organ's chorus work in an otherwise very limited space. All recycled flue pipework will be restored and revoiced, and new pipework will be scaled and voiced to work within the con-

text of the existing stops and build from them. All millwork required for new windchests is being carried out at the Odell facility in East Hampton, Connecticut, which was recently expanded to accommodate this and other upcoming projects. Once installed, the organ will be controlled from an all-new three-manual terrace-jamb console, presently under construction in the firm's cabinet shop. The console case is being made from solid quarter-sawn white oak with a walnut interior. The console should be on display for the shop tour by the Brooklyn AGO chapter this month. (For tour information: <dcbrj1@aol.com>.) This project is scheduled for completion in time for Easter 2005. A three-dimensional CAD drawing as well as other details about this and other projects can be seen at <www.odellorgans.com>.

Bärenreiter-Verlag has announced the release of *Léon Boëllmann: Complete Organ Works, Volume III, Heures mystiques*, op. 29/30 (Vol. III.1 BA 8462; III.2 BA 8463; III.3 BA 8464). In 1896 Boëllmann published a collection of 100 short pieces for organ or harmonium entitled *Heures mystiques*. This new edition, edited by Helga Schauerte-Maubouet, is divided into

three sub-volumes reflecting the numbering and arrangement of the composer's autograph fair copy. In addition to a detailed preface and facsimiles, the edition includes a critical report in three languages and a list of sources. For information: <www.baerenreiter.com>.

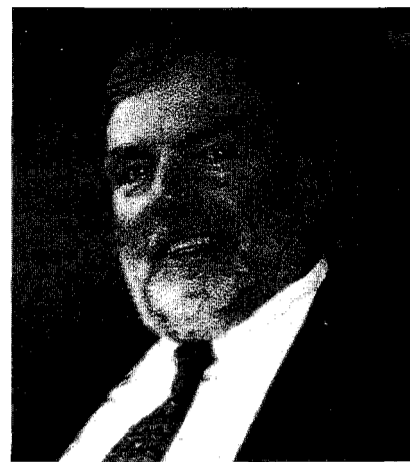
Schroeder, *Pezzi speciali* (ED 9757); Jean Guillou, *Säya* (ED 9683) and *Tocatta* (ED 9751); and Johanna Senfter, *10 Chorale Preludes* (ED 9603). For information: <www.schott-music.com>.

Theodore Presser Company has announced an agreement with **Universal Edition** to distribute its print music catalog in the United States and Canada, effective January 1, 2005. Founded in Vienna in 1901 to serve the needs of the Austrian market for editions of standard and educational musical publications, Universal Edition (UE) incorporated a number of smaller Austrian and German publishers into its fold. Under the leadership of Emil Hertzka, the firm published the music of the most progressive contemporary serious composers of the early 20th century. Among the composers who became associated with UE during the first thirty years of its existence were Béla Bartók, Frederick Delius, Leos Janáček, Ernst Krenek, Gustav Mahler, Karol Szymanowski, Kurt Weill, and the leaders of the Second Viennese School: Arnold Schönberg, Alban Berg, and Anton Webern. In the post-World War II era, UE continued its commitment to the music of the time by publishing Luciano Berio, Pierre Boulez, Earle Brown, Morton Feldman, and Karlheinz Stockhausen, among others. UE also produced editions of classic and educational works, including the Philharmonia Pocket Score series, the complete editions of Monteverdi and Gabrieli, and the Vienna Urtext Edition.

Theodore Presser Company came into being in 1883, when its founder, Theodore Presser, began publishing the widely distributed music magazine *The Etude*. The company has grown into a major publisher of musical literature, teaching, and concert works for all areas of musical performance, including one of the largest catalogs of music by 20th and 21st century American composers. In addition, Presser acts as distributor and/or agent for almost 100 music publishers from around the world. In 2004 Presser joined forces with New York music publisher Carl Fischer. Presser's distribution of the Universal Edition catalog is planned to greatly increase consumer awareness of its publications and to ensure wider availability of this extraordinary musical resource. For information: <www.presser.com>; <www.universaledition.com>.

Schott Musik International has announced the release of new volumes in the series "Masters of the North German Organ School," edited by Klaus Beckmann: Volume 6, Jakob Praetorius, *Complete Organ Works* (ED 9726); Volume 7, Johann Praetorius, *Complete Organ Works* (ED 9727); Volume 8, Heinrich Scheidemann, *Complete Organ Works I* (ED 9728); Volume 9, Heinrich Scheidemann, *Complete Organ Works II* (ED 9729); and Volume 10, Heinrich Scheidemann, *Complete Organ Works III* (ED 9730). Other recent releases include Hermann

## Carillon News by Brian Swager



Robert Byrnes

Robert Byrnes, carillonneur of the University of Northern Iowa in Cedar Falls, died May 28, 2004. Byrnes graduated from the University of Northern Iowa in 1972, earned a master's degree in music from UNI in 1974, and taught at UNI since 1972 in the School of Music. He was also an administrative assistant and director of the UNI Varsity Men's Glee Club. He was especially known among carillonneurs for his compositions such as *On the San Antonio River* and *Reflection*.



Geert D'hollander

The Royal Carillon School "Jef Denyn" in Mechelen, Belgium, held a carillon composition competition. Sixteen entries were received from composers in Belgium, America, and Russia. The winner was **Geert D'hollander**. His composition, *We Ring, We Chime, We Toll*, became the obligatory work for the **Fifth International Queen Fabiola Carillon Competition**, which was held in Mechelen, Belgium, in September 2003. Twelve carillonneurs from six

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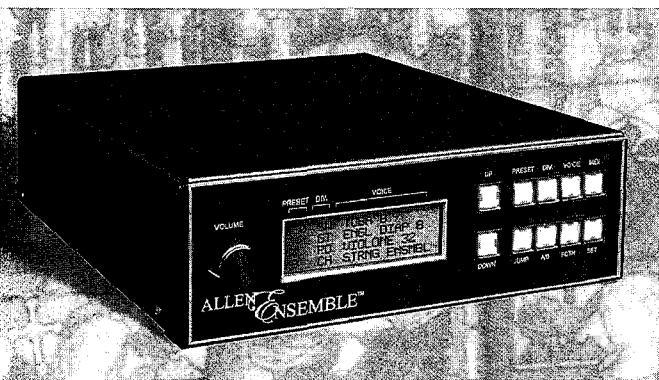
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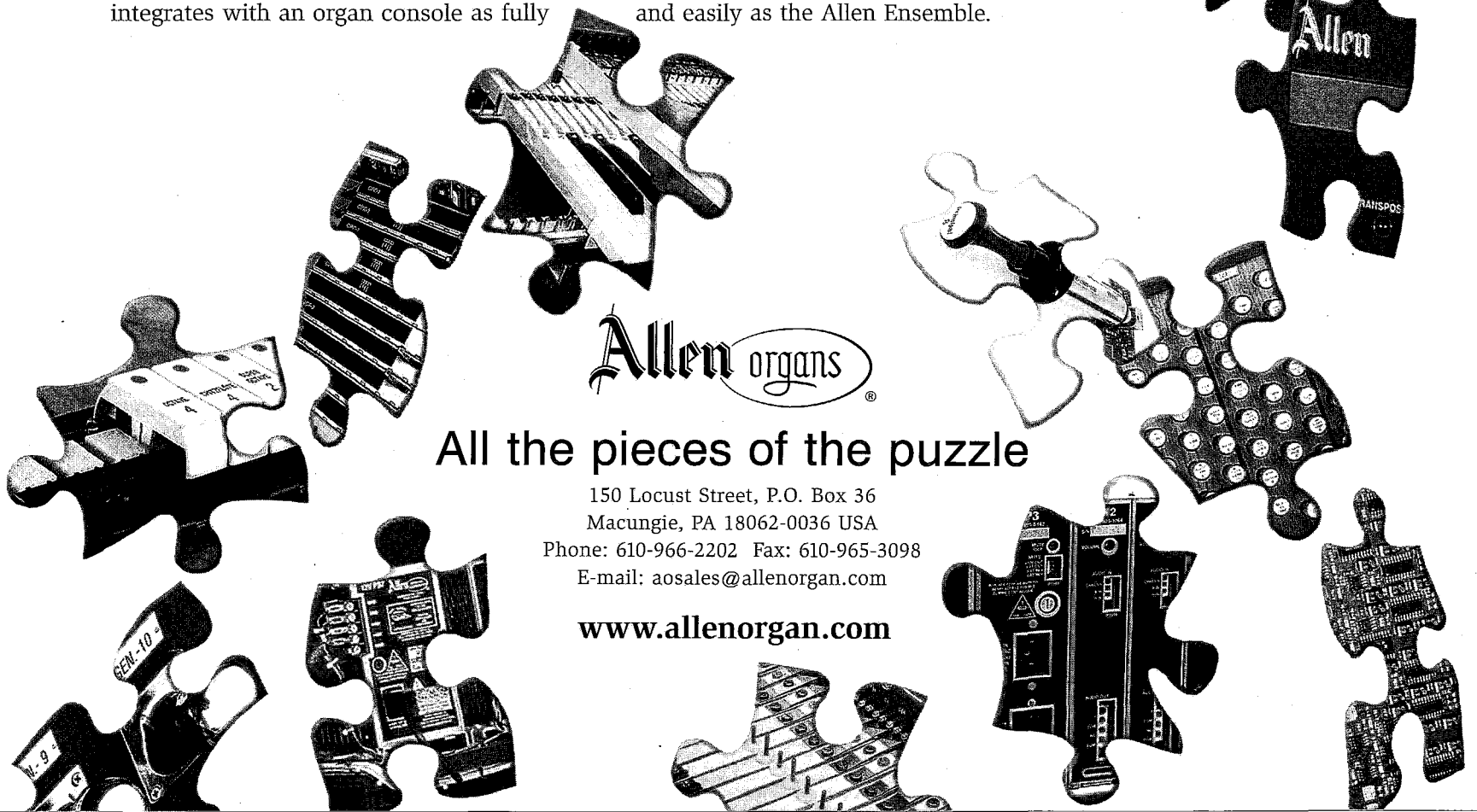
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## All the pieces of the puzzle

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countries participated. Winners, from first to fifth place, were: Twan Bearda (The Netherlands), Ana Lucia Elias (Portugal), Liesbeth Janssens (Belgium), Charles Dairay (France), and Henk Veldman (The Netherlands).

A list of carillons all over the world and a list of CD recordings of carillons are available on the website of the World Carillon Federation:

<[www.carillon.org/](http://www.carillon.org/)>

The 2006 World Congress will be held in **Gdansk, Poland**. The first carillon in Gdansk dates from the 16th century, and it was the first city outside the Low Countries to have a carillon. Both of Gdansk's historic carillons were lost during the war. Currently the city has two carillons. The larger one is an instrument of 49 bells hanging in the tower of St. Catherina's Church. The Gdansk Town Hall has a three-octave, 37-bell carillon dating from 2000.

A new 49-bell carillon was installed in the Helligåndskirken in **Copenhagen, Denmark**. It has four fully chromatic octaves from "C" and has a total weight of 14 tons. The new carillon was christened by Bishop Erik Nørman Svendsen with a special mass. The church's organist and carillonneur, Hans Ole Thers, began the dedicatory recital with *Salute to the C-Sharp Key* as a tribute to the lowest semitone, which is absent on most other carillons. Ulla Laage also played a recital as part of the festivities.

Send items for "Carillon News" to Dr. Brian Swager, c/o THE DIAPASON, 380 E. Northwest Hwy., Suite 200, Des Plaines, IL 60016-2282; e-mail:

<[quasimodo@sprynet.com](mailto:quasimodo@sprynet.com)>. For information on the Guild of Carillonners in North America, write to: GCNA, 37 Noel Dr., Williamsville, NY 14221.

## Music for Voices and Organ

by James McCray

### Incidental Service Music

A Schola Cantorum for the training of professional church musicians had been established in Rome in the fourth century; its graduates were subsequently sent as musical missionaries all over Europe to promulgate the official collection of chants and to teach the manner of their use.

Sharon Scholl/Sylvia White (20th century)  
*Music and the Culture of Man*

As noted above, church choir directors have been around for a long time! Even though there are times, especially in our modern world, where the issue of quality seems to be less significant, the church has always recognized the need to provide a higher standard. From the design of buildings, through the art on walls, to the music resounding throughout a structure, the concept of quality

has been a benchmark in the church's development.

Some Christian liturgies sustain those ideals while others seem to be less focused. The complete worship experience would seem to expect a cohesiveness in which the entire service is unified. (The whole would then be greater than the sum of its parts!) Of course, not all of the congregation would grasp that difference, and that has been true throughout the history of the church. In some arenas it was the routine that dominated, not the religious connections within the routine.

All too frequently, today's services seem to be built by a committee. While there are certain landmarks that guide the congregation, it is in the detail where people lose direction. Often in the service, music does not seem to relate to other music, the sermon, or even what just preceded it. This uneven approach jolts worshippers in diverse directions as if they were passengers on a runaway train. Usually, this results in a far less satisfying worship experience for everyone.

The church music director who approaches organizing his/her service contributions from a position of tying things together will elevate the worship experience. While not everyone will recognize the subtle distinctions of unification, most do recognize services where unification does not exist. Choosing service music that has meaning and relates well with the other elements can be partially accomplished through incidental music such as introits, prayer responses, benedictions, and other short musical statements by the choir and/or organ. Clearly, the introit which sets a mood for the service, and the benediction which is the choral music (text) that remains in the ear of the congregation, have roles of importance. The organist's prelude and postlude also have a subtle influence on a service. Finally, within the service, those calm musical moments following a prayer extend the emotional impact.

Even though the early church was unsympathetic to the cultivation of a hymn literature as urged by St. Ambrose of Milan (349-347 A.D.), music did find its way into the heart of most Christian worship services. The Greek doctrine of ethos which had an attitude of both beauty and ugliness was something greatly debated in the early church. In the end, music was seen to be appropriate to the development of worship (i.e., Psalm 29 which exhorted us "to worship the Lord in the beauty of holiness"). And, it was St. Augustine of Hippo (354-430) in *The Confessions* who remains as a foundation for music in the service. He said, "How greatly did I weep in thy hymns and canticles, deeply moved by the voices of thy sweet-speaking church!" Let that admonition guide your planning, and organize the music in your services so that it flows, not bounces, from event to event.

### Introits

**Truly the Lord Is in This Place, Hal Hopson.** SATB, unison choir, and 2 separate groups of handbells, Abingdon Press, 0687346010, \$1.75 (M-).

Although long enough to be a general anthem, this setting serves well as an introit, especially for a special Sunday. Combining the texts from Genesis 28:16 and Psalm 24, Hopson sets the texts for

an adult choir and a unison choir of children or a soloist. There are two handbell choirs as well, and he recommends organizing the performers to create an antiphonal involvement in the sanctuary. One handbell group has a four-bell, ostinato pattern that could be played by less advanced ringers; the other group does not have difficult music as they also ring repeated patterns, but in harmony. Both singing choirs perform at the same time, as do the handbell choirs. Vocal parts are easy with an equal amount of material for the two choirs. The handbell music is provided separately at the end. A sweet, easy introit or general anthem.

**O Come, Let Us Worship, Henry A. Alviani.** SATB and organ, Alliance Publications, Inc., AP-1442, \$1.35 (M-).

This is from *Three Psalm Settings* by Alviani, and published by a new company in Fish Creek, Wisconsin. It is not designated as an introit, but its Psalm 95 text and relatively short length suggest that it would be appropriate as a calm, quiet opening to a service. The organ part is on three staves, but is primarily chordal and very easy; it sustains warm seventh and ninth chords.

**Come before Him with Song, Mark Shepperd.** SATB, keyboard, with optional bass guitar and percussion, Beckenhorst Press, Inc., BP 1689, \$1.75 (M).

Designed as a joyful anthem with jazz-like rhythms and styles, this setting might be too long for many introit situations, but selected sections could be used in that way; then, in later services, the entire setting could be sung as an anthem (or vice versa). The syncopated accompaniment will work best on piano. The bass guitar and percussion parts are available separately (BP1689A), and for contemporary services there is an accompaniment compact disc for smaller churches having limited resources for performance. Fun, exciting music.

**This Is the Day the Lord Has Made, Kenneth T. Kosche.** SATB and keyboard, Ronet Press of Theodore Presser Co., 392-42368, \$1.25 (E).

Using a fast, dancing 6/8 meter, this three-page setting would be particularly useful for the Easter season as the Watts text moves from Psalm 24 into words describing the resurrection. The choral parts are very easy with three verses on two staves in limited four-part writing. The keyboard part, on two staves, primarily doubles the voice lines.

### Benedictions

**The Time Has Passed, Ken Dosso.** SATB and piano, Abingdon Press, 0687063825, \$1.50 (M-).

Subtitled "A Closing Response," this five-page setting focuses on the text "the time has passed, and we must leave this sweet, sweet place." There are four verses so that, as mentioned in previous reviews above, this setting could serve as an anthem or sections can be used as service music. The choral parts are on two staves; they and the keyboard part are easy.

**God Shall Bless and Keep You, Kenneth Kosche.** SATB unaccompanied, Northwestern Publishing House (Milwaukee, Wisconsin), \$1.40 (M).

This brief, two-page unaccompanied setting is on two staves. The first half has the sopranos singing the text above the humming lower parts. The thematic material is the same for the second half, and then fragmented at the end as the entire choir hums and closes with a quiet Amen.

**May the Grace of God Go with You, Matthew H. Corl.** SATB, keyboard, with optional treble instrument, Birnamwood Publications of MorningStar Music Publishers, MSM-50-8911, \$1.50 (E).

Half of the four-page setting is in unison with the remainder a repeat of the melody in choral harmony. There is a brief unaccompanied passage prior to the closing Amen. The keyboard accompaniment is very simple. Parts for either a C or B-flat extra instrument are included.

**Lord, Now You Let Your Servant Go in Peace, Craig Westendorf.** Choristers Guild of The Lorenz Corporation, CGA911, \$1.20 (E).

The Nunc Dimittis idea is based on Luke 2:29-32 and set in a gentle unison that could be sung by a children's choir. The keyboard part is easy with the choral part doubled in the right hand. Changing meters are used throughout; the music closes with the *Gloria Patri*. Lovely setting.

### Service Music

**Seven Hymn Introits and Introductions, arr. John Carter.** SATB unaccompanied, Beckenhorst Press, Inc., BP1663, \$1.75 (M).

These Carter arrangements are pragmatic. They could be sung as separate introits, prayer responses, or as choral introductions before congregational hymn singing. Each is one-two pages in length, on two staves, and primarily chordal in style. Titles include *Morning Has Broken*, *Be Thou My Vision*, *Holy, Holy, Holy*, and *Spirit of God Descend on My Heart*. This collection will be very useful providing weeks of service material for a variety of situations. Highly recommended.

**The Preces and Responses, Craig Phillips.** SATB, officiant, and organ, Paraclete Press, PPM00211, \$2.80 (M).

Brief one-page choral statements serve as responses to the notated music for the officiant. The setting for after the Creed is the longest and most involved; most are very simple such as the Amens for after the Collects. This is practical music in an attractive style that demonstrates simple craft. Useful and recommended.

## Book Reviews

**Dom Pierre Combe, O.S.B. The Restoration of Gregorian Chant: Solesmes and the Vatican Edition.** Translated by Theodore N. Marier and William Skinner. Washington D.C., Catholic University of America Press, 2003. xxiii+451pp. ISBN 0-8132-1348-7. \$59.95.

This is a lively and graceful translation of Fr. Combe's 1969 history, published in French by the Abbey at Solesmes. It documents the monks' nineteenth-century chant researches leading to the publication, beginning in the 1880s, of the facsimile series, *Paleographie Musicale*, and extending to the 1913 Vatican chant edition that displaced the official—and flawed—Medicean version of 1614. Combe's book is made up largely of the articles he published between 1963 and 1968 in the Abbey's own *Études Grégoriennes*, along with additions and corrections.

The approach is essentially that of an old-fashioned "great man" narrative, focusing on the succession of monastic scholars who labored to recover the spirit of the chant by studying its texts, rhythm and style. The principal names are Guéranger, Pothier, and Mocquereau—along with other such major figures of the period in chant scholar-

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ship as Fétis and Peter Wagner. An introduction by Rev. Robert A. Skeris updates the material with a clear and well-written (if occasionally somewhat polemic in tone) essay on Cardine's studies in Gregorian semiology, including his 1984 address on the limits of semiology. The material in the body of the work is arranged in two sections. The first of these describes the Solesmes reforms over the half century between 1833 and 1883. The second, and by far the longer, chronicles the development of the Vatican Edition.

In other words, *The Restoration of Gregorian Chant* is not an objective historical or critical study of chant as such, but rather an account of how the monks of Solesmes turned chant practice away from the heavy style prevalent in the 19th century and toward Guéranger's concept of chant as "expressive speaking." Although they kept a respectful eye on its historical dimension, the monks' primary purpose was to retrieve a tangible and usable chant technique: a method for the reification (*performance* is clearly not the right word here) of chant within the liturgy. In any event, as Skeris observes, there could be no real way of recapturing the original performance practice, nor any guarantee that such a recovered practice would be coherent or acceptable to their ears.

In a real sense, much if not most chant scholarship since World War I has been commentary and gloss on the work of Solesmes. As a chronicle of that work, this book is a significant addition to the literature.

—John Ogasapian  
University of Massachusetts Lowell

## New Recordings

**Johann Caspar Kerll Complete Keyboard Music; John O'Donnell, organ and harpsichord. 2 CDs: CD 1 TT 78:44; CD 2 TT 68:42. Tall Poppies TPI21; \$46 (Australian) (US \$32.54); <www.tallpoppies.net>.**

*Toccatas 1–8; Canzonas 1–6; Suites 1–4; Capriccio sopra il Cucu; Battaglia; Ciaccona; Passacaglia; Ricercata; Modulation Organica.*

Kerll (1627–93) was one of the most important keyboard composers of the South German/Austrian school. His preserved compositions embrace suites of dance movements for domestic use as well as versets for the Mass and free-form and imitative works which would have been played during the liturgy, although the majority of them sound equally well on stringed keyboard instruments. He studied with Carissimi in Rome where he would have met Froberger, and in 1656 was summoned from the court at Brussels to the Imperial Court in Munich, moving to Vienna in 1673 where he taught Fachelbel as well as Murschhauser.

John O'Donnell has chosen the magnificent 3-manual Johann Ignaz Egedacher organ of 1731 at Stift Zwettl, Austria, for this recording—its low F# on the manuals, pedal compass extending for more than one octave, and well-tempered tuning all make it an ideal choice. The Hauptwerk has a Principal-based chorus up to 2', and a 5-rank Mixtur, 4-rank Cymbal and 4-rank Horn to complete it, as well as 8' and 4' Fletten. The Positiv has an 8' Copl, 4' Principal and Fletten [*sic*], crowned with a 2' Superoctave, a Duodecima and a 3-rank Cornettino. The third manual has 4' and 2' flutes; a 2-rank mixture and Fagot/Huboa, all divided between treble and bass. The Pedal has a flue chorus from 16' to 2 1/2' with a 6-rank Mixtur, 4-rank Cymbal and 2-rank Horn, and the only reeds, a 16' Bombardon and an 8' Posaune.

The first CD contains the 8 toccatas, 6 canzonas and the 4 suites, here played on a harpsichord after Jean Couchet. The toccatas show clearly the debt to Frescobaldi with their slow openings and written out trills, many of them lengthy and several in internal parts. Kerll, however, frequently outdoes Frescobaldi in the audacious passage-work that requires extreme care from the performer. Number 5 is constructed

around disjunct motion and leaps, with a fine jig-like ending in 12/8. Number 6 has a pedal part, albeit only the usual slow-moving one typical of the Italian/South German schools, which supports the rapid figuration up to bar 44, when it descends an octave in quarter notes below sustained trills in each hand. Number 4 is a beautifully expressive and dissonant Elevation Toccata, here played on the Principal alone. The other seven are played on a variety of stops drawn from the chorus, the resonance and clarity of the voicing allowing us to hear clearly the rhetorical gestures and rhythmic intricacies of these complex works, here played at a faster pace than by some other performers, but with success.

In the canzonas, again showing the Roman influence through their imitative sections, toccata-like features also appear. A three-measure written-out trill closes number 2. The first section of number 3 is built around rapidly repeated notes followed by a descending arpeggio; the second section is presented first in eighth-note triplets then in 32nd notes, before closing with a triple-time section as does number 6. The use of the Copl and Superoctave allows us to appreciate this piece fully. Number 4 is well known through its being used by Handel in his oratorio *Israel in Egypt*; here it is played on the 4' stops of the third manual. The quieter registrations chosen for the canzonas provide suitable contrasts to the preceding toccatas, and show how the two main families of stops blend together so well.

The first CD closes with the four suites played on the harpsichord; the first two in D and F contain the four movements most commonly associated with the suite, the gigue closing the works as opposed to Froberger's original order in which it was inserted after the courante. The suites in A minor and G lack the gigue, but each of the three movements has a variation, here called "partita." The repeats of each movement are well ornamented, and the playing throughout introduces all manner of interpretational subtleties in

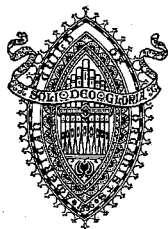
accordance with the performance practice of the time. These little known gems bring a most welcome extension to our knowledge of the genre.

The second CD contains miscellaneous works and the versets of the *Modulation Organica*. In the *Capriccio on the Cucu*, the use of the Positiv 4' Rohr-Fletten adds to the character of the descending minor third on which the work is so skillfully constructed, while the Battaglia builds up to a grand finale. Still considered by the Spanish as a work of Cabanilles, to whom it is ascribed in the MS in Barcelona, the lack of manual reeds does detract in this case, particularly with the repeated chords and the use of the lowest octave for the repeated notes in the theme. However, the climax is still most exciting.

Of the two works constructed on a ground bass, the relatively short and relatively predictable *Ciaccona in C* is followed by the magnificent *Passacaglia in D minor*, here played throughout on the plenum of the Hauptwerk. The listener is dazzled as Kerll's fertile invention is brought to life by John O'Donnell's precise rendering of the most virtuosic passages. The *Ricercata in D minor* is archaic in character, the Principal and Octave keeping it gliding serenely.

The CD finishes with the set of versets on the 8 Tones for the Magnificat, the *Modulation Organica*, which Kerll published in 1686. John O'Donnell is joined by the male voices of the Ensemble Gombert who sing the chant for the *alternativ* versets. These versets comprise an prelude introduction and a toccata-like finale, the five interior versets being fugal. These miniatures, most of which do not exceed 12 bars, cover all manner of contrapuntal devices and are here played with a great variety of registrations, the overall effect with the choir being most successful.

It is to be hoped that this brave venture in recording the *opera omnia* of a less well-known composer will be rewarded by good sales figures; certainly the purchaser will be rewarded by excellent performances showing a highly developed perception of 17th-century



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style on most appropriate instruments, the clarity and transparency of the registers allowing every nuance to be heard. The almost endless variety in the writing should mean that there is no chance of boredom setting in through listening to several works in each compositional genre one after the other; now we can hear why C. P. E. Bach listed Kerll among those composers who had been admired by his father. The enclosed booklet offers a first-class introduction to the music, the instrument and the performer. This CD is highly recommended to those who already enjoy Frescobaldi, Froberger and Pachelbel, as well as to those looking for something new. John O'Donnell certainly deserves our thanks in making these splendid pieces available; it would be marvelous if this recording encouraged performers to investigate this repertoire (actually available in three complete modern editions) for themselves and incorporate some of it into their own concerts.

—John Collins  
Sussex, England

**Martin Jean, Organist. The Reddel Memorial Organ at Valparaiso University. Raven Recordings OAR-480; available at <www.ravencd.com> or <www.ohscatalog.org> or 804/353-9226; \$14.98 plus shipping.**

It is a pleasure finally to hear Martin Jean, if not live, then certainly in this fine recording. His virtuoso reputation and stellar credentials precede him. Formerly university organist at Valparaiso University and currently associate professor of organ at Yale, he has performed throughout the United States, Canada, Europe, and Korea, and he was the featured artist in the opening event at the 2004 AGO Convention in Los Angeles.

In 1986 he won the International Grand Prix de Chartres and in 1991 the AGO Young Artists National Competition. He received his DMA at the University of Michigan under Robert Glasgow and did additional coaching with David Craighead, Russell Saunders and on his sabbatical with Harald Vogel.

It also a pleasure to hear this outstanding organ at Valparaiso University's Chapel of the Resurrection. Originally designed by Paul Bunjes in consultation with Herman Schlicker of Buffalo, the organ was to have four manuals, 77 stops, and 101 ranks, all displayed openly in two sections separated by a stained glass window on cantilevered platforms on the west wall. When E. Power Biggs played the dedication in 1959 the organ had 47 stops and 64 ranks, a gift of the Reddels. Later additions in 1962 and 1978 brought the organ to 54 stops and 72 ranks.

The instrument was initially something of a disappointment, especially after the great success Bunjes and Schlicker had in 1958 at Concordia Sr. College in Ft. Wayne (now Concordia Seminary) in a chapel designed by Eero Saarinen with 4.5 seconds of reverberation. Ft. Wayne seated only 600, but Valparaiso's chapel is a mammoth building of 1.5 million cubic feet with a somewhat problematic acoustic and seats 3,000 to provide room for the entire student body in weekday and Sunday services.

In 1996 Dobson Pipe Organ Builders of Lake City, Iowa, renovated and enlarged the instrument by 24 stops bringing it to a total of 96 stops with dramatic results. The divisions of the organ that were originally divided on either

side have been rearranged without changing the visual appearance but bringing a resultant cohesion, brilliance and depth to the sound that is thrilling. In particular the additional reeds create a new power and weight. Bunjes described his unusual design in THE DIAPASON of January, 1960, and John Panning of Dobson discussed their work 40 years later in THE DIAPASON of January, 2000.

Martin Jean presents a bold, diverse program beginning unconventionally with William Bolcom's jazzy, bluesy *Gospel Preludes, Book 4*, originally written for Marilyn Mason and featuring inventive presentations of the tunes *Sometimes I Feel Like a Motherless Child, Sweet Hour of Prayer, O Zion Haste, and How Firm a Foundation*. Bolcom's compositions display syncopated riffs, biting chromaticism, and a gospel style that Jean pulls off with aplomb.

Those who recall Anton Heiller's extraordinary performance or recording of Bach's *Prelude and Fugue in E Minor, BWV 548* (the "Wedge"), will be impressed by Jean's firm grasp of the prelude and the cascading, rippling 32nd-note scales in the fugue, effortlessly played with a classic *organo pleno* registration and a 16' pedal reed. Curiously the organ here sounds more remote than in the romantic repertoire.

Brahms's *Fugue in A-flat Minor*, written when he was only 23, shows not only his mastery of counterpoint, but also the dark, introspective melancholy so characteristic of his writing. By contrast, the Pachelbel *Ciaccona in F Minor* is a display piece of registration possibilities and manual figurations spread over more than 50 variations, which Jean performs deliberately and with clarity.

Indeed Jean saves his fire and blazing energy for Liszt's *Fantasia and Fugue on the Chorale "Ad nos, ad salutarem undam,"* regarded by Saint-Saëns to be the most extraordinary piece ever written for the organ. It is a masterful, sweeping performance full of power and drama showing that Martin Jean is truly and wholly at home here. This is a stirring marriage of performer and instrument—and a stunning conclusion!

—Joel H. Kuznik  
New York City

**Sounds Idyllic: The Willis Organ at Hereford Cathedral. Peter Dyke, organ. Lammas Records, LAMM 148D; <www.lammas.co.uk>.**

A *Little Organ Book in Memory of Hubert Parry; Six Short Preludes and Postludes, Op. 101*, Stanford; *Six Organ Pieces*, Frank Bridge.

This recording is exactly what the title says, "Sounds Idyllic." If *rousing* is what you are looking for, this is not the CD for you. If, however, *idyllic* is really what you want, this recording may be exactly what you are looking for. Peter Dyke is the assistant organist of Hereford Cathedral and thus responsible for most of the service accompaniment there. This is the last recording made on the famous 1892 IV/75 Willis organ before it was dismantled for major rebuilding in 2004.

A number of Sir Hubert Parry's friends wrote short organ compositions, performed at his funeral in St. Paul's Cathedral on October 16, 1918. Some further compositions were added and the whole was published in 1924 as an anthology called *A Little Organ Book in Memory of Hubert Parry*. The book also

includes one piece by Parry himself. Particularly noteworthy in the collection is Sir Herbert Brewer's animated *Carillon*, which provides an excellent vehicle for exploring the Hereford organ, from the exquisite strings up through some sparkling chorus work to the Tuba and down again. Probably the outstanding composition of the bunch, and perhaps also the best known, is Harold Darke's *Andantino*. This is a serene and wistful piece that maybe more than any of the others deserves the *idyllic* designation. The final piece, Walford Davies's *Prelude on "Jesu Dulcis Memoria,"* is another finely crafted gem combining evocative melodies with the floating sounds of the strings and flutes. A surprising unity of compositional style pervades all of these pieces, notwithstanding that thirteen different composers wrote them. Perhaps this is because the composers had somehow managed to capture just a little of the spirit of their dead friend, Sir Hubert Parry.

The *Little Organ Book* is followed by Stanford's *Six Short Preludes and Postludes*, surely among the best-known pieces in the organ repertoire, but comparatively rarely recorded. The second of these in G minor provides the listener with an opportunity to hear some of the louder sounds of the Hereford organ. The choruses are dignified yet, unlike some Willis organs, are neither too stringy nor lacking in brilliance. In this respect the Hereford organ is probably the equal of Salisbury, and I hope that its essential character will remain unchanged during the current rebuild. The fifth of the *Preludes and Postludes*, based on one of the old Irish melodies used by Stanford for the *Hymns Ancient and Modern* version of "St. Patrick's Breastplate," has long been one of my favorite pieces to play, and it is good to hear what it sounds like when someone else plays it. Once again this piece shows off the organ well in some of its louder moods as well as some softer ones.

The remainder of the CD is taken up with Frank Bridge's *Six Organ Pieces*. These have enjoyed something of a revival in recent years, and are now available on a number of recordings. This one appears to be as good as any, particularly for the way it shows off the lovely sounds of the Hereford organ. The third of the Bridge pieces, the forthright *Allegro marziale è ben marcato in D*, is perhaps the only piece on the CD that even remotely could be described as *rousing*, and Peter Dyke takes the opportunity of opening up the organ and really putting it through its paces. Elsewhere, as in the following *Andante con moto in D-flat*, even the louder passages seem to be subservient to the idyllic mood of the whole. The recording ends as it began (in the words of T. S. Eliot), "not with a bang but a whimper." This is certainly a beautiful and spiritually refreshing CD, but I am left wondering if this isn't just too much idyllic repertoire—twenty-five pieces of very similar character—for one recording.

—John L. Speller  
St. Louis, Missouri

**Bärenreiter-Verlag, 2003. BA 8425, €32.95.**

Scarce is the organist who has not cut a tooth or two on the *Suite Gothique*. While this second volume of the Bärenreiter *Urtext* edition includes the durable, lovable suite one more time around, it also backs up the modern printing with facsimile pages from the recently rediscovered manuscript. In addition, editor Helga Schauerte-Maubouret attaches some attention-grabbing documents about Boëllmann and his times, the stylish, sophisticated Paris of the last third of the 19th century. In addition to the *Suite Gothique*, volume two also contains the second suite, op. 27, and several heretofore unpublished works, the *Deux Esquisses*, and the *Fantaisie*.

Boëllmann was to organ music what Leos Janáček was to orchestral repertoire (and they were roughly contemporary too)—the best and most enjoyable of third-rate composers. Lest anyone take offense on Boëllmann's behalf too quickly, one should remember the tough standards of the day. This was a time in which flourished no less than Wagner, Brahms, a young Debussy, and, closer to Boëllmann's home, Franck, Saint-Saëns, and Fauré. Against such august rivalry, is a comfortable career at the Church of Saint-Vincent-de-Paul, one gigantically popular suite, and some books of little-performed, well-crafted works such an impoverished legacy? Indeed, Boëllmann created transparent and accessible music, completely in tune with the expectations of the Parisian denizens of the *Belle Époque*. The term "comfortable" might best describe both the composer's life in the salons of that time and place, and the scores he left behind.

Still, if the *Suite Gothique* amounts to the best reason to remember Léon Boëllmann, then this second book of *Urtext* also tenders a few insights beyond the venerable Durand edition, or perhaps the seminal G. Schirmer printing that so many of us snatched up as soon as we cleared the requisite "Eight Little Preludes and Fugues" of our youth. The facsimile sketches and autograph clearly summarize the simple intentions behind the music—the echo effects of the prelude, clearly an exploitation of the particular physical layout of the Cavallé-Coll at Saint-Vincent-de-Paul, and the mystery of the title in the third movement. As Schauerte-Maubouret explains in her prefatory essay, and as a glance at the facsimile autograph verifies, the title intended for the third movement was *Prière à Notre-Dame*. Note the hyphen. In reprints of the Durand edition, the hyphen is missing (it is correctly included in the Schirmer). French orthography has it that the hyphen in the name of a saint refers to the building rather than the person or representation of the person. Hence, the third movement is correctly translated not as "Prayer to our Lady," or any manner of prayer to the Virgin, but rather "Prayer in Notre-Dame," meaning the Cathedral. As such, the gothic attributes of the suite make better sense—the echo effects of the opening movement, the "archaic" form of the second movement, a reminiscence of the architecture of a magnificent gothic building in the third, and an element of stone-like grandeur in the theme of the toccata.

Still, if the bulk of this composer's

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reputation, at least for us organists, rests upon the durable, simple, and misunderstood first suite, then some lesser-known delicacies are to be had in the second suite. In it, the textures are often more refined and the materials more complex than in the slightly earlier prototype. The opening *Prélude pastorale* moves a simple, rustic melody through some vibrantly unrelated keys, a scherzo-like *Allegretto* stipulates some measure of virtuosity in its delicate but unflinching figuration, a flowing *Andantino* summons up the civility of the salon, and the ebullient closing *Finale-Marche* is one of those 100-watt romps that just about bursts into a few strains of George Gershwin's *Strike Up the Band*. (Ask no question either about who could have copied whom; the Gershwin brothers didn't debut the musical and its title tune on Broadway until 1927!).

In sum, far worse composers than Léon Boëllmann have grabbed and held our attention. This excellently edited, annotated, and printed Bärenreiter edition reminds us that some of the best work of many composers is not always the well-known scores that may have yielded the greatest reputation, or income. Maybe the real evidence of that phenomenon as it applied to Léon Boëllmann comes with a small biographical note. During his lifetime, Boëllmann was enormously popular as a composer of orchestral and chamber music. Judging from the charm, if not exactly greatness, of these less-known organ scores, maybe the time has come for ambitious programmers to bring back the orchestral repertoire as well.

—Haig Mardirosian  
American University  
Washington, DC

**César Franck, *Prélude, Fugue et Variation*, op. 18, ed. Wojciech Widlak. Kraków, Polskie Wydawnictwo Muzyczne, PWM-9936010, \$8.50 (available from Theodore Presser Company).**

The deceptive difficulty of César Franck's *Prélude, Fugue et Variation* assures that it is routinely assigned to organ students. More than a student exercise, the work is a recital favorite and a true masterpiece that Franz Liszt ranked among the masterpieces of Bach.

At first glance, the *Prélude* appears to be little more than a cut above sight-reading. Granted, the manual parts are not difficult, but the pedal bears special attention to detail—playing every rest as well as every note—all the while operating the swell pedal in a way that respects the composer's dynamic indications. The *Fugue* is fairly straightforward, much as those of Bach and Mendelssohn. The *Variation*, however, requires all the same careful attention to pedaling and dynamics as in the *Prélude*, but much more. Even though the tempo is marked *Andantino*, the left hand now has fast moving sixteenth-note arpeggios that must fly through to the end. Properly executed, the left-hand notes are a thing of rare beauty, played on the delicate 8-foot flute of a secondary or tertiary manual. A credible performance demands that fingering be carefully worked out in advance and practiced so that one always plays the same finger on the same note.

I first learned *Prélude, Fugue et Variation* on my own some 30 years ago from a score that was not always faithful to the composer's intentions. Later, I read through it a few times from Dover's 1987 reprint of Franck's *Oeuvres complètes pour orgue*, originally published by Durand, Paris, n.d. Not wishing to reinforce any bad habits, I set it aside and did not look at again until the new Widlak edition came my way.

The question becomes "Why should somebody earning an organist's salary purchase a single composition, when a good edition of the complete organ works of Franck is available for not much more money than this one work alone?" The answer lies in the quality of this edition.

First, Widlak has worked out some rather tricky fingering in a most efficient way. This allows the busy organist to

spend more practice time actually practicing, rather than sitting at the console, pencil in hand, "reinventing the wheel." And, in most instances, we organists will simply rely on finger substitution rather than take the time to work out and write down a good, efficient fingering. This may produce satisfactory results for the *Prélude* and *Fugue*, as their somewhat leisurely tempi permit this. However, the *Variation* is far more technically demanding, and its tempo makes substitution impossible. The editor's excellent pedaling suggestions also ensure that you won't be caught with your right foot on a low note when it is suddenly needed to play a high note. I did not always agree with the editor's fingering suggestions, but that was partly because much was already in my fingers from an earlier score. Second, this editor's score is faithful to the composer's intentions, without the need to grab a Larousse to translate. For example "En élargissant un peu" becomes the more universal "poco allarg." At the same time, however, Widlak preserves the French registration nomenclature that can sometimes be lost in translation.

As the preface states, "This edition has been enriched, in relation to the first, French one, from 1880, with slurs, phrase markings and fingerings. Articulation has been elaborated on the basis of a small number of signs introduced by the composer . . . Dynamics, tempo variations and registration have been retained

in accordance with the edition mentioned above." While scholars of the French Romantic School may debate Widlak's suggested phrasing, it does seem to make perfect sense musically.

Whether the organist is learning *Prélude, Fugue et Variation* for the first time or wanting to look at it from a fresh perspective, this is an excellent edition for one's library of organ music.

—Carl Parks  
Anna Maria Island, Florida

**Music with Minimal Pedal—Christmas. MorningStar MSM-10-149, \$16.00.**

Part of the *MorningStar Organist's Companion* series, this is accessible service music of an easy-to-moderately easy degree of difficulty. "Minimal pedal" here means long-held pedal points, limited sections of pedal motion, long note values, and/or a double pedal ostinato of repeated fifths. This volume (all of the contents has appeared before in previous *MorningStar* volumes, and is conveniently cited on the Contents/Sources page) evidences solid craft. This is not surprising, since the titles are by Michael Burkhardt (*Away in a Manger; Es ist ein Ros; Resonet in laudibus*), James Engel (*W Zlobie Lezy*), John Ferguson (*Fröhlich soll mein Herze springen*), Wilbur Held (*Tempus adest floridum*), Kristina Langlois (*Narodil se Kristus Pán*), and

Paul Manz (*Dejlig er den Himmel blaa; In dulci jubilo; Fuer nobis; Quem Pastores; Vom Himmel hoch*). The settings are short (most around a minute), and for a two-manual instrument (except the Manz settings). The tune appearances are clear and straightforward. This collection would not only serve the less-experienced organist, it would also be handy for the more-experienced who might need something sight-readable in a pinch (many of these would make fine hymn introductions)—or for any organist who would enjoy these pleasant settings.

—Joyce Johnson Robinson

## New Handbell Music

**Four-in-Hand-Praise, handbell quartet arrangements by Sondra K. Tucker, Agape (a division of Hope Publishing Company), Code No. 2300, \$16.95 (M-D).**

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—Leon Nelson

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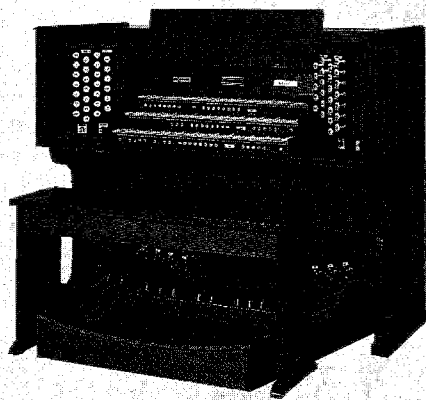
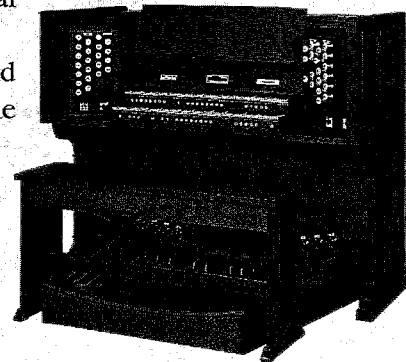
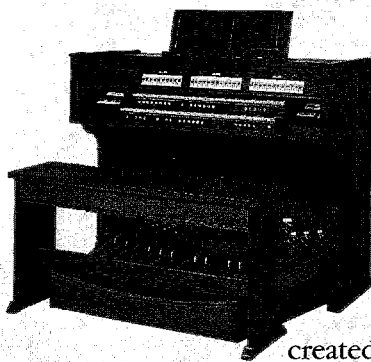
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# The Organ in Opera

## James Welch Performs with the San Francisco Opera



James Welch at electronic organ in orchestra pit

In June and July 2004 I was invited by the San Francisco Opera to serve as organist for its presentation of Ferruccio Busoni's rarely performed *Doktor Faust*. This opera, composed between 1916 and 1924, features the largest and most complex organ part found anywhere in the opera literature. The organ parts in most operas are played by a staff keyboardist, but in the case of a more complicated score such as *Doktor Faust*, a guest organist may be brought in. As this was my first experience playing for an opera, I decided to learn more about the use of the organ in this genre.

While a number of operas include parts for organ, typically during church scenes, almost all of them are very brief parts, usually written as reinforcement to the orchestra rather than as solos. Among the major operas that include organ are *Bluebeard's Castle* (Bartók); *I Puritani* (Bellini); *Mefistofele* (Boito); *Faust, Roméo et Juliette* (Gounod); *La Juive* (Halévy); *Cavalleria Rusticana* (Mascagni); *La Gioconda* (Ponchielli); *Tosca, Turandot* (Puccini); *Lady Macbeth of Mtsensk* (Shostakovich); *Salome* (Strauss); *La Forza del Destino, Luisa Miller, Otello, Il Trovatore* (Verdi); *Die Meistersinger, Lohengrin* (Wagner). Actually, the organ part in *Lohengrin* is very small and occurs in the scene prior to the famous Bridal Chorus, which is itself played by an offstage band (plus the chorus).

As one might expect, the organ parts in Italian operas are written for one manual without pedals and can be played by any proficient keyboard person (*Tosca*, with its pedal part, is an exception). Some of the German operas have pedal parts, among them being the opening chorale in *Die Meistersinger*.

By contrast, Busoni's *Doktor Faust* contains more than four minutes of demanding solo material for the organ, including a solo passage (Intermezzo) of more than three minutes in length, and two subsequent solo passages for an

additional full minute of playing. (During the Intermezzo in the San Francisco production, the character playing Mephistopheles was seen on stage miming the organ part at an organ console in a darkened church. Unfortunately I could not see this from where I was seated in the pit, but I heard that his "performance" was very convincing.) The organ part concludes with a harmonization of *Christ lag in Todesbanden* in the opera's final scene.

Busoni (1866-1924) may have been inspired to write this extensive part for the organ because of his great admiration for the music of Bach. However, the organ part in *Doktor Faust* poses several challenges for the performer: there is extensive use of double pedals (and not simply parallel octaves) and awkward cross-hand passages; several crescendi and decrescendi are called for while both feet are engaged in playing rapid 16th-note passages; furthermore, the pedal line frequently extends below the range of the modern pedal keyboard, at one point to an F below low C. All of this is rather curious, given the fact that Busoni composed concert works for solo organ and presumably understood the parameters of the organ.

I discussed some of these performance problems with the musical administrator, explaining to him that various passages were unplayable as written. He laughed and said, "That's why we hired you." As a solution I suggested that a keyboard-proficient member of the orchestra assist me in a few of my solo passages. He thought the idea had merit, but the union requires increased pay to any orchestra member doubling on another instrument (even for just a few measures), and he felt it was not within their budget. (Luckily they allowed the celesta player to turn a few pages and push some pistons for me, but I don't think they paid him extra.) When I told the administrator that I might not be able

to play all the notes exactly as written, he smiled again and said, "Do the best you can."

This stint with the San Francisco Opera was an educational experience for me, since my normal activities consist more of solo concert work, church service playing, and academic teaching. All of a sudden I found myself in the world of highly professional union musicians who were used to working with each other and their maestro. They had had several weeks to learn and perfect a highly chromatic and rhythmically difficult score; I was brought in for one piano dress rehearsal and the final orchestra dress rehearsal.

I was met with some other daunting challenges as well. The opera's electronic organ, which left something to be desired tonally and mechanically, was placed at a far side of the pit, so the orchestra sound was imbalanced to my ears. The organ speakers were located at a considerable distance from the console, so there was a significant delay in the sound. (The San Francisco Opera House was built in 1932 with the idea of eventually installing an organ; a door near the orchestra pit is still labeled "Organ Blower," although the room never contained one.) While I had a direct line of sight to the conductor, the light on him was occasionally very dim. I had rehearsed the score and practiced my entrances to a recording of the work, but in actual performance, I realized quickly that some of the vocal cues I was used to hearing on the recording were actually sung by a backstage chorus and were barely audible in the pit. So, other than an unplayable score on a problematic instrument, and being unable to see or hear what I was doing, everything was just fine!

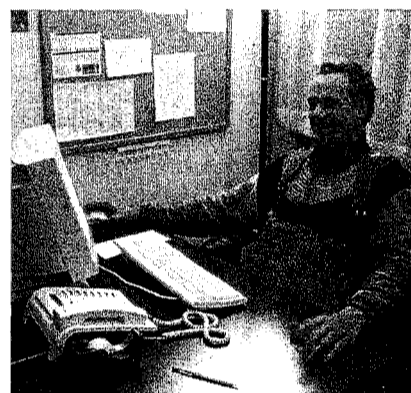
Life backstage in an opera house is at least as entertaining as the action on stage. Singers and instrumentalists mingle in the lounge, waiting for their calls to return to the pit or the stage. They munch on snacks, read novels, play poker or ping-pong. My favorite glimpse was that of a knight in armor, sitting at a computer and checking his e-mail during a break.

I had more than a few nervous moments and even a couple of sleepless nights until the show opened. In fact, after the first rehearsal I asked my wife to remind me never to take another job like this again. By the time the six performances were over, however, I felt differently. I'd do it all again gladly. ■

James Welch is lecturer in organ at Santa Clara University and organist of St. Mark's Episcopal Church in Palo Alto, California. He received the DMA in organ performance from Stanford University. He has concertized world-wide and has edited several volumes of organ music by Mexican composers. Further information about his recordings and other activities can be seen at [www.welchorganist.com](http://www.welchorganist.com).



James Welch in front of organ constructed onstage



Knight in costume checking his e-mail backstage



Door to organ blower

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As this issue was going to press, word was received of the death of Dr. Enrique Alberto Arias on December 1. An obituary will appear in the February issue.

**Catholicism, Controversy, and Culture in 19th-Century France**

On Saturday, May 1, National Louis University in conjunction with DePaul University and Ars Musica Chicago presented a single-day symposium/concert entitled "Catholicism, Controversy, and Culture in 19th-Century France." This event explored the issues and controversies linking French religion and politics during the later Romantic period.

Georges Ucko, a representative of the French Cultural Services, welcomed the audience. Father Edward Udovic, executive vice-president of DePaul University, then presented a paper in which he explored the role held by the powerful Vincentian community during the tumultuous 19th century. Historically confessors to the king since the time of Louis XIII, the Vincentian community aligned itself with the most powerful factions in the French government. Dr. Simone Zurawski presented a paper that explored the relationship of the Vincentian community to the plastic arts. Dr. Elinor Olin of National-Louis University presented a paper on the oratorio's place in French musical life during the Romantic period. Oratorios were often presented in theaters rather than churches and usually reflected favorite French historical and political themes. At the conclusion of the symposium, Dr. Enrique Alberto Arias gave a brief overview of Fernand de Beaufranchet (1845-1927), an interesting gentleman-composer who was the focus of the symposium.

A concert then followed in which excerpts from Beaufranchet's oratorios *St. Louis* (1899) and *Vincent de Paul* (1874) were performed by Andrew Schultze, Enrique Alberto Arias, and other artists associated with Ars Musica Chicago. These excerpts showed Beaufranchet to be a composer well-trained in the sacred music style of the time and capable of elegant and melodious music. The concert was followed by a wine and cheese reception sponsored by the office of the Cultural Attaché of Consulate General of France in Chicago.

The study of such a composer as Beaufranchet (although he is now obscure) offers insights into the religious vocal compositions and organ works of such masters as Gounod, Massenet, and Widor, all of whom thrived in the same musical circles and espoused similar musical ideals. After the Franco-Prussian War of 1870, French composers were aware of the nationalistic implications of their teachings (as in the case of Vincent d'Indy) and the role their music should play in the restoration of pride and confidence.

Vicomte Fernand de Beaufranchet (1845-1927) studied sight singing and piano with César Franck. However, his principal composition studies were with Victor-Frédéric Verriest, a well-known musical figure in Paris in the later 19th century and a professor at the Paris Conservatory. Beaufranchet had connections with Jules Massenet and Léo Delibes, whose dedication of his celebrated ballet *Coppélia* (1870) was to Beaufranchet. The Beaufranchet family had a distinguished history and was important during the Napoleonic era. Fernand de Beaufranchet traced his family back to Louis IX of France (1214-70), who was the subject of his oratorio *St. Louis* (1899). Beaufranchet wrote in the style of the late Romantic period in France and was particularly influenced by Charles Gounod.

Beaufranchet's major compositions include:

- Messe Solennelle* (1872)
- Les Sept Paroles du Christ* (1872)
- Vincent De Paul* (1874)

*St. Louis* (1899)  
*Les Noces d'Attila* (1905)

With the exception of the last work, the manuscripts for these compositions are found in Special Collections of Richardson Library, DePaul University. A copy of *Les Sept Paroles du Christ* can also be found at the Newberry Library in Chicago. In addition to the compositions listed above, Beaufranchet composed many religious works, songs, as well as piano compositions. For further information, contact <earias@depaul.edu>.

**Gregorian chant workshop**

Ars Musica Chicago in conjunction with the Vincentian Endowment Fund, DePaul University, presented its annual Gregorian chant workshop at St. Vincent de Paul Church, Chicago, July 22-24. The theme of this year's workshop was "Chants of the Spanish Tradition." On Thursday, July 22, Dr. Jeffrey Wasson of DePaul University's School of Music presented an overview of various non-Gregorian chant traditions. Dr. Wasson's presentation made clear that such chant bodies as Beneventan, Gallican, and Old

Roman are as important as the central Gregorian corpus, although these other chants were more local and related to specific rites. Dr. Enrique Alberto Arias then presented an overview of the chants of the Spanish tradition in which he noted that Mozarabic chant (Mozarabic referring to Christians living in Spain during the Moorish occupation) was really an oral tradition; thus we are left with little knowledge as to how these chants actually sounded. Later chants also are specific to Spain, such as the chants for the Office of St. James (the patron of Spain) found in the *Sanctoral de Visperas*, a Spanish convent manuscript of 1653 held by De Paul University's Richardson Library.

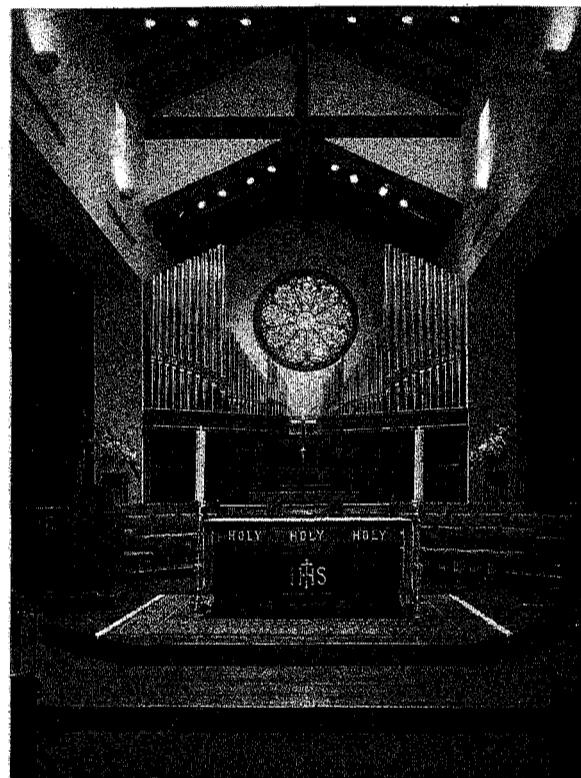
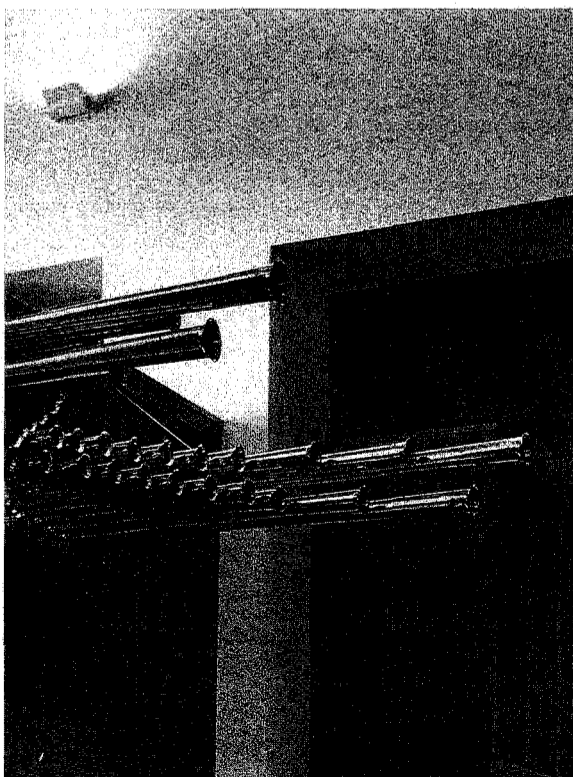
These opening lectures were followed by the workshop portion under the guidance of Dr. Robert Finster. Participants sang chants from Spain, including the Spanish *Tantum Ergo*. A section of the workshop was devoted to Gregorian sequences as well as to Franciscan chants from a 1773 source at the Newberry Library. Emphasis was placed on the autonomy and importance

of the Franciscan chants, many of which were created after the Middle Ages. A concluding portion of this performance workshop explored how Spanish polyphonists of the 16th century included chants in their sacred works.

The highlight of this event was the concert presented by Ars Musica Chicago on Sunday, July 25, at St. Vincent de Paul Church. This concert overviewed Spanish sacred repertory from the 12th through the 18th centuries. Selections from the *Llibre Vermell* (14th century) and the *Codex Calixtinus* (12th century) were included as were several *Cantigas de Santa Maria* (13th century). Excerpts from a monodic *Mass to St. Francis* from the Newberry 1773 manuscript just mentioned revealed a charming composition apparently intended for congregational use. An exciting climax of this concert was the *Ensalada Obra de Octavo Tono Alto* for organ by Sebastián Aguilera de Heredia (1561-1627). The many contrasting sections highlighted various registrations, including the trumpet stop (a Spanish trait). Dr. Robert Finster performed the work with verve and style.

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# The First Six Decades Spreckels Organ Pavilion Balboa Park, San Diego, California

Douglas Ian Duncan

It was December 24, 1925 when Mr. and Mrs. George D. Duncan, along with their daughter Dorothy, attended the annual Christmas Eve program at the Spreckels Outdoor Organ Pavilion in Balboa Park, San Diego. Mrs. Duncan was soon to have a child and the small maternity hospital was only about a mile away. Two days later, the Duncans celebrated the arrival of their second child, Douglas Ian. But I am way ahead of the story!

Could a pipe organ, sounding out into the open air in a park-like setting, be built? This is a question that entered the mind of a gentleman named John D. Spreckels. He had a great fondness for music, had a music room added to his mansion in Coronado (a city across the bay from San Diego), and he spent many hours at the console of his three-manual Aeolian player organ. He consulted organ builders and organists about the additional problems that might be caused by climatic conditions in tuning and on the working parts of the instrument. He visited often with his good friend, well-known organist Humphrey John Stewart. John D. held ownership in a beautiful private pleasure park, loved the area's temperate climate that all San Diegans enjoyed, and he wanted to share those things which he found joyous with others.

## The birth of Balboa Park

The story as related to me, beginning in 1957 by Fred W. Reif (1889-1964), who spent his working life as a purchasing agent for one of the Spreckels-owned companies, and in retirement served the San Diego Historical Society, is as follows. About the beginning of the twentieth century, John D. and his brother Adolph B. began making investments in and near San Diego. Transportation was a key to developing their many ventures, and the Spreckels brothers acquired local and suburban railways. At the end of one of their streetcar lines was the pleasure park called "The Bluffs." John D. renamed the park "Mission Cliff Gardens" and made many improvements so as to increase the number of passengers on the San Diego Electric Railway. There were magic lantern shows, soft refreshments, beautifully maintained gardens, a central pavilion for Sunday band concerts and, along the crest of the escarpment overlooking wide Mission Valley, were vistas extending from the Pacific Ocean to the distant mountains. In the foreground could be seen the ruins of the first of the twenty-one California missions, San Diego de Alcalá. It was at this location, so I was told, that John D. thought about an outdoor-speaking pipe organ. Why, it might attract riders to the trolley line! That was about 1910, and



Humphrey John Stewart in a picture taken in the early 1920s. He drew crowds with his interesting commentary, programs, and his outgoing personality.



Royal A. Brown posed for this 1933 photo when he became the second resident organist. The old white Austin console shows years of hard use.



One of the last photos of Mr. Brown taken in 1954, which shows the second (1935) console and fresh flower in the lapel of his coat.



Charles Shatto in a late photograph given to the author in September 1976 after hearing him play at his church in San Francisco.

San Diego had a population of a little less than forty thousand.

A stock market panic in 1907 had left many folks uncertain about investing in San Diego; however, the Spreckels brothers could only believe in a dynamic future! San Diego had a great natural harbor, completion of the Panama Canal was set for 1915, and it would be the first port of call on the western side of the United States. In 1909 a member of the Chamber of Commerce came up with a great idea—celebrate the opening of the canal with an exposition! When the much larger Chamber of Commerce in San Francisco heard about the harebrained idea from the little town down south, they announced that their city would have a fair and San

Diego could forget their plans. John D. Spreckels, who had come from San Francisco a few years before, thought that San Diego needed a boost and he subscribed \$100,000 toward an exposition. Others followed and soon the support and approval of the concept grew to one million dollars! In 1910 the citizens passed bonds for park improvements. Finally, there was an agreement that both San Diego and San Francisco would hold fairs in 1915. The San Diego Exposition Company arranged to use some of the mostly undeveloped City Park. CITY PARK!! What an awful name for the location of a FAIR—the name was changed to BALBOA PARK! The next two years saw the exposition company making many changes—in the

location within the park, in the architecture of many of the exposition buildings, and in the selection of the New York architectural firm of Bertram Goodhue. Many of his building designs were of the lavish Spanish Baroque.

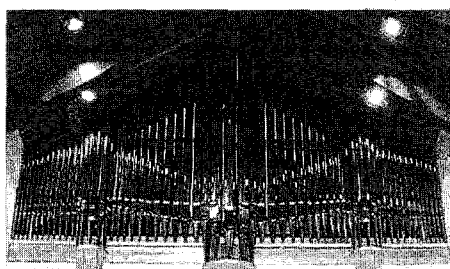
## An organ for Balboa Park

Again we have Mr. John D. Spreckels enter the picture! For several years he and the officers of the electric railway had desired a right-of-way through City (now Balboa) Park to the growing residential area beyond. He also wanted to give the fair an organ, and the officers of the exposition company wanted a fine pipe organ. Ah, behind the scenes there were negotiations! It was announced that the Spreckels brothers would give the fair an organ (perhaps the same one that was planned for Mission Cliff Gardens) and the rail line was extended into the park giving the fair an added eastern entrance. The Austin Organ Company of Hartford, Connecticut was awarded the bid for an instrument of four manuals, 46 ranks, and 3024 pipes costing \$33,500. The contract with Austin was with the San Diego Electric Railway—the very same company that owned the Gardens and wanted the park trackage!

Several sites were considered for the location of the exposition organ and finally, when Brazil decided not to exhibit, the pavilion was located at the south end of the fair's central mall—the Plaza de Panama. The pavilion design was executed by the Los Angeles builder Harrison Albright, using steel and concrete. Albright had built a number of structures in the San Diego area, had designed and constructed the John D. Spreckels home in Coronado, and he must have worked very closely with the Austin Organ Company. The pavilion building cost \$66,500. His design of the main structure included a blower room in the basement, two offices and a rehearsal room on the main floor behind the stage and, on the second level, a large chamber for the walk-in Universal Air Chest with manual pipes above and pedal ranks on the sides and back. On each side of the chamber, Albright included a shop for the organ tuner and, at the other side, a tiny apartment for the building custodian. Above the pipe chamber was a forward sloping ceiling to aid in directing the sound out through a grilled aperture. A gold pipe grill was designed that hides all but fifteen of the speaking pipes. A large rolling steel door encloses the organ when it is not in public use. The main building is more than seventy feet high.

Spreckels owned the morning newspaper, *The San Diego Union*, and reported in the March 17, 1914 edition that work had begun on the structure to house the organ. It was finished in seven

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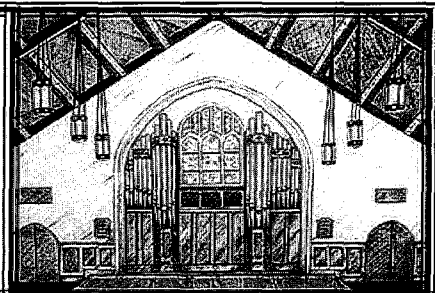
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months. The local citizens were intrigued by all the work at the fair, and the exposition company allowed the public to enter the construction site on Sundays. Among those who came for a visit were Mr. and Mrs. Austin D. Thomas who had recently come to the United States from Wales. He had accepted the post as organist and choir-master of the newly built 1400-seat First Presbyterian Church with its three-manual thirty-rank Johnston organ. I enjoyed many visits with Mr. Thomas and he related that methods used in constructing the pavilion were very interesting. First, Albright erected two rather large rectangular concrete towers to support the large metal folding door. Then, he told me, after the door was in place atop the towers, the building was built up and over the big door. At each side of the main building are quarter round peristyles with Corinthian-style columns that support an attractive balustrade above. Incorporated in the decorations affixed to the structure are places for light globes to outline the building at night. Harrison Albright was not a trained architect, and all of his hotels, office buildings and houses have a cast sameness. The Organ Pavilion is no exception!

The San Diego Union reported on October 20, 1914 that the Austin organ had arrived. The installers must have been busy because, as Mr. Thomas related, nine ranks did not sound at the first hearing of the instrument. The appointment of the Official Exposition Organist was made by John D. Spreckels, Dr. Humphrey John Stewart, along with an organ tuner and a building custodian, a Mr. Douglass. The custodial duties included more than just keeping the building and grounds clean. He had to crank open and then close the big ten-ton folding door by hand! Perhaps I should interject a story about the door. For about eighteen years, Mr. Douglass cranked the heavy door open for each concert and, after the program, lowered it holding back the force of the weight with a hand brake. It was a lot of work and he was not getting any younger! One day he went to see the director of Balboa Park and he said something like this, "I am tired of opening and closing that big heavy door and I want you to install an electric motor to operate it." The following day Mr. Douglass appeared at the director's office and he repeated his words. On the third day, the park director thought Mr. Douglass was serious! There would be no organ concert if the door did not open. City workmen found a Ford Model A back axle, attached an electric motor to the end of the shaft, and presto, the cheap drive worked for the next thirty years!

### 1915—The Panama-California Exposition

The dedication of the organ and pavilion took place on New Year's Eve 1914 at nine o'clock before the formal opening of the Panama-California Exposition at midnight. Many thousands were in attendance and filled the open area reaching up the mall. Perhaps the words of H. Austin Adams in his book, *The Man, John D. Spreckels*, best describe that wonderful evening:

The occasion was one never to be forgotten. As John D. rose to offer his gift to the people of San Diego, he was so moved by the ovation he received that his voice was choked by tears. At last, when another and louder outburst of applause died down, he said simply to the president of the Park Commission, John F. Forward, Jr., "I beg you to accept this gift on behalf of the people of the city of San Diego." On either side of him were seated high government officials, the governors of many states, foreign diplomats, and scores of others prominent in the business and social world. But as he stood there trying to control his emotion sufficiently to read the formal deed of gift, he looked not around him but out over the enormous sea of faces turned up to him in gratitude and honor—the faces of the "undistinguished many" for whose benefit he had conceived and carried out this noble thing. He managed, somehow, to read the deed. Few caught the sequence of the words, so bro-

ken was his utterance; but through the breaks all caught a glimpse—their first in many cases—of the real John D.

Mr. Forward elegantly responded and was followed by the Honorable Samuel M. Shortridge of San Francisco who gave an overly long florid speech. Ah! At last, the more than ten thousand people in attendance could hear the Austin Outdoor Pipe Organ. The program follows:

Part One - Organ Solos - Dr. Humphrey John Stewart - Organist

- 1) Processional March (Music Drama Montezuma), Stewart
- 2) Fantasia on Christmas Melodies (Written for Opening), Stewart
- 3) Overture ("Guillaume Tell"), Gioacchino [sic] Antonio Rossini

Part Two - The fifty-piece San Diego Popular Orchestra under the direction of Chesley Mills and the People's Chorus of 250 voices directed by Willibald Lehmann

- 1) Pomp and Circumstance (Orchestra), Edward Elgar
- 2) The Heavens Are Telling (The Creation), Franz Joseph Haydn (Chorus and Orchestra)
- 3) Overture (Orchestra), Jacques Offenbach
- 4) The Marvelous Work (The Creation), Haydn

Finale - Orchestra, Chorus and the

Spreckels Outdoor Organ

- 5) Unfold ye Portals (The Redemption), Charles Gounod

Of the first year of the Panama-California Exposition, it can be said that the outdoor speaking pipe organ was the main attraction. In his *Balboa Park Research*, Richard W. Amero said, "During its brief existence of one year, the Spreckels organ has sent forth melody more times probably than any other organ in America in a like period. Only seven times in the 365 days of the year has Dr. Stewart been forced to abandon his daily recitals because of weather conditions. Eight numbers were played at each recital making a total of 2,864 selections played during the year of 1915." Among the guest organists who came to play that first year were Clarence Dickinson and William C. Carl of New York; Roland Diggle and Ernest Douglas from Los Angeles; and from Auckland, New Zealand, Harold Gregson. When the great contralto, Madame Ernestine Schumann-Heink, would join Humphrey Stewart at the pavilion, it was reported that 20,000 would pack the area. Her strong voice would soar above the organ (there was no amplification in those days) and the crowd would roar with enthusiastic approval. The little town of San Diego put on quite a show in 1915 and the exposition

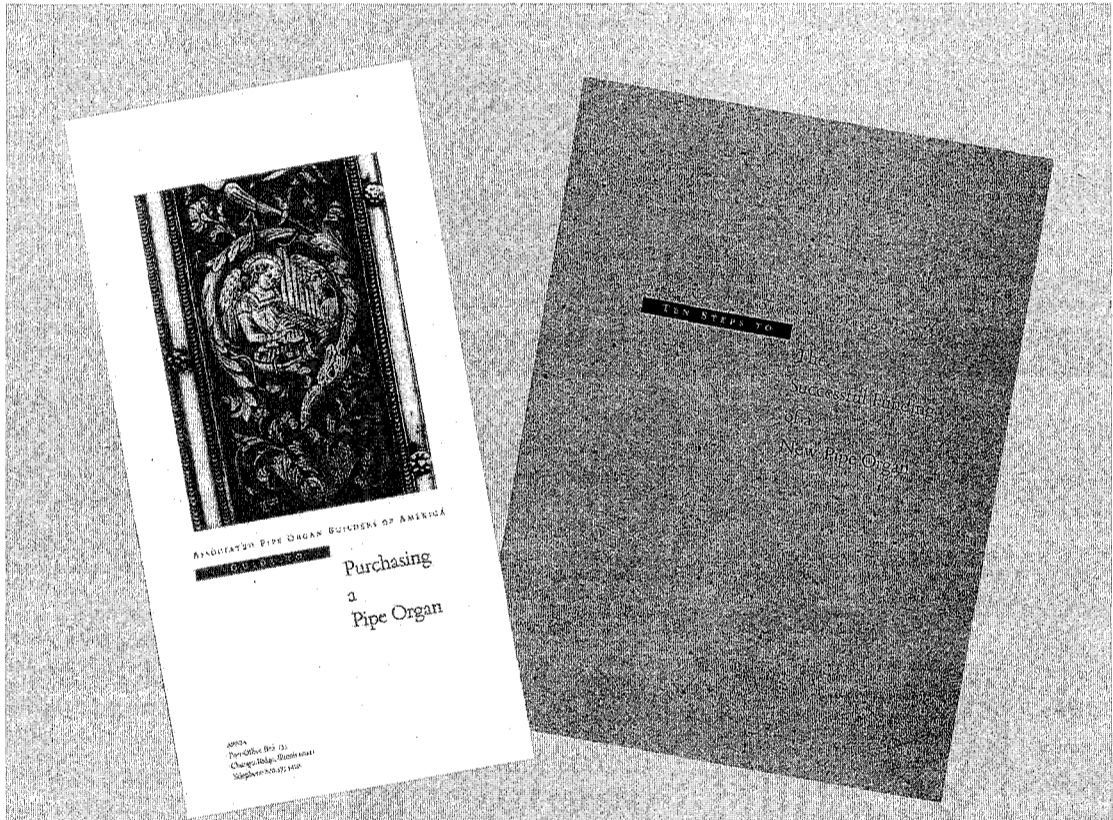
came to a close showing a profit.

So popular was the fair in San Diego that it ran for a second full year, this time as the Panama-California International Exposition. San Francisco had been selected in 1915 as the site for an international event—now it was San Diego's turn! Exhibits were brought from the big city up north, and while the attendance was not as great as that of 1915, the International Exposition of 1916 was a success. Dr. Stewart played 1,768 selections and concerts were canceled eighteen times. Among the guest artists in 1916 were John Doane of Chicago (later to retire in San Diego); Uda Waldrop from San Francisco (later playing the Spreckels Organ at the Palace of the Legion of Honor); and Royal A. Brown (who became Dr. Stewart's assistant.)

When the second exposition closed on New Year's Eve 1916, it was again the famed contralto Madame Schumann-Heink, who at the stroke of midnight sang "Auld Lang Syne." As her voice was heard, the outline lighting of the pavilion and the lights of the fair buildings were extinguished, the grounds fell to near darkness, Madame Schumann-Heink led a chorus in the singing of "The Star-Spangled Banner" while bombs exploded, flags of nations were unfurled, and atop the pavilion building a pyrotechnic display in glowing colors read "World Peace 1917."

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The year 1917 saw Mr. Austin D. Thomas play for two weeks while Humphrey Stewart went on holiday in San Francisco. In 1918, Royal Albert Brown became the assistant organist and played one concert each week. The year 1919 saw a total of 2,270 selections by 385 composers performed.

### Humphrey John Stewart

Perhaps now is a good time to tell about the first three musicians who served as resident organists at Balboa Park. The Spreckels family had long known and admired Humphrey John Stewart. Born in London on May 22, 1856, he served as a choir boy and studied organ in his youth, and later played at Holy Trinity, Tulsa Hill, London. It was in the United Kingdom that he became known as a composer and as a fine recitalist. At the age of thirty, he came to San Francisco and played at three churches: The Advent, Trinity, and First Unitarian. While in the Bay Area, he wrote compositions for orchestra, choir, and organ, and served as the conductor of the Handel and Haydn Choral Society. He also wrote two of his three music dramas which were given at the Bohemian Grove in the California Redwoods. In 1901, he became the Official Organist at the Pan-American Exposition, Buffalo, New York, where he performed recitals on the large four-manual Emmonds Howard Organ (a Westfield, Massachusetts builder) in the 180-foot-high domed Temple of Music. At the close of the fair, he accepted the post as organist and choirmaster of Trinity Church, Boston, staying two years before returning to San Francisco to play for the next seven years at St. Dominic's Church. In going to San Diego at the end of 1914, he set a much higher standard for organ music, a standard not known before. In the late spring of 1917, Humphrey Stewart played a Prelude and Fugue by Mendelssohn, a Guilman Sonata, three of the larger Preludes and Fugues of Bach, original works by then-living composers in Europe and the United States,

and transcriptions of classical orchestral compositions. Stewart was noted for his ability to hold his audience in rapture with his resourceful improvisations! After serving as Exposition Organist for two years, then playing another sixteen full years as the Official City Organist, Dr. Stewart passed away on December 28, 1932. The best words to describe him were published in the January 2, 1933 issue of *The San Diego Union*:

#### COMPOSER PAYS STEWART TRIBUTE

The *Union* yesterday received the following letter from Edwin Henry Lemare, famous organist and composer, former municipal organist at San Francisco and Portland (Maine), who now resides in Hollywood.

"Editor *The San Diego Union*: I am indeed grieved to hear of the passing of my dear friend and confrere, Humphrey J. Stewart. Few knew him as I did and no one enjoyed a closer friendship. As a noted concert organist, he never failed to uphold the great traditions of his art.

"The people of San Diego were indeed fortunate in having that public spirited citizen, the late John D. Spreckels, present the organ and later subsidize Dr. Stewart's services for so many years. These two men were always the closest of friends and Dr. Stewart never ceased to mourn the loss of his admiring patron.

"Although an Englishman (!) Dr. Stewart had an unbounded sense of humor and few could equal him in conversation, or his ability at repartee.

"It was at the Bohemian Club in San Francisco, of which he was an old and honored member, that I first met Dr. Stewart, and the many happy days spent together in the Bohemian Grove never will be forgotten. Everyone there loved him, nor could it be otherwise, as his kind and affectionate nature magnetized all who met him.

"His passing is an irreparable loss, not alone to the Bohemian Club, but to all centers of the past activities. Dear old Humphrey! We shall never cease to love and revere your memory.

"May his good soul rest in peace.

Edwin H. Lemare"

May I again interject a story? Royal A. Brown once told me that Humphrey Stewart had a hand in selecting the stop

list for the Spreckels Outdoor Organ. I have for years pondered this statement! Lemare designed the organ at St. Margaret's, Westminster, London which was built by J. W. Walker and Sons. As the two instruments had similar specifications (St. Margaret's was three manuals, the Park four), was it John and Basil Austin or could it have been a Lemare and Stewart combination that determined the needs and stops for an open air organ?

### Royal Brown

The San Diego City Council appointed Humphrey Stewart's assistant, Royal Albert Brown, as the Official Civic Organist. Born in Texas in 1890, Mr. Brown came to San Diego when he was in his early twenties. He played piano with the small chamber orchestra in the Crown Room of Hotel del Coronado. Then he turned to the organ and played at the Plaza Theater and at Rudders Grill, both of which were on the central plaza of downtown San Diego. The Grill was a most interesting restaurant. It was located in the basement of The Union Building, had a grand piano and a pipe organ, served fine cuisine, and one entered by way of an outdoor stair built into the sidewalk. At the head of the stair a sign read, "Roy Brown at the Console." My piano teacher loved to dine at Rudders. When Dr. Stewart came to San Diego, Royal Brown studied with him before becoming his assistant at Balboa Park. Then, in 1927, he took time off and went to study in Paris with Marcel Dupré. He attained both Fellowship and Choirmaster certificates from the American Guild of Organists. The city fathers agreed to pay for three concerts each week, and Mr. Brown was asked to play an additional weekly program and on holidays throughout the year without remuneration. The concerts were set for Wednesday, Thursday, Saturday and Sunday at 2:30 pm. In 1935-1936 Balboa Park was again the site of a world's fair—the California Pacific International Exposition. In 1915-16 the organ was the key attraction; twenty years later the Spreckels Organ had a competitor! In a canyon southwest of the pavilion about one half mile, the Ford Motor Company built a symphony bowl and at the center of the seating area was a platform for the newest in musical sound—a Model A Hammond. Royal Brown never called it an organ—he referred to it as "a unique instrument." When the fair closed and the Hammond was gone from the Ford Bowl, the pavilion returned to the usual schedule for the next almost four and quarter years. Then again, an interruption. The Navy occupied Balboa Park and the general public did not return until the summer of 1948. Mr. Brown was brought back and the organ was heard only on Saturday and Sunday afternoons. During the summer, the Saturday concerts were moved to Monday evenings at 8:15. The organ tuner at that time was Mr. Leonard L. Dowling, who loved showmanship and theatre organs. He expertly put together lavish color lighting. The hues would change as the program progressed. Mr. Dowling helped make those evenings at Balboa Park very special!

Royal Brown, like his predecessor, worked to improve standards of organ music in the area. In the 1930s, he brought Albert Riemenschneider from Baldwin-Wallace College, Berea, Ohio, who gave lectures, played, and helped organists mark music in fingering and phrasing of Bach. The students sat at small tables grouped around the park organ console. What a wonderful outdoor classroom experience it must have been! A new-three manual Austin organ was installed at St. Joseph's Church in the last year of Dr. Stewart's life, and Mr. Brown succeeded him there also. Later he went to play at the Union Congregational Church in La Jolla. Royal Brown composed and arranged many pieces for organ, and none, to the best of my knowledge, have ever been published. Each year he would perform his "Balboa Park Suite," musical expressions of buildings and the grounds near the organ pavilion. Another well remembered work was his

"Pedal Étude," a tour de force that, had it been published, would be on concert programs today! His repertoire was extensive, he played all of the larger works of Bach, the fourteen "Stations of the Cross" by Dupré, the "Ad nos" by Liszt, and the "Sonata on the 94th Psalm" by Reubke.

Perhaps I can share with you two stories about Royal Brown. It was a raw December day, a Saturday in 1951, and I was the organist and choirmaster of Grace Lutheran Church which is located on the north side of Balboa Park. The building was not heated, I was weary of practicing in the cold, and I went out for a bite to eat. As I warmed in the small cafe, I began to wonder, "How does Royal Brown manage to play on a day as cold as this?" Off I went to the 2:30 program at the park! The few listeners heard a faultlessly played concert, and I sat through the hour and wondered why I had the nerve to complain about the cold. I drove him home that afternoon, and as we drew up in front of his house he handed me an envelope. Inside was a hand-written holiday card in red and green ink with original music set to the words "We wish you a Merry Christmas and a Happy New Year." The second story was told me by a park gardener. Mr. Brown liked to arrive at the park on the streetcar. As he walked from the station toward the pavilion, he would wander through the Rose Garden, pause, look furtively about, casually light a cigar, and then snip off a rosebud. Thus, the second resident organist always had a fresh rose boutonniere for his concert! The gardeners watched in amusement, the stems were always properly cut, they liked Mr. Brown, and they never said a word to the park officers. And those cigars, they smoked up my cars on the way to AGO meetings. He was the right person to fill the post of Official Civic Organist at exactly the right time. Royal Albert Brown died on October 28, 1954.

### Charles Shatto

Charles Rollin Shatto was born in Iowa in 1908 and was brought to the San Diego area as a young child. His father accepted the pastorate of the Congregational Church in National City (a city adjacent to San Diego). The church structure, built in the 1880s, was an ornate wooden Victorian building and, at the back of the choir loft, was a one-manual tracker organ with an attractively painted pipe façade. This organ fascinated young Charles and he studied piano with a local piano teacher. The Chinese Congregational Church needed an organist and young Charles helped out by playing their foot-pumped reed organ. As he grew, he studied organ with Mr. Brown and Dr. Stewart and made two trips to Paris to take instruction in organ and composition. Mr. Shatto took the position as the senior organist of First Methodist Church of San Diego playing the then-new 29-rank, three-manual Henry Pilcher organ. He served the church for many years until one tragic day when he was in a vehicular accident. The car caught on fire, his wife was killed, and he escaped with two badly burned hands. Painfully, he recovered, took a lesser post at the Park Boulevard Methodist Church, arranged for a better pipe organ to be installed, and remained until 1957. In the autumn of 1957 he accepted the position as organist at the French-speaking Parish of Notre Dame des Victories, San Francisco. He served the church for twenty-five years, had the small four-manual Murray Harris organ restored to its original specification, and enjoyed his tenure where contemporary French compositions could be played with appreciation. Mr. Shatto was a noted sight reader, played complex music with ease, and wrote thirty-nine works for organ. Among his writings are two musical sketches, "Cabrillo Bridge" and "Sunrise from the California Tower"—both Balboa Park landmarks. His "Poem" was published in 1964 in the *California Organist Collection*.

While in San Francisco in September 1976, I went to hear Charles Shatto play on the newly restored organ at his church. After the service, he graciously

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Douglas Ian Duncan at the recently refinished second console, October 1962

extended an invitation to have lunch. Fine! We climbed into his car and off we roared down narrow city streets, up and down hills, missing parked vehicles by inches, and arrived at a fine restaurant on Fisherman's Wharf. He climbed out of the car in fine spirits. I arrived feeling as if I were leaving the world's best roller coaster! The lunch and conversation were most enjoyable and the ride back to the church was most memorable!!! I later learned that he was famous for his driving—very, very famous. Charles Rollin Shatto died on New Year's Day 1983.

And so, this narration comes full circle. The yet to be born child, whose parents attended that Christmas Eve program in 1925, grew to adulthood hearing the great music played by Stewart, Brown, and Shatto. In September of 1957 Douglas Ian Duncan took his place at the console of Mr. Spreckels' generous bequest to the people of San Diego as the fourth in the line of civic organists. During his more than twenty-year tenure he had played 1,249 public recitals when he retired on February 5, 1978.

#### Postscript

**Douglas Ian Duncan** served the Naval Training Center as well as Congregational, Lutheran, and Episcopal churches in the San Diego area. He directed the Lutheran Oratorio Society, the Episcopal Choral Society, and the music program at the San Miguel School. He studied at the University of Redlands and obtained his degree from California Western University. His principal instructors were Lillie M. High, Margaret W. Dow, Charles H. Marsh, and Dr. Walter Teutsch. All of his instruction and playing were in southern California. He now lives in retirement in the desert.

**Jared Jacobsen** became the Fifth Official Civic Organist in 1978 and served through 1984. He was born in Newcastle, Pennsylvania, came to San Diego first to be the organist and choirmaster of St. James-by-the-Sea Episcopal Church, and later served St. Leander's Roman Catholic Church, San Leandro, California. He holds a graduate degree from the University of Arizona, and is now the organist and teaches music at The Bishop's School, La Jolla, California. He has for decades spent his summers on the staff of the Chautauqua Institute in southwestern New York state.

**Robert Plimpton** came to Balboa Park in 1985 and played for more than sixteen and a half years. On his retirement, the City of San Diego granted him the title of Official Civic Organist Emeritus. Born in Oil City, Pennsylvania, he graduated from Eastern College, St. David's, and studied with Robert Elmore, Anton Heiller and Marie-

Claire Alain. He came to San Diego to be the organist at the First Presbyterian Church and now serves San Diego's First United Methodist Church.

The present organist at Balboa Park is the world-renowned concert artist, **Carol Williams**. Born in the United Kingdom, trained at the Royal Academy of Music in London, she came to the United States to extend her education. She has an Artist Diploma from Yale University, and her DMA was earned from the Manhattan School of Music. Her studies have been with David Sanger, Daniel Roth, Thomas Murray, and McNeil Robinson. Dr. Williams has performed all over the world including Notre-Dame Cathedral in Paris, Westminster Abbey in London, and Riverside Church in New York City.

In 2005 the Spreckels Organ will be celebrating 90 years; on Saturday January 1 at midday, a five-hour concert was presented to celebrate this wonderful Austin organ and historic venue. Throughout the year many events are planned; information can be found at <[www.sosorgan.com](http://www.sosorgan.com)>. ■

*The author wrote the above article in honor of the ninetieth year of performance at the world's largest outdoor organ. The above words brought as much enjoyment for him as did playing in the open air for twenty years, six months and one day.*

Cover photo by Robert Harrington.

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#### Spreckels Outdoor Pipe Organ, Balboa Park, San Diego, California

Austin Op. 453, IV/73, 1915

New console 1935; new console and restoration 1981

Additions 1935, 1960, 1987, 1990, 1996

99-level, solid state combination action, 2003

#### GREAT

- 16' Major Diapason (low 15 from Pedal Violone) 46 pipes
- 8' Stentorphone 61 pipes
- 8' Open Diapason 61 pipes
- 8' Horn Diapason 61 pipes
- 8' Gross Floete 61 pipes
- 4' Octave 61 pipes
- 2' Super Octave 61 pipes
- V Mixture 305 pipes (1988)
- V Grand Cornet 255 pipes (1935)
- 16' Tuba Sonora 12 pipes \*
- 8' Tuba Sonora 61 pipes \*
- 4' Tuba Sonora 12 pipes \*
- 8' Doppel Floete 61 pipes \*
- 8' Violoncello 61 pipes \*
- 4' Harmonic Flute 61 pipes \*
- 8' Tibia 61 notes \*
- 4' Tibia 61 notes \*
- Tibia on Great

#### SWELL

- 16' Quintaton 73 pipes
- 8' Phonon Diapason 73 pipes
- 8' Violin Diapason 73 pipes
- 8' Tibia Clausa 73 pipes
- 8' Rohr Floete 73 pipes
- 8' Flauto Dolce 73 pipes
- 8' Viole D'Gamba 73 pipes
- 8' Concert Celeste 73 pipes
- 4' Principal 73 pipes
- 4' Flauto Traverso 73 pipes
- 2' Piccolo 61 pipes
- III Dolce Cornet 183 pipes
- IV Scharf 244 pipes (1988)
- 16' Contra Posanne 73 pipes
- 8' Cornopoean 73 pipes
- 8' Oboe 73 pipes
- 8' Vox Humana 61 pipes
- 4' Clarion 73 pipes (1988)
- Tibia on Swell
- Tremulant

#### TIBIA (Floating Division)

- 8' Tibia 61 notes
- 4' Tibia (enclosed in Solo) 73 pipes (1996)
- 2 1/2' Tibia 61 notes
- 2' Tibia 61 notes
- 1 1/2' Tibia 61 notes
- Tremulant

#### CHOIR

- 16' Contra Viola 73 pipes
- 8' Geigen Principal 73 pipes
- 8' Concert Flute 73 pipes
- 8' Viole D'Orchestra 73 pipes
- 8' Viole Celeste 73 pipes
- 4' Violina 73 pipes
- 4' Flute D'Amour 73 pipes
- 8' French Horn 73 pipes
- 8' Clarinet 73 pipes
- Harp
- Snare Drum
- Tremulant

#### SOLO

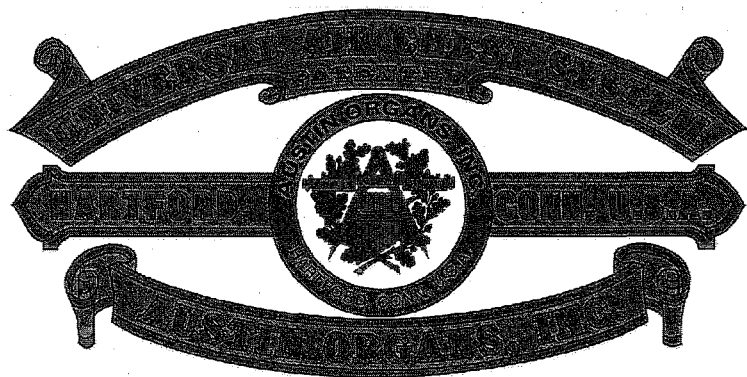
- 8' Grand Diapason 73 pipes
- 8' Tibia Plena 73 pipes
- 8' Gross Gamba 73 pipes
- 4' Flute Ouverte 73 pipes
- 8' Tuba Sonora (Great)
- 8' Horn Tuba 73 pipes (1960)
- 8' Orchestral Oboe 73 pipes
- 16' Bombarde 61 pipes (1988)
- 8' Festival Trompette 61 pipes (1988)
- 4' Trompette Clarion 61 pipes (1988)
- Chimes
- Tibia on Solo
- Tremulant

#### PEDAL

- 32' Contra Magnaton 12 pipes
- 16' Magnaton 32 pipes
- 16' Open Diapason 12 pipes
- 16' Violone 12 pipes
- 16' Bourdon 32 pipes
- 8' Octave 32 pipes (1987)
- 8' Gross Floete (Great)
- 8' Bourdon 12 pipes
- 8' Violoncello 32 pipes
- 4' Super Octave 32 pipes (1987)
- IV Mixture 128 pipes (1987)
- 32' Contra Bombarde 32 pipes (1990)
- 16' Tuba Sonora (Solo)
- 16' Contra Posanne (Swell)
- 8' Tuba Sonora (Solo)
- Bass Drum
- Cymbal

73 ranks, 4,518 pipes

\*Enclosed in Solo June 1, 1996



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# The Organ in Concert

## A New Series of Organ Music Established by MorningStar Music Publishers

Marilyn Biery

It was a frustrating two years of hopeful submissions and disappointing rejections. Imagine—you are a performer and enthusiast of new music and you have just been given the greatest gift: a piece of music written and dedicated to you! You so emphatically believe this composition should be shared with the world that you do everything you can to find the piece a publisher, only to be told that it is “a wonderful piece that won’t sell” or “beautifully written, but the sales it would generate in today’s market wouldn’t offset the cost of printing it.”

In the spring of 1999, Jim (Biery) and I were given the gift of an organ duet by one of our composer friends, David Evan Thomas of St. Paul. *Written in the Dust* is a symphony for organ duet, written by a versatile composer whose works have been performed by the Minnesota Orchestra and the Minnesota Opera, who is Composer-in-Residence at the Schubert Club in St. Paul, and whose undergraduate years of study at Northwestern University included organ lessons with Robert Delcamp, currently University Organist at University of the South in Sewanee, Tennessee. *Written in the Dust* is a semi-programmatic work based on the scripture story from John 8: 3–11 about the woman who is caught in adultery, whose punishment was to be stoned for her sin. Jim and I are convinced that Thomas’ duet is one of the finest examples of literature written for the genre. We were so excited about *Written in the Dust* that after the premiere, I started sending it off to various publishers for consideration. I tried publishers in the United States, England and France. All were very impressed with the work; none agreed to publish it.

In the fall of 2001, I broached my frustration to Mark Lawson, President of MorningStar Music Publishers. MorningStar was founded in 1987 by Rodney Schrank; in 1997 Mark Lawson became president and has continued the MorningStar tradition of publishing quality music with particular emphasis on choral, organ and handbell music. Not only did Lawson agree to publish it, he suggested that we start a series of music that would fit into this category: Concert Organ Series at MorningStar. The series would include pieces that were not composed for worship (although some portions or movements could be used as such), that would be primarily non-chorale based, more virtuosic, more extended, and more developed than the music currently published by the houses which promote (primarily sacred) organ music in the United States today. Lawson says: “I would like this series to encourage composers to continue to create concert works, and MorningStar will endeavor to make them available to those interested in obtaining them.”

The reason that Lawson could suggest such a project without as much concern for its potential to return the publisher’s investment is that his investment is minimal. Technology

today has made it practical for composers to print their own publisher-ready scores using a computer program, and therefore submit camera-ready copy. Some publishers use this system often, others still have their own engraver convert the computer file so that it matches their other printed scores. In the case of MorningStar, Lawson decided to ask each Concert Organ Series composer to submit their score camera-ready, and then MorningStar would print the copies as needed instead of committing to a set number of printed copies.

What Lawson has done with the formation of this series is to make a commitment to supporting composers who are writing for the organ as a concert instrument, by advertising and making their works available through his catalog of music for the church. Since the beginnings of the idea in 2001, the catalog has grown to include music by Herb Bielawa, James Biery, Emma Lou Diemer, Charles Hoag, James Hopkins, Robert Sirota, David Evan Thomas, and others.

Emma Lou Diemer, 1995 AGO Composer of the Year, has had numerous collections of organ pieces published. In addition to her organ music, Diemer has written many works for orchestra, chamber ensemble, solo voice, choir and electronic tape. She has received an ASCAP award for publications and performances annually since 1962. Diemer says of the Concert Series: “This venture by MorningStar is producing a treasury of new music that every concert organist will want to delve into.”<sup>1</sup>

Herb Bielawa is a free-lance composer and pianist, married to organist Sandra Soderlund. He has written music for instrumental ensembles, piano, harpsichord, organ, choir, electronics, chamber opera, band and orchestra. Bielawa recently remarked on the MorningStar series: “MorningStar’s new series is certainly a beacon in a very dark sky. Their bravery in embarking on this kind of project to support serious classical music is truly laudable.”<sup>2</sup>

James Hopkins, Professor of Music Composition at the University of Southern California, whose compositions have been performed by the National Symphony, Denver Symphony, Los Angeles Philharmonic, Seattle Symphony, Pacific Symphony, Fine Arts Quartet, the Western Arts Trio and the Washington Choral Society, has received commissions from the National Endowment for the Arts, Pasadena Chamber Orchestra and the American Guild of Organists. Hopkins says: “I am very pleased that MorningStar provides an outlet for music which, because of its technical demands, duration, or other elements will necessarily not have a large commercial market. Nevertheless, this music, I hope, merits serious attention by those whose abilities and performance venues make these compositions entirely appropriate.”<sup>3</sup>

John Nuechterlein, President and Chief Executive Officer at the American

### Example 1. *Celestial Wind*, Robert Sirota: opening exclamation

Composers Forum, based at the home office in St. Paul, is supportive and enthusiastic about MorningStar’s new series: “Three cheers to MorningStar for taking this giant leap forward. New work is critical for the long-term health of the repertoire, and the Concert Organ Series will offer a visible showcase for the best literature being written for organ today.”<sup>4</sup>

Libby Larsen, American composer and tireless advocate for contemporary music and musicians, says: “To challenge ourselves with the compelling poetic voices of our time is really the only choice for serious students and performers of the organ.”<sup>5</sup>

This new series deserves to thrive under the good will and support of organists at all levels of experience and technical expertise. Organists can support this project by collecting these scores either for performance or for personal libraries of organ music. The list of pieces currently offered by MorningStar on the Concert Series follows, with some description of each work.

### MorningStar Concert Organ Series list of works

#### Organ Solo:

#### *A Diet of Worms*, Michael Horvit

Subtitled “An Entertainment for All Hallows Eve and Other Cheery Occasions,” *A Diet of Worms* was written for the first annual “Monster Concert” of the Houston Chapter of the American Guild of Organists, held on Halloween night 1979. The title is a play on words, relating to the two main themes employed in the work. The main body of the piece is a passacaglia based on the children’s song “The worms crawl in, the worms crawl out” (the tune from Paul Dukas’ *The Sorcerer’s Apprentice*). The other important theme is the chant melody *Dies Irae* from the pre-Vatican II Requiem Mass, which Hector Berlioz used as the “Witches Sabbath” theme in his *Symphonie fantastique*. In the composer’s mind, this made a connection to the medieval Church conclave, the Diet of Worms.

#### *Celestial Wind*, Robert Sirota

In composing *Celestial Wind*, Sirota was inspired to write a brilliant toccata based upon Acts 2:2–3:

And suddenly there came a sound from heaven of a rushing and mighty wind, and it filled all the house where they were sitting. And there appeared unto them cloven tongues like as of fire, and it sat upon each of them.

Sirota’s aim was not merely to imitate the sound of rushing wind and flames, but to also evoke the sense of awe and ecstasy that must have been felt by

Jesus’ disciples at this manifestation of the Holy Spirit. (Example 1)

#### *Cityscape*, Morgan Simmons

*Cityscape* dates from 1992 and was composed for inclusion in an organ recital of Chicago composers as part of the Fourth Presbyterian Church’s annual Festival of the Arts. The theme of that year’s festival was “Faces of the City.” This three-movement work, which depicts facets of the city, is based on a three-note descending scale (C-B-A), the opening notes of the popular song, “Chicago, Chicago, That Toddlin’ Town.” Coincidentally, this same melodic sequence marks the beginning of *Old Hundred*, and a citation of that melody occurs in the third movement. The Fourth Presbyterian Church is located on the part of North Michigan Avenue which is known as “The Magnificent Mile.” Each of its Sunday morning services begins with the singing of *Old Hundred*, sung to the text of the Doxology. The first performance of *Cityscape* was played by David Schrader, to whom it is dedicated.

#### *Overture to Coriolan*, op. 62, Ludwig van Beethoven, arranged for organ by James Biery

Beethoven composed nine symphonies, eleven overtures, a violin concerto and five piano concertos, sixteen string quartets, nine piano trios, ten violin sonatas and five cello sonatas, thirty large piano sonatas, an oratorio, an opera, two Masses, and numerous smaller pieces, but only one curious work for the pipe organ, an odd little Prelude which passes through all the major keys. In 1824 Beethoven wrote to Freudenberg, an organist from Breslau, “I, too, played the organ frequently in my youth, but my nerves could not withstand the power of this gigantic instrument. I should place an organist who is master of his instrument at the very head of all virtuosos.”<sup>6</sup> The opening unison C’s and exclamatory chords of the *Coriolan* overture, each followed by some of the most resounding rests in all of music literature, allow the magnificent King of Instruments to add its own voice to Beethoven’s powerful music.

#### *Deux Danses*, James Hopkins

Hopkins’ *Deux Danses* for organ was composed in 1983 and was premiered by James Walker at the AGO Far-Western Regional convention in June of that year. The titles for each of the dances were suggested by two legends from Greek mythology. The title of the first dance, *Mirror of Medusa*, refers to the tale of the Medusa. She was one of the three fearsome monsters called Gorgons. Her body was covered with scales, her hair was a mass of twisting snakes, and whoever looked at her turned into stone. In the legend, Medusa was slain

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**Example 2. Deux Danses, James Hopkins: Medusa's sultry, snake-like theme**



by the Greek hero Perseus, who used a shield of polished bronze as a mirror with which to see her. The title of the second dance, *The Circle of Bacchants*, refers to the followers of Bacchus, the God of Wine. The Bacchants, being frenzied with wine, rushed through the wilderness "uttering shrill cries and performing frightful deeds." (Example 2)

**Fantasy on Cortège et Litanie of Marcel Dupré, James Hopkins**

The *Fantasy on Cortège et Litanie* of Marcel Dupré was composed in 1986 as a solo piece for concert organist Cherry Rhodes and first performed by her in October, 1989, at Grace Cathedral, San Francisco. Because of the very orchestral nature of the writing, the composer decided in 1994 to recast the work in a second version for small orchestra. The *Fantasy* is based on the two main themes of the well-known work *Cortège et Litanie* of Dupré. Even though one or both of these themes is almost always present in some form, there is in fact no direct quotation from the original work. The harmonic style, while incorporating some fairly dissonant combinations, nevertheless retains Dupré's original E major tonal framework. The first part of the *Fantasy* consists of several short sections that evoke a vague, dream-like atmosphere. After a brief cadenza, the rhythmically driving central portion of the work is heard. A short recapitulation of earlier material and a final triumphant outburst bring the *Fantasy* to a joyous conclusion. Hopkins' *Fantasy* won first prize in an international composition contest sponsored by the Los Angeles Chapter of the AGO.

**Five Pipe Organ Adventures, Herbert Bielawa**

This set of relatively short organ pieces dates from 1993 and was written for specific groups of musicians: those who have recently become interested in the pipe organ, those who have yet to discover it and those who are intrigued by the pieces themselves. The *Adventures* were composed with a capable keyboard player in mind, with minimal skill or experience playing pedals. The pedal parts are fairly basic and undemanding. The number of pedal notes in *Adventures* is limited, changing foot position occurs when manual activity is minimal, and occasionally no pedal is required at all.

**Four Biblical Settings, Emma Lou Diemer**

This major work was commissioned by the Ventura, California chapter of the AGO. The four movements feature a variety of styles, including minimalism, rhythmic innovation, and subtle dissonances. It was premiered on June 30, 1993 by Sandra Soderlund in Santa Barbara. The movements are based on Psalm 90, Psalm 121, Isaiah 11:1 and Isaiah 35:1. The first movement is in a minimalist style and is innovative in the way that the increments in "volume" of the crescendo pedal are used not only for drama but to define the phrase structure of the movement and to express the imagery in Psalm 90. The second movement (Psalm 121) has expressive, upward bending lines. The third movement (Isaiah 11) weaves in the chorale "Jesu, meine Freude." The last movement (Isaiah 35) is characteristically joyful and rhythmic in its use of various groupings of eighth-note patterns. (Example 3)

**Metopes, James Hopkins**

Commissioned by the Far West Regional Convention of the American Guild of Organists, *Metopes* was com-

posed in the summer of 1990 and first performed by Cherry Rhodes in June 1991. The work consists of two extended movements, *Arachne's Web* and *The Gift of Nessus*. These are connected by the brief "Interlude," for pedals alone, which serves to unite the two by motivic transformation. The title *Metopes* is the architectural term that refers to the sculptured marble slabs between the triglyphs of a frieze. These spaces were frequently decorated in low relief with depictions of scenes from classical Greek mythology.

*Arachne's Web* refers to the story of the maiden Arachne, a mortal who was exceedingly skilled in the art of weaving. She unwisely challenged the goddess Minerva to a contest. Minerva was greatly displeased by Arachne's obviously greater skill at weaving. To punish Arachne for her impudence, Minerva transfigured Arachne into a spider that hangs by its own thread. Musically, an almost constant stream of descending thirds depicts the weaving while above it an ever more ornate melody is spun out. An angry outburst terminates the melodic elaboration, and the movement ends quietly with the opening material.

*The Gift of Nessus* relates to the story of the centaur Nessus who attempted to run away with Dejanira, the wife of Hercules. Hercules heard her cries and shot the centaur in the heart. The dying Centaur told Dejanira to take a portion of his blood and keep it to be used later as a charm to preserve the love of her husband. Dejanira did so and before long had occasion to use it. In one of his conquests Hercules had taken prisoner a fair maiden, named Iole, of whom Dejanira became jealous. When Hercules was about to offer sacrifices to the gods in honor of his victory, he sent to his wife for a white robe to use on the occasion. Dejanira, thinking it a good opportunity to try her love-spell, steeped the garment in the blood of Nessus. As soon as the garment became warm on the body of Hercules, the poison penetrated into all his limbs and caused him the most intense agony. The garment stuck to his flesh and as he wrenched it off, he tore away whole pieces of his body. This movement begins in a low register as a slow dance with menacing sounds. As the music gradually moves higher, the dance becomes more complex and animated. A quiet middle portion that develops the material heard thus far provides a foil to the dramatic and agonized final dance episode.

**Of Things Hoped For, David Evan Thomas**

"Faith is the substance of things hoped for, the evidence of things not seen," writes Paul in his letter to the Hebrews. Thomas' two-part work is based on the idea of faith; the experience of writing a piece on such a subject enabled Thomas to express his own thoughts: "Faith and I have an uneasy dialogue, since my own faith is so . . . mercurial. But just as the act of writing a letter is the quickest way to draw a friend close, the meditation of writing music often makes the ineffable concrete. I found when all the notes were down that a reverent murmur had grown into a crowning shout of praise. Paul's words came to mind, and thus a title."

*Of Things Hoped For* begins with a modest arching phrase, supported by a descending pedal line. The ensuing meditation develops a new melismatic idea along with toccata elements, leading to a grand statement. A dance follows, based on the melisma, which stretches and flips the material. The little bass line from the

**Example 3. Biblical Settings, Diemer: opening of Movement IV**



**Example 4. Of Things Hoped For, Thomas: majestic statement of opening theme**



opening reasserts itself as a soprano tune, first in a quiet B-major episode, then triumphantly and in D major—in the trumpet. The two movements may be performed together, or may stand alone;

they would work well in a worship setting. Marilyn Biery commissioned Thomas to write this work in honor of James Biery's birthday in 2001; it was premiered by James in May 2001, at the

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Cathedral of St. Paul in St. Paul, Minnesota. (Example 4)

**Organ Booklet**, Herbert Bielawa

The movements in Bielawa's *Organ Booklet* are essentially etudes modeled upon the various "Organbooks" in history. It was from Bach's term *Orgelbüchlein* that he drew the title for these organ etudes. Bielawa set himself the task of making use of the classical major and minor triads and manipulating them in unusual ways. The challenge was to create a fresh marriage of familiar triads with unfamiliar and unexpected developmental procedures. Whereas the triads are from antiquity, their combination is from the present.

**Prologue, Reflection and Jubilation on York**, James Biery

In Biery's search for possible material on which to base this commission for The Congregational Church of Green's Farms, Westport, Connecticut, he came across the hymn "O Lord, Almighty God, Thy Works." The history of the text coupled with the quirky angularity of the melody proved irresistible. The hymn was one of several "hymns and spiritual songs" found in the third edition (1651) of the *Bay Psalm Book*. The *Bay Psalm Book* was published by the Congregationalist settlers in the Massachusetts Bay Colony; in 1640 it was the first book published in English in North America. "O Lord, Almighty God" was popularly known as "The Song of Moses and the Lamb" and was sung at the first great council of Congregational Churches in New England, the Cambridge Synod of 1648. The hymn is sung to the tune *York*, which is one of the twelve Common Tunes from the Scottish Psalter of 1615. At one time in England it was second only to *Old Hundred* in popularity.

Even though the *Prologue, Reflection, and Jubilation* is based on the tune *York*, the entire melody is not heard until the third movement. The *Prologue* is a tribute to one of Biery's favorite 20th century composers, Maurice Duruflé. The running figuration heard throughout is built upon the first four notes of the hymn. The main theme, played on the string stops, begins with the ascending triad of the opening phrase of the hymn (transformed to the minor mode).

The first movement melts into the second, a serene "Reflection." Once again the melodic line begins with the first four notes of *York*.

An improvisatory recitative passage leads into the final "Jubilation." This movement pays homage to Calvin Hampton, the gifted and innovative New York composer who died in 1984 at the age of forty-six. Again the rising triadic motive is prominent, now in the major key. The hymntune is first heard in the pedal part, and then triumphantly in a final grand statement. (Example 5)

**Psalm 151**, Emma Lou Diemer

*Psalm 151* was commissioned by Joan DeVee Dixon in 1998 in honor of Alvin Broyles. The piece moves restlessly with sixteenth-note figuration, punctuated by melodic ideas that alternate between the hands. *Psalm 151* builds to a dramatic close in which an A major chord emerges from the contrasting sonorities and is sustained full organ to the end. (*Psalm 151* is one of the non-canonical psalms found in the Dead Sea Scrolls at Qumran.)

**Scherzo**, Emma Lou Diemer

*Scherzo* was written in 1996 in honor of Carolyn and David Gell and for the dedication of the Schulmerich Carillon at Trinity Episcopal Church in Santa Barbara. The piece is mostly for manuals, and sections of it may be played with various bell sounds contrasting to light organ registrations. It is in the style of a

traditional scherzo, bouncy and bright in character.

**Six Chorale Preludes on Ton-y-Botel**, Herbert Bielawa

In *Giocoso*, the tune is in the pedal for several measures but turns into a fugal subject in partial imitation. In *Cantilena* the tune is embedded inside the staccato "peppering" of the texture. *Canone Doppio* is a double canon with fragments of the tune in the pedal. *Cadenza* is a flourish for the pedals where the tune is laced into the rush of sixteenth notes with a few commentaries on the manuals. *Pregghiera* is a prayer in which very delicate flakes of sound accompany the pedal, which presents the tune. *Maestoso* is a grand finale with the tune appearing in the manuals and pedal alternately. (Example 6)

**T.S. Eliot Impressions**, Dennis Bergin

*T.S. Eliot Impressions* (Set 1) was inspired by the four "Ariel" poems of T.S. Eliot. The poems are entitled "Journey of the Magi," "A Song for Simeon," "Animula," and "Marina." Colorful organ registrations, late twentieth-century musical language and references to other organ works and chant melodies are employed in this musical representation of Eliot's poetry. The poems mark, in part, Eliot's conversion experience to orthodox Christianity. The spiritual theme of *T.S. Eliot Impressions* is that of a journey from darkness to light and from despair to hope.

**Organ duet, two players, one console:**

**Auld Lang Syne**, Eugene Thayer, edited by Robert C. Mann

The organ works of Eugene Thayer are not widely known today. Thayer (1838-1889) was a well-known and highly respected organ recitalist, pedagogue, composer and church musician who held church positions in Massachusetts and New York. Robert C. Mann has provided this edition of Thayer's duet on *Auld Lang Syne*, which Thayer transcribed for duet from one of his solo compositions. Thayer used duets as teaching pieces: he would play the secondo part and his student would play the primo part. Unfortunately, this duet is printed with each performer having their own score, making it necessary to have an organ with a wide music desk in order to fit both scores on it.

**Evensong**, Charles Callahan

Both of the Callahan duets in the MorningStar Concert Series were commissioned by Raymond and Elizabeth Chenault. *Evensong* was premiered in May of 1987 at the Spoleto Festival in Charleston, South Carolina. It is based on two evening hymns: *Tallis' Canon* and *Ar Hyd y Nos*. *Evensong* is quiet in nature and uncomplicated in texture.

**Largo ma non tanto**, J. S. Bach, transcribed for organ duet by James Biery

Biery has transcribed the middle movement of the *Bach Concerto in D minor for Two Violins*, BWV 1043, for organ duet. This duet requires the secondo player to sit in the middle of the bench to play the ripieno part (which uses pedals), and the primo player to sit off to the right side in order to play the two solo parts (manuals only). (Example 7)

**Ragtime**, Charles Callahan

*Ragtime* was also premiered in 1987 at the Spoleto Festival by the Chenaults. The title of this piece conveys the compositional style of this lively and colorful duet.

**Psalm Variations**, James Hopkins

*Psalm Variations* was composed orig-

**Example 5. York, Biery: opening of Jubilation section**

**Example 6. Ton-y-Botel, Bielawa: maestoso statement of the tune**

**Example 7. Largo ma non tanto, arr. Biery: opening themes**

inally in the spring and summer of 2000 for orchestra. The piece was reworked in the summer of 2002 for organ duet, and is dedicated to Marilyn and James Biery.

*Psalm Variations* is based on the American folk melody *Resignation*. This melody is most often associated with the text "My Shepherd Will Supply My Need," a metrical paraphrase of Psalm 23 by Isaac Watts (1674-1748). Although *Psalm Variations* is not a religious piece, the variations do follow the flow of the text.

**Written in the Dust**, David Evan Thomas

*Written in the Dust* by David Evan

Thomas was inspired by an address given at the First Unitarian Society of Minneapolis in November 1998 by the Rev. Dr. Kendyl Gibbons, Minister of the Society. Gibbons' address focused on the biblical story from John about the woman, caught in adultery, whose punishment was to be stoned for her sin (John 8: 3-11). Jesus said to the crowd "Let anyone among you who is without sin be the first to throw a stone at her," and then he dismissed her, saying, "Go and sin no more." The semi-programmatic movements of *Written in the Dust* are entitled "Jesus, the Woman and the Pharisees" (verses 3-6), "The Writing in the Dust" (6-8), and "Go, and sin no more" (9-11).

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**Example 8. *Written in the Dust*, Thomas: Pedal-fan**

*Written in the Dust* contains all the ingredients which make this a masterful, virtuosic work for duet: a brilliant pedal cadenza, "pedal fans" in the outer movements, motives which are started by one player and finished by the other, ranges of motion for each player that cover the keyboards, fast figuration, conversational passing back-and-forth of musical ideas, and elegant, lyrical writing. All combined, they enable *Written in the Dust* to tell a compelling musical story. It was premiered in October 1999 by Marilyn and James Biery at the Cathedral of St. Paul in St. Paul, Minnesota. (Example 8)

**Duet, two organs:**

***Chantasy*, James Hopkins**

*Chantasy* for two organs was a commission from Mount Angel Abbey, St. Benedict, Oregon, in thanksgiving for the two recently installed Martin Ott organs. It was premiered by Cherry Rhodes and Ladd Thomas on October 17, 1999 in the Abbey. Hopkins calls it a "chant fantasy" on the Kyrie and Sanctus of the *Missa Cum Jubilo*. Much of the harmonic language of *Chantasy* is reminiscent of the music of Maurice Duruflé. (Example 9)

***Voluntary for Antiphonal Organs*, James Biery**

The *Voluntary for Antiphonal Organs* was composed for and first performed at the 1988 National Convention of the Organ Historical Society in San Francisco. The piece is constructed using the standard sonata form with a brief slow introduction.

**Organ with instrument:**

***Divertimento* (string quartet), Charles Callahan**

A light-hearted piece, with considerable contrapuntal activity among the instruments and a mystic element of calmly soaring melody in the quiet sections.

***Easter Canticles* (organ and violoncello), Robert Sirota**

The three movements of *Easter Canticles*—Vigil, Crucifixion, and Resurrection—are structured as a triptych after the iconostasis<sup>7</sup> of an Orthodox church. The three panels are meditations on scenes from the Passion of Jesus Christ: his prayerful agony in the Garden of Gethsemane, his crucifixion and resurrection. With the combination of cello and organ, Sirota sought to capture the mysticism of these three moments of the Passion. The first movement is agonized and restless, the second portrays the crucifixion, even down to the hammering of the nails into Christ's hands, and the third depicts Christ's light-suffused resurrection.

***The Kraken*, Charles Hoag**

*The Kraken* is a work for organ pedals with the player also playing a large tam-tam (or the player could also be joined by a percussionist). It is based upon the poem by the same name by Alfred Lord Tennyson (1809–1892). The *Kraken* is a mythical Norse sea monster. The opening lines of the poem give the setting for the music, which starts on the lowest possible pitches and works upward to a frenzy in both instruments:

Below the thunders of the upper deep,  
Far, far beneath in the abyssal sea,  
His ancient, dreamless, uninvaded sleep  
The Kraken sleepeth . . .

**Organ and Voice:**

***Canticle of the Sun* (high voice), David Evan Thomas**

*Canticle of the Sun*, a setting of the poem by St. Francis of Assisi, was commissioned by the Twin Cities (Minnesota) AGO and first performed by soprano Elizabeth Pauly and organist James Biery in 2000.

The parallel verses of St. Francis's poem inspired from Thomas a series of variations on what could be called a Theme of Praise, a declamatory melodic idea that emphasizes fourths and fifths. After the initial presentation of the theme ("All praise to you, my Lord"), the speaker moves from extolling sun and moon to praising each of the four elements of the medieval world (wind, water, earth, fire) taking in all of creation. Because the text is concise—only a few key images per variation—it remains for the organ to develop the material through figuration, texture and registration, as well as to provide links between sections, each of which explores a different tonality. A special place is reserved for the human art of forgiveness. The vocal line here descends into its lowest register, accompanied by the simplest organ texture, before rising up again in fountains of praise.

**Concertos:**

***Concerto for Organ and Orchestra*, Gerald Near**

This concerto by Gerald Near was conceived in the grand traditional manner. The movements follow the usual form for a concerto: Sonata-allegro, Slow movement (in no particular form)

**Example 9. *Chantasy*, Hopkins: part 1, Kyrie chant; part 2, opening of the second main section played on 4' flutes alone**

and Rondo (Tocatta). It is scored for chamber orchestra in a desire to make the work more practical and accessible. Gerald Near's music is published by Aureole Publications and distributed by MorningStar.

**Notes**

1. From an e-mail message written by Emma Lou Diemer to Marilyn Biery, September 10, 2003.
2. From an e-mail message written by Herb Bielawa to Marilyn Biery, September 15, 2003.
3. From an e-mail message written by James Hopkins to Marilyn Biery, September 15, 2003.
4. The American Composers Forum is committed to supporting composers and developing new markets for their music. Through granting, commissioning, and performance programs, the Forum provides composers at all stages of their careers with valuable resources for professional and artistic development. Founded in 1973 by composers Libby Larsen and Stephen Paulus, then called the Minnesota Composers Forum, the organization has grown from an innovative regional initiative into one of the nation's premier composer service organizations. From an e-mail message to Marilyn Biery, November 9, 2003.

5. From a telephone conversation with Libby Larsen, December 2, 2003, where Libby's first quote actually was: "Buy this stuff and play it!!!"

6. Friedrich Kerst and Henry Edward Krehbiel, *Beethoven: The Man and the Artist, as Revealed in His Own Words*. E-writing format by Carl Peterson. <http://www.free-books.org/europeanhistory/BeethovenTheManArtist.htm#start-text>

7. The screen decorated with icons that divides the sanctuary from the nave of an Eastern Orthodox church. <[www.yourdictionary.com](http://www.yourdictionary.com)>

Marilyn Biery, DMA, AAGO, is Associate Director of Music at the Cathedral of St. Paul in St. Paul, Minnesota. An ardent supporter of composers and performer of new music, she has collaborated with Libby Larsen, Stephen Paulus, David Egan Thomas, James Hopkins, Pamela Decker, and others. She is editor of the new Concert Organ Music Series at MorningStar Music. Biery earned Bachelor and Master of Music degrees in organ from Northwestern University, and her Doctorate from the University of Minnesota.

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# New Organs



## Fabry Inc., Fox Lake, Illinois The Community Church, Ludington, Michigan

Fabry Inc. has been maintaining the church's 3-manual, 27-rank Wicks pipe organ for the past ten years. After many years of service, the mechanical relays and console contacts were failing. The constant combination action troubles and dead notes due to contact breaking in the chamber relays made the instrument difficult to play. It was obvious that contact replacement or a solid-state conversion was needed. The church elected to convert the entire system to solid-state.

Fabry Inc. completed a total solid-state conversion of this instrument with

the addition of electric shade actions, electric tremolo units, movable platform console, and new electric chime system. The entire wood interior of the console has been replaced and fitted with an MSP-1000 microprocessor from Peterson. The console project also included full MIDI resource system, sound module, speakers, and adjustable bench.

Fabry Inc. would like to thank Mr. Lee Shipman who coordinated the entire project. David G. Fabry completed all the console woodwork and installed the console microprocessor. Crew leader Joseph Poland and David J. Fabry handled the installation of the remaining equipment.

—David J. Fabry

- GREAT**
- 8' Open Diapason
  - 8' Second Diapason
  - 8' Doppel Flute
  - 8' Viola d'Gamba
  - 8' Gemshorn
  - 4' Octave
  - 4' Flute
  - 4' Gemshorn
  - 2 1/2' Twelfth
  - 2' Fifteenth
  - III Mixture
  - 8' Trompete
  - Tremolo
  - Chimes


- SWELL**
- 16' Lieblich Gedeckt
  - 8' Open Diapason
  - 8' Stopped Flute
  - 8' Flauto Traverso
  - 8' Salicional
  - 8' Aeoline
  - 8' Voix Celeste
  - 4' Principal
  - 4' Flauto Traverso
  - 4' Violina
  - 4' Flute d'Amour
  - 4' Aeoline
  - 2 1/2' Nazard
  - 2' Piccolo
  - 1 1/2' Larigot
  - III Harmonic Aetheria
  - 8' Trumpet
  - 8' Oboe Horn
  - 8' Vox Humana
  - 4' Clarinet
  - Tremolo

- CHOIR**
- 16' Dulciana
  - 8' Geigen Diapason
  - 8' Melodia
  - 8' Concert Flute
  - 8' Gemshorn
  - 8' Dulciana
  - 8' Unda Maris
  - 4' Prestant

- 4' Open Flute
- 4' Dulciana
- 2 1/2' Dulciana Twelfth
- 2' Dulciana Fifteenth
- 1 1/2' Dulciana
- III Dulciana
- 8' French Horn
- 8' Clarinet
- Tremolo
- Chimes
- Zimbelstern

- PEDAL**
- 32' Untersatz
  - 32' Violone
  - 16' Violone
  - 16' Open Diapason
  - 16' Bourdon
  - 16' Lieblich Gedeckt
  - 16' Dulciana
  - 8' Octave
  - 8' Bass Flute
  - 8' Flauto Dolce
  - 8' Cello
  - 8' Dulciana
  - 4' Choral Bass
  - III Mixture
  - 32' Bombarde
  - 16' Trombone
  - 8' Trumpet
  - 8' Oboe
  - Chimes

- Couplers**
- Great 16-UO-4
  - Swell 16-UO-4
  - Choir 16-UO-4
  - Sw to Gt 16-8-4
  - Ch to Gt 16-8-4
  - Sw to Ch 16-8-4
  - Gt to Ch 8
  - Ch to Sw 8
  - Gt to Sw 8
  - Gt to Ped 8-4
  - Ch to Ped 8-4
  - Sw to Ped 8-4
  - MIDI to Gt, Sw, Ch, & Ped
  - Nave shades on/off



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## Bedient Pipe Organ Company, Roca, Nebraska Opus 65, United Methodist Church, Storm Lake, Iowa

In 1995, the United Methodist Church in Storm Lake, Iowa, was given a generous gift. Because the donors stipulated that the money must be spent on a new pipe organ, the organ committee put aside their original plan to rebuild their old instrument and began researching pipe organ builders and additional donors. Bedient was awarded the building contract, resulting in the creation of a two-manual, mechanical-action organ with 19 ranks of pipes.

With its tonal qualities based on 18th-century German and 19th-century French and American traditions, the organ generates a wide dynamic range for various accompanimental and performance tasks. All three traditions provide a broad palette of musical possibilities, which are enhanced by the lively acoustical environment provided through recent renovations.

The white oak organ case was designed to integrate with the front of the sanctuary, which features a gilded trefoil pattern in the woodwork. The pipe shades are of basswood in a flowing organic configuration. The keyboard naturals are covered with blackwood and the accidentals are of maple. The pedal keys are made of oak and the accidentals are capped with moradillo. The stop knobs are made of cocobola.

Dr. Davis Folkerts, Professor Emeritus, Central College, Pella, Iowa, and consultant on the organ project, played the dedication concert on April 28, 2002. It featured diverse pieces from many countries and eras, and included an historical narrative by Eunice Folkerts.

—Gene Bedient

- GREAT**
- 8' Principal
  - 8' Rohrflöte
  - 8' Dulciana
  - 4' Octave
  - 2' Octave
  - III-IV Mixture
- SWELL**
- 8' Viole de Gambe
  - 8' Voix celeste
  - 8' Bourdon
  - 4' Spitzflute
  - 2' Doublette
  - II Sesquialtera
  - 16' Fagott
  - 8' Trompete

- PEDAL**
- 16' Subbass
  - 8' Flute
  - 16' Fagott (Sw)

- Great/Pedal
- Swell/Pedal
- Swell/Great
- Tremulant



# Calendar

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

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

## UNITED STATES East of the Mississippi

### 15 JANUARY

**Jason Roberts**; St. Peter's, Morristown, NJ 7:30 pm  
**Terry Charles**; The Kirk of Dunedin, Dunedin, FL 8 pm

### 16 JANUARY

Bach, *Cantata 56 & 82*; St. Bartholomew's, New York, NY 3 pm  
**Len Langrick**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Gail Archer**; Our Lady of Sorrows, South Orange, NJ 3 pm  
**Felix Hell**; Trinity Episcopal, Portsmouth, VA 4 pm  
**Bruce Barber**; St. James Cathedral, Chicago, IL 4 pm  
**Nancy Lancaster**, with trumpets; House of Hope Presbyterian, St. Paul, MN 4 pm

### 18 JANUARY

**Heinrich Christensen**, with tenor; King's Chapel, Boston, MA 12 noon

### 19 JANUARY

**Dong Ho Lee**; Woolsey Hall, Yale University, New Haven, CT 12:30 pm  
**Gregory Eaton**; Church of St. Ann & The Holy Trinity, Brooklyn, NY 1:10 pm  
**Eric Plutz**; St. Luke Catholic Church, McLean, VA 1 pm

### 20 JANUARY

+**Craig Cramer**; University of Notre Dame, Reyes Organ & Choral Hall, Notre Dame, IN 8 pm, also 1/21, 1/22, 1/25

### 21 JANUARY

**Rosalind Mohnsen**; Old South Church, Boston, MA 12:15 pm  
**James David Christie**; St. Paul's Episcopal, Wilmington, NC 7:30 pm  
**Tom Trenney**, silent film accompaniment; Cathedral Church of St. Paul, Detroit, MI 8 pm  
**Martin Jean**, hymn festival; Cathedral of the Assumption, Louisville, KY 7:30 pm  
**Gail Archer**; Fourth Presbyterian, Chicago, IL 12:10 pm

### 22 JANUARY

**Bradley Hunter Welch**, workshop; Covenant Presbyterian, Fort Myers, FL 10 am  
VocalEssence; Ordway Center, St. Paul, MN 8 pm

### 23 JANUARY

Super Bell XIII; First Church of Christ, Wethersfield, CT 4 pm  
**Woo-sug Kang**; Woolsey Hall, Yale University, New Haven, CT 8 pm  
Choral Evensong; St. Peter's by-the-Sea Episcopal, Bay Shore, NY 5 pm  
**Stuart Forster**; St. Peter's by-the-Sea Episcopal, Bay Shore, NY 6 pm  
**Frederick Tripodi**; Cathedral of St. Patrick, New York, NY 4:45 pm  
**Kola Owolabi**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Maxine Thevenot**; Ursinus College, Collegeville, PA 4 pm  
**Lee Dettra**, with soprano; Holy Trinity Lutheran, Lancaster, PA 4 pm  
**Frederick Swann**; Second Presbyterian, Baltimore, MD 3 pm  
**Matthew Dirst**; Jacoby Symphony Hall, Jacksonville, FL 3 pm  
**Bradley Hunter Welch**; Covenant Presbyterian, Fort Myers, FL 4 pm  
**Aaron David Miller**; Zion Lutheran, Sandusky, OH 4 pm  
Atlanta Baroque Orchestra; Peachtree Road United Methodist, Atlanta, GA 3 pm  
+**Craig Cramer**; University of Notre Dame, Reyes Organ & Choral Hall, Notre Dame, IN 4 pm

### 24 JANUARY

**Brian Milnikel**; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm  
Music of the Baroque; Harris Theater for Music and Dance, Chicago, IL 7:30 pm

### 25 JANUARY

The New York Virtuoso Singers; St. Bartholomew's, New York, NY 7:30 pm  
Moscow Nights; Andy Griffith Theatre, Mt. Airy, NC 7:30 pm

### 26 JANUARY

**Kristin Naragon**; Dwight Chapel, Yale University, New Haven, CT 12:30 pm  
**Gregory Eaton**; Church of St. Ann & The Holy Trinity, Brooklyn, NY 1:10 pm  
**Brian Jones**; Episcopal Cathedral, Columbia, SC 12 noon

### 27 JANUARY

**Alvin Blount**; Christ Episcopal, Macon, GA 7:30 pm

### 28 JANUARY

**Patricia Snyder**; Old South Church, Boston, MA 12:15 pm  
**Michael Kleinschmidt**; Old West Church, Boston, MA 8 pm  
**Adam Brakel, J.R. Daniels, Russell Weismann, & Donald Fellows**; St. Paul Cathedral, Pittsburgh, PA 8 pm  
**Stephen Schaeffer**, with tenor; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

### 29 JANUARY

**Michael Kleinschmidt**, workshop on Dupré's op. 18; Old West Church, Boston, MA 4 pm  
**Frederick Swann**, masterclass; St. John's United Methodist Church, Aiken, SC 9 am  
Konevets Quartet; Rodeheaver Auditorium, Grace College, Winona Lake, IN 7:30 pm  
**Christopher Herrick**; University of Alabama, Tuscaloosa, AL 3:30 pm

### 30 JANUARY

**Brian Harlow & Christopher Jennings**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Felix Hell**; Lutheran Theological Seminary, Gettysburg, PA 4 pm  
**Thomas Murray**; University of Scranton, Scranton, PA 7:30 pm  
Washington Symphonic Brass; St. Luke Catholic Church, McLean, VA 7:30 pm  
+**E. Rodney Trueblood, Caroline Wright, & Michael Morgan**; Mt. Olivet United Methodist, Manteo, NC 3 pm  
**Frederick Swann**; St. John's United Methodist, Aiken, SC 4 pm  
**Stephen Schnurr**, with violin; St. Mary of the Lake Catholic Church, Gary, IN 3 pm  
**Gerre & Judith Hancock**; Wabash College Chapel, Crawfordsville, IN 3 pm  
Chanson; St. Paul United Methodist, Louisville, KY 7 pm  
Bach, *Mass in b*; Independent Presbyterian Church, Birmingham, AL 4 pm

### 1 FEBRUARY

**Heinrich Christensen**, with contralto; King's Chapel, Boston, MA 12 noon  
**Lee Kohlenberg**; Medical University of SC, Charleston, SC 12:15 pm  
**Nick Bowden**; Peachtree Road United Methodist, Atlanta, GA 7:30 pm

### 2 FEBRUARY

**Stephen Fraser**; Woolsey Hall, New Haven, CT 12:30 pm  
**Gregory Eaton**; Church of St. Ann & The Holy Trinity, Brooklyn, NY 1:10 pm

### 4 FEBRUARY

**Mark Brombaugh**; Old South Church, Boston, MA 12:15 pm  
**Paul Jacobs**; Slee Hall, University of Buffalo, Buffalo, NY 8 pm  
**Kevin Clemens**; Cathedral of the Blessed Sacrament, Altoona, PA 7 pm  
Piffaro, The Renaissance Band; Independent Presbyterian, Birmingham, AL 7 pm

### 5 FEBRUARY

+**Timothy Smith**; St. Peter's, Morristown, NJ 7 pm  
**Tom Trenney**, silent film accompaniment; Hiram College, Hiram, OH 7 pm  
Orlando Consort; St. Paul's Episcopal, Milwaukee, WI 5 pm

### 6 FEBRUARY

**David Westfall**; South Church, New Britain, CT 4 pm  
**Paul Bisaccia**, piano; Keeney Cultural Center, Wethersfield, CT 4 pm  
**Mina Choi**; Woolsey Hall, New Haven, CT 8 pm  
**Trent Johnson**, with trumpet; Cathedral of St. Patrick, New York, NY 4:45 pm  
Bach, *Cantatas 22 & 23*; Holy Trinity Lutheran, New York, NY 5 pm  
**John Scott**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Aaron David Miller**; Grace Lutheran, Lancaster, PA 4 pm  
**David Briggs**; Greene Memorial Methodist, Roanoke, VA 4 pm

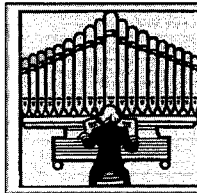
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Tom Trenney; Hiram Christian Church,  
Hiram, OH 3 pm  
Choral Evensong; St. James Cathedral,  
Chicago, IL 4 pm  
The Anonymous Monk; St. Paul's Episcopal,  
Milwaukee, WI 4 pm

### 7 FEBRUARY

St. Olaf Choir; Hempfield Performing Arts  
Center, Lancaster, PA 7:30 pm

### 9 FEBRUARY

Solemn Mass; Church of the Advent, Boston,  
MA 6:30 pm  
Joseph Gramley, percussion; Brookhaven  
National Laboratory, Upton, NY 12 noon  
Gregory Eaton; Church of St. Ann & The  
Holy Trinity, Brooklyn, NY 1:10 pm  
Phil Kelsall; The Kirk of Dunedin, Dunedin,  
FL 2 pm, also 2/10, 2/12

### 10 FEBRUARY

David Higgs; Furman University, Greenville,  
SC 8 pm

### 11 FEBRUARY

Dennis James, silent film accompaniment;  
Portland City Hall, Portland, ME 7:30 pm  
Andrew Sheranian; Old South Church,  
Boston, MA 12:15 pm  
Gerre Hancock, hymn festival; First Presby-  
terian, Binghamton, NY 7:30 pm  
David Lamb; Church of St. Joseph,  
Bronxville, NY 8 pm  
Todd Wilson, silent film accompaniment;  
Doylestown Presbyterian, Doylestown, PA 7:30 pm  
Phil Kelsall; The Kirk of Dunedin, Dunedin,  
FL 8 pm  
Moscow Nights; Ladysmith High School,  
Ladysmith, WI 7:30 pm

### 12 FEBRUARY

Colin Lynch; Trinity Church on the Green,  
New Haven, CT 8 pm  
Kyrie & Cabaret; Church of St. Joseph,  
Bronxville, NY 7 pm  
Rejoicensemble; St. Peter's Episcopal, Gene-  
va, NY 7:30 pm

### 13 FEBRUARY

John Rose; The Congregational Church,  
Naugatuck, CT 4 pm  
Cj Sambach, Touch Organ Informance; First  
Presbyterian, New Canaan, CT 5 pm  
CONCORA; St. John's Episcopal, West Hart-  
ford, CT 4 pm  
Gerre Hancock; First Presbyterian, Bing-  
hamton, NY 4 pm  
Dorothy Papadakos; St. Peter's by-the-Sea  
Episcopal, Bay Shore, NY 4 pm  
Chelsea Chen; St. Bartholomew's, New  
York, NY 4:30 pm  
Robert Knupp; St. Thomas Church Fifth  
Avenue, New York, NY 5:15 pm  
The South Mountain Chorale; Our Lady of  
Sorrows, South Orange, NJ 3 pm  
Organized Rhythm; Trinity Lutheran, Lans-  
dale, PA 4 pm  
Timothy Harrell; St. Paul's, Doylestown, PA  
4:30 pm  
Solemn Evensong; St. Paul's, Doylestown,  
PA 5 pm  
James O'Donnell; First Presbyterian,  
Gainesville, FL 4 pm  
Ken Cowan; Worthington United Methodist,  
Worthington, OH 4 pm  
Craig Cramer; Calvary United Methodist,  
Brownsburg, IN 5 pm  
Lententide Evensong; Trinity Episcopal, Fort  
Wayne, IN 5 pm  
Douglas Cleveland; Shattuck Music Center,  
Carroll College, Waukesha, WI 3 pm  
VocalEssence; Ordway Center, St. Paul, MN  
4 pm

### 15 FEBRUARY

William Gudger, with soprano; Medical Uni-  
versity of SC, Charleston, SC 12:15 pm  
Bradley Hunter Welch; Peachtree Road  
United Methodist, Atlanta, GA 8 pm  
Organized Rhythm; St. Paul's Episcopal,  
Chattanooga, TN 7 pm  
David Higgs; Moorings Park, Naples, FL 8  
pm

### 16 FEBRUARY

David Lamb; Church of St. Ann & The Holy  
Trinity, Brooklyn, NY 1:10 pm  
Nancianne Parrella; St. Ignatius Loyola, New  
York, NY 7 pm  
Choir of St. Ignatius Loyola; St. Ignatius Loy-  
ola, New York, NY 8 pm  
Thomas DeWitt; Morrison United Methodist,  
Leesburg, FL 12 noon

### 17 FEBRUARY

James O'Donnell; Rivercenter, Columbus  
State University, Columbus, GA 7:30 pm

### 18 FEBRUARY

Michael Kleinschmidt; Old South Church,  
Boston, MA 12:15 pm  
Liber unUsualis; St. James' Episcopal,  
Fairhope, AL 7:30 pm  
Chanson; First United Methodist, Fort Walton,  
FL 7:30 pm  
Gillian Weir; Metropolitan United Methodist,  
Detroit, MI 7:30 pm

Peter Richard Conte; St. Thomas Lutheran,  
Bloomington, IN 7:30 pm  
Organized Rhythm; Christ Church Cathedral,  
Nashville, TN 8 pm  
Ken Cowan; First Baptist, Jackson, MS 7 pm

### 19 FEBRUARY

Peter Richard Conte, masterclass; Trinity  
Lutheran, Bloomington, IN 9:30 am  
Joseph Gramley, percussion; Grace Col-  
lege, Winona Lake, IN 7:30 pm  
Gough Duo; Grace Episcopal, Sheboygan,  
WI 7:30 pm

### 20 FEBRUARY

Gail Archer, lecture-recital; Christ Church  
Episcopal, Westerly, RI 4 pm  
John-Eric Gunderson; Battell Chapel, New  
Haven, CT 3 pm  
Colonial Singers; First Church of Christ,  
Wethersfield, CT 4 pm  
Tim Spelbring; Woolsey Hall, New Haven,  
CT 8 pm  
Frederick Teardo; St. Bartholomew's, New  
York, NY 4:30 pm  
Jan-Piet Knijff; Holy Trinity Lutheran, New  
York, NY 5 pm  
Christian Lane; St. Thomas Church Fifth  
Avenue, New York, NY 5:15 pm  
McNeil Robinson; St. Mary the Virgin, New  
York, NY 7:30 pm  
Alan Morrison; Ursinus College, Collegeville,  
PA 4 pm  
Mary Mozelle, with cello and trumpet;  
National Presbyterian Church, Washington,  
DC 3 pm  
Mark Jones, with Palm Beach Atlantic Sym-  
phony; First Presbyterian, Pompano Beach, FL  
4 pm  
David Briggs; Severance Hall; Cleveland,  
OH 3 pm  
Aaron David Miller; Fireland Presbyterian,  
Port Clinton, OH 4:30 pm  
Choral Evensong for Lent; Cathedral Church  
of the Advent, Birmingham, AL 4 pm  
ensemble amarcord; Temple Theatre, Viro-  
qua, WI 7 pm  
Paul Bisaccia, piano; Church of the Holy  
Spirit, Episcopal, Lake Forest, IL 4 pm  
William Aylesworth, John Bryant, Chris-  
tine Kraemer, Merlin Lehman, Leon Nel-  
son, Kirstin Synnestvedt & Christopher  
Urban; First Presbyterian, Arlington Heights,  
IL 4 pm

### 21 FEBRUARY

John Weaver, lecture; First Presbyterian,  
South Orange, NJ 9:30 am  
Diane Meredith Belcher; Mercersburg Acad-  
emy, Mercersburg, PA 7:30 pm  
Bruce Newick, workshop; First Baptist,  
Chattanooga, TN 6:45 pm

### 22 FEBRUARY

Thomas, with horn; Medical University  
of SC, Charleston, SC 12:15 pm  
Paul Bisaccia, piano; St. Paul's Episcopal,  
Augusta, GA 12 noon  
Hans Davidsson; Christ Episcopal, Macon,  
GA 7:30 pm  
Gough Duo; St. Simons Presbyterian, St.  
Simons Island, GA 8 pm

### 23 FEBRUARY

Vincent Carr; Woolsey Hall, New Haven, CT  
12:30 pm  
Gregory Eaton; Church of St. Ann & The  
Holy Trinity, Brooklyn, NY 1:10 pm

### 24 FEBRUARY

Richard Benedum; St. George's Episcopal,  
Dayton, OH  
ensemble amarcord; Brodbeck Concert Hall,  
The University of Wisconsin, Platteville, WI 8  
pm

### 25 FEBRUARY

Stuart Forster; Old South Church, Boston,  
MA 12:15 pm  
St. Thomas Fifth Avenue Choir of Men and  
Boys; Christ Church Cathedral, Hartford, CT  
7:30 pm  
Roland Martin; Slee Hall, University of Buffa-  
lo, Buffalo, NY 8 pm  
ensemble amarcord; Music for a Great  
Space, Greensboro, NC 8 pm  
Church music workshop; First Presbyterian  
Church, Birmingham, MI, through 2/27  
Marcia Van Oyen; Fourth Presbyterian,  
Chicago, IL 12:10 pm  
William Ferris Chorale; Our Lady of Mt.  
Carmel, Chicago, IL 8 pm

### 26 FEBRUARY

Organized Rhythm; St. Katharine Drexel  
Church, Wolfeboro, NH 8 pm  
Paul Jacobs, workshop; St. John Lutheran,  
Poughkeepsie, NY 11 am  
ensemble amarcord; Hay Street United  
Methodist, Fayetteville, NC 7 pm  
Concordia College Choir; First Presbyterian,  
Pompano Beach, FL 7:30 pm  
Brahms, A German Requiem; Peachtree  
Road United Methodist, Atlanta, GA 7:30 pm  
Bella Voce; St. James Cathedral, Chicago, IL  
8 pm  
Rockefeller Chapel Choir; Rockefeller  
Chapel, Chicago, IL 8 pm

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27 FEBRUARY

**Daniel McKinley**; St. Michael's Episcopal, Marblehead, MA 5 pm  
Yale Schola Cantorum; Woolsey Hall, New Haven, CT 5 pm

**Paul Jacobs**; St. John Lutheran, Poughkeepsie, NY 3 pm

**Paolo Bordignon**; St. Bartholomew's, New York, NY 4:30 pm

**James Bobb**, harpsichord; Holy Trinity Lutheran, New York, NY 5 pm

**Elaine Dykstra**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

**August Humer**; St. Stephen's Episcopal, Millburn, NJ 4 pm

**Charles Tompkins**; Duke University, Durham, NC 5 pm

ensemble amarcord; All Saints Parish, Waccamaw, Pawleys Island, SC 7 pm

**Herndon Spillman**; Our Lady of the Gulf, Bay St. Louis, MS 2:30 pm

**James David Christie**; Church of the Redeemer, Sarasota, FL 5 pm

**Robert Nicholls**, with orchestra; First Presbyterian, Evansville, IN 4 pm

**Daniel Roth**; St. Chrysostom's Episcopal, Chicago, IL 3 pm

Downers Grove Choral Society; Tivoli Theatre, Downers Grove, IL 3 pm

28 FEBRUARY

**Clive Driskill-Smith**; Cincinnati Museum Center, Cincinnati, OH 8 pm

**Massimo Nosetti**; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

**UNITED STATES**

**West of the Mississippi**

15 JANUARY

**Brian Jones**; St. John's Cathedral, Albuquerque, NM 4 pm

16 JANUARY

**Marilyn Keiser**; The American Lutheran Church, Sun City, AZ 3 pm

**Jangoo Chapkhana**; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

**Carol Williams**; Balboa Park, San Diego, CA 2 pm

22 JANUARY

**Ken Cowan**; Gloria Dei Lutheran, Houston, TX 7:30 pm

23 JANUARY

VocalEssence; Ted Mann Concert Hall, Minneapolis, MN 2 pm

Bach, *Cantata 51*; Christ the King Lutheran, Houston, TX 5 pm

**Ann Frohbeiter**; Palmer Memorial Episcopal, Houston, TX 7:30 pm

**Mary Preston**; St. John's Cathedral (Episcopal), Albuquerque, NM 4 pm

**J. Melvin Butler**, with cello; St. Mark's Cathedral, Seattle, WA 2 pm

Epiphany Cantata Vespers; Faith Lutheran, Redmond, WA 7 pm

**Brian Swager**, with flute; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

**David Higgs**; First Congregational, Los Angeles, CA 4 pm

Compline; St. James' Episcopal, Los Angeles, 8 pm

**Carol Williams**; Balboa Park, San Diego, CA 2 pm

25 JANUARY

**Carol Williams**, masterclass; Washington State University, Pullman, WA 3 pm

26 JANUARY

**Carol Williams**; Washington State University, Pullman, WA 7:30 pm

28 JANUARY

**Stephen Tharp**; Cathedral of Our Lady of the Angels, Los Angeles, CA 8 pm

29 JANUARY

**David Goode**; Chapel, Pacific Union College, Angwin, CA 4 pm

30 JANUARY

Choral Evensong; Palmer Memorial Episcopal, Houston, TX 5 pm

**Peter Richard Conte**; Grace Cathedral, San Francisco, CA 3 pm

**Paul Jacobs**; The Neighborhood Church, Palos Verdes Estates, CA 4 pm

**Carol Williams**; Balboa Park, San Diego, CA 2 pm

1 FEBRUARY

**Alison Luedecke** with The Millennia Consort and Millennia Tool; First Presbyterian, Santa Barbara, CA 7 pm

5 FEBRUARY

**Dan McKinley**, with trumpet; Faith Lutheran, Redmond, WA 7 pm

6 FEBRUARY

**Christopher Herrick**; Westminster Presbyterian, Lincoln, NE 3:30 pm

**David Schofield**; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

Lenten concert; Trinity Episcopal, Santa Barbara, CA 3:30 pm

Choral Evensong; All Saints' Episcopal, Beverly Hills, CA 5 pm

**Carol Williams**; Balboa Park, San Diego, CA 2 pm

8 FEBRUARY

**Bradley Hunter Welch**; Wichita State University, Wichita, KS 7:30 pm

9 FEBRUARY

All Saints' Choir Schola; All Saints' Episcopal, Beverly Hills, CA 7:30 pm

11 FEBRUARY

**Joseph Adam**; UPS Chapel, Tacoma, WA 12 noon

**Hans Uwe Hielscher**; Mt. LaSalle Chapel, Napa, CA 7:30 pm

12 FEBRUARY

**Hans Uwe Hielscher**; Pacific Union College Church, Angwin, CA 4 pm

13 FEBRUARY

**Felix Hell**; First Presbyterian, Davenport, IA 3 pm

**Rebecca Sawyer**; First Presbyterian, Midland, TX 3 pm

Choral Evensong; St. Stephen Presbyterian, Fort Worth, TX 7 pm

Fort Bend Boy Choir; Palmer Memorial Episcopal, Houston, TX 4:30 pm

**Byron Blackmore**; The American Lutheran Church, Sun City, AZ 3:30 pm

**Hans Uwe Hielscher**; Grace Episcopal, St. Helena, CA 4 pm

Solemn Evensong; St. James' Episcopal, Los Angeles, 4:30 pm

**Martin Baker**; St. James' Episcopal, Los Angeles, 5:45 pm

**Carol Williams**; Balboa Park, San Diego, CA 2 pm

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*In Memoriam*  
**Gordon Young**  
Mus. Doc., A.S.C.A.P.  
1919-1998

14 FEBRUARY  
Paul Jacobs; Baylor University, Waco, TX  
7:30 pm

15 FEBRUARY  
Paul Jacobs, masterclass; Baylor University,  
Waco, TX 8:30 am  
Moscow Nights; Hill College, Hillsboro, TX  
7:30 pm  
David Hurd; University Park Methodist, Dal-  
las, TX 8 pm

18 FEBRUARY  
Janice Beck; Trinity Cathedral, Little Rock,  
AR 7:30 pm

20 FEBRUARY  
Tom Brown, with instruments; St. Stephen  
Presbyterian, Fort Worth, TX 7 pm  
Gerre Hancock, Choral Evensong and recital;  
St. Mark's Episcopal, San Antonio, TX 4 pm  
Martin Haselböck; Walt Disney Concert Hall,  
Los Angeles, CA 7:30 pm  
Carole Terry; Pomona College, Claremont,  
CA 3 pm  
Carol Williams; Balboa Park, San Diego, CA  
2 pm

22 FEBRUARY  
John Obetz; St. John's United Methodist,  
Kansas City, MO 7 pm  
Organized Rhythm; Hendrix College, Con-  
way, AR 7:30 pm  
Robert Bates; University of Houston Moores  
School of Music, Houston, TX 7:30 pm  
ensemble amarcord; Austin Auditorium, Ore-  
gon State University, Corvallis, OR 7:30 pm  
Marilyn Keiser; Trinity Cathedral, Portland,  
OR 7:30 pm

27 FEBRUARY  
The Texas Boys Choir; Dundee Presbyterian,  
Omaha, NE 7 pm  
Bradley Hunter Welch; Community of Christ  
Auditorium, Independence, MO 3 pm  
Service of Commpline; St. Stephen Presbyter-  
ian, Fort Worth, TX 7 pm  
Matthew Dirst; Christ the King Lutheran,  
Houston, TX 5 pm  
Peter Richard Conte; St. John's Cathedral,  
Albuquerque, NM 4 pm  
Bach, *Johannes-Passion*; Cathedral of the  
Madeleine, Salt Lake City, UT 8 pm  
Carole Terry, with recorder; St. Mark's  
Cathedral, Seattle, WA 2 pm

David Gell; Cathedral of St. Mary of the  
Assumption, San Francisco, CA 3:30 pm  
Choral festival; Lake Avenue Church,  
Pasadena, CA 7 pm

Compline; St. James' Episcopal, Los Ange-  
les, 8 pm  
Carol Williams; Balboa Park, San Diego, CA  
2 pm

28 FEBRUARY  
The Texas Boys Choir; St. John's Lutheran,  
Des Moines, IA 7:30 pm

#### INTERNATIONAL

15 JANUARY  
Steven Grahl; St. George's Cathedral South-  
wark, London, England 1:05 pm

20 JANUARY  
Thomas Trotter, with brass; Symphony Hall,  
Birmingham, England 7:30 pm

21 JANUARY  
Martin Gregory; St. Dominic's Priory, London,  
England 7:30 pm

22 JANUARY  
Nigel Ogden; Victoria Hall, Hanley, Stoke-on-  
Trent, England 12 noon  
Herman Jordaan; St. Albans Cathedral, St.  
Albans, England 5:30 pm

26 JANUARY  
Hiroko Takahashi; Minato Mirai Hall, Yoko-  
hama, Japan 12:10 pm

30 JANUARY  
Darryl Nixon; St. Andrew's Wesley United  
Church, Vancouver, BC, Canada 8 pm

4 FEBRUARY  
David Davies; St. Stephen Walbrook, Lon-  
don, England 12:30 pm  
Geoffrey Morgan; SS. Peter and Paul,  
Godalming, England 1 pm

5 FEBRUARY  
Douglas Cleveland; Deer Park United  
Church, Toronto, ON, Canada 8 pm

10 FEBRUARY  
Jennifer Bate; St. Chad's, Shrewsbury, Eng-  
land 2 pm

11 FEBRUARY  
Gillian Weir, Poulenc *Organ Concerto* with  
Edmonton Symphony; Francis Winspear Cen-  
tre, Edmonton, AB Canada 8 pm, also 2/12

12 FEBRUARY  
Michael Rhodes; Victoria Hall, Hanley,  
Stoke-on-Trent, England 12 noon  
Jennifer Bate, masterclass; St. Chad's,  
Shrewsbury, England 2:30 pm  
Simon Preston; St. Albans Cathedral, St.  
Albans, England 5:30 pm  
Gordon Stewart; St. Mary's Chesham, Che-  
sham, England 7:30 pm

14 FEBRUARY  
George Parsons; All Souls, London, England  
7:30 pm

15 FEBRUARY  
Duncan Ferguson; St. Lawrence Jewry,  
London, England 1 pm  
Jennifer Bate; St. Chad's, Shrewsbury, Eng-  
land 7:30 pm

16 FEBRUARY  
James Burchill; Cathedral Church of All  
Saints, Halifax, NS, Canada 12:15 pm

18 FEBRUARY  
Jonathan Rennert; St. Dominic's Priory, Lon-  
don, England 7:30 pm

19 FEBRUARY  
Richard Jenkinson; St. George's Cathedral  
Southwark, London, England 1:05 pm

20 FEBRUARY  
Paul Jacobs; Westminster United Church,  
Winnipeg, MB, Canada 2:30 pm

23 FEBRUARY  
Ross MacLean; Cathedral Church of All  
Saints, Halifax, NS, Canada 12:15 pm  
Monica Melcova; Minato Mirai Hall, Yoko-  
hama, Japan 12:10 pm

24 FEBRUARY  
David Hill; Royal Festival Hall, London, Eng-  
land 7:30 pm

## Organ Recitals

WILLIAM AYLESWORTH, Greenstone  
United Methodist Church, Chicago, IL, Sep-  
tember 29: *Chaconne*, Couperin; *Muzette*,  
Flutes, Duo encors de chasse sur la  
trompette (*Livre d'Orgue*), Dandrieu; *Pre-  
lude and Fugue in a, C*, Wesley; *Fugue in b,*  
S. Wesley; *Larghetto in f-sharp, Choral Song*  
*and Fugue*, S.S. Wesley; *Sketch in f*, Sketch  
in D-flat (*Four Sketches*), Schumann;  
Andante con moto (*Six Short Prelude and*  
*Postludes*), Stanford; *Flourish for an Occa-  
sion*, Harris.

ELIZABETH and RAYMOND  
CHENAULT, First United Church of  
Christ, Reading, PA, September 19: *Rhap-  
sody*, Hakim; *Eclogue*, Shephard; *Allegro for*  
*Organ Duet*, Moore; *Nativity Scenes*,  
Roberts; *Toccata on Sine Nomine, The Emer-  
ald Isle*, Callahan; *Shenandoah*, White; *The*  
*Stars and Stripes Forever*, Sousa, arr.  
Chenault.

PETER RICHARD CONTE, Southern  
Illinois University, Carbondale, IL, Sep-  
tember 17: *Grand Choeur in D (alla Hande)*,  
Guilmant; *Concert Variations on The Last*  
*Rose of Summer*, Buck; *Dédicace*, Toccata  
(*Pièces de fantaisie*, op. 54), Vierne; *Concer-  
to in G*, Ernst, transcr. Bach; *Variations on a*  
*Theme of Joseph Haydn*, Brahms, transcr.  
Conte.

MERRILL N. DAVIS III, Church of St.  
Maurice, Olomouc, Moravia, Czech Repub-  
lic, September 6: *Preludium a fuga D dur*,  
BWV 532, *Erbarm dich mein, o Herre Gott*,  
BWV 532, *Concerto in the Italian Style*,  
Bach; *Deux danses a Agni Yavishtra*, Alain;

*Prelude, Fugue et Variation*, Franck; *De pro-  
fundis*, BWV 686, Bach; *Recitativo a blues*,  
Schneider; *Musette*, Ibert; *Larghetto*, Vif,  
Vivace, Canon à la quinte et à la quinte,  
Anime, Fugato et Presto et Carillon (*Vari-  
ations sur un vieux Noël*, op. 20), Dupré;  
improvisation.

JAMES DIAZ, Hope College, Holland,  
MI, September 14: *Fanfare*, Cook; *Scherzo*,  
Gigout; *Adagio (Troisième Symphonie)*,  
Vierne; *Finale (Sixième Symphonie)*, Widor;  
*Carillon*, op. 27, no. 4, *Fileuse*, op. 21, no. 2,  
Dupré; *Nazard*, Arabesque sur les flûtes,  
Voix céleste (*Suite Française*), Langlais; *Toc-  
cata (Suite*, op. 5), Duruflé.

STEPHEN FARR, St. Paul's Cathedral,  
London, England, September 2: *Fugue sur la*  
*thème du Carillon des Heures à la cathédrale*  
*de Soissons*, op. 12, Duruflé; *Veni Creator*  
*Spiritus*, Leighton; *Symphony for Organ*,  
Briggs; *Aria*, Alain; *Offrande et Alleluia final*  
(*Livre du Saint Sacrement*), Messiaen.

MICHAEL GAILIT, Sint-Anna-Kerk,  
Ghent, Belgium, September 23: *Prelude and*  
*Fugue in D, Four Little Choral Preludes*,  
*Intermezzo (Notre-Dame)*, Schmidt; *Proces-  
sion*, Chant funèbre, Tu es petra (*Esquisses*  
*byzantines*), Mulet; *Scherzo*, Adagio, *Finale*  
(*Symphony VI*), Vierne.

National Basilica, Brussels, Belgium, Sep-  
tember 24: *Prelude and Fugue in D, Four*  
*Little Choral Preludes*, Schmidt; *Sonata No.*  
2, Hindemith; *Symphony VI*, Vierne.

DAVID A. GELL, Cathedral of Our Lady  
of the Angels, Los Angeles, CA, September  
8: *An Archbishop's Fanfare*, Cole; *Tiento de*  
*sento tono*, de Soto; *Gaitilla de mano izquier-  
da*, Durón; *Prelude and Fugue in g* (BuxWV  
149), Buxtehude; *The Emperor's Fanfare*,  
Soler, arr. Biggs; *Kyrie in c# minor (Messe*  
*Solennelle)*, Vierne, arr. Schreiner; *Partita on*  
*Hursley*, Gell.


WILLIAM D. GUDGER, St. Luke's  
Chapel, Methodist University, Charleston, SC,  
September 21: *Partite diverse sopra O Gott,*  
*du frommer Gott*, BWV 767, Bach; *interlude*  
*I (pools of living water)*, Weston; *Adagio in C*  
*for the Glass Harmonium*, KV 356, Mozart;  
*Fantasia sur La flute enchantée de Mozart,*  
*Boléro de Concert*, Lefébure-Wély.


MARTIN JEAN, Yale University, New  
Haven, CT, September 12: *Choral No. 1 in*  
*E*, Franck; *Scherzo*, op. 2, Duruflé; *Prelude*  
*and Variations on Old 100th*, Hampton;  
*Chasm*, Albright; *Wie schön leucht' uns der*  
*Morgenstern*, Reger.


LARRY PALMER, harpsichord, with  
Ronald Neal, violin, and Charles Brown, nar-  
rator, Southern Methodist University, Dallas,  
TX, September 13: *Sonata (A Summerfield*  
*Set)*, Harrison; *Sargent's Fantastic Sprite*, *De*  
*la Mare's Pavane*, Walton's *Toye*, Howells;  
*Chaconne in G*, Handel; *Images from Wal-  
lace Stevens*, Spring; *Sonata in D*, K. 119,  
Scarlatti; *Dos Frados for Harpsichord*, Sar-  
gon; *Chromatic Fantasy and Fugue in d*,  
BWV 903, Bach.

SYLVIE POIRIER & PHILIP CROZIER,  
St. Antonius, Großbräsen, Germany,  
August 5: *Duet for Organ*, Wesley; *Praeludi-  
um und Fuge in b-Dur*, Albrechtsberger;  
*Adagio*, WoO 33/1, Beethoven; *Fugue à six*  
*parties et deux sujets à 4 mains*, Lore; *Petite*  
*Suite*, Bédard; *Concerto in d-Moll*, op. 30,  
Merkel.

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BWV 706, 730, 731, 633, 634, *Fugue in D*,  
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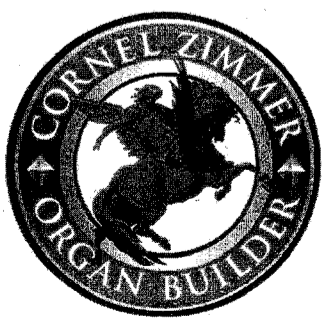
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CHARLES T. SEGA, St. David's Episcopal Church, Glenview, IL, September 26: *Fanfare*, Whitlock; *Schmücke dich, O liebe Seele*, BWV 654, *Prelude and Fugue in D*, BWV 532, Bach; *Master Tallis's Testament*, Howells; *Tuba Tune in D*, Lang; *Nimrod (Enigma Variations, op. 86)*, Elgar, transcr. Harris; *Praeludium in e*, Bruhns; *Impromptu*, Final (*Symphony No. 1*), Vierne.

JOHN W.W. SHERER, Presbyterian Homes, Evanston, IL, September 27: *Imperial March*, Elgar; *Canon in b*, Schumann; *Choral No. 2 in b*, Franck; *Pageant*, Sowerby.

F. ANTHONY THURMAN, United States Military Academy, West Point, NY, September 12: *Introduction and Passacaglia in d*, Reger; *Cantabile*, Franck; *Sonata No. 3 in A*, op. 65, Mendelssohn; *Shenandoah*, Carter; *Variations on Old Folks at Home*, Buck; *My Old Kentucky Home*, Barr; *Song of Peace*, Langlais; *Variations on Fugue on Heil Dir im Siegerkranz*, Reger.

JOHANNES UNGER, Wichita University, Wichita, KS, September 21: *Prelude and Fugue in D*, BWV 532, Bach; *Fuga III, Fuga VI (Six Fugues on B-A-C-H)*, Schumann; *Partita diverse sopra il Chorale Sei gegrüßet, Jesu gütig*, BWV 768, Bach; *Ave Maria*, op. 80, no. 5, Reger; *Fest Hymnus*, op. 20, Piutti; *Suite*, op. 5, Duruflé.

JOHN WALKER, Graystone Presbyterian Church, Indiana, PA, September 26: *Prelude on Marion*, Travis; *Introduction and Passacaglia in d*, Reger; *Fugue in G*, BWV 577, Bach; *Now Thank We All Our God*, Bach, arr. Fox; *Bergamasca*, Scheidt; *Concert Variations on Old Hundred*, Paine; *Marche Religieuse*, Guilman; *What a Friend We Have in Jesus*, Bolcom; *Amazing Grace*, Hebble; *Variations on Adeste fideles*, Dethier; *Tu es Petra*, Mulet.

BRADLEY HUNTER WELCH, First Presbyterian Church, Texarkana, AR, September 10: *Prelude and Fugue in a*, BWV 543, Bach; *Elegy*, Thalben-Ball; *Variations on O Run, Ye Shepherds*, Drischner; *Nocturne, Jig for the Feet (Totentanz) (Organbook III)*, Albright; *Clair de Lune (Suite bergamasque)*, Debussy, transcr. Cellier; *Sonata I*, op. 42, Guilman.

THOMAS WIKMAN, Church of the Holy Spirit, Győr, Hungary, July 4: *Toccata in d*, Froberger; *Vater unser im Himmelreich*, Buxtehude; *Canzon sopra I le bel e bon*, Cavazzoni; *Toccata in C, An Wasserflüssen Babylon*, Pachelbel; *Voluntary on Love unknown*, Lind; *Offertoire, Tryptique (In Festo Trinitatis)*, Tournemire.

Maria Himmelfahrt, Landsberg am Lech, Germany, July 10: *Tiento del Quinto Tono*, Cabezon; *Nun komm, der Heiden Heiland*, BWV 659, *Pièce d'Orgue*, BWV 572, Bach; *Prelude and Fugue on O Traurigkeit, o Herzeleid*, Brahms; *Tryptique (In Festo Trinitatis)*, Tournemire; *Voluntary on Love unknown*, Lind; *Chant de joie*, Langlais.

CAROL WILLIAMS, Collier Street United Church, Barrie, ON, Canada, September 26: *Songs of Praise*, Chappell; *Spanish Military March*, Stewart; *Fantasia in G*, BWV 572, Bach; *Morceau de Flutes*, Lasceux; *Toccata Primi Toni*, op. 11, Sark; *March*, op. 39, no. 3, Guilman; *Carillon de Westminster (Pièces de Fantaisie, op. 54)*, Vierne; *Te Deum (Cinq Improvisations)*, Tournemire; *Amazing Grace! How Sweet the Sound*, Shearing; *Joyful, joyful*, Beethoven, arr. Bish; *The Entertainer*, Joplin; *Washington Post*, Sousa; *Toccata (Symphonie V, op. 42)*, Widor.

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**Reflections: 1947-1997.** The Organ Department, School of Music, The University of Michigan, edited by Marilyn Mason & Margarete Thomsen; dedicated to the memory of Albert Stanley, Earl V. Moore, and Palmer Christian. Includes an informal history-memoir of the organ department with papers by 12 current and former faculty and students; 11 scholarly articles; reminiscences and testimonials by graduates of the department; 12 appendices, and a CD recording, "Marilyn Mason in Recital," recorded at the National Shrine of the Immaculate Conception in Washington, DC. \$50 from The University of Michigan, Prof. Marilyn Mason, School of Music, Ann Arbor, MI 48109-2085; or the Organ Literature Foundation, 781/848-1388.

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\*=picture  
+=musical examples  
†=stoplist  
#=diagrams

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**Armstrong, Susan**,\* to St. Pius X Parish, Manchester, NH. Oct 3-4

**Barber, Bruce J., II**,\* to St. James Episcopal Cathedral, Chicago, IL. Nov 4

**Crowell, Gregory**,\* to director of publications, Organ Historical Society, Richmond, VA. Oct 4

**Dahl, David**,\* to visiting professor of organ, University of Notre Dame, South Bend, IN. Sept 4

**Davis, Jo Deen Blaine**,\* to St. Martin's Episcopal Church, Houston, TX. Jan 3

**Fennig, Nicholas W.**,\* to intern, Grace Church, New York, NY. July 4

**Fredel, Alfred R.**,\* to marketing manager, Carl Fischer, New York, NY. Feb 3

**Friesen, Michael D.**,\* elected president, Organ Historical Society. Feb 4

**Hell, Felix**,\* to Lutheran Theological Seminary, Gettysburg, PA. Aug 4

**Hollingsworth, Devon**,\* to midwestern representative, Austin Organs, Inc., Hartford, CT. Dec 4

**Huth, Timothy**,\* to Temple Beth El, Bloomfield Hills, MI. Aug 4

**Knijff, Jan-Piet**,\* to Emanuel Lutheran Church, Pleasantville, NY. Mar 3-4

**Knijff, Jan-Piet**,\* to Union Temple, Brooklyn, NY. Nov 4

**Lane, Christian**,\* to interim assistant organist, St. Thomas Church Fifth Avenue, New York, NY. Sept 4

**Landale, Susan**,\* to professor of organ, Royal Academy of Music, London, England. Sept 4

**Malvar-Ruiz, Fernando**,\* to music director, American Boychoir School. July 4, 6

**Maxwell, Clair D.**,\* to Doylestown Presbyterian Church, Doylestown, PA. Mar 4

**Metzger, Samuel**,\* to Coral Ridge Presbyterian Church, Fort Lauderdale, FL. Jan 3

**Naylor, Earl**,\* to design department, Wicks Organ Company, Highland, IL. June 4, 6

**Pickering, David C.**,\* to Assistant Professor of Music, Graceland University, Lamoni, IA. Nov 4

**Schwartz, Carl**,\* to regional representative, Austin Organs, Inc., Hartford, CT. May 4

**Scott, John G.**,\* to St. Thomas (Episcopal) Church, New York, NY. Jan 3

**Stull, David H.**,\* to dean, Oberlin Conservatory of Music, Oberlin, OH. July 6

**Swager, Brian**,\* to Fourth Church of Christ, Scientist, San Francisco, CA. May 4

**Tappe, Stephen**,\* to St. John's Episcopal Cathedral, Denver, Co. June 6

**Tuller, Timothy S.**,\* to music associate, Cathedral Church of the Advent, Birmingham, AL. Jan 3

## Honors and Competitions

**Ashdown, Franklin D.**,\* receives ASCAP award. Sept 4, 6

**Bartholomew, Betty Jean**,\* receives AGO's Edward A. Hansen Leadership Award. Oct 4

**Bogart, Matthew**,\* awarded first James Kibbie Scholarship, University of Michigan, Ann Arbor, MI. Sept 6

**Bunker, Lloyd Max**,\* honored at retirement, Epworth-Euclid Church, Cleveland, OH. Dec 4

**Buzard, John-Paul**,\* inducted into The Worshipful Company of Musicians of the City of London. May 3

**Choi, Providence Jeeyoon**, wins Elizabeth Elftman Organ Competition, San Marino, CA. June 4

**Coleberd, R.E.**,\* awarded citation by William Jewell College, Liberty, MO. May 4

**Czerwinski, Krzysztof**,\* wins West Chester University organ competition, West Chester, PA. July 3

**Davidsson, Hans**,\* honored with The King's Medal by Carl XVI Gustaf of Sweden. Mar 4

**Draper, Alan**,\* honored at retirement from Wicks Organ Company, Highland, IL. June 6

**Draper, Ruth**, awarded second prize in West Chester University organ competition, West Chester, PA. July 3

**Dudley-Smith, Timothy**, wins Macalester Plymouth United Church hymn writing contest, St. Paul, MN. Aug 3

**Gundersen, Eric**,\* wins first prize in Carlene Neihart National Organ Competition, Prairie Village, KS. July 3

**Hancock, Gerre**,\* awarded honorary Doctor of Divinity degree at General Theological Seminary, New York, NY. Aug 6

**Hancock, Gerre**,\* awarded The Cross of St. Augustine by the Archbishop of Canterbury, London, England. Dec 6

**Hancock, Gerre and Judith**,\* honored by AGO. Mar 4

**Hancock, Judith**,\* awarded honorary Doctor of Sacred Music degree by St. Dunstan's College of Sacred Music, Providence, RI. Aug 6

**Howerter, Christopher**, awarded second prize in West Chester University high school organ competition, West Chester, PA. July 3

**Jensen, Wilma**,\* awarded honorary Doctor of Music degree at Piedmont College, Demorest, GA. Aug 6

**Jones, Brian**,\* named Director of Emeritus, Trinity Church, Boston, MA. Nov 6

**Kim, Jieun**,\* awarded second prize in Carlene Neihart National Organ Competition, Prairie Village, KS. July 3

**Lane, Christian**,\* awarded second prize and audience choice prize, AGO National Young Artists Competition in Organ Performance. Sept 3

**Lim, Yoon-Mi**, wins first prize, AGO National Young Artists Competition in Organ Performance. Sept 3

**Meyernik, Luke**, wins first prize, AGO National Competition in Organ Improvisation. Sept 4

**Palmquist, Richard**,\* celebrates 50th anniversary as a church organist. Nov 8

**Parrotta, Justus F.**, wins West Chester University high school organ competition, West Chester, PA. July 3

**Peters, Andrew**, awarded second place in Elizabeth Elftman Organ Competition, San Marino, CA. June 4

**Ridgell, Robert P.**, awarded third prize, AGO National Competition in Organ Improvisation. Sept 4

**Roberts, Jason**, awarded second prize, AGO National Competition in Organ Improvisation. Sept 4

**Sadoh, Godwin**,\* receives 2004-2005 ASCAP PLUS award. Aug 7

**Sandresky, Margaret Vardell**,\* receives AGO Distinguished Composer Award. Oct 6

**Shin, Dong-Il**, awarded third prize, AGO National Young Artists Competition in Organ Performance. Sept 3

**Tharp, Stephen**,\* named Young of Alumnus of the Year by Illinois College Alumni Association, Jacksonville, IL. July 8

**Thurman, F. Anthony**,\* honored for tenth anniversary of music ministry, Irvington Presbyterian Church, Irvington-on-Hudson, NY. Oct 6

**Warland, Dale**,\* named winner of the "Sally" Award for Vision, St. Paul, MN. May 6, 8

**Weaver, John**,\* honored at retirement from the Juilliard School, New York, NY. Oct 6

**Webster, Richard**,\* named Organist and Choirmaster Emeritus, St. Luke's, Evanston, IL. Jan 6

**Whitney, Craig**,\* receives AGO's President's Award. Nov 8

**Wolcott, Vernon**,\* honored for forty years of service, First Presbyterian Church, Bowling Green, OH. Aug 7

**Wunderlich, Heinz**,\* celebrates 85th birthday. Apr 6

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**Arnold, Corliss R.**\* Feb 6

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**Wright, M. Searle**\* Aug 8

**Zuck, Rev. Dr. Victor Ira**. Apr 8

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**Bigelow**  
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**Fabry**  
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**Glück**  
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**Kegg**  
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**Lauck**  
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**Muller**  
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**Ott**  
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**Schneider**  
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Zion Lutheran Church, Peoria, IL. 2/11\* May 28

**Taylor & Boody (Tannenberg)**  
Old Salem, Winston-Salem, NC. 2/13\* Mar 3

**Walsh & Tidwell (Schantz, Turner)**  
Westwood United Methodist Church, Los Angeles, CA. 4/153\* Mar 1, 26-27

**Wicks**  
Barrington United Methodist Church, Barrington, IL. 3/24\* Apr 26

**Zimmer, Cornel**  
Christ Church, Ridley Park, PA. 3/8 (2 digital divisions),\* Jan 1, 21-22



## THE DIAPASON

**Jerome Butera, Editor**  
847/391-1045  
jbutera@sgcmail.com

**Joyce Robinson, Associate Editor**  
847/391-1044  
jrobinson@sgcmail.com

web: TheDiapason.com



# Karen McFarlane Artists

2385 Fenwood Road, Cleveland, OH 44118  
 Toll Free: 1-866-721-9095 Phone: 216-397-3345 Fax: 216-397-7716  
 E-mail: john@concertorganists.com karen@concertorganists.com  
 Web Site: www.concertorganists.com



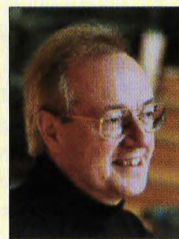
George Baker



Diane Meredith Belcher



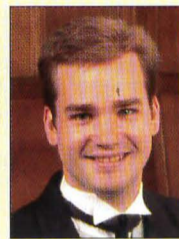
Guy Bovet\*



Stephen Cleobury\*



Douglas Cleveland



Ken Cowan



Yoon-mi Lim  
 AGO National  
 Competition Winner  
 Available 2004-2006



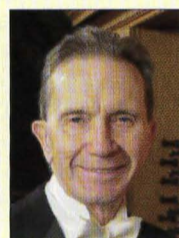
Stefan Engels



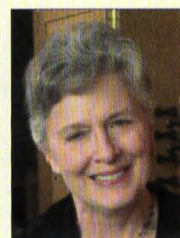
Thierry Escaich\*



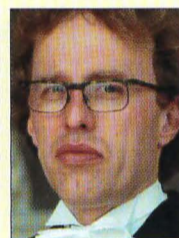
David Goode\*



Gerre Hancock



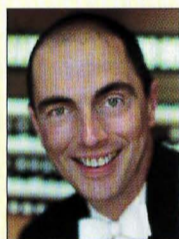
Judith Hancock



Martin Haselböck\*



Vincent Dubois  
 Calgary 2002 Recital  
 Gold Medal Winner



David Higgs



Marilyn Keiser



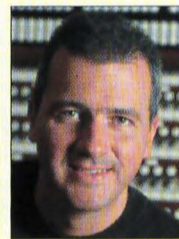
Susan Landale\*



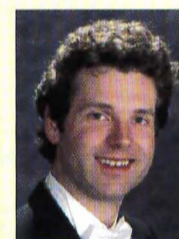
Olivier Latry\*



Joan Lippincott



Alan Morrison



László Fassang  
 Calgary 2002  
 Improvisation  
 Gold Medal Winner  
 Grand Prix de Chartres,  
 2004



Thomas Murray



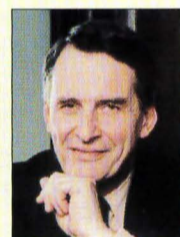
James O'Donnell\*



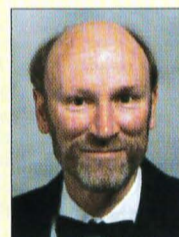
Jane Parker-Smith\*



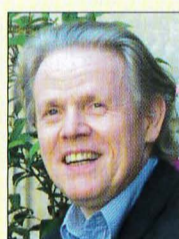
Peter Planavsky\*



Simon Preston



George Ritchie



Daniel Roth\*



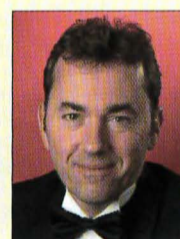
Ann Elise Smoot\*



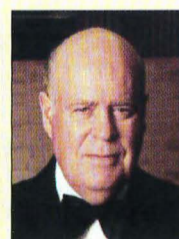
Erik Wm. Suter



Donald Sutherland



Thomas Trotter\*



John Weaver

## CHOIRS AVAILABLE

The Choir of Saint Thomas  
 Church, NY  
 John Scott, Director  
 February, 2006

The Choir of St. John's College,  
 Cambridge, UK  
 David Hill, Director  
 March 22 - April 1, 2006

The Choir of Westminster  
 Cathedral, UK  
 Martin Baker, Director  
 October, 2006



Gillian Weir\*



Todd Wilson



Christopher Young

**WEB SITE:**  
[www.concertorganists.com](http://www.concertorganists.com)

\*=European artists available  
 2005-2006