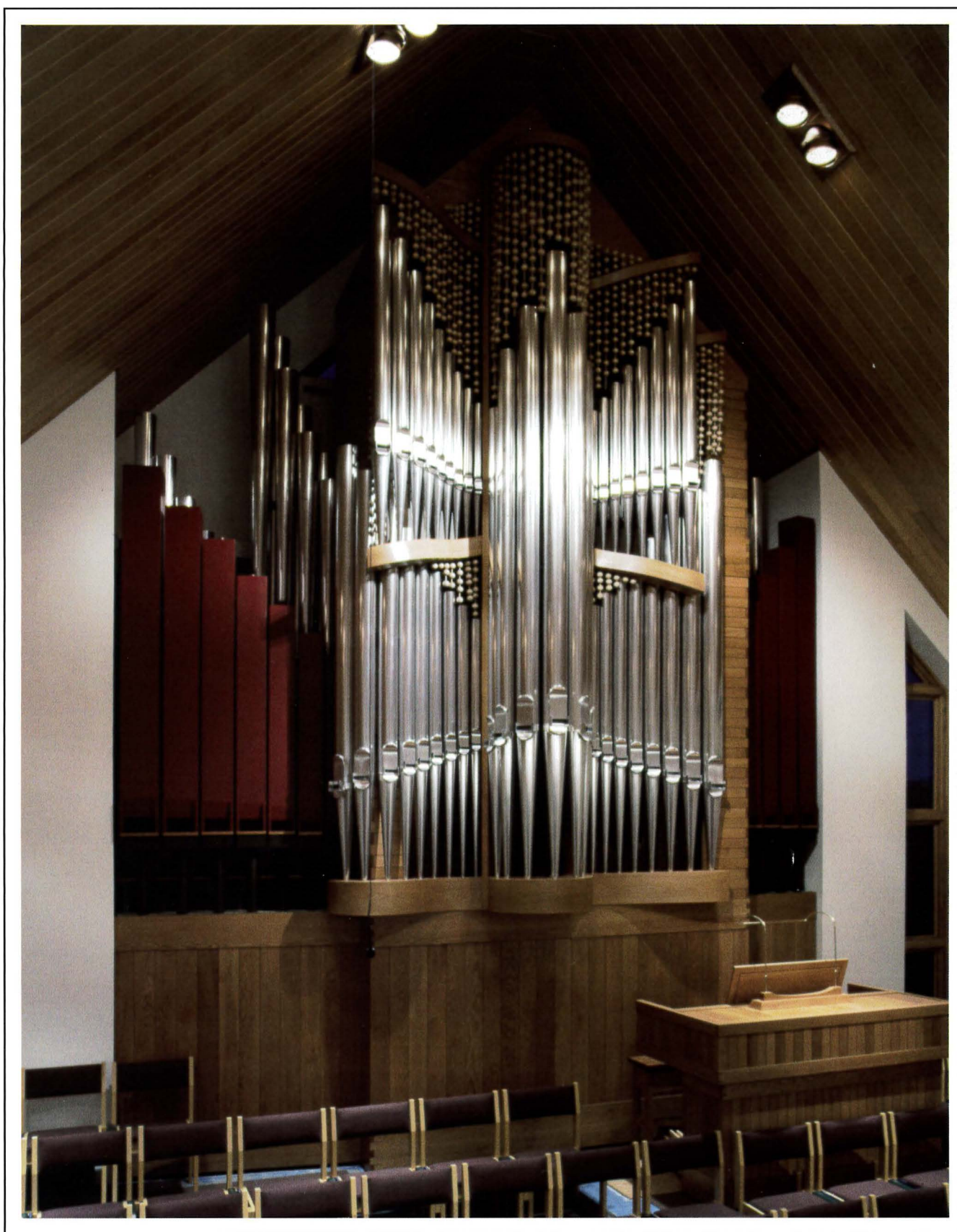


THE DIAPASON

SEPTEMBER, 2005



Shepherd of the Bay Lutheran Church, Ellison Bay, Wisconsin
Cover feature on page 27

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the Harpsichord, the Carillon and Church Music

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Letters to the Editor

Dupré and Demessieux

This Sunday morning was spent in church finishing 20,000 Leagues Under the Sea and reading Lynn Cavanagh's superb article in the July 2005 issue of THE DIAPASON, "The Rise and Fall of a Famous Collaboration," the story of the "rupture" between Marcel Dupré and his protégé, Jeanne Demessieux. Both accounts end in mystery: we don't know whatever happened to the Nautilus or Captain Nemo, or what put the maître in such a snit. A novel turn of events for the latter story was that both artists recorded in England for Decca, playing the organ at St. Mark's Church, North Audley Street, London, Demessieux in February 1947, and Dupré the following year.

Cavanagh mentions on page 19 that one M. Provost said that when Dupré's *Symphony in G Minor* was played he would whistle. I think he would have done the other translation of the verb *siffler*, that is to hiss or boo.

This Charles Provost (1901-1953) was the record reviewer for *l'Orgue*, the journal of Les Amis de l'Orgue. Stricken with meningitis at the age of 19 and having to abandon an engineering career, he devoted his life to the classics—both literature and music. He was

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This journal is indexed in the *The Music Index*, annotated in *Music Article Guide*, and abstracted in *RILM Abstracts*.

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one of the founders and a staunch supporter of the organ society, Les Amis de l'Orgue, and a regular Sunday visitor to Norbert Dufourcq's organ loft at Saint-Merry. The only Dupré recording Provost ever reviewed in *l'Orgue* (October-December 1950, p. 121) was Dupré's 1948 recording of Franck's *Trois Chorals* made at St. Mark's Church, London. He wrote that he was pleased to see the first ever recording of the Second Choral, but that "If the general effect is respectable, it seems to us to be dull and lifeless and we would not be surprised if the eminent organ professor of our Conservatoire did not set much store by them." And for Provost this was a good review! Most were negative and, with his pen dipped in venom, he almost always had something nasty to say about any recording that came to him for review.

I don't know when I have enjoyed an article more. Lynn Cavanagh has done a masterly job of depicting the Parisian organ scene in the 1940s and has provided a balanced and fair assessment of both sides of the romantic/neo-classic debate that raged at the time. Few realize what an anomaly the great Marcel Dupré appeared to be to the young organists, this student of Guilman who

had won his first prize in 1907. Now that the pendulum has swung back, we realize that he was almost alone in not rebuilding his Cavaillé-Coll organ at Saint-Sulpice.

Congratulations on your fine journal!
Rollin Smith
Westbury, New York

I greatly enjoyed the Lynn Cavanagh article, "The Rise and Fall of a Famous Collaboration," in the July 2005 issue of THE DIAPASON. Among Dupré aficionados, the Dupré/Demessieux incident seems to have attained a legendary status with conjecture dipping

into the realm of tabloids. When asking opinions of Dupré students about this issue, I have been given some of the most fantastic, even lurid theories about this famous rift between master and student.

Thanks to Ms. Cavanagh for her thorough detailing of this incident and for her own well-reasoned "possibility" for explaining the breakup. I am a Demessieux fan and believe every music lover should own her recordings, especially the Franck set made for London at the Madeleine.

John Bryant
Chicago, Illinois

Here & There

It's not too early to plan on advertising in THE DIAPASON 2006 Resource Directory. Be sure your company is included in the only comprehensive directory and buyer's guide for the organ and church music fields. The Directory is printed in a 5 1/2" x 8" handbook format and mailed with the January issue of THE DIAPASON. It features an alphabetical listing of companies and individuals, with complete contact information, including web and e-mail addresses, and a product/service directory.

Advertising deadline is November 1, 2005. Contact the editor, Jerome Butera, at 847/391-1045; <jbutera@sgcmail.com>.

The Church of St. Louis, King of France, St. Paul, Minnesota, has announced the sixth season of its Tuesday "Lunch-time" recital series. The concerts take place at 12:35 pm and continue each Tuesday until the end of May: September 6, Bradley Althoff; 9/13, Brian Wentzel; 9/20, Diana Lee Lucker; 9/27, James Biery; October 4, Timothy Strand; 10/11, Julian Bewig; 10/18, Randal Swanson; 10/25, Melanie Ohnstad & Helen Jensen; November 1, Marilyn Biery; 11/8, Kristina Langlois; 11/15, David Saunders; 11/22, Raymond Johnston; 11/29, Timothy Short. Complete information about each performer and their program can be found at <www.stlouiskingoffrance.org>.

The Albert Schweitzer Organ Festival/USA 2005 takes place September 9-11 at First Church of Christ, Wethersfield, Connecticut. The festival opens on Friday, September 9, at 7:30 pm with a recital by Frederick Hohman, Katherine Pardee and Benjamin Dobey. On Saturday, the high school division competition takes place 9 am to noon, and the college/young professional division runs 1-5 pm. The winners' recital is held Sunday, September 11, at 4 pm. For information: 860/529-1575 x209.

St. Thomas Church Fifth Avenue, New York City, continues its series of organ recitals on Sundays at 5:15 pm (following 4 pm choral evensong): September 18, Frederick Hohman; 9/25, Christopher Marks; October 2, John Scott; 10/9, Casey Cantwell; 10/16, Paul Jordan; 10/23, Christian Lane; 10/30, Douglas Bruce; November 6, John Weaver; 11/13, Stuart Forster; 11/20, Irena Chribkova; 11/27, Terence Flanagan; December 4, Patrick Pope; 12/11, Jeremy Bruns. For information: 212/757-7013; <www.saintthomaschurch.org>.

The Music Institute of Chicago's Evanston campus (formerly the First Church of Christ Scientist) is the home of E. M. Skinner's Opus 208 (1914). One of the very few Skinners from this period that has not been altered, this instrument received a special citation from the Organ Historical Society on its 90th birthday in June 2004.

The Friends of the Skinner Organ Committee has raised more than \$100,000 to cover the first phase of an historically careful renovation. The restoration committee includes Florence Boone (chair), Robert Beird,



E. M. Skinner Opus 208, The Music Institute of Chicago (photo credit OHS)

James Russell Brown, Sir Andrew Davis, Alexandra Nichols, Paul Jeffers, Christine Marshall Kraemer, Thomas Murray, David Schrader, and Frederick Swann. The phase one contract, with Jeff Weiler, includes complete renovation of the console, restoration of a vintage blower from a 1914 Skinner that was in First Church, Oberlin (Ohio), and complete tuning and cleaning of the organ pipes. Jeff Weiler, organ curator to the Chicago Symphony Orchestra, heads a national consortium of Skinner organ restorers assembled to assist with the project. Included are Richard Houghten and Jerroll Adams of Milan, Michigan; Joseph Rotella and the Spencer Organ Company, of Waltham, Massachusetts; Gary Phillips and Tim Halloran of Seekonk, Massachusetts; and Jack Nelson of Little Compton, Rhode Island.

The first performance on the organ after the completion of phase one will be on Sunday, September 18 at 3 pm and feature David Schrader performing Bach's *Toccatina and Fugue in d minor*—a fitting celebration for the organ and for the beginning of the Music Institute's 75th anniversary. For information: <www.musicinst.org>.

The Cathedral Church of the Advent, Birmingham, Alabama, has announced its fall concert series: September 18, Three Choir Hymn Festival at Advent with Gerre Hancock, clinician and organist (the choirs of Independent Presbyterian Church, First United Methodist Church, and the Cathedral Church of the Advent); 9/23, Montana Skies, guitar and cello duo; October 16, choral evensong; 10/28, Andrew Peters; November 18, Summit (2 saxophones and keyboard); December 4, Advent Lessons and Carols (9 and 11 am); December 16, Cathedral Ringers Handbell Choir. For information: 205/251-2324; <www.adventbirmingham.org>.

St. Luke's Chapel at the Medical University of South Carolina, Charleston, has announced its fall series of organ recitals on Tuesdays at 12:15 pm: September 20, William Gudger, with soprano; 9/27, Mary-Julia Royall,

INVENTION is one of the great marks of genius, but if we consult experience, we shall find that it is by being conversant with the inventions of others that we learn to invent: as by reading the thoughts of others we learn to think.

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Pierre Rube
The Washington Post

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For information contact:
Marilyn Mason, U of M School of Music, Ann Arbor, MI 48109
Email: mamstein@umich.edu

with soprano and trumpet; October 4, Seung-lan Kim and Julia Harlow, organ and harpsichord; 10/11, Julia Harlow, with soprano and violin; 10/25, Martha Welch. For information: 843/577-6604; <gudgerw@yahoo.com>.

Ursinus College, Collegeville, Pennsylvania, has announced its Heefner Organ Recital Series for 2005-06. Programs take place on Sundays at 4 pm: September 25, Alan Morrison; October 23, John Richardson; February 5, Gillian Weir; March 5, Alan Morrison & Jeannine Morrison, piano/organ duo; and April 30, Maxine Thevenot. For information: <www.ursinus.edu>.

St. Lorenz Lutheran Church, Frankenmuth, Michigan, has announced its "Music at St. Lorenz" schedule: September 25, La Gente d'Orfeo presents 17th-century sacred and secular music of northern Germany; October 23, The American Boy Choir; December 10 & 11, 55th annual Christmas at St. Lorenz. For information: 989/652-6141; <www.stlorenz.org>.

Peachtree Road United Methodist Church, Atlanta, Georgia, has announced its fall music events: September 25, Atlanta Baroque Orchestra; October 16, Mozart: *Requiem*; 10/19, Amandla Arts Trio; 10/21, The Atlanta Singers; 10/23, Atlanta Baroque Orchestra; November 6, William Krape (followed by choral evensong); 11/13, Scott Atchison; December 1, Zaheri: *A Requiem for All God's Children*; 12/4, "The Great Tree Lighting"; 12/11, Handel: *Messiah*; 12/16 and 17, Atlanta Boy Choir. For information: 404/240-8212.

Presbyterian Homes, Evanston, Illinois, has announced its fall series of organ recitals in Elliott Chapel: September 26 (1:30 pm), Stephen Alltop; October 24 (1:30 pm), Todd Gresick; November 8 (7:15 pm), Volodymyr Koshuba, organ, and Viktoriya Koshuba, piano; November 28 (1:30 pm), Yeo Jung Kim. For information: <www.presbyterianhomesmusic.org>.

Christ Church Cathedral, Houston, Texas, has announced its fall music series: October 1, Carol Foster, Diocese of Texas Children's Choral Festival Evensong; October 9, Ars Lyrica; 10/16, Adrian Lucas, Handel, *Messiah* (excerpts), Diocese of Texas Adult Choral Festival; November 6, Bryan L. Jepson (followed by choral evensong); December 4, Advent Lessons and Carols; December 11, *Nowells Delight*, Pifaro. For information: <www.christchurchcathedral.org>.

Berghaus Organ Company, Bellwood, Illinois, has announced three dedication recitals on recent Berghaus organ

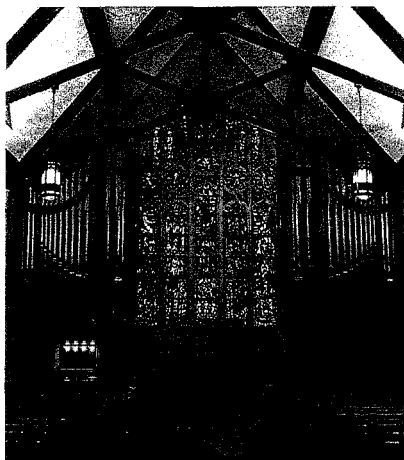
installations: On October 2, Ken Cowan will play the dedication recital at St. Raphael Catholic Church, Naperville, Illinois (3 manuals, 60 ranks), 630/355-4545; October 23, Ken Sotak, Queen of All Saints Basilica, Chicago, Illinois (3 manuals, 60 ranks), 773/736-6060; and October 30, Tom Robin Harris, St. John's Lutheran Church, Bloomington, Illinois (3 manuals, 46 ranks), 309/827-6121. For further information: <berghausorgan.com>.

All Saints' Parish, Beverly Hills, California, has announced its fall music events: October 2, choral evensong; November 6, Fauré: *Requiem*; December 4, Advent Festival of Lessons and Carols; 12/16, Bach: *Cantata 61*, Charpentier: *Messe de Minuit*. For information: 310/275-0123; <www.allsaintsbh.org>.

St. John's Episcopal Church, Hagerstown, Maryland, presents its fall music events: October 3, Lyra (Russian choral ensemble); November 6, Choral Evensong for All Saints'. For further information: <www.stjohns-hagerstown.ang-md.org>.

The American Guild of Organists has announced a symposium, Music in Worship: a Prophetic Voice—Yesterday, Today and Tomorrow, October 9-11 at Southern Methodist University, Dallas, Texas. Organized by the AGO Committee on Seminary and Denominational Relations, the event is presented in cooperation with the Association of Theological Schools, Calvin Institute of Christian Worship, and the Perkins School of Theology at SMU. Symposium leaders include Daniel Aleshire, Anton Armstrong, Eileen Guenther, John Holbert, William Lawrence, Alyce McKenzie, Frederick Swann, and John Witvliet. For information: 212/870-2310; <www.agohq.org>.

Friends of the Kotschmar Organ has announced the election of officers and three new board members at its annual meeting on May 16. Harold Stover was elected to a third term as president; Terrie Harman, vice president; Stephen Garvin, treasurer; and Peter Plumb, clerk. New board members are John Bishop, Don Doeale, and Tonya Robles. Elected to the advisory board was Sue Johnson. For information: <www.foko.org>.



Fisk Opus 123 at St. Chrysostom's Church, Chicago

St. Chrysostom's Church, Chicago, celebrated the dedication of its new Fisk organ with a series of services, concerts and open houses. C. B. Fisk's Opus 123 was dedicated at the 11 am service on February 27 with members of the Fisk Organ Co. present. Music at the service included Herbert Howells' *Jubilate Deo* and *I love all beauteous things*, sung by the combined choirs of the parish; associate organist Roger Stanley played John Cook's *Fanfare* as the postlude. That afternoon the dedicatory recital was played to a standing-room only audience; Daniel Roth, *organiste-titulaire* of St. Sulpice, Paris, played works by Franck, Widor, Vierne, Guilmant, Duruflé, and improvised a chorale-fantaisie on *The Passion Chorale* and *Victimæ paschali laudes*.

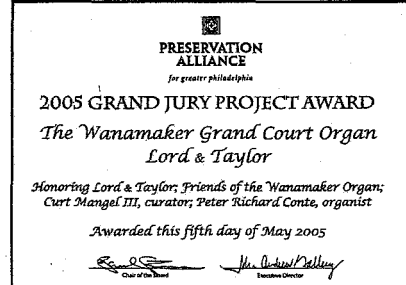
The parish hosted an open house on February 26, during which director of music and organist Richard Hoskins and Roger Stanley demonstrated the organ, and the Fisk organbuilders talked about and conducted tours of the instrument.

In April, Roger Stanley played a recital with works by Bach, Telemann, Vierne, and the premiere of a new work, *Meditation on Fisk of Gloucester* (hymn-tune composed by Thomas Foster). On Whitsunday, Richard Hoskins played a recital with works by Mendelssohn, Alain, Franck, Bach, Tournemire, Vierne, and the premiere of a newly commissioned work for Opus 123, *Variations on Veni Creator*, by Frank Ferko. During April and May the Fox Valley and Chicago AGO chapters held their monthly chapter events at St. Chrysostom's with members playing a wide variety of music.

The 2005-2006 concert series will feature several Chicago organists in recital as well as recitals by Richard Hoskins and Roger Stanley. For more information on the organ and music at St. Chrysostom's: visit <www.sainte.org>.



Tracey Minson, Ray Biswanger, Peter Richard Conte



Wanamaker Preservation certificate

On May 5 the **Wanamaker Grand Court Organ restoration** at Lord & Taylor in Philadelphia was honored by the Preservation Alliance for Greater Philadelphia. The ongoing restoration of the famous department store pipe organ was presented with the Grand Jury Project Award at a luncheon held in the Great Crystal Tea Room of the John Wanamaker Building. Accepting the award were store general manager Tracey Minson, curators Curt Mangel and Sam Whitcraft, Grand Court Organist Peter Richard Conte and Friends of the Wanamaker Organ president Ray Biswanger. For information: <www.wanamakerorgan.com>.

On Sunday, June 19 at the 2 pm concert at the **Spreckels Organ Pavilion in Balboa Park**, San Diego, Carol Williams introduced Marie Elizalde Peck, the great-granddaughter of John D. Spreckels, who gave the Austin organ to the City of San Diego on December 31, 1914. This year is the 90th birthday of the Spreckels Organ. A commemorative bust by sculptor Claudio D'Agostino was unveiled on this occasion. Pictures can be viewed at the Spreckels Organ Society website <www.sosorgan.com>.

Monday, June 20, was the opening of the International Organ Festival. Carol Williams was joined by Robert Plimpton, Civic Organist Emeritus and former Civic Organist Jared Jacobsen. The program featured the three *Chorals* of Franck, plus duets and trios; 2,400 people attended the concert. For this historic year, the Spreckels Organ Society



Jared Jacobsen, Carol Williams, Robert Plimpton (photo: Robert Harrington)

commissioned... from Dan Locklair *Spreckels' Fancy*; this was performed by Carol Williams. Locklair attended the premiere and also spoke a few words to the audience. Photos can be seen at <www.sosorgan.com>.

The Seventh Biarritz International Organ Competition—Prix André Marchal, organized by the Académie André Marchal, took place April 26–30. In Improvisation, Baptiste-Florian Marle-Ouvar (France) won the Englert-Marchal Special Prize and Special Mention of the Jury. In Interpretation, Brett Maguire (USA) and Thomas Monnet (France) won the Grand Prix ex-aequo; Martina Ziegert (Germany) won the Englert-Marchal Special Prize (for a work by a French composer), and Henry Fairs (England) won Special Mention of the Jury.

The jury was presided by Daniel Roth, assisted by Jean-Pierre Leguay, François-Henri Houbart, Michael Radulescu, and Martin Neary.

Prizes were awarded on April 30 in the Town Hall, presided by the Biarritz Cultural Representative, Pierre Grenade, assisted by Susan Landale, president of the Académie André Marchal. This marks the first time that an American candidate has won the Grand Prix André Marchal. Brett Maguire is

director of music at Christ Episcopal Church in Oberlin, Ohio. He earned a bachelor's degree at the College of the Holy Cross and is pursuing a master's at Oberlin Conservatory.

As in past years, the event received support of the Biarritz Town Council, headed by the mayor, Pierre Granade, who donated two Grands Prix of 3000 euros each. Jacqueline Englert-Marchal, daughter of André Marchal, donated two Special Prizes of 1000 euros each.

—Ralph Tilden
Banner Elk, North Carolina



Stefan Engels

ry of Music in 1834. The church music institute at the Musikhochschule, where Mr. Engels will be teaching, was founded in the early 1920s by one of Germany's most famous concert organists,

Appointments

Stefan Engels was appointed professor of organ at the Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy" in Leipzig, Germany beginning with the academic year 2005–06. This institution was founded by Mendelssohn as Germany's first Conservato-

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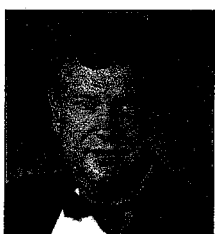
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Karl Straube. His influence and impact on the tradition of organ playing were of international scope. From 1999 until 2005, Stefan Engels was associate professor of organ at Westminster Choir College of Rider University in Princeton, New Jersey. He will continue performing in the U.S., Europe, and Asia. Mr. Engels has recently begun the world premiere recording series of the complete organ works of Sigfrid Karg-Elert on the Priory label. Stefan Engels is represented by Karen McFarlane Artists.



Robert Horton

Robert Horton has been appointed assistant professor of music at Dordt College in Sioux Center, Iowa. He succeeds Joan Ringwold, who is retiring after 38 years of service. Dr. Horton holds degrees from Cornell University and Northwestern University, as well as a doctorate from The University of Kansas, where he studied with James Higdon. As a Fulbright Scholar, he studied with Michel Bouvard in Toulouse, playing on historic instruments. He holds prizes from the John Rodland, Arthur Poister, Gruenstein and André Marchal Organ Competitions, as well as from the Internationaal Orgelconcours Nijmegen. He gave his first concert on Dordt's Casavant organ (Gerhard Brunzema, 1979) on August 26 and will teach courses in organ, sacred music, ear-training and sight-singing.

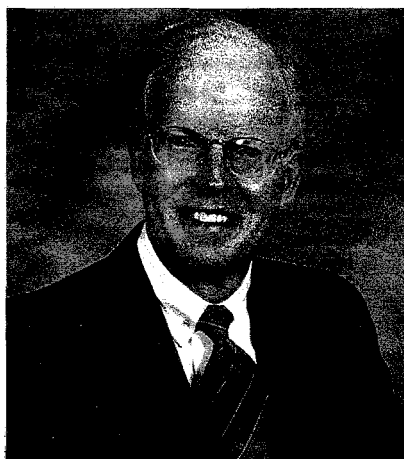
Maxine Thevenot has been appointed associate organist and choir director at the Cathedral Church of St. John's, Albuquerque, New Mexico, where she will work with all the cathedral choirs in addition to performing concerts on the cathedral series. She previously served as associate organist and choirmaster at the Cathedral of the Incarnation (Garden City, New York), as director of the Cathedral Girls Choir and the Schola Cantorum, and on the choral faculty at the Manhattan School of Music as director of Concentus. Thevenot is currently completing her dissertation for the DMA degree from the Manhattan School of Music, where she studied with McNeil Robinson. In the coming year, she will be undertaking guest clinician choral work with the Albuquerque Academy and across the country with a special emphasis on girls' choirs. She



Maxine Thevenot

will also be performing organ recitals in Pittsburgh, Pennsylvania; Marblehead, Massachusetts; Albany, New York; Princeton, New Jersey; and New York and Garden City, New York, in addition to touring with the Cathedral Choir at Saint Thomas Church Fifth Avenue and Washington National Cathedral. Her first organ solo CD will be released in spring 2006. For information: <www.stjohnsabq.org> <www.maxinethevenot.com>

Here & There



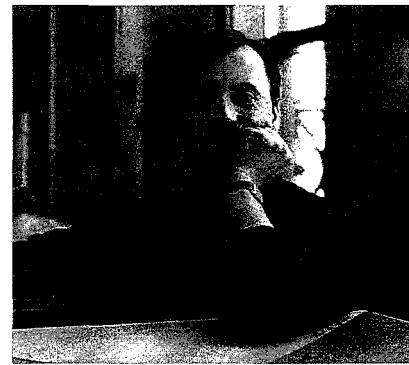
Bruce P. Bengtson

On Sunday, September 18, at 4 pm, **Bruce P. Bengtson**, SMM, AAGO, will give a concert at Christ Church (Episcopal), Reading, Pennsylvania, celebrating his 50 years as a church organist. For 34 of those 50 years, Mr. Bengtson has served Christ Church. The concert is part of the Fall Festival of the Arts, a covenant relationship project of Christ Church and Trinity Lutheran Church, Reading.

Mr. Bengtson began his career at the First Congregational Church in Waterloo, Iowa, later serving churches in Elizabeth, New Jersey; Pittsburgh, Pennsylvania; and Lincoln, Nebraska, before assuming his current post. A graduate of the University of Northern Iowa where he was a student of Philip Hahn, he

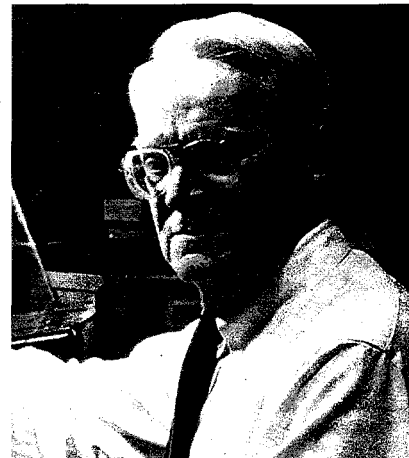
studied organ, composition and improvisation with Searle Wright at Union Theological Seminary in New York City from which he received his Master of Sacred Music degree.

His program on September 18 will include organ works of Bach, Alain, Sowerby, Wright, Roberts, Bingham, Franck, Vierne and Widor.



Frank Ferko

The Vocal Arts Ensemble of Cincinnati, under the direction of Earl Rivers, has released a new compact disc recording of Christmas music titled *Christmas Holidays* (Pro Organo CD 7194 <www.zarex.com>). The disc includes four movements from **Frank Ferko's** choral work *A Festival of Carols*, for mixed chorus and harp. Based on texts by 19th-century American writers, *A Festival of Carols* was commissioned by the Dale Warland Singers in 2002 and subsequently performed by them and broadcast on National Public Radio in December 2002. This recording is the 19th commercially released recording containing music by Frank Ferko.



Robert Glasgow

Robert Glasgow has retired as Professor of Organ at the University of Michigan School of Music. One of America's most respected organ pedagogues, Dr. Glasgow began his teaching career in 1951 at MacMurray College in Jacksonville, Illinois, and in 1962 was invited to the join the faculty at the University of Michigan. His students have been first prize winners in prestigious competitions in the U.S. and abroad, including the Grand Prix de Chartres, the Calgary International Competition, the AGO National Com-

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Address applications to Chair, Sacred Music Search, job reference # 003284, Perkins School of Theology, SMU Box 750133, Dallas TX 75275-0133. Include CV, three references and all contact information. For full consideration, applications should be postmarked by October 31, 2005, but applications will be accepted until the position is filled. Position begins fall term 2006. For job description and full advertising text, see "Quick Links" at theology.smu.edu.

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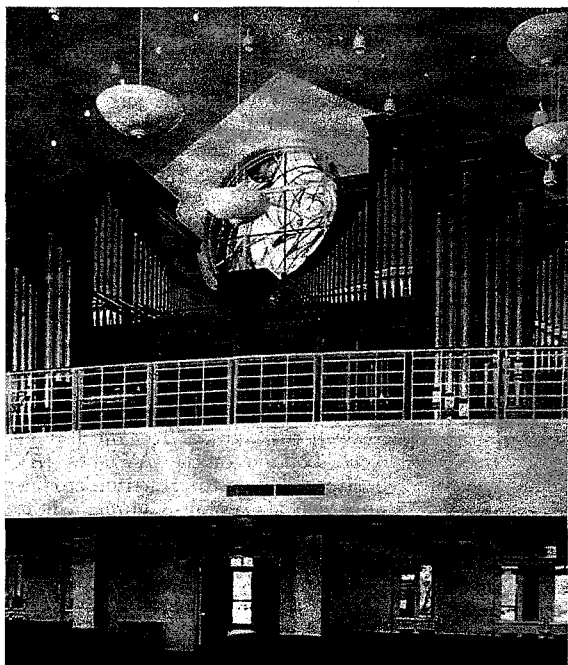
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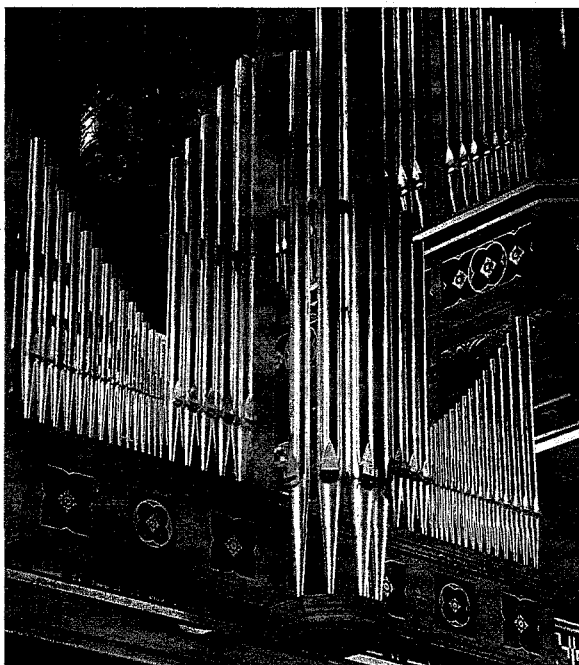
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Reverend Theodore Weitzel, **Pastor**
 Reverend Dennis Paul, **Associate Pastor**

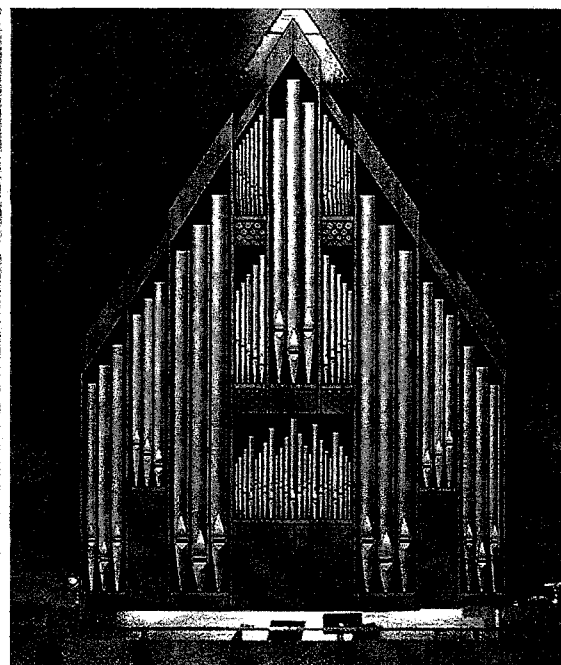
Director of Music: William Berg
Assistant Director of Music: Brian Milnikel
Recital Artist: Ken Cowan



Solemn Blessing and Dedication
 Sunday, October 23, 2005
 The Most Reverend Francis J. Kane, **Presider**
 Reverend Wayne F. Priest, **Pastor**
 Reverend George E. Koene, **Associate Pastor**

Recital: Tuesday, October 25, 2005 - 7:30 PM
Queen of All Saints Basilica
 6280 N. Sauganash Avenue, Chicago, IL 60646
 For information please contact the church office @ 773.736.6060

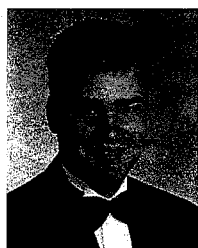
Director of Music: Dr. Kenneth Sotak, **Recitalist**
Associate Director of Music: Paul Scavone



Recital: Sunday, October 30, 2005 - 4 PM
St. John's Lutheran Church
 1617 E. Emerson Street, Bloomington, IL 61701
 For information please contact the church office @ 309.827.6121

Reverend Knight Wells, **Senior Pastor**
 Reverend Blair A'Hearn, **Associate Pastor**
 Reverend Priscilla Bell, **Associate Pastor**

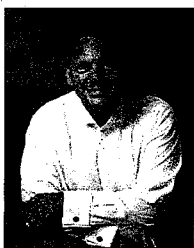
Parish Organists: Carol Churukian | Diane Russell
Recital Artist: Dr. Tom Robin Harris



Ken Cowan was recently appointed to a full-time teaching position in the organ department at Westminster Choir College of Rider University in Princeton New Jersey. Ken has won numerous performance awards, including first prizes at the Royal

Canadian College of Organists National Competition and the Yale Institute of Sacred Music National Competition. He has several critically acclaimed recordings available on the JAV label and has been a featured artist at conventions of the American Guild of Organists and the Royal Canadian College of Organists.

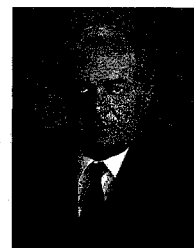
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Ken Sotak received his Doctor of Music in Organ Performance and Church Music from Northwestern University where he studied with Richard Enright, Donald Isaak and Wolfgang Rübsum. Ken is presently Organist and Director of Music at Queen of All Saints Basilica,

Chicago and sits on the faculty of Northeastern Illinois University. Ken has published numerous articles on music in worship and regularly presents workshops for the Archdiocese of Chicago, the National Association of Pastoral Musicians and the American Guild of Organists.

3 manuals, 60 ranks, Electric Slider & Direct Valve Electric



Tom Robin Harris received his Doctor of Musical Arts degree at the University of Michigan where he studied with Marilyn Mason. He was also a student of Harald Vogel at the North German Organ Academy. Dr. Harris is a National winner in the Federation of Music Clubs

Organ Division competition and a winner of a Fulbright-Hays award. Dr. Harris is currently Professor of Music at Augustana College and organist at St. James Lutheran Church, Rock Island, IL.

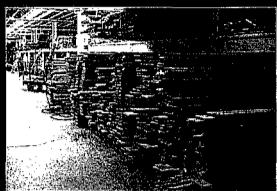
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petition and the Fort Wayne Competition. Additionally, he has influenced countless organists through his teaching in masterclasses, conventions and through the POE program.

Professor Glasgow will be honored in a retirement celebration at Hill Auditorium in Ann Arbor on October 12. At 2:30 pm a recital will feature former Glasgow students Thomas Bara, Deborah Friauff, Joel Hastings, Charles Kennedy, Chris Lees, Jeremy David Tarrant, and Monte Thomas. A gala reception will follow the performance. Those who cannot be in attendance are invited to send greetings to Dr. Glasgow at the University of Michigan School of Music, 1100 Baits Drive, Ann Arbor, MI 48109.



Alvin T. (Ted) Gustin

Alvin T. (Ted) Gustin, organist-choirmaster of Christ Church, Alexandria, Virginia, retired on August 14 after 37 years of service. Mr. Gustin, a native of Dayton, Ohio, studied with the late Wayne Fisher at the Cincinnati College-Conservatory of Music and later with Leo Sowerby at the College of Church Musicians, Washington Cathedral, 1965-67. He has also served as organist at historic Beth El Hebrew Congregation in Alexandria since 1969. Christ Church was founded in 1767—the present structure was completed in 1773—and was the family church of George Washington and Robert E. Lee. The 2,500-member church has five choirs with four services every Sunday, plus Evensong the first Sunday of each month. The church has a 30-rank, three-manual Austin organ (1975); the original organ was built in 1810 by Jacob Hilbus and is now the property of the Smithsonian Institution, Washington, D.C.

John Henderson has announced the publication of *A Directory of Composers for Organ*, revised and enlarged 3rd edition (ISBN 0 9528050 2 2). Key features of the new edition include 17,112 composers from 106 countries with worklists of music for solo organ and for organ with other instruments (including orchestra); listing of unpublished works; index of 872 women composers; full dates and places of birth and death; revised biographies; chronological list of Parisian titulaires; 1,400 publishers of organ music with address, e-mail and web details; the history and content of UK organ recitals 1880-1930, a previously unpublished dissertation. The book is available from the Royal School of Church Music (www.rscm.com), the Organ Historical Society (www.organsociety.org), Lois Fyfe Music (www.loisfyfemusic.com), and the American Guild of Organists (www.agohq.org).

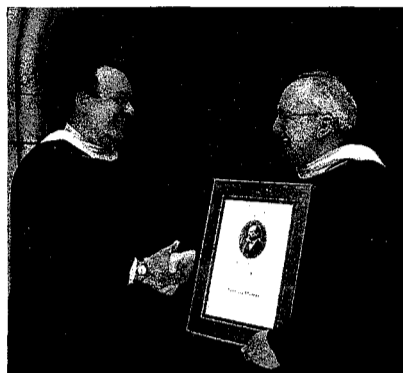
Jared Johnson is featured on a new recording, *Liszt & Wagner*, on the JAV label (JAV 133). Recorded on the Skinner Opus 475 organ (four manuals, 60 stops, 68 ranks) at Jefferson Avenue Presbyterian Church, Detroit, the program includes *Variations on Weinen Klagen*, *Three Consolations* (D-flat major, E major, and E major), *Angelus*, *Prelude and Fugue on BACH*, and *Am*

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grabe by Liszt, and the *Prelude to Parsifal*, Wagner, transcribed by Lemare. For information: www.pipeorgancds.com.



Thomas Murray receives Gustave Jacob Stoeckel Award from Dean Robert Blocker

At the 125th Yale School of Music Commencement on May 23, Dean Robert Blocker presented **Thomas Murray** with the Gustave Jacob Stoeckel Award, honoring "a faculty member for excellence in teaching." This award is named for the first instructor in music appointed in Yale College. A native of Bavaria, Gustave Stoeckel (1819-1907) first came to Yale as Director of the Chapel Choir and Instructor in Church

Music and Singing in 1855; his appointment preceded that of his Harvard College counterpart, John Knowles Paine, by seven years. In the firm conviction that formal training in music should have a place in college education, Stoeckel campaigned actively for the establishment of a music curriculum. He was appointed Battell Professor of Music in 1890 and lived to see the founding of the Yale School of Music in 1894.

Professor Murray was appointed to Yale in 1981 and is the longest-serving member of the Yale Institute of Sacred Music faculty, which supports teaching positions in organ, choral music, voice, music history and the practice of church music. In addition to majors in these subjects, the Yale ISM has also supported graduate students majoring in composition. Murray's receipt of the Stoeckel Award is his most recent honor, following election as an Honorary Fellow of the Royal College of Organists in England in 2003. Many of his former students now hold important church and academic positions and have active performing careers. Thomas Murray is represented by Karen McFarlane Artists, Inc.

James Vivian is featured on a new recording, *Passacaglias from the Temple Church, London*, on the JAV label (JAV 156). Recorded on the Harrison & Harrison organ at Temple Church, where Vivian is organist, the program includes works of Willan (*Introduction, Passacaglia & Fugue in e-flat*), Buxtehude (*Passacaglia in d*), Leighton (*Prelude, Scherzo & Passacaglia*), Raison (*Trio en Passacaille*), Bach (*Passacaglia in c*), Shostakovitch (*Passacaglia*), and Alcock (*Introduction & Passacaglia*). For information: www.pipeorgancds.com.

Richard Waggoner was featured in recital on June 5 at the First United Methodist Church in Ames, Iowa, as part of the celebration of the 25th anniversary of the church's two-manual, 24-stop, 28-rank Casavant organ, opus

► page 10



Robert Town retirement celebration

Robert Town was honored by the Wichita AGO chapter on June 7 for his 40 years of teaching at Wichita State University, Wichita, Kansas. Friends and former students were present as well as chapter members. Town has taught numerous students who today serve churches and institutions throughout this country and in Europe. During his tenure at WSU, three new organs were installed on the campus, including a Lawrence Phelps organ in his office and the IV/65 Marcussen and Son organ (1986) in Wiedemann Recital Hall, a building designed acoustically and visually for this organ. The installation of the Marcussen was a landmark, for it was the first instrument of that 200-year-old firm to be installed in North America.

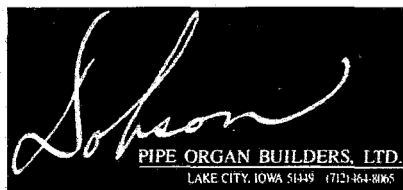
In 1994, the Rie Bloomfield Organ Series at WSU was endowed, and since

that time many of the world's prominent organists have performed there. The late Mrs. Bloomfield (Henrietta) was the wife of Sam Bloomfield, the first airplane builder in Wichita from 1934-54. Although the Bloomfields moved to California in 1954, they never forgot their ties to Wichita, and WSU and cultural organizations in the community are still supported by their foundation today.

Robert Town's retirement was effective July 31, 2005. His professorship has been endowed in his honor by Dr. Dennis and Mrs. Ann Ross of Wichita, beginning in the fall semester of 2006. Town will continue at WSU as adjunct professor for the coming year and will serve on a search committee in the spring semester of 2006 to select his successor.

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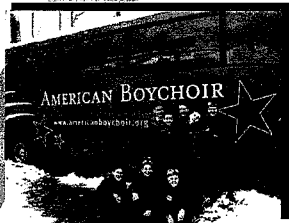
September 25, 2005
Sunday, 4:00 PM

La Gente d'Orfeo

"Singet dem Herrn! (Sing to the Lord!)"
17th century Sacred and Secular Music of Northern Germany



October 23, 2005
Sunday, 4:00 PM



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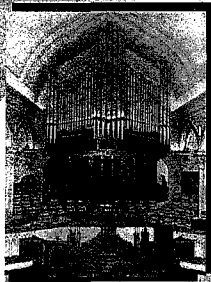
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Sunday, 1:30 PM & 4:30 PM

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February 5, 2006
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April 30, 2006
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May 25, 2006
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Ascension Day Bach Vespers

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3466. Dr. Waggoner has served churches in New Orleans, Louisiana, and in Minneapolis and St. Paul, Minnesota. He was organist, choirmaster and minister of music at Hennepin Avenue United Methodist Church from 1965 to 1995, and currently serves as organist at Good Shepherd United Methodist Church in St. Paul, Minnesota.



Gillian Weir

Gillian Weir will play a recital at Royal Albert Hall, London, England, on October 26, the first full-scale organ recital believed to have been given there for at least half a century, since the days of Marcel Dupré's visits to the hall at the invitation of Sir Henry Wood. The organ at RAH, home of the BBC Promenade Concerts, the largest musical festival in the world, was installed in 1871, completed four months after Queen Victoria opened the vast circular building named after her beloved Prince Albert. Built by Henry Willis, the organ was the largest in the world. Its power was measured at 112 decibels, approaching the level of a jet plane taking off—just what was needed for a building holding 6,000 people.

To celebrate the organ's installation, recitals were given daily throughout the summer and included such figures as Anton Bruckner and Camille Saint-Saëns. In 1924, Harrison & Harrison refurbished the organ, modernized the mechanism and added some stops, completing the changes in 1933 with a new console. By the 1970s the organ was again showing its age, and a major overhaul was set in place at a cost of \$3 million. The results of this were showcased in a season of concerto performances before and during the 2004 Proms, as well as in concerts highlighting the organ as accompanist and orchestral collaborator.

The first CD of the refurbished instrument was released early this year,



Donald Wilkins with performers (l to r): Robert Troeger, Russell Weismann, Cynthia Pock, Robert Lehman, Don Wilkins, Mrs. Wilkins, Barbara McKelway, Patricia Wright, Nancy Galbraith, George Rau, Bruce Caviness

Donald G. Wilkins was honored at an 80th birthday celebration July 8 at Calvary Episcopal Church, Pittsburgh, with an organ recital performed by former students. Mr. Wilkins knew about the recital, but the performers, the gala reception following the recital, and the many family members, friends and colleagues who attended were a surprise. Nine former students returned to Calvary Church to perform for the occasion: Bruce Caviness, of Washington, D.C.; Robert Lehman of New Haven, Connecticut; George Rau of Washington, Pennsylvania; Robert Troeger of Wheeling, West Virginia; Patricia McAuley Wright of Toronto, Canada; and Barbara McKelway, Cynthia Pock, Russell Weis-

mann and Nancy Galbraith, Carnegie Mellon University faculty, of the Pittsburgh area. Dr. Wright performed the premiere of a work, *Trois Cadeaux*, by Pittsburgh composer Joseph Willcox Jenkins, commissioned for the occasion by the Wilkins family. After a few remarks at the end of the announced program, Mr. Wilkins delighted the enthusiastic audience with a performance of the Widor *Toccata*.

Wilkins is a graduate of Carnegie Institute of Technology (now Carnegie Mellon University) and Harvard University and also studied in France. His teachers include Harvey Gaul, Charles Pearson, Nadia Boulanger and Maurice Duruflé. He is Organist/Choirmaster



Donald Wilkins

Emeritus of Calvary Episcopal Church, retired professor of music at Carnegie Mellon University but still teaching part-time, and was founder and director of the Pittsburgh Oratorio Society. He is presently organist/director of music at Fox Chapel Presbyterian Church.

recorded by Gillian Weir on the Priory label. The organ, now with 9,999 pipes, remains the largest in the UK. Gillian Weir's association with the hall has been long and distinguished: she has been concerto soloist on both the first night and last night of the Proms, has premiered specially commissioned concertos by William Mathias and others, and was soloist for the centenary celebrations of the hall and on a host of other occasions. Information on the hall can be found at <www.royalalberthall.com> and on the program at <gillianweir.com>.

"Form and Style in the Organ Works of Olivier Messiaen." Mrs. Marsh taught music in the public schools of Midland and Dallas. A 40-year resident of Plano, Texas, she also taught private piano. She is survived by one sister, Mary E. Moore Skalicky, concert organist of Big Spring, Texas, three daughters and three grandchildren, and was preceded in death by her husband Noble Earl Marsh.

Jack H. Ossewaarde died December 30, 2004 at his home in Stamford, Connecticut. He was 86. Born November 15, 1918 in Kalamazoo, Michigan, Ossewaarde began his music training at age seven, and sang with the St. Luke's Episcopal Church Boys' Choir in Kalamazoo. He became organist and director of music at North Park Reformed Church, Kalamazoo, at age 14, and also served as organist at Bethany Reformed Church while still a teenager.

After graduating from Kalamazoo Central High School in 1936, he earned bachelor's and master's degrees in music from the University of Michigan. He was organist and music director at First Baptist Church, Ann Arbor, and an instructor at U-M before being inducted into the U.S. Army shortly before the United States entered World War II.



Jack Ossewaarde

After serving in the Army, Ossewaarde studied at Union Theological Seminary. In 1946 he was appointed organist and choirmaster of St. Stephen's Episcopal Church in Wilkes-Barre, Pennsylvania. The following year he was appointed organist at Calvary Episcopal Church in New York City, where he served for six years. He then served Christ Church Cathedral in Houston for five years, before being appointed to St. Bartholomew's Church, New York City, where he served for 25 years until his retirement. He is survived by his wife of 60 years, Donna Ossewaarde, a daughter, a son, four grandchildren, one great-grandchild, a brother and sister-in-law, and a sister and brother-in-law.

Nunc Dimittis

Joy Anne Moore Marsh died peacefully at her home in Plano, Texas, on July 9. She was 69. Born in Dallas on July 19, 1935, she graduated from North Dallas High School in 1953. She earned her bachelor of music degree in organ from Southern Methodist University in 1957, studying with Dora Poteet Barclay, and then completed her master's degree in music literature in 1961 at the University of Texas, Austin. Her thesis was

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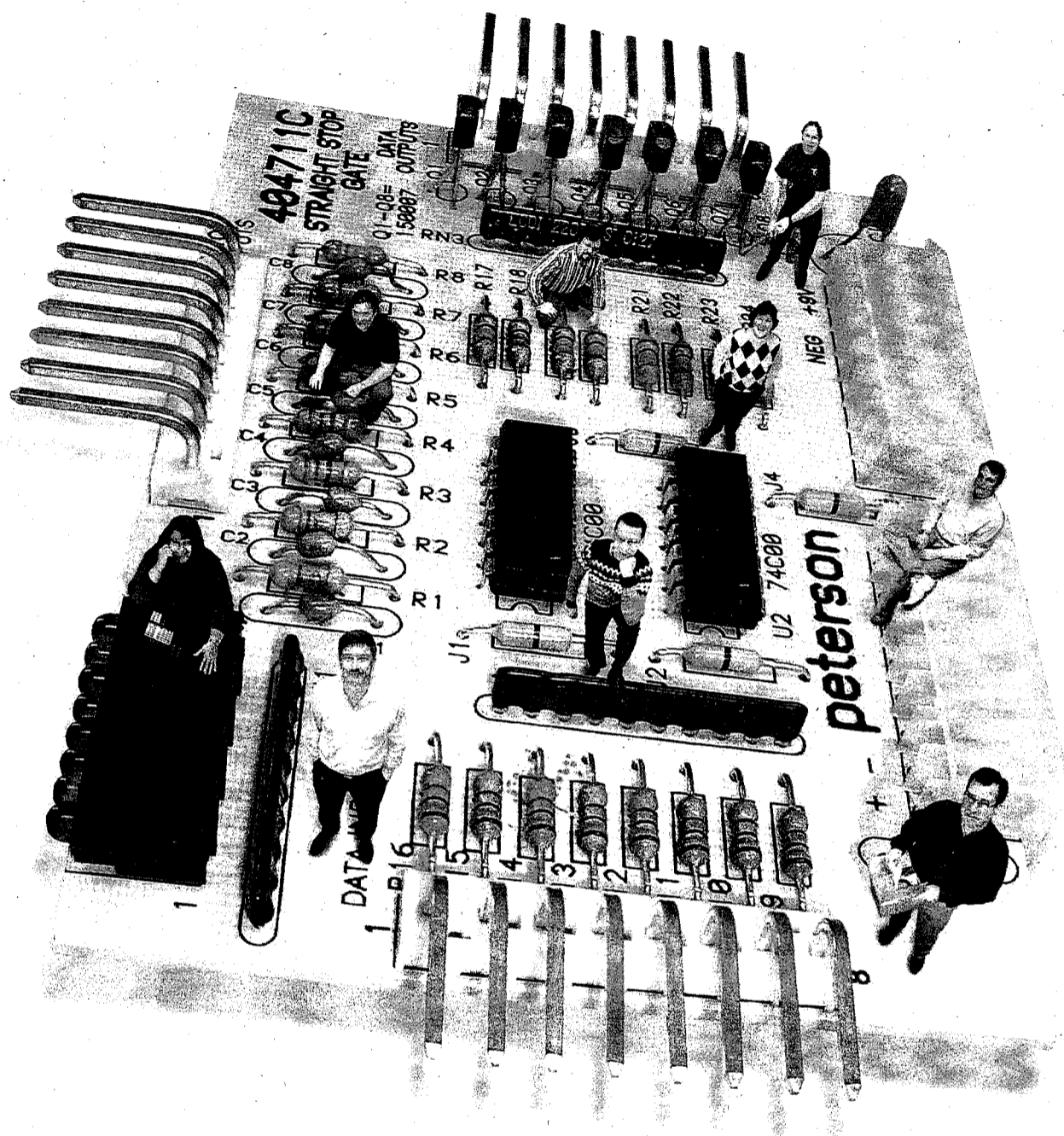


Calvert Shenk

Calvert Shenk died from cancer on July 9 at his home in Dearborn Heights, Michigan. He was 64. Most recently Mr. Shenk served as assistant professor of music at Sacred Heart Major Seminary in Detroit. He also worked at Assumption Grotto Church in Detroit, where he assisted as organist, chant master and composer.

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Missouri, Shenk earned bachelor's and master's degrees in organ performance from Northwestern University, and continued studies with Theodore Marier (Gregorian chant), Gerre Hancock (improvisation) and David Willcocks (choral conducting). He held music positions at St. Henry Parish, Chicago, Illinois; Armed Forces School of Music, Norfolk, Virginia; St. Philip Parish, Battle Creek, Michigan; St. Catherine Parish, Milwaukee, Wisconsin; and Cathedral of St. Paul, Birmingham, Alabama. In addition, he worked as adjunct instructor at Kellogg Community College in Battle Creek, as music critic for the *Battle Creek Enquirer and News*, as choral director at St. Philip Catholic Central High School, and as associate director, accompanist and composer-in-residence for the Battle Creek Boys Choir.

He played recitals throughout the midwest, east and southeast, and performed at the 1986 AGO national convention in Detroit. Internationally, he presented an organ recital at Église Notre-Dame in Douai, France, and led the St. Catherine Church Choir on a tour of Italy in March 1987. Mr. Shenk was a Fellow of the AGO and served as dean of the Southwest Michigan chapter, as well as educational concerns chairman of the Birmingham, Alabama chapter. He was a member of the Hymn Society, the Church Music Association of America and the Conference of Roman Catholic Cathedral Musicians.

A prolific composer, his works are published by MacAfee Music, GIA Publications and CanticaNOVA Publications, and he was co-author of the *Adoremus Hymnal* (Ignatius Press). A funeral mass was held on July 13 at Assumption Grotto Church, Detroit. Mr. Shenk is survived by his wife of 37 years, Ila Marie Connors Shenk.

Here & There

Carus-Verlag GmbH has published a special edition, the *Chorbuch Mozart / Haydn*, in honor of the 250th birthday of Mozart and the 200th anniversary of the death of Johann Michael Haydn. The three-volume edition provides insight into Viennese classic church music. Volume 1 includes works for equal voices, volume 2 for SAB, and volume 3 for mixed choirs. Carus also is offering the study scores of the complete Mozart masses and vespers in a slipcase, at a price of 99 euros. For information: <www.carus-verlag.com>.

Fruhauf Music Publications has announced the publication of *A Starlit Night It Was in Bethlehem*, a hymn verse anthem on an original text and tune, written for soprano soloist, SATB, and SAB voices and organ. *A Starlit Night* is an introspective but festive Christmas carol that is conservative in harmony and structure and makes modest technical demands on the performing ensemble and organist. The

first verse is set for SATB voices, the second for soprano solo, the third for unaccompanied SAB voices, and the fourth and final verse for unison voices with soprano descant and a free organ harmonization, concluding with a briefly resounding "Hallelujah."

As a departure from traditional marketing, the full score (10 pages of music) is available in a single-copy loose-leaf 8½ x 11 format, intended for licensed in-house photo duplication (for \$16, plus \$5 handling and shipping by USPS Priority Mail). Bound copies are also available in sets of 10 copies or more (\$4 per copy), or at discounted rates for larger orders.

Detailed information is available from <www.frumuspub.net>, or by postal inquiries addressed to: Fruhauf Music Publications, P.O. Box 22043, Santa Barbara, CA 93121-2043.

The Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184, announces its most recent catalog and sale information. Phone: 781/848-1388, e-mail: <Organlitfnd@juno.com>.

Goulding & Wood, Inc., Indianapolis, Indiana, has released the latest issue of their newsletter, *The Coupler*, containing detailed information about their Opus 44, at St. Charles Borromeo Parish, Bloomington, Indiana, and Opus 43, at Second Presbyterian Church, Roanoke, Virginia, along with an update on the progress of their refurbishing of Aeolian-Skinner Opus 913 at First Presbyterian Church, Neenah, Wisconsin, and their design of a new organ for St. George's Episcopal Church, Germantown, Tennessee. The newsletter also lists upcoming concerts to be played on Goulding & Wood instruments. For further information: 317/637-5222; <www.gouldingandwood.com>.

Rodgers Instruments LLC has announced new authorized dealers.

Chad Perry & Associates Church Organs LLC has been appointed as an authorized Rodgers dealer for the greater New York City area, northern New Jersey, and Fairfield County, Connecticut. Chad Perry has an extensive background in music, education, sales and management. His most recent positions were as director of market development and director of sales and marketing for Rodgers Instruments LLC. During his tenure with Rodgers, he was involved in the installation of a Rodgers pipe-digital organ for the historic opening of the reconsecrated Cathedral of the Immaculate Conception in Moscow, Russia. Previously, Mr. Perry held management positions with Weber Piano Company and Wurlitzer Co./Baldwin Piano & Organ Co.

He has been a church organist for many years and is a longstanding member of the American Guild of Organists and the National Association of Pastoral Musicians. He taught music in public schools in Cicero, Illinois for eight years, earning awards as Master Teacher and Outstanding Educator of

the Year. In 2000, he received the NPM Music Industry Award. Perry holds a bachelor of music degree from The Chicago Conservatory College and a master of music degree from DePaul University in Chicago. He has studied with notable organ teachers including Grace Symons, Robert Lodine, Arthur Becker, and Paul Manz.

Chad Perry & Associates represents the full line of Rodgers organs; 201/935-5727, <chadaperry@comcast.net>.

Ellis Piano & Organ Warehouse has been appointed as an authorized Rodgers dealer in Birmingham and the northern Alabama area. Beginning in 1983, proprietor David Ellis built his business from a modest shop with an inventory of 12 pianos to a 28,000-square-foot store that represents numerous prestigious lines of acoustic and digital instruments. Mr. Ellis's success earned him a spot on the *Birmingham Business Journal's* list of "Top 40 Businessmen Under Age 40" in 1988.

Ellis Piano & Organ Warehouse represents the full line of Rodgers organs, including the new customizable Trillium Masterpiece Series organs; 205/979-4463, <pianos@ellispliano.com>.

Jarvis Music Associates of Pleasanton, California, has been appointed as an authorized Rodgers dealer in the San Francisco Bay Area and Northern California. Proprietor John Jarvis has opened his new showroom at 7083 Commerce Circle, Suite B, in Pleasanton. Jarvis has an extensive background in music, marketing, and high technology. He is a member of the American Guild of Organists (San Francisco Chapter), the American Choral Directors Association, and the California Music Educators Association. His experiences have encompassed a wide range of musical styles, including contemporary praise bands with organ and MIDI instruments. In addition to serving as staff organist for several California churches, Jarvis has led choral programs in both church and high school settings.

Mr. Jarvis has developed partnerships with leading artists, teachers, and MIDI specialists in California. Among them are organists Don Lewis and Ron McKean, and contemporary worship and MIDI clinicians Stacy Piontek and Jim Jordan. Mr. Jarvis's goals include providing classes and concerts, as well as introducing a new generation of young musicians to the creative power and beauty of the organ.

Jarvis Music Associates represents the full line of Rodgers organs; 925/734-3443 <john@jarvismusic.us>.

In the Wind

by John Bishop

Is there really no such thing as bad publicity?

I had my first real job in an organ-builder's workshop during the summer after my freshman year in college. I've often told the story of my first day—I

was stationed outside in the parking lot by myself with the façade pipes of an old organ, sawhorses, a garden hose, and a gallon of Zipstrip®. I can imagine the previous week's production meeting: "save it for the new kid!" It was a tough start, but it quickly got better. I remember that summer as a series of adventures as we worked on projects throughout New England, and I'm still at it.

Along with many other firsts I experienced that summer was my first exposure to media coverage of the pipe organ business. We were working in a church building installing a rebuilt instrument and a reporter from the local newspaper came to do a story that was published under a front-page photo that showed a colleague "voicing" a large organ pipe. I knew that what he had in his hands was a dummy façade pipe (one of those I had stripped)—it was both amazing and amusing to see how serious and erudite an organ builder can look while raising a virtual languid. (Remember "The Emperor's New Clothes"?)

Five minutes of fame

Since then I have read many such stories in local newspapers. They often get some important technicality wrong, giving us a chance for a knowing snicker, but they have great value in raising public consciousness about the instrument. Many an organbuilder has been made a local celebrity by a photo and story published in a home-town newspaper. Alan Laufman, my predecessor at the Organ Clearing House, was notorious for seeking out the press whenever he went to work in a new town. He wasn't looking for personal notoriety, he was spreading the word.

On a wider stage, Craig Whitney, veteran foreign correspondent and assistant managing editor of the *New York Times* as well as organist and organ-enthusiast, has published a number of excellent and informative articles in the *Times* in recent memory. In his articles, Mr. Whitney's compelling writing focuses the interest of the layperson, and his reporting skills produce content profound enough to educate the professional. His contribution to our field is immeasurable. I have had countless conversations with people who respond to hearing what I do for a living by saying, "Pipe organ builder! I didn't know there were any of you left." But whenever one of Whitney's articles is published in the *Times*, friends and family from around the country call to be sure I know about it, and for the following couple weeks, daily conversations with new acquaintances invariably lead to, "I just read a story in the *Times* about that." It's a special pleasure to be able to respond by saying that I agree it was a good story and he really got it right. For those few days, people seem to be aware of the organ business.

This subject is on my mind these days because of a story broadcast recently on WBUR, "Boston's NPR News Station." On January 18, 2005, the First Baptist Church in Jamaica Plain, Massachusetts was destroyed by fire. The church's organ was lost that night, robbing the

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neighborhood of the distinction of being home to two pre-Civil War three-manual organs built by E. & G. G. Hook. A month or so ago, I was approached by Keith O'Brien, a local freelance writer who was preparing a story for *The Boston Globe* about the loss of that organ. In the course of his conversations with church officials and members, he had learned about the work of The Organ Clearing House and asked me for an interview during which we discussed the preservation of nineteenth-century instruments, their artistic and historical value, and their relevance to modern music making.

Working on that story Mr. O'Brien became aware of the Organ Historical Society convention about to begin in southeastern Massachusetts, and began preparing a subsequent story for NPR. He asked me for another interview and I looked forward to hearing what seemed to be a well-conceived story. It was to be broadcast on NPR's *Morning Edition* so I knew I'd hear it first thing in the morning on the bedroom radio. There it was, the pleasure of hearing organ music on the radio news. But there was that familiar theme: "I didn't know there were any of you left."

Most organs don't burn up

On the surface, the story was just fine. It was nice that the Organ Historical Society's convention was noticed and mentioned so prominently in the press. The center of the story was the "resurrection" of an organ built in 1876 for Trinity Church in Boston by Hilborne Roosevelt, now installed in Our Lady of Guadalupe in New Bedford. The organ had been little used, seriously damaged by water due to leaks in the church's roof and tower, completely silent for decades, and made playable again by heroic volunteer efforts on the part of OHS members. I'm certain that those listening to the story were compelled by the idea of a group of enthusiasts working hard to preserve a slice of antiquity. But I doubt that a listener would understand that there is any good reason for preserving antique organs. Following several comments that included phrases like "fumbling with the keys..." that did little to impress the listener about the skills of an organbuilder, the clincher for me was when O'Brien said with reference to the Jamaica Plain fire, "most organs don't burn up—they just fade away." *Yikes!* I hope I'm never inside an organ when it fades away.

Who am I, and why am I here?

The story missed the point. Or as I reflected after hearing the story, I should have made a point of making the point: We are not a small sect of aficionados preserving antique organs to satisfy our own interests. Rather, we recognize the beauty and historicity of these instruments for their relevance to modern worship and modern music-making as well as for their antiquity. It's special to realize that a century-old instrument is durable enough for regular use. But we must be sure to point out that it's amazing that the instrument keeps its place in our modern society on its artis-

tic merits as well. The pipe organ is not a relic from an earlier age—and neither are we who devote our lives to it.

The website of the Organ Historical Society, <www.organsociety.org>, is worth a visit. It will keep you current with the Society's activities, and it's a terrific place to shop for music and books. As I thought about the story on WBUR, I remembered that the Society's bylaws are published on the website and I took a look to refresh my memory. Here's the relevant excerpt:

2. PURPOSE. The Society is an international organization for friends of the organ. The purpose of the Society is:
(a) To encourage, promote, and further an active interest in the organ and its builders, particularly those in North America...

I think some words are missing—or perhaps a better way to put it, I think some missing words are implied. I doubt that the bylaws' authors intended that the active interest we are to further should be limited to the "friends of the organ." I believe that it is our responsibility to our art to broadcast its relevance, its beauty, its majesty whenever and wherever we can. If the organ world is considered arcane, mysterious, or worse irrelevant, how can we assure its future?

The cost of building a new pipe organ has increased dramatically since my introduction to Zipstrip®. When I was first in the organ business a new twelve-stop organ built by a premier builder was installed in my home town for about \$36,000. Today, that sum will purchase somewhere between one and two stops. Imagine a hypothetical random survey of modern organists, asking them to write down an "ideal" stoplist. I bet most of them would show more than 50 stops. That hypothetical 50-stop "ideal" organ certainly costs more than a million dollars today. Put enough of those pesky 32s in the stoplist and you will exceed \$1.5 million. That's the equivalent of at least fifty or sixty years of the salary of many of the organists I know.

Any monumental public art work is the product of vision and ambition. It's easy to underestimate the appropriate scope of the vision. The newly hired organist of a church can play on a tired old instrument for a few weeks and mention casually during coffee hour that the church needs a new organ. That's an observation, not a vision. The vision—the credible, mature, thrilling vision that involves a new organ necessarily includes an understanding of the capabilities and priorities of the community. Does this mean that a vision has to be realistic? Perhaps a vision is realistic only to the visionary. Everyone else sees it as a fantasy until they are persuaded that it's possible—until they can share the vision.

Seers have everything!

Cyrus Curtis (1850–1933) was a visionary. He founded the Curtis Publishing Company which brought him fame and fortune principally through the success of *The Ladies Home Journal* and *The Saturday Evening Post*. Our culture would still be the richer if Cur-

tis' contribution was measured only by Norman Rockwell's nearly half-century (1916–1963) of cover illustrations for *The Saturday Evening Post*. (Now that's an important patronage!) Curtis grew up in Portland, Maine where Hermann Kotzschmar, organist of the family's church, was one of his father's closest friends, a friendship that was close enough that the son's full name was Cyrus Hermann Kotzschmar Curtis. The young C.H.K. Curtis was so fascinated and inspired by Kotzschmar's playing that he taught himself to play the organ well enough to master four-part hymns. As he achieved fantastic financial success, he installed instruments built by the Aeolian Organ Company in his home in Wyncote, Pennsylvania. Aeolian's Opus 784 was built for Curtis in 1896 and enlarged by five ranks in 1903 as Opus 943. Opus 1374 was installed in the house in 1916, incorporating Opus 943 as the Antiphonal Organ.¹ But the lasting proof of Cyrus H.K. Curtis' devotion to the pipe organ is the grand instrument he gave to the City of Portland, built by the Austin Organ Company, dedicated to his father's friend, and known to this day as *The Kotzschmar Organ*. Today the Friends of the Kotzschmar Organ (www.FOKO.org) oversees the maintenance of the instrument and presents a popular series of concerts each year.

Was it Cyrus Curtis' vision that the organ he named for his father's friend would still be in prominent public use, a beloved fixture of a small city nearly a century later? (It's a safe bet that without the municipal organ, we would not remember that Hermann Kotzschmar was the organist of the First Parish Unitarian Church in Portland for 47 years.) Was he challenging people he would never meet—those people who formed The Friends of the Kotzschmar Organ when a fiscal crisis ended the city's financial support for the organ? How often do we take such grand public fixtures for granted? And let's take a step back. Was it Cyrus Curtis' idea to place the organ in City Hall, or did some enterprising bureaucrat approach the wealthy native son?

Portland is the largest city in Maine with a population of only 64,000 people. The population of the metropolitan area is about 230,000.² If five percent of American cities that size had hundred-rank municipal organs, there would be a lot more people subscribing to THE DIAPASON. And why not? It's simply a matter of public relations. Is there a visionary in your town? I know where to find the organs! ■

Notes

1. Smith, Rollin, *The Aeolian Pipe Organ and Its Music*, The Organ Historical Society, 1998, Opus List, pp. 317–383.
2. <http://www.ci.portland.me.us/>

You can hear the NPR story online at http://www.wbur.org/news/2005/49294_20050712.asp, "Old Organs Get New Sets of Pipes," Keith O'Brien, July 12, 2005.

Music for Voices and Organ

by James McCray

Traditional Christmas Music

To have gathered from the air a live traditional or from a fine old eye the unconquered flame
This is not vanity.
Here error is all in the not done, all in the diffidence that faltered.

Ezra Pound
Homage to Sextus Propertius

Traditions are important elements that bind us together. Throughout our

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lives there are certain events that, enthusiastically, are repeated over and over, and one of those is hearing familiar Christmas music. After a year's hiatus, the return of those traditional carols provides inspiration as they transport people back to youthful days of their past. Yet philosophers remind us that change is life's only constant. The past has the ability to be both ebullient and acidic. Some argue that the Christmas story is known so well, that the music for the season has to be as a prism which sheds new colors in its wake. Such thinking suggests that we need ways to invigorate the story with new perspectives. As W. H. Auden said in *The Historians*, "We can only do what it seems to us we were made for, look at this world with a happy eye but from a sober perspective." It is said that Shakespeare's plays contain 29,066 words, but 40 words make up 40 percent of the texts in his plays. Those words, however mixed, created magic that continues to astonish every generation. The same is true for the Christmas story, and it is the combination of the old and new that guides congregations to new levels of spiritual understanding.

Church choir directors who avoid helping congregations link with traditions are making a mistake. Performing some music during the Christmas season that draws on familiar tunes will unite congregations; choosing some music that is new to the choir will do the same thing for them. Conductors need an equal-opportunity epistemology! There are many aspects of J. S. Bach's greatness, but clearly one of them is that he drew on familiar chorales in his sophisticated cantatas. Their familiarity connected his music to the congregation, yet his compositional craft provided a freshness that remains today. We church musicians need to bring a richness of variety into the choir loft. Going through the month of December without having the choir sing an arrangement of a familiar Christmas melody is a mistake that should be avoided.

To that end, this month's reviews focus on new settings of traditional Christmas tunes. Programming some traditional Christmas music will be a breath of fresh air for everyone.

O Come, O Come Emmanuel, arr. Sheena Phillips. SSATB unaccompanied, Roger Dean Publishing Co. 10/3184R, \$1.95 (M).

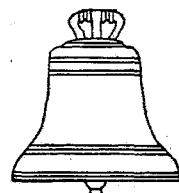
This macaroni setting based on the old chant, *Veni Emmanuel*, has four English verses, each which opens with a fragment of the original Latin. The familiar tune is used throughout, but each verse is treated differently. There is no piano reduction for rehearsal. The tenor line is most often a setting of the melody. Well-crafted music.

Lo, How a Rose E'er Blooming, arr. David Haas. SATB, vocal solo, keyboard, guitar and two C instruments, GIA Publications, G-5217, \$1.40 (E).

Verse I is unaccompanied; in verse II the choir sings on a neutral syllable below the vocal solo, over a simple arpeggio keyboard accompaniment. There are chord symbols for the extra instrumental parts. The meter changes are not marked but remain constant throughout. A very traditional and easy setting that follows the standard harmonic palette.

The Huron Carol ('Twas in the Moon of Winter Time), arr. Stephen Chatman. SATB, soprano and baritone soli, with optional piano or organ, ECS Publishing, No. 7.0453, \$2.05 (M-).

This is from Chatman's *Carols of The*



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Nativity, which has seven movements and a version available with brass quintet accompaniment. The other carols include *The First Noel* and *Angels We Have Heard on High*. There is a pronunciation guide for the Indian text used in the first verse. The optional accompaniment is very limited and quite easy, primarily to help maintain the choir's pitch. Attractive music.

Masters in This Hall, Don Michael Dicie. Two-part equal or unequal voices, flute, oboe, and keyboard, Oxford University Press, 0-19-386766-4, \$2.00 (M-).

There also is a version of this setting that uses strings instead of keyboard (0-19-386767-2, score and instrumental accompaniment, \$50.00). The woodwind parts are doubled in the keyboard and consist of dancing obbligato lines above the vocal melodies; their parts are included separately at the end. There are four verses with a slower coda closing. The traditional melody is prominent throughout, often with unison singing.

O Little Town of Bethlehem, arr. Robert De Cormier. SATB, soprano and tenor soli, flute, guitar or keyboard, David Music of Theodore Presser Co., 392-02556, \$1.50 (M).

Of the four verses, only one is in four parts; another is for unison choir and the other two for the soloists. The four-part verse is unaccompanied. The accompaniment is simple and will work best with the flute/guitar, which add a gentle sensitivity to the setting. Lovely arrangement.

Bring a Torch, Jeanette, Isabella, arr. Howard Helvey. SATB and piano 4-hands, Beckenhurst Press, BP1715, \$1.75 (M).

Helvey has several Christmas works published with Beckenhurst using 4-hand piano; these are particularly useful for concerts. The accompaniment is rhythmic, interesting, always very musical in design and somewhat soloistic in style. There are four verses in various choral combinations, but with the traditional melody clearly evident; one verse is unaccompanied. A charming arrangement.

I Saw Three Ships, arr. Earlene Rentz. Tenor and bass, with piano and handbells, Alliance Music Publications, AMP 0588, \$1.50 (E).

This lilting setting bounces along with five verses, all accompanied. The choral parts are syllabic and rhythmically the same throughout. Handbells are used as chords toward the end to add text painting on the verse about bells ringing. Easy, useful music for men's chorus.

In the Bleak Midwinter, arr. Mark Shepperd. SATB and piano, Abingdon Press, 0687078172, \$1.50 (M-).

After a unison male opening, the women enter in three parts for the last half of verse one. Holst's melancholy melody is maintained throughout the three verses. The accompaniment is easy, often with arpeggios and bell-like passages. This simple arrangement will be especially attractive to small church choirs.

Go, Tell It on the Mountain, arr. John Helgen. Neil Kjos Music Co., SATB and piano, 9016, \$1.30 (M-).

A rhythmic, enthusiastic arrangement in which the three verses are set for a solo or unison section; the choral refrain uses a variant of the traditional rhythmic patterns. This happy music would be a welcome addition to the repertoire for a youth or "church pop" ensemble. The jazz chords add exciting spirit to the music.

The Holly and the Ivy, arr. Andrew Carter. Unison upper voices (SSA) and harp or piano, Oxford University Press, W155, \$1.60 (M-).

Here is that excellent piece for children's choirs wanting to do something special. The harp part is not difficult and is used throughout as a background for

the unison voices. The music moves through diverse meters during the five verses. The last verse divides the choir into two parts for brief moments. Fun, exciting music that will be a challenge for some children's choirs. Other related settings by Carter include *Maria walks amid the thorn* (W157) and *Jesus Christ the Apple Tree* (W156).

Book Reviews

Stokowski and the Organ, by Rollin Smith. Hillsdale, NY: Pendragon Press, 2004. xxii + 270 pages; 518/325-6100; <www.pendragonpress.com>. Available from the Organ Historical Society (\$46 plus shipping), 804/353-9226; <www.ohscatalog.org>.

Most listeners to serious music may be familiar with the name of Leopold Stokowski, an orchestral conductor who flourished in the early years of in the twentieth century, but may not know of his activities as an organist. This book, the latest in the Organ Series published by Pendragon Press,¹ remedies this deficiency.

Leopold Stokowski (1882–1977) was born in England. He entered the Royal College of Music, London, at age 13, where he studied piano, organ, and

composition, receiving his diploma in 1900; he also studied at Oxford University (B.Mus., 1903). He was organist at St. James Church, Piccadilly, 1902–5, and conducted small orchestras in London. In 1905 he moved to New York as organist and choir director at St. Bartholomew's Church on Madison Avenue. Following his debut as a conductor in Paris, in 1909 he was engaged by the Cincinnati Orchestra, then in 1912 by the Philadelphia Orchestra, an internationally famous organization that he led for twenty-four years. He recorded prolifically and became a public figure of great popularity, programming much new music. His many projects included the Disney movie *Fantasia* (1940), the All-American Youth Orchestra (1941–44), the New York Symphony Orchestra (1944–45), and the Hollywood Bowl Concerts (1945–46). He was principal conductor of the Houston Symphony (1955–60), and organized the American Symphony Orchestra in 1962; he also made guest appearances with major orchestras in Europe and the U.S.A. He was flamboyant on the podium and was devoted to the broad popularization of music. He continued to conduct until 1975 and to record until 1977.

Chapter 1, "Leopold Stokowski in England," opens with a description of the 42-rank 1886 organ at St. Marylebone, the parish church of the Stokow-

ski family that was consecrated in 1817; an organ by John Gray was installed in the following year. Some of the influential musicians of the time, such as Hubert H. Parry, H. Walford Davies, Charles Villiers Stanford, Sir Walter Parratt, and Sir John Frederick Bridge, were associated with the Royal College of Music, although records are not clear regarding with whom the young Stokowski studied. A likely influence was Stevenson Hoyt, one of the pioneers of an orchestral form of organ playing; this association may have stimulated Stokowski's fondness for transcriptions in his repertoire. This chapter includes substantial information on the organ at St. James, Piccadilly.

Chapter 2, "St. Bartholomew's Church and Its Organ," describes the interior of the church (1872) and its musical program (first a quartet, then a full choir). The 96-rank Hutchings organ installation in 1894 was the largest and most complex in New York and the third largest in the United States, even before its 1896 rebuild. An unusual feature was its "bat-wing console" with its hinged vertical stop-jamb panels that could swing out at any angle convenient for the organist. Stokowski played this instrument, along with other noted organists including Clarence Eddy and Lynnwood Farnam.

Chapter 3, "Stokowski at St. Bartholomew's Church," is the longest

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and most detailed section of the book; it covers Stokowski's tenure as organist from August 1905 to August 1908 at New York's wealthiest church, attended by many millionaires. The chapter has two main divisions: The Choirmaster and The Organist.

The section on The Choirmaster describes the daily life of the youngest choirmaster in St. Bartholomew's history, his platform style, and musical programs that included performances of works for both choir and organ. There are descriptions of Lenten programs and of fashionable weddings and funerals of prominent members of the community, all accompanied by lengthy excerpts from newspapers.

The section on The Organist outlines Stokowski's major responsibilities and includes reports of his first recitals. A notable feature of his programs was the presence of transcriptions of familiar instrumental, vocal, and orchestral works. These were common features of organ recitals of the time, considering that there were no radios and few phonographs; they were arranged by foremost organists of the day. The frequency of some pieces suggests that audience input was common; some of them were scheduled for church timetables. The most popular organ works included Widor's *Toccata*, Guilmant's *March funèbre*, Handel's *Largo*, Dubois's *In Paradisum*, Wagner's *Prelude to Parsifal*, Bach's *Toccata and Fugue in D Minor* and his "Little" *Fugue in G Minor*, and "Morning" from Grieg's first *Peer Gynt Suite*. Stokowski often played his own compositions, which were in a nineteenth-century harmonic style. Stokowski's vain and eccentric behavior was reflected in his placement of the Hutchings organ console to take full advantage of his profile; at another church, he walked the full length of the center aisle, wearing a full riding habit. Stokowski had considered a future career as an orchestral conductor, so he resigned from his position at the church in 1907.

Chapter 4, "The Conductor and the Organ," begins with an account of a 1919 concert on the huge (240 stops, the largest in the world) organ in the Wanamaker department store in Philadelphia. Stokowski conducted The Philadelphia Orchestra, with Charles Courboin as organist; their performance of Widor's *Sixth Symphony in G Minor* for organ and orchestra was the first in America. A report noted that Stokowski was so engulfed in sound that he was unable to judge the effects he was producing. The programs of three other musicians' assemblies (1920, 1922, 1926) are described; all of these are accompanied by excerpts from newspaper reports. The concluding paragraphs of the chapter remark on Stokowski's interest in electronic technology, both with respect to recording and electronic organs.

Chapter 5, "Bach's *Passacaglia* and the Aeolian Organ," discusses Stokowski's Duo-Art player pipe organ roll of Bach's *Passacaglia* (1925). It identifies the instrument's chief purpose (to

play transcriptions of orchestral music in homes of the wealthy) and the explicit registration of the piece in an "orchestral" character. A brief concluding section compares the differences between the Aeolian roll and Stokowski's orchestral transcription.

The concluding Chapter 6, "The Orchestral Transcriptions of Bach's Organ Works," notes that Stokowski was among the first to orchestrate Bach's organ works, justifying his practice on the grounds of the general inadequacy of Bach's orchestras. Besides, Bach's organ works were mostly unfamiliar to the musical public until Stokowski began transcribing them. The concluding pages examine Stokowski's transcriptions of fifteen Bach organ works, commenting on their historical backgrounds and selected twentieth-century performances. Smith's judgment is that "Stokowski brought to these recreations a grandeur, conviction, and sincerity that is still appreciated, as is evidenced by his many recordings still available" (179).

Seven appendices provide additional information or elaboration on topics mentioned in the main text: Royal College of Organists Associateship and Fellowship Examinations; Lynnwood Farnam's Stoplists of Organs Played by Stokowski at St. James's Piccadilly, St. Bartholomew's Church and Parish House; Stokowski's Organ Repertoire, 1905-8; Programs of Organ Recitals Played by Stokowski; Partial List of Choral Works (and Service Music) Conducted by Stokowski at St. Bartholomew's Church; Choral Works by Leopold Stokowski (3); and Articles by Leopold Stokowski ("The Mystery of the B minor Mass," "My Symphonic Debut in the Films," "Listening Pleasure"). A bibliography of 46 books and articles (including 14 articles and 2 interviews by Stokowski) concludes the presentation. Fifty-seven illustrations, including musical examples, photographs of Stokowski and other musicians, organ recital programs, and other relevant reproductions enhance the printed text.

Rollin Smith's comprehensive survey—logically organized and impeccably presented—of Stokowski's career is a valuable addition to the existing writings on this well known but little understood figure in the recent history of the organ.

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

Note

- Others in the series include the following:
 - Rollin Smith, *Saint-Saëns and The Organ* (no Organ Series number).
 - Rollin Smith, *Playing the Organ Works of César Franck* (Organ Series 1).
 - John Scott Whiteley, *Joseph Jongen and His Organ Music* (Organ Series 2).
 - Graham Steed, *The Organ Works of Marcel Dupré* (Organ Series 3), reviewed by the present writer in THE DIAPASON, April 2000.
 - Rollin Smith, *Louis Vierne: Organist of the Notre Dame Cathedral* (Organ Series 4), reviewed by the present writer in THE DIAPASON, June 2000.
 - Edouard Nies-Berger, *Albert Schweitzer As I Knew Him* (Organ Series 5), reviewed by the present writer in THE DIAPASON, August 2004.
 - Rollin Smith, *Toward an Authentic Interpretation of the Music of César Franck* (Organ Series 6).

New Recordings

Métamorphose: Transcriptions françaises pour orgue. Maurice Clerc, organ of the Cathédrale Saint-Bénigne, Dijon, France. Festivo compact disc 6961.952, <www.festivo.nl>; available from the Organ Historical Society, 804/353-9226; <www.ohscatalog.org>.

Marche hongroise, Berlioz; *Méditation from Thaïs*, Massenet; *Intermezzo*, Bizet; *Andante, Petite suite*, Debussy; *Fanfare*, Dukas; *Trois pièces*, Ravel; *Extraits de Pelléas et Mélisande, Six pièces*, Fauré.

Karl-Josef Riepp built the Grand Orgue of Dijon Cathedral in 1740-45, at which time it was famous for having the only 32-foot Montre in rural France. It has been rebuilt a number of times from the late eighteenth to the late twentieth-century, most recently by Gerhard Schmid. In its latest incarnation it is a 5/116 mechanical-action instrument in the classical French style. It contains much pipework from the original Riepp organ and also some from the nineteenth-century rebuilds of Ducroquet and Merklin. Maurice Clerc, a pupil of Pierre Cochereau, has been *titulaire* of Dijon Cathedral since 1972. He is an extremely fine player, and the organ is also a very fine one, but my main misgiving about this recording concerns whether this particular instrument is a suitable medium for the kind of transcriptions that are featured here. Some of them do actually come off surprisingly well, but others would surely sound much better on a more symphonic style of instrument.

Thus, for example, while the *Marche hongroise* perhaps sounds a little top-heavy on the Dijon organ, the strings and solo flute in Massenet's *Méditation from Thaïs* are exactly right. (Of course, the strings are among the nineteenth-century additions to the original Riepp organ.) The *Intermezzo* from the *Arlésienne Suite* also comes off rather well since there is a rich and sonorous pedal, coupled with some typically French reeds, so that one hardly knows here that one is not listening to a Cavallé-Coll instrument. Of the Claude Debussy pieces the *Andante* seems less satisfying, since the organ shows a remarkable propensity for chuffing in just the wrong places, notwithstanding that the registration is again predominantly the strings and flutes that were so successful in the Massenet piece. Once again, though, the *Petite suite* does come off rather better, and in the first movement, *Le bateau*, some of the classical voices of the Riepp organ such as the mutations are used with good effect, while a little chuffing of *Le bateau* in the waters seems somehow much more appropriate in this movement. Mutations and rather classical reed timbres are again used very effectively in the *Cortège*, though here the organ seems a little top-heavy for the music in the *tutti* passages. The last two movements of the *Petite suite* are also handled well on the organ, although a little top-heaviness is once again apparent in the louder passages of the final movement, *Ballet*.

The Dukas *Fanfare* is an excellent choice for an organ transcription, and here the idiom is sufficiently modern to work well on a more classical-sounding instrument. Many of the great French composers for the organ in the twentieth

century were students of Dukas at the Paris Conservatoire, and it is good to be reminded of this by hearing his music played on the organ. The Ravel compositions also work well on the Dijon organ, calling again for mostly soft combinations such as the flutes, strings and soft solo reeds. In the second piece, *Petit Poncet*, the Larigot is used to good effect. Least successful in the *Trois pièces* is the use of some rather too articulate principals in the third piece, *Le jardin féerique*, and this movement also seems a little top-heavy in the *forte* passage toward the end.

The rest of the recording is taken up with eight works of Gabriel Fauré. A church organist for sixty years, Fauré always improvised his voluntaries and has not left us a single composition for the organ. This is especially sad since his contemporaries said that his organ improvisations at the Madeleine were sometimes better even than those of Franck, Saint-Saëns and Guilmant. Perhaps we can gain some impression of what Fauré's organ improvisations were like from transcriptions of his other compositions. The first two transcriptions are from *Pelléas et Mélisande*, and the well-known *Sicilienne* seems particularly well-suited to the instrument. Also included on the CD are transcriptions of the *Six pièces* for piano duet that form the so-called "Dolly Suite," inspired by Hélène, the little daughter of Fauré's mistress Emma Bardac. One could hardly have a more perfect piece for organ than the well-known *Berceuse* that opens this suite, though other pieces in the suite such as *Mi-a-ou* and *Kitty-valse* seem less suited to the classicism of the Dijon organ. The classical brilliance of the organ does, however, seem to come into its own in the final movement, *Le pas espagnol*, where it very much suits the character of the piece.

Almost all the repertoire on this compact disc will be familiar to nearly everyone, and this is thus an extremely accessible and enjoyable recording. The pieces all transcribe extremely well to the organ, and the playing is admirable throughout. My one misgiving, however, continues to be that some of the pieces are not entirely suited to this particular organ, and a more symphonic style of organ or a more classical style of music would have made for a more successful recording.

—John L. Speller
St. Louis, Missouri

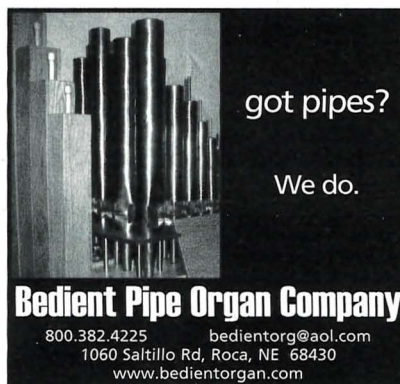
Grace Cathedral, San Francisco. Evensong for the Feast of the Epiphany. John Fenstermaker, organist & choirmaster; Christopher Putnam, associate organist; 23 selections, Gothic G49106; <www.gothicrecords.com>.

A solemn evensong, with all the beauty and musical perfection of the best English cathedrals, is captured on this recording from San Francisco's Grace Cathedral. It opens with the simple elegance of Johann Pachelbel's chorale prelude, *Wie schön leuchtet der Morgenstern*. A carillon tune composed by Richard Purvis then prefaces the five o'clock hour strike from the tower. Purvis was the cathedral's organist-choirmaster from 1947 to 1971.

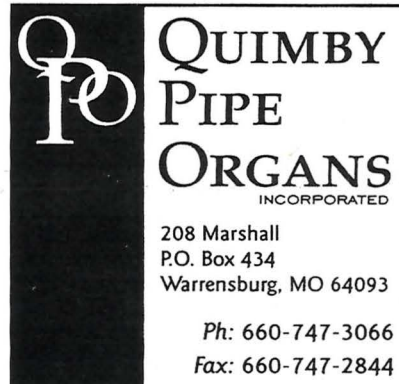
For the opening of the Epiphany season, this recording offers it all—from Robert White's plainsong and polyphonic intonation on *Christe, qui lux es et dies* to Anglican chant and works from *Christus*

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by Felix Mendelssohn including "There Shall a Star Come out of Jacob." The prayers and other spoken word reveal this cathedral as a living and enduring presence in the contemporary community of a great American city. Grace Cathedral is the third-largest Episcopal (Anglican) cathedral in the country.

The high point, however, would seem to be Leo Sowerby's settings of the evening canticles and Psalm 122, *I Was Glad*. Sowerby, of course, was an American composer known to this reviewer's grandmother when the two were children growing up in Grand Rapids, Michigan. Back then, in the early 1900s, Sowerby was a child prodigy, whom Mormon Tabernacle organist Alexander Schreiner would later call "the Fourth B," after Bach, Beethoven, and Brahms.

Performance of his music sometimes rekindles an obscure debate that was thought to have been settled during the 1960s. In the performance of Anglican choral music Israel is usually pronounced Is-ray-el. However, during a recent performance of Sowerby's music by Sarasota's Key Chorale, singers who had been in Leo Sowerby's choir at St. James Cathedral in Chicago noted that Sowerby himself would have insisted on Is-rye-el.

Since 1957, Grace has maintained its Cathedral School for Boys in the tradition of the great English cathedrals. Each week of the school term the choristers have four morning rehearsals, as well as classroom work in musicianship and vocal development. During school term the full choir of men and boys sings the principal Eucharist on Sundays, Evensong on Thursdays, and for many special services and concerts. The result is the highest standards of choral excellence that are becoming far too uncommon.

—Carl Parks
Gloria Dei Lutheran Church
Anna Maria Island, Florida

New Organ Music

Peter Pindar Stearns, *Arioso and Fugue on "Wondrous Love."* H. W. Gray (GSTC 9605), \$3.95.

A useful piece for services or recitals on a very familiar American tune, the melody is from *The Southern Harmony* of 1835. The Arioso section is a soft setting with strings and flute solos including snatches of the melody. The Fugue begins softly and builds to full organ at the end. The subject includes the first six notes of the melody in a very recognizable motive. There is augmentation in the pedal, but the tune is not stated in its entirety. This piece is suitable for small two- or three-manual organs and is of moderate difficulty.

Peter Pindar Stearns, *Meditation, Chorale and Fughetta on "Nettleton."* H. W. Gray (GSTC 9619), \$4.95.

Another useful setting of an early American folk-hymn tune recognizable to American congregations, this piece begins with a quiet Meditation movement for strings and flutes followed by a Chorale with just fragments of the tune and a wistful two-part obbligato. The registration includes flutes, oboe and strings. The Fughetta, with a subject in 3/2 time, is based on the opening phrase of the melody. It begins in mezzo-forte and builds to a full sound, and then tapers off to a very quiet, subdued, simple ending. This piece is workable on a small two-manual organ and is moderately easy to play—very useful service music.

Franklin D. Ashdown, *Partita on "Holy Manna."* H. W. Gray (GSTC 9621), \$3.95.

Dedicated to Frederick Swann, this practical service piece on an early American hymn tune is a partita in five movements: 1. Descending from Heaven, 2. Manna in the Wind, 3. Pastorale, 4. Chant, 5. Manna Toccata. Each movement is enticing to the listener with bird-like flute calls accompanied by

sustained chords on strings and solo lines on colorful reeds or flutes—very useful service music. Church organists with modest instruments will enjoy this piece of moderate difficulty.

Dale Wood, *Interludes for Organ. The Sacred Music Press (70/1320 S), \$12.50.*

In the late Dale Wood's inimitable style, these interludes are lush and imaginative, and they are very useful to fill those places in church services where short interludes are necessary. The interludes are noted on the inside cover as short improvisations in all keys, which makes them highly desirable to fit with elements in a service where a key relationship is needed. Dale Wood states, "It is hoped that this collection will serve well when there is a sudden need for the organist to provide . . . ecclesiastical traveling music." There are twenty-six pieces in the various keys followed by three pieces to be played "At Times of Prayer," then three pieces for use "At Times of Commitment or Invitation," and finally one piece, "At the Dismissal." The compositions in these three sections are based upon hymn tunes. Easy to moderately easy for use on two- and three-manual instruments.

Emma Lou Diemer, *Prelude on "St. Paul's Cathedral."* The Millennium Hymn. Gemini Press Organ Series

(agent: Theodore Presser Co.), 493-00090, \$6.95.

Hilary Jolly's text, "Through the darkness of the ages," and Paul Bryan's tune were the unanimous choice in the 1999 St. Paul's Millennium Hymn Competition in England. Emma Lou Diemer has composed this exciting prelude in the strength and spirit of the hymn. In a majestic manner Dr. Diemer provides a grand march in 4/2 time in the English style with large chords and underpinning pedal tones. There are large cluster chords in the left hand of the middle quiet section with the tune very high in the right hand. This composition is suitable to introduce the new hymn tune to congregations. It is moderately easy to play on two- and three-manual organs.

Dale Wood, *Exaltation: Festive Processionals for Organ. Sacred Music Press, 70/1175, \$12.50.*

This collection of the late Dale Wood's own compositions and one arrangement is varied in style. The selections are practical for use in services, recitals, and weddings. The titles include: *Intrada Festiva, Marche de Fête, Grand Processional, Processional for a Joyful Day, Petite Promenade, and Cortège*. The final two pieces are quieter examples, while the other selections in the collection call for fuller registrations with three pieces including solo trumpet sections as trumpet tunes.

Moderate to moderately difficult for two- and three-manual instruments.

James Wetherald, *Highland Cathedral: Traditional Scottish Music for Bagpipes (or C instrument) and Organ. MorningStar Music Publishers, MSM-20-993, \$27.00.*

The compiler notes that this collection has been in preparation for over twenty years for the Scottish festival in his church, "A Kirkin' of the Tartans Kilts." Here we have the melding of bagpipes and organ—many pipes. The bagpipes play in Mixolydian mode, B-flat to B-flat, with a key signature of E-flat, but are transposing instruments written as A to A. These pieces are helpful for weddings and funerals, or any services where bagpipes might be employed.

Joe Utterback, *Love Came Down at Christmas.* Jazzmuze, Inc., 2001-187, \$5.00.

Try a little jazz at Christmastime with this setting of the not-so-familiar Christmas hymn. The setting is a short piece of only three pages, but it gives the organist an opportunity to delve into the jazz idiom momentarily for a brief diversion. The piece contains a modulation through several keys, suitable for a small two-manual organ, and is easy to play.

—David A. Gell
Trinity Episcopal Church
Santa Barbara, California

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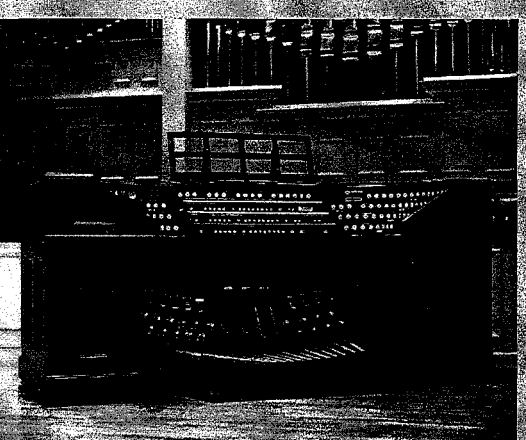
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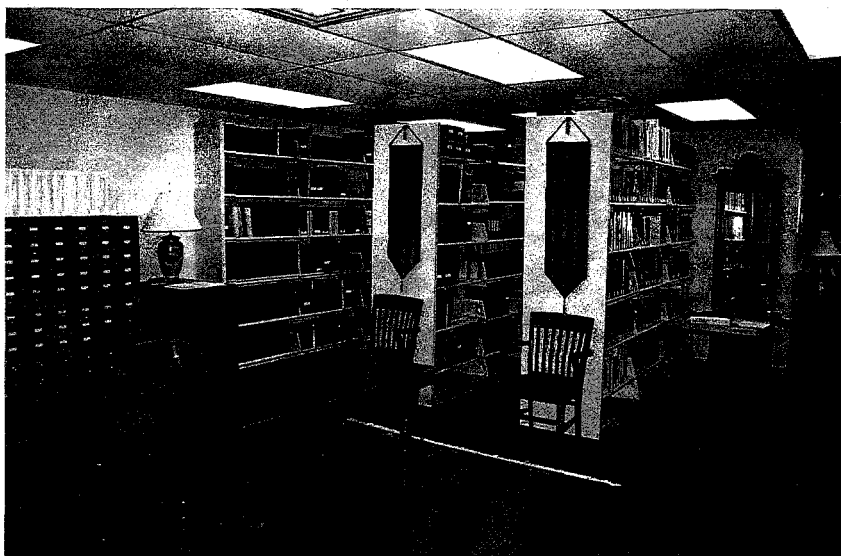
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Archives reading room

Sym-po'si-um. 2. A conference at which a particular subject is discussed and opinions gathered.¹ Although advertised as an eight-day event, the third biennial symposium sponsored by the American Organ Archives of the Organ Historical Society (this year with co-host, the Music Department of the Mason Gross School of the Arts, Rutgers University), consisted of four days of organ recitals, lectures, and panel discussions. The remainder of the eight days gave participants a generous amount of time to visit the Archives in Princeton, a short drive from New Brunswick.

From its modest beginning in 1956, the Organ Historical Society has grown and matured into an international organization promoting musical and historical interest in organbuilding,² particularly those things American. The Society's by-laws are explicit: "To encourage, promote, and further an active interest in the organ and its builders, particularly those in North America; to collect, preserve, evaluate, and publish detailed historical and technical information about organs and organbuilders, particularly those in North America; to provide members of the Society with opportunities for meetings and for the discussion of topics related to the organ; [and] to support its American Organ Archives."

Almost as old as the OHS itself, the Archives is a closed stack, non-circulating collection available through appointment or through the reference librarian at Westminster Choir College, which houses the collection. That the Archives should sponsor a gathering of international organ scholars is entirely appropriate as it is the world's largest collection of books and other materials related to the organ. James Wallmann, a member of the Archives' governing

board and co-chair of the symposium, reported that the Archives' holdings currently include 14,550 books, 475 periodical titles, 2,000 publications by organbuilders, 4,000 organ postcards, 500 organbuilders' nameplates, 25 collections of manuscripts, and over 7,000 pieces of ephemera.

Thus, about seventy organ lovers, scholars, organbuilders, organists, curators, and students gathered at Christ Church, New Brunswick, for an intensive study of the King of Instruments. Between papers erudite-to-entertaining, were panel discussions and concerts. Of the latter, Robert Clark opened the week's events with an ambitious all-Bach recital on Christ Church's new Richards-Fowkes instrument, completed in 2001. The last recital of the symposium heard on this thoroughly successful organ was played by Hans Davidsson, whose program was limited to music of the 17th and 18th centuries and included works of Bach, Weckmann, Bruhns, and Frescobaldi. Between the two pillars of Clark and Davidsson were solid performances by Shea Velloso and Cleveland Kersh, both graduate students of Antonius Bittmann at Rutgers. The musical offerings were completed with a concert at the Methodist Church by Antonius Bittmann (also co-chair of the conference) and the New Brunswick Chamber Orchestra led by its director, Mark Trautman. Preceding Rheinberger's *Concerto for Organ and Orchestra in g minor*, Antonius Bittmann played Gerard Bunk's *Sonata in f minor*, op. 32.³ The church's Jardine organ of 1896 proved itself the ideal medium for both pieces.

Panel discussions and papers were in abundance throughout the conference and ran the gamut from Walter Kreyszig's "An unusual image of the



Break between papers

organ in the juxtaposition of two disparate music theoretical systems: the graphic representation of the *systema teleion* and the Guidonian system of hexachords in the *Theorica musicae* of Franchino Gaffurio" to Craig Whitney's entertaining "Does the pipe organ have a future in the American concert hall?" Representative papers read were "A 'Monster Organ' at Rutgers University: Aeolian's Op. 1580," "Bach's Well-Tempered Clavier as organ music," "Max Reger as 'Master Organist,'" and "Images of Bach—the organ works performed by orchestra." Other speakers were Christopher Anderson, Antonius Bittmann, George Bozeman, Louis Brouillette, Any Raquel Carvalho, Dorotéa Kerr, Gregory Crowell, Sarah Davies, Michael Friesen, David Knight, Nancy Saultz Radloff, David Schulenberg, Thomas Spacht, and Peter Williams.

Peter Williams was the keynote speaker and it was his address, "How do we come to have the organ and what difference has it made?" that established the paradigm of intellectual inquiry at the symposium. Prof. Williams explored how the organ became a church instrument, how it developed, and how western music might have been different without it. While he speculated on these and other questions, he also attempted to give probable answers. In the end, however, he admitted that "... I do not really know the answer. . . nevertheless trying to ask in the right way what I believe are the right questions may give some focus to a field of study that often looks too wide to control."⁴

"Asking the right questions and finding the right answers," indeed, could have been the alternate title for the New Brunswick symposium. The 2007 symposium will be held at the Eastman



Peter Williams


School of Music in Rochester where certainly again scholarly inquiry will rule the day. ■

Notes

1. Webster's New Collegiate Dictionary. Springfield: G. & C. Merriam Co., 1961.
2. Both the Organ Historical Society and the American Institute of Organbuilders have adopted this single-word spelling, after the German *Orgelbauer*.
3. Gerard Bunk (1888–1958) was born in Rotterdam and studied in that city as well as in England, Bielefeld and Hamburg. He was organist at St. Reinoldi Church in Dortmund and his organ works were highly regarded by his more famous contemporaries Enrico Bossi, Albert Schweitzer, Widor, and Karg-Elert. The *Sonata in f* is in large part cut from the same cloth as the more expansive works of Max Reger and Franz Schmidt.
4. Peter Williams, *The Organ in Western Culture, 750-1250*. Cambridge: Cambridge University Press, 1993.

Bynum Petty is an organbuilder whose essays on organs, organbuilding and organ music appear regularly in American journals. Presently he is writing a history of the M. P. Möller Organ Co.

Photo credit: Bynum Petty




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Each one of us surely has an individual concept of *sin*, generally from direct personal experience: I sometimes describe it as "anything that is more fun for the doer than for someone else!" Defining *commission* might be slightly more difficult. For the purpose of this narrative, I choose to define the term as "the solicitation of a new musical composition, whether or not money is involved." In my nearly half-century of commissioning new music, much of the time I have been the recipient of extraordinary generosity: most of my composers have donated their music, while others have asked for only modest fees.

Calvin Hampton

The first time I solicited a composer to write something specifically for me was in 1957, when I asked my Oberlin classmate and fellow organ major Calvin Hampton if he would provide an offertory for a summer service at First Presbyterian Church, Canton, Ohio—my first major (if only month-long) church "gig." His response came in the form of a lovely three-minute aria, titled *Consonance*. While not a major work by this important composer, it does illustrate the advantage of choosing the right friends; namely, ones who go on to become well-known, thereby considerably increasing the value of their manuscripts. Equally useful, subsequently such friendships may provide one with material for articles about "what they were like before they became well-known"—a perfectly good academic topic indeed, if one includes the proper footnotes.



Calvin Hampton in 1959



Hampton's manuscript, beginning of *Consonance for Organ* (1957)

Neely Bruce

In the fall of 1960 I moved to Rochester, New York to begin graduate study. There I met the next of my composer friends. On my second day at the Eastman School, as I waited in the fourth floor corridor to meet with my advisor Dr. M. Alfred Bichsel, head of the newly established Church Music Department, a striking younger student walked up to me and asked, with lilting southern inflection, if I could tell him where to find Dr. *Bitch-el*. I was captivated by Neely Bruce, a freshman who had come to audition for the Polyphonic Choir, a new choral ensemble established for this sacred music area. As Dr. Bichsel's rehearsal assistant, I saw young Bruce regularly. We became friends, and Neely, a precociously talented pianist and composer, eventually supplied the concluding piece for my 1961 master's recital *Organ Compositions Based on the Kyrie fons bonitatis*.

When he left Eastman after that single year to attend the University of Alabama, I was devastated. I wrote sad poems (a la Edna St. Vincent Millay and Dame Edith Sitwell)—filled with lines such as:

Our night for love designed, speeds silent
on and on,
And time, which only breathless seconds
since had seemed so kind,
Is gone.

Neely didn't answer letters or write poetry. He did, however, write music, and some months later I received the penciled score of his first work for harpsichord—*Nine Variations on an Original Theme*. The piece held such emotional intensity for me that it was not until 1979 that I copied it out while on my first sabbatical leave, prepared it for performance, and then gave the premiere the following year. Whatever one may think now of such a youthful endeavor, the work certainly is well-crafted for harpsichord—one result of Neely's frequent opportunities for experimenting with the instrument's textures at the small two-manual Sperrhake harpsichord, shoehorned into the third-floor dormer room I rented at one of Rochester's "organ student houses," 20 Sibley Place.

During my seven years of teaching in Virginia I played a fair amount of 20th-century harpsichord music: Ned Rorem's *Lovers*, the Falla *Concerto*, the Martinu *Sonata*. But there I was primarily a choral conductor and organist (and enjoyed premiering several new works written for choir or organ by St.



Neely Bruce and Larry Palmer, 1961

Paul's College colleague Walter Skolnik and New York composer Robin Escovado). My only harpsichord "commission" of this period went to the builder William Dowd, along with almost half a year's salary, for my first truly first-rate harpsichord, one of his early Blanchet-inspired instruments, delivered to Norfolk in January 1969.

Rudy Shackelford

Shortly after moving to Dallas in 1970, an unanticipated package reached me at Southern Methodist University. This contained Virginia composer Rudy Shackelford's piece *Le Tombeau de Stravinsky*. Since my SMU colleague Robert Anderson was a devoted exponent of wild and woolly new organ music, it seemed fitting for me to take on Rudy's serialism. I also liked the work, and included it on my first Musical Heritage Society disc, *The Harpsichord Now and Then*, released in 1975.

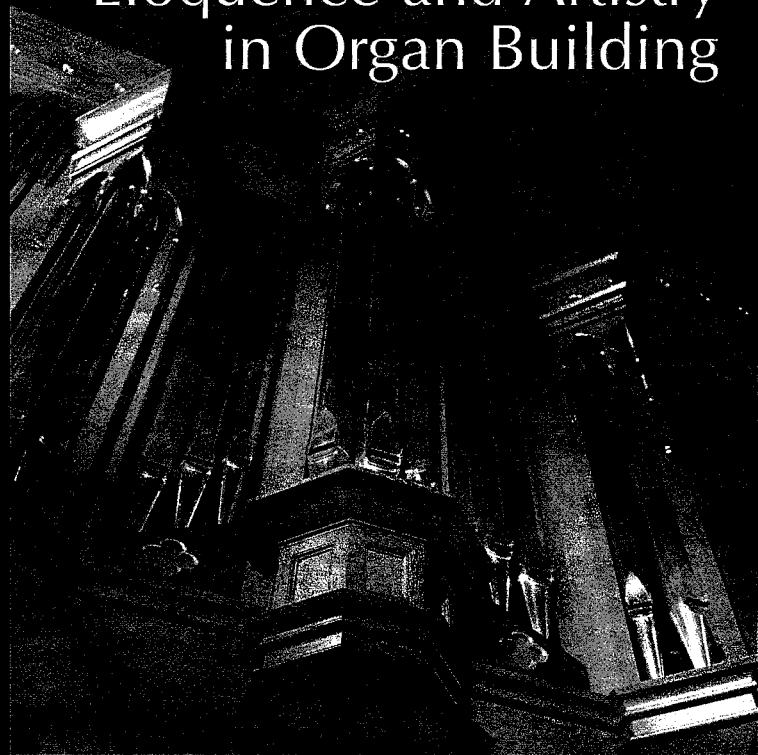
Ross Lee Finney

Another challenging work, more thorny than I usually care to learn, is Ross Lee Finney's unique essay for the instrument, *Hexachord for Harpsichord*. In four movements (*Aria, Stomp, Ornaments, Fantasy*), the 12-minute work was commissioned for me to play at a Hartt School of Music contemporary keyboard music festival scheduled for June 1984. Drawing few registrants, the event was cancelled, so I gave the first performance that fall in Dallas, not playing it in the composer's presence until a concert in Hartford the following year.

Working with Finney was quite daunting. A most distinguished and individual composer, he basically disregarded my several suggestions as to texture, and provided me with a nearly-illegible score, the successful realization of which absolutely required a damper pedal, unfortunately not available on most harpsichords. I struggled to read his chicken scratches and tried to parlay his ideas into something that made sense on a plucked instrument. Eventually I wrote him a detailed letter filled with questions and suggestions for possible improvements, not knowing if I would be ignored, despised, or possibly even removed from the project.

Instead, this generous and intelligent man wrote back that it was all very helpful—reminding him of the careful editing his *Piano Sonata* had received years earlier from its first performer, John Kirkpatrick. For *Hexachord's* last movement, the most unplayable of the four, he promised a revision, although current work on his opera left him little time. When the promised revision arrived, it was accompanied by this note:

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The image shows five systems of handwritten musical notation for a piece titled 'Hexachord'. The notation is on a grand staff (treble and bass clefs). The first system has a circled correction above it. The second system has a circled correction above it. The third system has a circled correction above it. The fourth system has a circled correction above it. The fifth system has a circled correction above it. There are various annotations, including arrows pointing to specific notes and markings like '3 22'.

Last page of corrected proofs for Finney's *Hexachord*, showing the published ending and my suggested improved conclusion

I don't know whether this is better or worse. I've spent the vacation week on it and now am so loaded with commitments that it's the best I can hope for. . . . I tied my right leg to the piano stool so I hope I didn't think in terms of pedal. . . .

Responding to a tape of the first performance, Finney wrote,

I like immensely your performance. . . . It seems to me that you have done a wonderful job of projecting the music and it sounds better to me than I feared it would. I like all of your revisions, particularly the ending of the last movement, and I will see that your corrections get in the copy with Peters so that when it is published, they will be included. . . .

Unfortunately, this was not to be the

case. The printed score from Peters does *not* present the preferred ending, but rather a more-protracted, rather anemic one.

Herbert Howells

A major commission from the 1970s was Herbert Howells' *Dallas Canticles*, the unique *Magnificat* and *Nunc Dimittis* composed for St. Luke's Church, where I was organist and choir-master from 1971 until 1980. This lovely work was first performed there in 1975. The dedication and copyright of the work, basically a gift from the generous English composer, led to some early adventures in music publishing and the nurturing of professional and personal connections with the American

composer, church musician, and publisher Gerald Near.

Gerald Near

Undoubtedly the most ambitious of my commissions thus far is Near's three-movement *Concerto for Harpsichord*, composed for performance at the 1980 national convention of the American Guild of Organists in Minneapolis. Gerald, a Minnesota resident at that time, had not been included in the group of composers invited to provide new works for the gathering, so I asked him to write a concerted work for my program in Orchestra Hall. He took on the project, and, most generously, accepted no fee for this major work.

The performance was carefully prepared, with the composer conducting a superb string ensemble comprising players from the St. Paul Chamber Orchestra. The work was greeted with warm applause and considerable affection by the large crowd of attendees. And why not? The piece is very appealing, with memorable melodies, lush harmonies, and an appropriately balanced scoring. Critic Byron Belt, writing in *The American Organist* for August 1980, concentrated his remarks on the plethora of new scores heard during the convention. Of the Near he commented ". . . its obvious popular appeal was instantly audible in a splendid performance by Larry Palmer (to whom it is dedicated) and the orchestra under the composer." In *THE DIAPASON* (August 1980), Marilou Kratzenstein opined, "The Distler [*Allegro Spirituoso e Scherzando*] and Near works are both very idiomatic to the medium. By skillful orchestration, the harpsichord part comes through clearly even when accompanied by a 22-piece string orchestra. Both of these attractive works were given clean, crisp performances. It was a pleasure to be present at the premiere of the Gerald Near concerto, which will likely become a favorite with harpsichordists in the near-future." A future "for the Near" has taken considerably longer than anticipated, but, at last, Gerald's lovely work had its second performance in October 2004, this time with the SMU Meadows Symphony under Paul Phillips.

Ever peripatetic, Near lived in Dallas for a time, where he held several church positions. When I needed a piece to conclude a program given in conjunction with the Dallas Museum of Art's major show of El Greco paintings I turned again to Gerald. He spent some time at my house trying various ideas on the harpsichord. The resulting *Trip-tych*, completed in 1982, was first played in public at the Museum in January 1983. It certainly achieved its req-

uisite Spanish flavor in the concluding movement, a brilliant neo-Scarlattian romp. Before that *Final* there are two lovely miniatures—an impressionistic *Carillon*, and the lyrically Italianate *Siciliano* (inspired by the composer's love interest at the time). All three movements are idiomatically conceived for the instrument.

Vincent Persichetti

Dear Vincent Persichetti responded to questions concerning his then-unpublished 1951 *Harpsichord Sonata* by sending a copy of the manuscript. I loved the work immediately, and still find this first essay for harpsichord to be Vincent's most arresting and accessible work for the instrument! By the time I was engaged to play a harpsichord recital for the Philadelphia gathering of the International Congress of Organists in 1977, his *Sonata* was available in printed form. The concert was scheduled to be played in historic St. George's Methodist Church in the central city, so Persichetti, who lived in Philadelphia, planned to attend, but heavy rain that afternoon delayed him. (It also knocked out power to many venues, causing consternation, and cancellation, for some concurrent organ recitals.) The composer arrived at the church just as my program ended, so I offered to play his *Sonata* for him after the audience departed. I did so, he made cogent comments (some of them concerned keeping steady tempi and he advised playing the work exactly as he had notated it), and he autographed my printed score ("Thanks to Larry Palmer for a meaningful Benjamin Franklin performance in my own city." [The reference to Franklin refers to the bridge bearing his name. St. George's is adjacent to the bridge access road, allowing considerable noise every few minutes from public transit vehicles.]). Then he drove me back to the hotel.

Thus began an acquaintance, nurtured by a *Sonata* commission from me, occasional piquant notes, or the random, unexpected telephone call from the composer. When he published an incorrect wording of the dedication in my commissioned *Sonata VI* (crediting Southern Methodist University with payment of the commission fee, an error that I feared might cause problems with some of my academic colleagues), Vincent assured me that he would think of some way to make it up to me. A year or so later, he telephoned with the news that his latest piece, *Serenade Number 15*, would bear the inscription "Commissioned by Larry Palmer." "To make it official," he said, "send me a check for one dollar." Because this was a time of high inflation, I sent him a check for two dollars, eliciting the response, "How wonderful—this is the first time I've ever had a commission doubled!"

It was even more gratifying for me, since I gained two works from a significant composer for a total fee of \$502.

Persichetti's concise *Serenade* consists of five short movements: the moody *Prelude*, marked desolato; a quicker *Episode*; the even faster *Bagatelle*; a gentle, cantabile *Arioso*; and the closing *Capriccio*—made up of a *delicato* single line, in the texture of a Bach composition for solo stringed instrument. The seven-minute work reminds that, while Persichetti was a distinguished academic, whose mind espoused complicated serial techniques, his soul remained true to the song-inspired expressivity of his Italian heritage.

Rudy Davenport

The 1990s saw a veritable spate of harpsichord writing by Texas-based composer Rudy Davenport. First introduced to me in 1992 through Fr. Tom Goodwin, a harpsichord-playing Catholic padre on Padre Island, Rudy provided me with nine unique works for solo harpsichord or small ensemble with harpsichord. His first national exposure came at the combined 1998 Southeastern and Midwestern Historical Keyboard Societies' meeting in Texas,

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Glenn Spring, Kathleen Spring, Larry Palmer and Charles Brown after the premiere of *Images from Wallace Stevens*, 2004

where a program devoted to Davenport's harpsichord writing concluded with the haunting *Songs of the Bride*, the composer's settings of texts from *The Song of Solomon* for solo soprano, oboe, and harpsichord. (Six of these works comprise the program for the compact disc *Music of Rudy Davenport*, issued by Limited Editions Recordings in 2003.)

Some of my most enjoyable concert experiences have been those involving making music with others, and none has offered more delight than performing music for multiple harpsichords (usually two prove difficult enough to nudge into some semblance of compatible tunings). A Davenport work of exceptional charm, but one not graced with a completely written-out score, is his *At Play with Giles Farnaby*, a set of seven variations and a fugal finale on Farnaby's *For Two Virginals* (Number 55 in the *Fitzwilliam Virginal Book*). Rudy heard this short piece when it was performed by colleague Barbara Baird and me during our 1994 summer harpsichord workshop in New Mexico. His jaunty take on it, as well as the delightful and crafty contrapuntal ending have been an audience favorite on the two occasions we played together. This duo harpsichord work was an especially intensive collaboration, in its creation as well as its performance. Since the divergence of our ways after 1999, I have missed such exuberant music making, as well as the active involvement in fine polishing and editing Rudy's engaging works.

Glenn Spring

But that void has been filled by the reintroduction into my artistic life of the Denver-based composer Glenn Spring, first encountered at the 1990 Alienor Harpsichord Composition competition finals in Augusta, Georgia. There his *William Dowd: His Bleu* was one of the winning works. Eventually Spring's composition was published in THE DIAPASON's February 1992 tribute to the eminent harpsichord maker. A short

while later Glenn's son Brian moved to Dallas, giving us yet another reason to "stay in touch." After Brian's departure from this part of Texas there were years of diminishing communication, a situation suddenly reversed by Brian's "out-of-the-blue" early morning call from Korea, where he was employed as an English teacher. He must have told his father about this call, for shortly thereafter I received a copy of a 1999 keyboard work, Glenn's seven-movement charmer *Trifles* (now a prize winner in the most recent Alienor Competition, 2004). I liked it, learned it, and began playing it in recitals here and there.

A special confluence of friends occurred when Charles and Susan Mize, having contracted for Richard Kingston's opus 300 Millennium harpsichord, a spectacular nine-foot Franco-Flemish instrument with contemporary brushed steel stand and computer-compatible music desk, asked me to play the Washington, D.C. dedication concert on the instrument. I thought it desirable that Charles should play on his new instrument at that event, so I commissioned Glenn Spring to write a work for two players at one instrument. The pleasing result was *Suite 3-D*, comprising *Denver Rocket*, *Big D[allas] Blues*, and *D C Steamroller* (honoring the three D's of our home cities), interspersed with two quiet, lyrical movements (*Romance*, *Night Thoughts*). For a second performance on my home concert series (Limited Editions), long-time colleague Charles Brown brought both his musical and histrionic skills to the work, serving as collaborative harpsichordist as well as creator and reader of witty verses before each movement.

The most recent *sins of commission*, from the year 2004, have included another ensemble work by Spring, *Images from Wallace Stevens for Violin and Harpsichord*, first performed February 13 in celebration of the 20th season of house concerts (program number 60). Meeting Glenn's wife, violinist Kathleen Spring, at the Mize harpsichord dedication program, I

invited her to join me in this anniversary season, and inquired about possible violin and harpsichord pieces from her husband's catalog. He responded by offering to compose something for us. Consisting of seven movements, the *Images* are inspired by short bits of Stevens' poetry, so much of which evokes musical connections.

Tim Broege

Tim Broege's score *Songs Without Words Set Number Seven*, composed for the SMU Wind Ensemble's conductor Jack Delaney and me, had its first performance by the group and mezzo-soprano Virginia Dupuy on April 16, 2004. The most notable and prominent part for harpsichord is Broege's reworking of the famous *Lachrimae Pavan* by John Dowland as each section is presented by the solo harpsichord, then reprised by the full ensemble, heard as the fifth of the work's nine movements. (This setting may be extracted and played as a solo harpsichord composition).

Simon Sargon

My 35th annual faculty recital at SMU in September 2004 featured the first public hearing of composition professor Simon Sargon's harpsichord reworking of *Dos Prados* ("*From the Meadows*"), another lovely pavan, originally conceived for the single-manual 1762 Iberian organ in SMU's Meadows Museum, and now, with a few changes of texture and tessitura, effectively adapted for solo harpsichord.

Involving composers in our performing lives is one of the most rewarding actions we can take. For us it provides the excitement of adding new pieces to our repertoire; for them, it is an affirmation of their necessary contributions to the ongoing vitality of our art; and perhaps not least, this is one pleasure that is neither life-threatening nor fattening! I urge each of you to join me in committing some sins of commission in the near future. ■

Sources

Calvin Hampton: *Consonance* remains unpublished; however an increasing number of his organ works are available from Wayne Leopold Editions (available through ECS Publishing).

Neely Bruce: *Nine Variations* is available from <SueBMusic@aol.com> (or 212/875-7011).

Rudy Shackelford: *Tombeau de Stravinsky* is published by Joseph Boonin (B.319). Recording: *The Harpsichord Now and Then* (Larry Palmer, harpsichord), MHS LP 3222.

Ross Lee Finney: *Hexachord for Harpsichord* is published by Edition Peters (67034).

Herbert Howells: *Dallas Canticles*, Aureole Editions (available from MorningStar Music).

For additional information about the commissioning of this work, see my article "Herbert Howells and the Dallas Canticles" in *The American Organist*, October 1992, pp. 60-62.

Gerald Near: *Concerto for Harpsichord and Strings* 1980 (Aureole Editions 149; performance materials on rental only) and *Tryptich for Harpsichord* (Aureole Editions 02) are both available from MorningStar Music.

Recording (*Tryptich*): *20th Century Harpsichord Music*, vol. 2 (Barbara Harbach, harpsichord), Gasparo GSCD-266.

Vincent Persichetti: his nine *Harpsichord Sonatas and Serenade 15*, are published by Elkan-Vogel.

For additional information see my article "Vincent Persichetti: A Love for the Harpsichord (Some Words to Mark his 70th Birthday)" in *THE DIAPASON*, June 1985, p. 8.

Rudy Davenport: Scores are available from the composer at <www.RudyDavenport.com>.

For additional information, see my article "Rudy Davenport's Harpsichord Music of the 1990s" in *THE DIAPASON*, April 2004, p. 18.

Recording: *Music of Rudy Davenport* (Patti Spain, soprano; Stewart Williams, oboe; Larry Palmer, harpsichord), Limited Editions Recordings LER 9904.

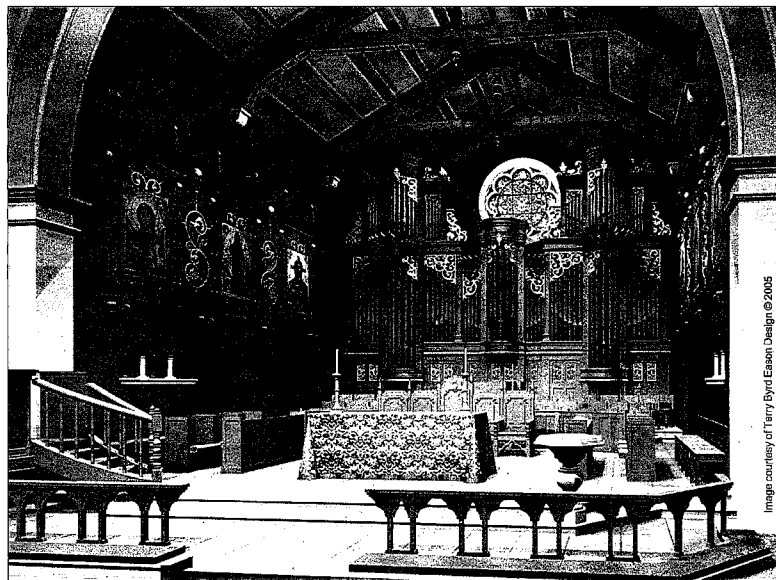
Glenn Spring: Scores are available from the composer at <springlenn@yahoo.com>.

Tim Broege: Scores are available from the composer at <TimBroege@aol.com>.

Simon Sargon: Scores are available from the composer at <ssargon@smu.edu>.

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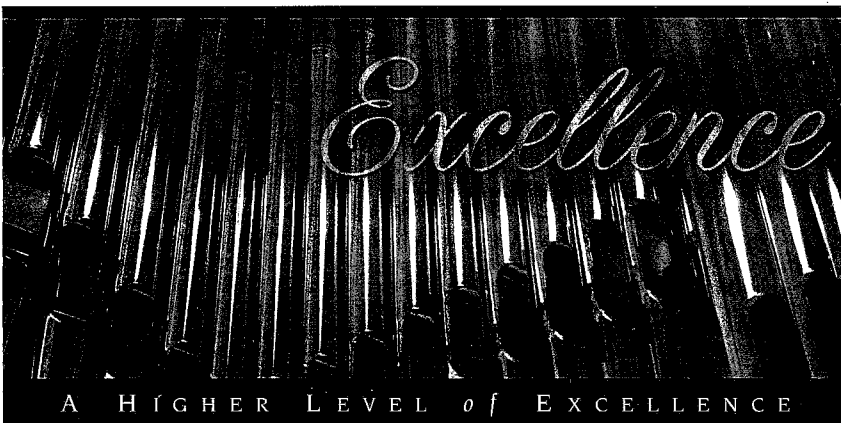
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A Brief for the Symphonic Organ

Jack M. Bethards

I.

By the time the romantic era concluded in the 1930s, the organ, at its best, after centuries of progress, had achieved a level of musical expressiveness and technical sophistication that placed it in the mainstream of musical life. Its versatility in both accompanimental and solo roles earned it recognition as a standard and accepted medium not only for sacred and art music, but also in the commercial sphere where the theatre organ was a dominant voice. This is a condition of musical life hard to picture today since most of us grew up seeing the organ removed from the main stage and placed in the museum of early music. Even in the church, the accompanimental and emotional qualities of the organ often have been sacrificed on the altar of limited solo repertoire. I submit that the time is past due to pick up the traces where the great innovators of organbuilding left off and continue the development of the organ's expressive qualities. If the organ is to retain its centrality in the church and regain general acceptance elsewhere, the symphonic organ, which successfully addresses issues of performance flexibility common to other mainstream musical media, must again become a serious pursuit of organbuilders.

An analysis of the several decades' cessation in the evolution of the organ should be the subject of another article save for two points. First, it must be admitted that one of the most compelling reasons for the success of the organ reform movement was the sheer number of bad romantic organs. I refer to those bereft of any connection with the age-old traditions of the craft—those either poorly designed or poorly made that only drew a caricature of romanticism. Second, the voluminous research into our glorious past has produced many superb and delightful instruments and a wealth of scholarship that most likely would not have resulted without time out for reflection. Therefore, it is safe to say that the value from this hiatus in the evolution of the organ offers enough positive points to balance the damage done to romantic organs in the wake of revision. It also has set the stage for what may be the greatest period in the organ's history, a time when symphonic organs will flourish along with organs dedicated to interpretation of specific solo repertoire, each type serving in the appropriate context. In fact, in the last few years such a trend has begun to emerge. Among the younger generation of organ scholars, there is great interest in all types of music and all types of organs. It is even possible that the days of academic judgment of organs and organists based on style will change to that based on musicianship and quality.

The Symphonic Ideal

Putting musical concepts into words is nearly impossible, certainly so without commonly accepted definitions. I selected the word "symphonic" to describe both the most sophisticated developments of the romantic era and their further development today. Many have used the term "orchestral" to describe organs of the late romantic period, but this is misleading. It implies imitating the orchestra, and, in the case of a theatre organ, replacing it. This is not what the organ can or should do. The term "symphonic" implies certain musical qualities. If it can describe a type of orchestra it should be able to describe a type of organ as well. Few will disagree that the modern symphony orchestra is the most expressive of all instrumental media. To be fully expressive a medium must be able to transmit faithfully the intellectual ideas and subjective moods of the composer to the lis-

tener in the most minute detail. This is accomplished through form, rhythm, melody, harmony, dynamics, tone color, articulation, accent, and phrasing. Other things being equal, the best medium will provide the most precise rhythm, the greatest clarity of melody and harmony, the widest dynamic range, the greatest variety in tone color, and the most responsive control to provide articulation, accent, phrase, and form. Certainly our fine symphony orchestras have these qualities. Most organs do not. This is a shame, because the organ has the ability to surpass the orchestra in certain ways. First, the organ has a wider frequency range stretching octaves below and above orchestral instruments. Second, the organ has a unique tone color, the diapason chorus, an element of nobility and grandeur unsurpassed. Third, the organ has the sometimes dubiously applied ability for unlimited *sostenuto*. Used properly, this makes it possible to execute extremely long phrases (the grand line) as well as dramatic *crescendi* and *diminuendi* and exceptionally long *ppp* chords. The strings of the orchestra can come near this quality, but the winds and the human voice cannot. Fourth, and by far most important, the organ is under the control of one artist. No matter how great the orchestra or the conductor, different musical minds are at work. A skilled artist in control of a responsive organ can infuse a work with single-mindedness that is impossible with any group musical effort. Obviously, this advantage is even more important to the rendering of subtle accompaniments.

What great promise for expanded musicality the organ offers! This is certainly what drove organbuilders of the past to develop ever more expressive instruments. This quality is also what attracted huge audiences to the organ. But the challenges of realizing the full potential of the organ are great; perhaps some are insurmountable. The organ is, after all, a machine—sometimes a very large and complex one. No other instrument is less personal. Even on a modest instrument, the organist is separated from the pipes by enough mechanism to give the feeling of working by remote control. Consoles are often placed where it is impossible to hear balance and difficult to maintain rhythm. These and so many other roadblocks to musicianship lead one to believe that the organ is a monster daring people to tame it. Certainly the organist faces the most demanding challenge among all instrumentalists. Although it is deceptively easy for an amateur to make sounds of pompous grandeur and cheap sentiment, only an artist of great technical ability and depth of understanding can bring out the full expressive capabilities of the organ. If the organ is to become more accessible, it is important not only to develop its expressive range to symphonic proportions but to increase its flexibility and ease of control.

Having briefly discussed the application to the organ of the term "symphonic," meaning an instrument of greater expressive range than one designed for a specific part of the solo repertoire, we turn to the word "accompanimental," which is equally important in this context. Most organs are in churches and most churches value accompaniments over solos. A good accompanimental organ requires all of the above-mentioned symphonic qualities. Actually, the requirements for accompaniment are greater than those for the romantic and modern repertoire. The organist is asked to accompany full congregations, professional choirs, children's choruses, small ensembles of instrumentalists and singers, as well as soloists—all of these in music of every conceivable style,

sometimes written for orchestra. The ideal accompanimental organ can provide any tone color or blend of colors at any dynamic level. An organ dedicated to early music and without effective enclosure cannot do it. How many times have we heard conductors say, "That's a nice sound, but it must be louder," or "You have the right volume, but can't it be of a different quality?" Often the organist is at a loss to comply and must resort to adding or subtracting upper-work for loudness, and awkwardly transposing octaves to achieve a satisfactory tone color. Usually these and other tricks fail to satisfy the conductor who can only regret that he didn't hire an orchestra in the first place. The best accompanimental organ must have the resources to make instant adjustments to fill the conductor's requests in rehearsal and adjust to acoustical changes in performance. Without a well-placed and thoughtfully equipped console, this is often impossible. Many organs do not even have the wherewithal to accompany congregational singing, which requires an especially strong and prompt-speaking pedal bass to maintain tempo, and a dominant 8' line to lead melody. Most organs fail to deliver the most thrilling choir accompaniment effect the organ has to offer: that of full diapason and reed choruses under perfect dynamic control to match the level of any ensemble. Service playing often requires certain special effects as well, such as the heroic solo Tuba, the whisper-soft celeste, and quiet 32' tone. These effects are not strictly necessary on an organ dedicated to solo repertoire, but they are vital in church work. Musical scope is also important in church work because the organ must maintain the interest of musicians, clergy and parishioners week after week and year after year.

The need for expressive flexibility in accompaniment is perhaps the most important argument in favor of the symphonic organ, but there are others as well that apply in both sacred and secular venues. As a portrayer of the organ solo repertoire, the symphonic organ is obviously far more versatile than the repertoire-specific instrument. It is easier to fit pre-romantic repertoire to the symphonic organ than it is to fit romantic and modern repertoire to the classical or baroque organ. There is a direct comparison in the orchestral world: It is easier to give a musically convincing performance of a Mozart symphony with a modern symphony orchestra than it is to attempt a Mahler symphony with a classical ensemble of early instruments. Admittedly, an intriguing reproduction of what Mozart might have heard in his day is only possible with the classical orchestra, but a first rate performance by a modern orchestra should be every bit as musically satisfying.

The quality and architecture of tone can be loosely compared to the accent and grammar of language. If the structure (architecture or grammar) is solid, the color (quality or accent) can vary to a great degree and still preserve meaning. For example, Franck often requires an equally balanced duet between flute and trumpet. A neo-classic organ with a piercing Schalmey and a soft Rohrflöte cannot do justice to the music because the balance is wrong. However, a good Victorian organ with Cornopean and Claribel Flute can. A listener with an open mind can enjoy the performance with a different quality of tone because the architecture is in place. The Flûte harmonique and Trompette are ideal, but the English accent can be equally interesting and musically valid. By the same token a Bach trio sonata can be musically effective without a North German accent if the balance among stops is correct.

Being a vehicle for improvisation and an inspiration for new compositions are two related imperatives for the symphonic organ. The greater the range of expressive possibilities, the greater the desire to stretch one's creative skill. Is it possible that a resurgence of inventiveness in symphonic organbuilding could ignite a burst of compositional brilliance and improvisational creativity as did the symphonic organ of Cavallé-Coll? Since the end of the romantic period, most mainstream composers have ignored the organ. Could this be because of so many limitations and quirks?

Finally we come to the question of solo transcriptions. Some argue that transcriptions deserve no place on organ recitals because the proliferation of symphony orchestras and the universal availability of recordings and broadcasts have eliminated the need for the organ to bring symphonic music to the masses. This is true; and it is good news because it releases the organ from the onerous task of performing music that is ill-suited to it. With performers free to select only that music which translates best to the organ, transcriptions can be presented as an art form in their own right. There are two good reasons to do this. First, hearing familiar music in a different medium is often enlightening. Sometimes aspects of the music are made more clear and benefit from a greater range of expression. Second, the organ, being under the control of one artist, can often render a more convincing performance than can an orchestra. There are pieces that I, for one, would prefer to hear in transcription. There is, however, one cautionary note. Transcription should only be attempted by the very finest artists. Of late there has been a bit of a transcription fad. Inferior performances of unsuitable repertoire have further bolstered the arguments of transcription naysayers. Therefore, since there is no need for solo transcriptions, they should be strictly limited to repertoire that is organic in nature. (By the way, the same could be said of much contemporary church music: it is simply not organic.) The only point to transcriptions in this day and age is to create an artistic result that is in the same league as the organ's own repertoire. Even some very good musicians select poor material because in their mind's ear intricate rhythms and the voicing of complex, dissonant chords are perfectly clear, even though they are not the slightest bit clear to the listener, who is without a score and hears only the sound produced. It is obvious that an orchestrator has a great deal more freedom than even the finest organist on the finest organ in voicing complex harmony throughout the range of an orchestra. Pieces that require this kind of orchestration should be left to orchestras. (Of course, even symphony orchestras have their limits, which are clearly shown when they attempt swing music at pops concerts.) There is a wealth of beautiful material available that is truly adaptable to the organ, and therefore broadens the organ's repertoire.

Is there a single test of an organ's symphonic qualities? Certainly the ultimate test is its usefulness and beauty in everyday work, but there is one quick trial that never fails to uncover holes in the fabric—the improvised build-up. If an organ can sustain interest over a long *crescendo* from *ppp* to *fff*, one which exhibits absolute smoothness with no gaps as tone colors merge, as patterns of rhythm, articulation and accent change, and as new pitches are introduced, the organ is likely to be able to perform well in a great range of solo and accompanimental roles.

Symphonic Design

There are seven characteristics that

Schoenstein & Co.
Chapel of St. Basil, University of St.
Thomas, Houston, Texas
Two-manual and pedal organ
15 voices, 17 ranks
Electric-pneumatic action

- GREAT** (enclosed - 3 3/4" wind †)
 16' Corno Dolce 12 pipes
 8' First Open Diapason† 61
 8' Second Open Diapason 61
 8' Harmonic Flute (Corno Dolce Bass) 42
 8' Corno Dolce 61
 8' Flute Celeste (TC) 49
 8' Salicional (Swell)
 4' Principal 61
 2' Mixture III 183
 8' Clarinet 61
 Tremulant
 Great Super Octave

† First Open Diapason is in display

- SWELL** (enclosed - 3 3/4" wind)
 16' Bourdon (wood) 12 pipes
 8' Salicional 61
 8' Stopped Diapason (wood) 61
 8' Gamba† 61
 8' Gamba Celeste† 61
 8' Corno Dolce (Great)
 8' Flute Celeste (Great)
 4' Salicet 12
 4' Chimney Flute 61
 4' Corno Dolce (Great)
 4' Flute Celeste (Great)
 2 1/2' Twelfth (TC, from Nineteenth)
 2 1/2' Nazard (from Chimney Flute)
 2' Fifteenth (ext Salicet) 12
 1 1/2' Nineteenth 54
 16' Bass Tuba† 12
 8' Tuba Minor† 61
 Tremulant
 Swell Sub Octave
 Swell Nominal Pitch Off
 Swell Super Octave

† Gamba, Gamba Celeste and Tuba on 7 1/2" wind in separate Solo expression box inside Swell box.

Solo chest prepared for Tierce Mixture, 8' Oboe, and 4' extension of Tuba.

- PEDAL** (3 1/4" wind)
 16' Diapason (ext 1st Open Diapason) 12 pipes
 16' Corno Dolce (Great)
 16' Bourdon (Swell)
 8' Open Diapason (Great Second Open)
 8' Corno Dolce (Great)
 8' Stopped Diapason (Swell)
 4' Octave (Great First Open)
 4' Flute (Great Harmonic Flute)
 16' Bass Tuba (Swell)
 8' Tuba Minor (Swell)
 4' Clarinet (Great)

- Couplers**
 Great to Pedal
 Great to Pedal Super Octave
 Swell to Pedal
 Swell to Pedal Super Octave
 Swell to Great Sub Octave
 Swell to Great
 Swell to Great Super Octave

- Mechanicals**
 Solid state capture combination action with 16 memories, 36 pistons and toe studs, programmable piston range for each memory
 4 reversibles including Full Organ
 3 balanced pedals
 Cymbelstern reversible

Schoenstein & Co.
The Lied Organ
First Plymouth Congregational Church
Lincoln, Nebraska
Four-manual and pedal organ
85 voices, 110 ranks
Electric-pneumatic action

- GREAT** (3 3/4" and 4" wind)
 16' Double Open Diapason 61 pipes
 8' Contra Gamba 12
 16' Lieblich Bourdon (Chimney Flute treble) 12
 8' Large Open Diapason (6 1/2" wind) 61
 8' Open Diapason 61
 8' Small Open Diapason† 61
 8' Gamba 61
 8' Harmonic Flute 61
 8' Corno Flute (wood, Harmonic Flute bass)† 49
 8' Chimney Flute 61
 8' Quintadena† 61
 8' Erzähler† 61
 4' Principal 61
 4' Gambette† 61
 4' Spire Flute† 61
 4' Fernflöte (stopped metal)† 61
 2' Fifteenth 61

- 2 1/2' Cornet (TC) (II ranks) 84
 2' Mixture mf (III ranks) 173
 2' Mixture f (IV ranks) 217
 8' Posaune† 61
 Tremulant†
 Choir Reeds on Great
 16' Bass Horn
 8' Trumpet
 4' Clarion
 Celestial Reeds on Great
 16' Ophicleide
 8' Tuba
 4' Tuba Clarion

- † Stops on Echo Great chest (3 3/4" wind)
SWELL (enclosed - 4" wind)
 16' Bourdon (wood) 12 pipes
 8' Open Diapason 61
 8' Bourdon (wood) 61
 8' Gamba 68
 8' Voix Céleste (FF) 63
 8' Cor Seraphique (Celestial)
 8' Voix Angelique (Celestial)
 4' Gemshorn 61
 4' Harmonic Flute 61
 4' Cor Seraphique (Celestial)
 4' Voix Angelique (Celestial)
 2' Flageolet 61
 2' Mixture mf (III ranks) 161
 2' Mixture ff (III-V ranks) 269
 16' Bassoon 61
 8' French Trumpet 61
 8' French Oboe (Bassoon bass) 37
 8' English Oboe 61
 8' Vox Humana (Variable Tremulant) 61
 8' Vox Humana (Celestial)
 4' Clarion 61
 Tremulant
 Gallery Solo Stops on Swell

- 8' Open Diapason
 8' Harmonic Flute
 8' Oboe
 8' Harmonic Trumpet
CHOIR (enclosed - 4" wind)
 16' Eolienne 12 pipes
 8' Dulciana 61
 8' Concert Flute (wood, Lieblich Gedeckt bass) 49
 8' Lieblich Gedeckt (wood & metal) 61
 8' Eolienne 68
 8' Eolienne Céleste (GG) 61
 4' Fugara 61
 4' Forest Flute (open metal) 61
 2 1/2' Twelfth (TC) 49

- 2 1/2' Nazard (Chimneyed) 61
 2' Salicet 61
 2' Harmonic Piccolo 61
 1 3/4' Tierce (TC) 42
 1 1/2' Nineteenth (TC) 42
 1' Twenty-Second 49
 8' French Cornet 210 (TC V ranks, 5 1/2" wind)
 16' Bass Horn 12
 8' Trumpet (5 1/2" wind) 61
 8' Flügel Horn 61
 8' French Clarinet 61
 4' Clarion (5 1/2" wind) 61
 Tremulant
 8' Tuba Magna (Solo)
 4' Tuba Magna (Solo)

- SOLO** (enclosed - 10" wind)
 8' Stentor Gamba (flared, slotted) 68 pipes
 8' Gamba Celeste (flared, slotted) 68
 8' Böhm Flute 61
 8' French Cornet (Choir)
 16' Bass Clarinet (5 1/2" wind) 61
 8' English Horn 61
 8' French Horn (15" wind) 61
 8' French Clarinet (Choir)
 8' Corno di Bassetto (5 1/2" wind) 61
 4' Cor Soprano (5 1/2" wind) 61
 8' Clarinetti (III)
 Tremulant (variable speed)
 8' Tuba Magna 44 (AA, unenclosed, 15" wind)

- CELESTIAL** (enclosed - 15" wind)
 In separate enclosure inside Solo box
 16' Ophicleide (hooded) 61 pipes
 8' Tuba (hooded) 61
 4' Tuba Clarion (hooded) 61
 8' Tuben (III)
 8' Cor Séraphique (5 1/2" wind) 68
 8' Voix Angelique (AA, 5 1/2" wind) 59
 8' Vox Humana† (5 1/2" wind) 61
 2' Tierce Mixture 258 (TC IV-VI ranks, 5 1/2" wind)

† In separate enclosure inside Celestial box

- GALLERY** (enclosed - 4" wind)
 16' Stopped Bass (wood) 12 pipes
 8' Open Diapason (unenclosed) 61
 8' Stopped Diapason (wood) 61
 8' Harmonic Flute (bass unenclosed) 61
 8' Salicional 61
 4' Principal 61
 4' Chimney Flute (GG) 54
 4' Salicet 12
 2 1/2' Nazard (from Chimney Flute)
 2' Fifteenth 12
 2' Mixture (IV ranks) 244
 16' Contra Oboe 12
 8' Oboe 61
 Tremulant

- ETHEREAL** (enclosed - 4" wind)
 In separate enclosure inside Gallery box
 8' Voix Sérénissime (II ranks) 127 pipes
 8' Harmonic Trumpet (7 1/2" wind) 61

- GALLERY PEDAL** (4" wind)
 16' Contra Bass (wood) 12 pipes
 16' Stopped Bass (Gallery)
 8' Bass 32
 8' Stopped Diapason (Gallery)
 4' Octave Bass 12
 16' Contra Oboe (Gallery)

- PEDAL** (enclosed - 7" wind)
 32' Major Bass (resultant)
 32' Contra Gamba (unenclosed, 4" wind) 12
 32' Sub Bass (resultant)
 16' Open Wood 32

- 16' Open Diapason (Great)
 16' Gamba (Great)
 16' Violoné (wood) 32
 16' Sub Bass (wood, 15" wind) 32
 16' Lieblich Bourdon (Great)
 16' Eolienne (Choir)
 16' Bourdon (Swell)
 8' Open Bass 12
 8' Principal 32
 8' Cello 12
 8' Flute (Great)
 8' Stopped Bass (wood, 15" wind) 12
 8' Bourdon (Swell)
 4' Octave 12
 4' Flute (Great)
 32' Contra Trombone (15" wind) 12
 16' Trombone (15" wind) 32
 16' Bassoon (Swell)
 16' Bass Clarinet (Solo)
 16' Bass Horn (Choir)
 8' Tromba (15" wind) 12
 8' Posaune (Echo Great)
 8' Corno di Bassetto (Solo)
 4' Octave Tromba (15" wind) 12
 4' French Clarinet (Choir)
 8' Pizzicato Bass†

† Draws 8' Open Bass through Pizzicato touch relay

Intramanual Couplers

- Great unison off
 Swell 16', unison off, 4'
 Choir 16', unison off, 4'
 Solo 16', unison off, 4'
 Gallery 16', 4'

Above couplers read through Intermanual Couplers

Intermanual Couplers

- Echo Great to Choir
 Echo Great off Great
 Great to Pedal
 Swell to Pedal
 Choir to Pedal
 Solo to Pedal
 Swell to Great
 Choir to Great
 Solo to Great
 Choir to Swell
 Solo to Swell
 Great to Choir
 Swell to Choir
 Solo to Choir
 Pedal to Choir
 Gallery to Pedal
 Gallery to Great
 Gallery to Swell
 Gallery to Choir
 Gallery to Solo

Special Couplers

- Swell to Great Sforzando
 Solo to Great Sforzando

Above couplers activated by momentary touch toe lever

- Pedal Divide
 All Swells to Swell

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- Solid state capture combination action with 16 memories, 80 pistons and toe studs, programmable piston range for each memory level
 15 reversibles including Full Organ
 Expression shoe selector
 Vox Humana expression and Tremulant speed selector
 16 Crescendo and Full Organ programs
 Adjustable bench
 Separate two-manual console for Gallery Organ

an organ must possess to be considered symphonic: variety of vividly differentiated tone colors; balance, both horizontal (tone) and vertical (pitch); clarity to define form and harmonic structure; wide dynamic range under effective control; a wind system that aids in rhythm and accent; an action system that facilitates accuracy, articulation, phrasing, and accent; comfortable, easy, and minute console control of all the organ's resources. Note the conspicuous absence of imitative orchestral voices on this list. The symphonic ideal has nothing whatsoever to do with imitating an orchestra; it has everything to do with giving the organ the same power of expression that the symphony orchestra has. An organ can be symphonic without any of the voices that imitate orchestral instruments. The foundation and, indeed, the glory of the organ is its family of diapasons and other tones unique to the organ. The diapason chorus is to the organ as the string section is to the orchestra. It is its signature. The other tonal families add immeasurably to the organ, but without fully developed diapason tone, a symphonic organ is a failure.

II.

The balance of this article will explore some of the methods used by Schoenstein in designing symphonic organs.

Tonal Variety

In planning a symphonic organ, no tone color that might be useful is excluded from consideration, and if something new seems appropriate we will develop it. We see no problem in combining individual sounds from French, German, English and American traditions of different periods in one instrument. This may seem like a dangerous approach, and it is . . . for those who must follow only established rules. If, on the other hand, a designer has in mind a well-formed image of the tonal architecture and its end result, the freedom to include elements of rare beauty handed down to us by the great builders of the past can open new avenues of creativity. This approach is only successful when applied with the strictest of discipline. Anything that does not blend and pull its weight in the ensemble or serve in a variety of solo or accompaniment roles should not be included. Collecting multiple elements of different traditions in

an attempt to combine two or more repertoire-specific instruments into one is usually disastrous. The once-popular procedure of building an organ with a German Great and Positiv and French Swell or adding a romantic Solo to a neo-classic design are ideas that have, fortunately, lost their appeal. The goal should be to create an ensemble that has integrity in its own right and is able to acquit itself musically in a number of different styles with such conviction that there is no need to claim "authenticity."

An equally important rule of design is to avoid making an instrument any larger than necessary or practical. No organ should have more stops than it needs to get its musical job done. No organ should be so large that it becomes unserviceable or acoustically chokes on its own bulk. When too much organ is squeezed into too little space and/or spread hither and yon, maintenance and tuning problems are sure to result. An organ should be of adequate size to be considered symphonic, but that size is much smaller than one might think. The smallest organ we have made that can qualify is the 15-voice, 17-rank instrument in the chapel of the University of

St. Thomas, Houston, Texas (see stop-list). Certainly 40 to 50 voices provide ample opportunity for design freedom and 60 to 70 voices are all that should be required even for very big buildings. An example of our approach in a large symphonic plan is at First Plymouth Congregational Church in Lincoln, Nebraska (see stoplist). Note that this instrument has 73 voices if the separate gallery organ is not included.

Our stoplists show how we combine various tone colors, but a few explanatory notes may be in order. When combining individual stops into groups, we think of them in these categories: first, traditional choruses of diapasons and reeds; second, stops of moderate power from all tonal families serving in both accompanimental (manual and pedal) and in solo roles; third, ethereal stops—the extremely soft and delicate tones of the flute, string or hybrid type; fourth, bass stops of exceptional depth and power; and fifth, heroic solo stops. Some stops, of course, can fit into more than one of these categories but the classification is useful in reviewing whether or not the organ has all of the tonal characteristics common to a good symphonic ensemble.

Since the diapason is unique to the organ and the tone most often used, we seek to provide several (with appropriate chorus development), each of distinct character, on organs of even modest size. They vary not only in scale, but in mouth width, slotting, etc. We like to include stops of the echo diapason class (dulcian, salicional, etc.) as well. During the organ reform movement, open flutes, particularly at 8' pitch, were not in vogue. We tend to include more open than stopped flutes. Stops of genuine string tone have not been popular either. This is a sad omission and certainly an organ without them cannot be considered symphonic. We like to include a family of strings and celestes from very narrow to very broad scale, all with true string quality rather than the geigen principal type that served as string tone in neo-classic organs. We try to include at least one of each of the color reeds (Clarinet, Oboe, Vox Humana and, where possible, horns, and specialty stops such as the Orchestral Oboe) as well as a complete chorus of trumpet tone (in large schemes, those of both closed and open shallot type). To broaden both dynamic and color ranges, very soft flue stops (often of the hybrid, tapered types) and bold solo stops (usually of the trumpet or tromba class) are important. In small schemes these effects can be had with stops doing double duty through effective expression.

We have developed several new voices. Some of these are variations on long established styles such as our Celestiana, which is a very narrow scale, quarter-tapered hybrid of clear but very soft flute tone; the Cor Seraphique with its Vox Angelique celeste is a larger scale version. Our Corno Dolce and Flute Celeste are brighter renditions of the E. M. Skinner Flauto Dolce and Flute Celeste. We find this bright character more generally useful in smaller instruments. The Voix Sérénissime is a small scale string of extremely keen intonation but of soft volume. The Silver Flute is a narrow-mouth, non-harmonic version of

our large Harmonic Flute. It may be thought of as a metal Claribel Flute.

The Symphonic Flute is a new development, also called Boehm Flute, incorporating many different pipe constructions throughout its compass to achieve an interesting effect found in the orchestra's family of transverse flutes. The flute of the symphony orchestra is bright and reed-like in its lower register with a full, increasingly powerful and pure, bell-like treble. These tone qualities are carried downward to the alto, bass and contra-bass flutes and upward to the piccolo. The Symphonic Flute was realized after extensive studies with flute players and manufacturers, as well as a careful review of Boehm's treatise. The tonal character is achieved, as in real flutes, by maintaining nearly the same diameter from bass to treble. The diameter progresses unevenly to achieve particular effects, but it does not reach the half-way point until the 48th pipe. The pipes in the bass therefore are of string scale progressing through principal, moderate flute, a wide flute, to very wide flute at the top. Pipe construction is of five varieties: slotted; non-slotted; harmonic; double mouth harmonic; and double mouth, double harmonic. This new solo color for the organ is both powerful and beautiful.

We employ high wind pressure for beauty, precision, or smoothness of tone where it is required. Solo flutes and strings and all closed shallot chorus reeds certainly have benefited from this treatment. Loudness can be achieved by other means, but carrying power without harshness is most perfectly achieved through heavy pressure.

A final note on tone is perhaps the most important point in this essay: Beauty of tone trumps all else in organ design. Beauty is perhaps too simple a term. Organ stops of great character can be quite bold and assertive, colorful and mysterious, languid and wistful. They are all forms of beauty to my ear. The secret is committed voicing. By that I mean making tone that has some-

thing to say, not simply playing it safe with blandness. Anyone who studies organ tone knows what I mean. Great voicing imparts something extra to energize a tone and make it appealing. A single diapason of beautiful quality will outplay a 100-rank organ that is all bluster and blandness. An organ may look symphonic on paper, but if the character of tone is not beautiful, it cannot qualify. An organ of any type with beautiful tone will surpass a poor symphonic one. However, if beauty of tone can be combined with all of the flexibility promised in the symphonic ideal, the result can be sublime.

Balance

To achieve balance there must be a center of gravity and in the symphonic organ it is at 8' in the manuals. Each division should lay its foundation at the 8' level. This, after all, is where the music is written. In our symphonic concept, upperwork is considered a coloring agent, a way of adding a distinctive character to the 8' line. Therefore, in chorus design, as a general rule, scales decrease as pitch levels increase. Where we have the luxury of two mixture stops in a division, we vary them in color and dynamic rather than pitch: for example, one at *mf* and another at *ff* or one with a tierce and one without. Sometimes the mixture is enclosed separately. We avoid flutiness and overemphasis of off-unison pitches in upperwork; pure, clear diapason tone is the goal. Most 8' stops, particularly those that must blend with related upperwork, have high harmonic content, a satisfying brilliance in their own right. Eight-foot stops are also regulated in a treble-ascendant fashion to emphasize the melody line; pipes become progressively slightly louder as they ascend the compass from the middle of the keyboard.

Horizontal balance is equally important and we believe that all of the manual divisions should be of adequate power to balance one another: the Swell and Great approximately equal and the Choir only slightly below. Reeds and flues should be equally balanced, but in certain acoustical situations the reeds should dominate. In dealing with chambers or in rooms of dry acoustic, open flute, string, and chorus reed tone are far more effective in producing tone of noble and powerful character than is diapason upperwork.

Clarity

One only has to see the density of a Reger, Widor, or Elgar score to realize that clarity is vitally important in romantic and modern music—as much as in early music. Many organs just present great blocks of sound. This may be titillating, but it is not music making. The notes must be heard if the intent is to be expressed. Most of the burden for clarity rests on the organist, who must judge his instrument and his acoustic; but the organ must not stand in his way. Clarity is achieved in an organ by many means including steady wind, precise action, voicing for prompt, clean attack and clear tone that is steady and free of irritating chuff, wild harmonics, and white noise.

Enclosure

There are vital qualities of freshness and presence associated with unenclosed pipework, but we believe that having pipes unenclosed is a luxury that can only be afforded in a scheme that also has a full range of resources, including Pedal stops, enclosed in at least two boxes. In smaller jobs the entire organ should be under expression, although sometimes circumstances dictate otherwise, for example where the Great must be placed forward of the Swell. In very large jobs it is good to have tones of similar character enclosed and unenclosed so that each class of tone can be used in its full range of expressive beauty. The best enclosure is masonry. Hollow brick faced with cement is the preferred construction and this points out the advantage of organ chambers in some situations. If an organ is primarily used for accompaniment where dynamic control

and atmospheric, ethereal effects are of utmost importance, a properly designed and located chamber is ideal. An encased organ is as different from an encased free-standing one as a piano is from a harpsichord. Each has its advantages and each must be designed differently. The encased organ requires a stoplist emphasizing stops scaled and voiced for exceptional projection and carrying power, higher wind pressure, and a layout taking maximum advantage of the opening and preventing echoes within the chamber. In recent years chambers have been thoughtlessly despised. It is time to recognize their value as a means of increasing the range of musical options offered by the organ.

Dynamic Control

The symphonic organ must provide the organist with three distinct types of dynamic control: continuous, discrete-terraced, and sudden. These are all qualities common to the symphony orchestra, but often illusive on the organ. The continuous dynamic is achieved on the organ only through the use of the expression box and shades. A good expression box when fully open should not rob the pipes of clear projection and presence to any great degree, but when closed should reduce loudness from at least *ff* to *p*. To achieve this, a box must be reasonably sound proof with adequate density to control leakage of bass and must be well sealed when closed. Gaps are anathema to good expression box control. The shades cannot be too thick because their bulk will not permit a full use of the opening. Shades should be able to open 90 degrees. They must be fast acting and silent. Achieving smooth, continuous expression control is one of the greatest challenges in organ building.

To achieve a continuous dynamic range from *fff* to *ppp* we have developed a system of double expression, placing a box within a box. (See drawing.) The inner box is placed at the rear of the outer (main) box so that there is a large air space between the two sets of shades. When both sets of shades are closed, the space contained between them provides a very effective sound trap. We place the softest and most powerful sounds inside the inner box of the division. For example, a pair of ethereal strings and the Vox Humana; the high pressure chorus reeds and a mixture. A balanced expression pedal is provided at the console for each box. On large instruments a switching system allows the organist to select conveniently which shades are to be assigned to each balanced pedal. With the shades not quite fully open, the stops within the inner box are at a normal volume level to balance the rest of the division. With both sets of shades fully closed the soft stops in the inner box are reduced to near inaudibility and the chorus reeds are reduced to the level of color reeds. With all shades fully open, the chorus reeds and mixture are slightly louder than those of the Great. The Vox Humana usually has its own shades with a console switch to shift from *pp* to *mf*. There are many expressive possibilities with this system. For example, a *crescendo* may be started using the ethereal strings with both boxes closed, opening the inner box until the level is equal to the soft stops in the outer box, which are then added. The outer box is opened, adding stops in the normal manner while closing the inner box. The chorus reeds and mixture are drawn and the inner box reopened to complete the *crescendo*. This is done with ease after a bit of practice. During the installation of our organ in Washington, D.C. at St. Paul's Church, music director Jeffrey Smith accompanied the Anglican choral service with nothing more than the Swell organ for over a month. It was the double box arrangement that made this possible.

The discrete-terraced dynamic requires having an adequate number of stops of similar or related tonal quality at different dynamic levels so that increased power is achieved in incre-

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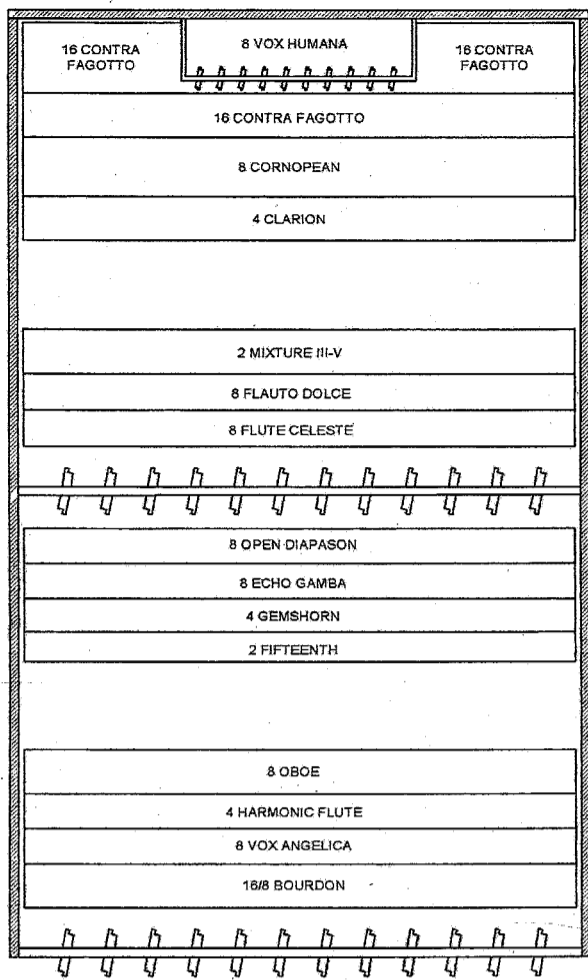
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Schoenstein system of double expression

ments by adding stops. This effect is realized by hand registration, pistons, or a well-arranged crescendo pedal.

The third character of dynamic—sudden change—is usually done with manual shifts, second touch, very fast-acting expression shades, or a silent, fast and uniform stop action controlled by either the combination action or the *Crescendo* pedal and backed up by a steady, responsive wind system. Without this, a symphonic approach to organ playing is impossible. Clattery mechanism is annoying under any circumstances but especially so when sudden changes are required in the midst of a phrase, for example, to underscore an anthem or hymn text. We have introduced a device that adds another means of accent: the *Sforzando* coupler. It is a simple device wherein a coupler, for example Solo to Great, is made available through a momentary-touch toe lever. A *fff* combination can be set on the Solo and added to a *ff* combination on the Great at a climactic point with a brief touch of the toe to create a *sforzando* effect.

Wind System

There has been much discussion in recent decades about the virtue of flexible or "living" wind. If the wind supply were under the direct control of the player to be manipulated at will, there might be some point to argue. Since it is not, unsteady wind has no place in the symphonic organ. The whole point of the symphonic approach is to seek absolute control by the organist of all resources. So-called flexible wind is set in motion according to the design of the system and the demands being placed upon it. The organist can strive to achieve a reasonably pleasant effect, but he cannot have full control over the result. We believe in providing absolutely steady wind using a multiplicity of regulators, not only to make available different wind pressures, but to assure consistent response from all pipes under all playing conditions. Most chests are fed by at least two steps of regulation, each with spring control, so that the final regulator in the system does not have too much differential for which to compensate. A moving bass line should not upset the treble; intervals and chords should not de-tune when wind demand is high. It's also important for the wind system to have more than adequate capacity to handle any demand and to have quick refill

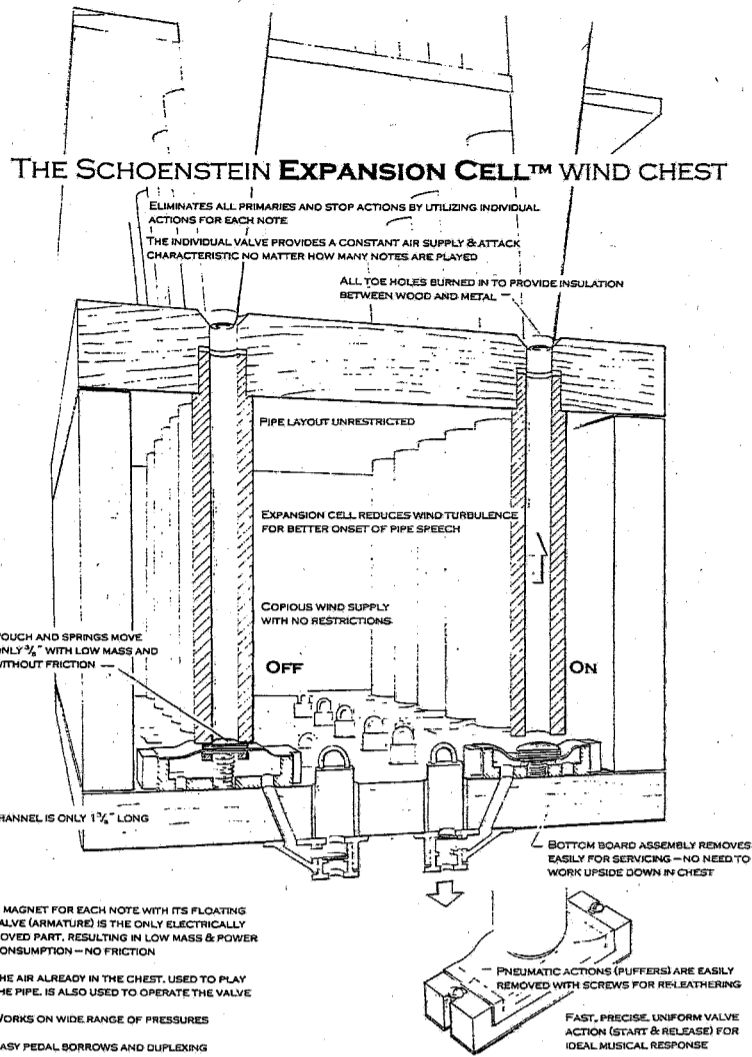
response so that *staccato tutti* chords will sound firm and full as they do in the orchestra. All too often, organs with great nobility of sustained tone turn into gasping caricatures when the forward motion of the music goes beyond their limits.

Another important wind system effect is a beautiful vibrato. We have developed a Variable Tremulant device, which allows the organist to control the speed of the beat from a balanced pedal at the console. We employ this normally on solo stops such as our Symphonic Flute. The normal, completely metronomic tremulant of the organ seems a bit unnatural when applied to lyrical passages. The Variable Tremulant allows the organist to simulate the more subtle vibrato used by first class instrumentalists and singers. The Vox Humana is also provided with a slow/fast tremulant switch, to fit both general and French Romantic repertoire.

Action

Speed and precision of both key and stop action are critical to the success of a symphonic organ. Key action must be lightning fast on both attack and release and respond uniformly from all keys regardless of the number of stops or couplers employed. Stop action must be fast and clean, i.e., without any hesitation or gulping on draw or release. Again, the entire action system must be silent. To meet these requirements we use electric-pneumatic action with an individual-valve windchest. (See illustration.) The expansion cell provides a cushioning effect similar to that of a note channel in a slider chest. It also allows placement of all action components near one another on the bottom board to reduce action channeling and increase speed.

The most important musical advantage of individual valves is to eliminate interdependence of pipes. With the exception of mixtures, where all pipes of a given note always speak together, we consider it a serious musical defect to place pipes on a common channel where the wind characteristics are different depending on the number of stops drawn and where there is a possibility of negative interaction within the channel. This is especially true, of course, with combinations of reeds and flues on the same channel and/or several large stops using copious wind. Each pipe should produce the same sound each time it is



Schoenstein Expansion Cell™ windchest

played no matter how many others are combined with it. As with flexible wind, the organist loses a degree of control over his instrument if random changes in pipe response can occur.

The most important reason for absolute uniformity of chest response

under all conditions is the fact that pipes do not have the flexibility to adjust for variations in attack, wind supply, and release as do other wind instruments. A trumpet player, for example, can adjust attack, tone color, and release to an amazing degree of subtlety through pre-

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cisely coordinated changes in breath, diaphragm, throat and mouth shape, tongue motion and position, embouchure, mouthpiece pressure, etc. In an organ, all of the analogous elements of control are set in place permanently by the voicer with the sole exceptions of wind regulator (diaphragm) and pipe valve (tongue motion). The pipe cannot change to accommodate variations in valve action and wind supply. As described before, wind supply cannot be controlled by the organist. This leaves the valve as the only means of control—and that control is limited even on the best mechanical actions. I submit that this element of control is actually a negative because variations in valve action, being different from the one experienced by the voicer, will be more likely to degrade pipe speech than to enhance it. If the key touch can affect attack and release but not all the other elements of tone production, then it follows that the organist is placed in the position of devoting his thought and energy toward avoiding ugly effects instead of concentrating on elements of performance that can be under precise and complete control. By maintaining absolute uniformity the performer knows what will happen every time a pipe is played.

Rather than searching for the elusive quality of touch control on the organ, we believe it is best to enhance speed of response and accuracy. The best way for an artist to achieve lyrical phrasing, clear articulation, and accent is through absolute control of timing. This is facilitated by keyboards with an articulated touch, providing a definite feel of the electric contact point, and an action that is immediately responsive both on attack and release. A sensitive player can then realize the most intricate and subtle musical ideas on what is essentially a large machine. The more the mechanism gets in the way of performance, forcing certain techniques, the less artistic freedom one has and the further the organ strays from the mainstream of instrumental and vocal music.

Flexible Control

We seldom acknowledge that the organist assumes the roles of orchestrator, conductor and instrumentalist—a daunting task to say the least. In effect, he is given nothing more than the kind of three-stave sketch that a composer might give to an orchestrator. The decisions an organist must make about registration are directly analogous to the orchestrator deciding on instrumentation, doubling, voice leading, chordal balance, etc. Since the organ is really a collection of instruments, the organist

also has the conductor's job of balancing the dynamic levels of individual sounds, accompaniments, inner voices of ensembles, counter melodies, and so on. As an instrumentalist he must have virtuoso keyboard technique. To achieve all of this requires great flexibility of control. The temptation is to load the console with a bristling array of playing aids. However, it is easy to pass the point where complexity becomes self-defeating. Here are some of the guidelines we use in designing consoles. First, the console must be comfortable. Dimensions should be standard and then, as far as possible, adjustable to conform to different organists. In addition to the adjustable bench, we have on several occasions provided adjustable-height pedalboards. We use a radiating and concave pedalboard and also non-inclined manual keys on the theory that when changing from one keyboard to another it is important that they be uniform. Controls must be placed in positions that are easy to see, memorize and reach. The combination action should be as flexible as possible providing the organist the opportunity to assign groups of stops to a piston at will. For example, on our combination action with the Range feature the organist can, while seated at the console, change divisional pistons into generals and vice-versa, assign pedal stops to a manual division, rearrange reversibles, etc. Multiple memories, of course, are now standard and of great value.

In addition to the multiple, assignable expression boxes, Variable Tremulant, and *Sforzando* coupler mentioned elsewhere, we like to include three special Pedal accessories on larger instruments. The first is a coupler bringing the Pedal to the Choir to facilitate fast pedal passages in transcriptions of orchestral accompaniments. The second is a Pedal Divide which silences the Pedal couplers in the low notes and silences the pedal stops in the upper notes. This allows the simultaneous playing of bass and solo lines on the pedalboard. The third is Pizzicato Bass, with a momentary-touch relay activating pipes of the Pedal Double Open Wood at 8' pitch. This provides a clear, pointed attack to the bass line reminiscent of *divisi arco/pizzicato* double bass writing for orchestra. This effect has been very useful in articulating bass lines, which on the organ are otherwise clouded rhythmically. The octave note is hardly noticeable, but the increase in buoyancy of the pedal line is quite amazing.

The most valuable and perhaps most controversial flexibility device is unification (extension). Certainly nothing other

than tracker action has caused more argument over the last 50 years. The individual valve system obviously makes unification both simple and economical. Unification offers several musical advantages as we will see, but there are great dangers as well and it is most unfortunate that it has been so misused that some cannot see any of its advantages. We employ unification in symphonic organs, large and small, wherever a positive musical advantage can be achieved. Unification is, after all, merely coupling of individual stops rather than entire divisions. Whereas coupling is generally accepted, unification is not despite the fact that coupling of individual stops can offer a far more artistic result.

Perhaps the most interesting use of the unification is in creating new sounds. For example, to produce the stunning orchestral effect of trombones, tenor tubas, or horns playing in unison, we developed the Tuben (III) stop. This converts a chorus of 16', 8', 4' tubas or trumpets into a unison ensemble by bringing the 4' stop down an octave, the 16' stop up an octave, and combining these with the 8' stop. The three tones of slightly different scale but similar character create a most appealing unison effect and can be further combined with other stops of similar color at 8' pitch. We have done the same with 16', 8' and 4' Clarinet stops creating unison ensemble Clarinet tone, a common orchestrator's device and most valuable to the organist for accompaniment and improvisation.

A traditional use of unification is in pedal borrowing from the manuals. We use this device extensively based on observation that one of the most difficult tasks facing an organist is finding a bass of suitable volume and color. We sometimes also borrow stops from one manual to another so that a stop may be used without tying up another manual with a coupler. A common application is transferring the Choir Clarinet to the Great so that it may be played against the Choir mutations. In some cases we derive an entire third manual on a moderate size organ from stops of the Great and Swell. This manual may either contain solo stops selected from both of the other manuals or a combination of solo stops from one manual and a secondary chorus from the other. A recent example is at Spring Valley United Methodist Church, Dallas, Texas. We occasionally extend stops—commonly downward to 16' in the manuals and occasionally upward. Stops so treated must not be considered substitutes for primary chorus material. In other words, the organ must stand on its own as a completely straight design before any unification is

employed. Stops extended upward must have a character of tone such that if a straight stop were to be employed, the scale would be the same or nearly so. Thus, extensions of string stops are much more likely to be successful than extensions of diapason stops.

Unification should not replace the ensemble of straight voices; it should simply make them available in different ways. If a stop can be useful also in another place or at another pitch and if this does not compromise the integrity of the organ's design then we believe it is wrong not to include the unification. Failure to do so limits the organist's musical options. The real point of the straight organ design concept is having all of the necessary independent voices even if one must give up some attractive ones to assure good ensemble. Once this is achieved, there is nothing wrong with making the voices you have do double or triple duty. It is interesting to note that in organs of a century ago a solo stop might be contrived through the use of couplers. A stop name would appear on a combination piston, the function of which was to draw a stop, a unison-off coupler, and an octave coupler thus making a 16' reed, for example, available at 8' as a solo stop. One can conclude that the earlier builders were not against unification, they simply did not have the practical means to do it. Unification and other devices to enhance flexibility need not be used by organists who do not like them, but to leave them out of the specification is to deprive others the full use of the costly resources the organ offers. Players of other instruments are always searching for ease of control so that their energy can be concentrated on musicianship. Organists might be a happier lot by doing the same instead of idolizing the organ's ancient limitations.

Conclusion

We may be entering the greatest era in the fascinating life of the organ. The improvement in substitute electronic instruments has released the organ industry from the burden of making cheap pipe organs for customers with low expectations. Builders are working more and more for those with cultivated taste who appreciate an artistic approach to the craft. Organs are seldom purchased as a piece of church equipment as they were in days past. Now there is a place for all types of high quality pipe organs from antique reproductions to historically informed eclectic schemes to modern symphonic instruments. If the organ is to progress musically, it will be through the further development of its expressive—symphonic—qualities and the realization that the organ is a wind instrument ensemble with great potential, not merely a sometimes-awkward member of the early keyboard family. ■

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Jack M. Bethards is President and Tonal Director of Schoenstein & Co. Organ Builders. A San Francisco Bay Area native, he holds bachelor's and master's degrees from the University of California at Berkeley. He has been a professional musician and is currently active in the American Guild of Organists. He is past president of the Associated Pipe Organ Builders of America and member of the American Institute of Organbuilders, the International Society of Organbuilders, the Organ Historical Society and the Association Aristide Cavallé-Coll. He serves on the advisory boards of several organ preservation societies. In his 43 years of pipe organ work and research, Mr. Bethards has been a frequent lecturer and contributor of articles to professional journals. A major thrust of his study, including work abroad, has been romantic organ building in France, Germany, England and America.

Schoenstein & Co. is the oldest and largest organ factory in the Western states. The Schoenstein family has been building distinguished instruments for five generations. The firm was started in the Black Forest of Germany in the mid-19th century and in 1877 in San Francisco. In addition to organ building, Schoenstein & Co. does restoration work specializing in historic organs including the Salt Lake Mormon Tabernacle Aeolian-Skinner organ.

Lecture highlights:

Organ architect Eric Gastier –
Overcoming difficult architectural situations and communicating with building architects

Organist John Walker –
A plea for user-friendly console controls

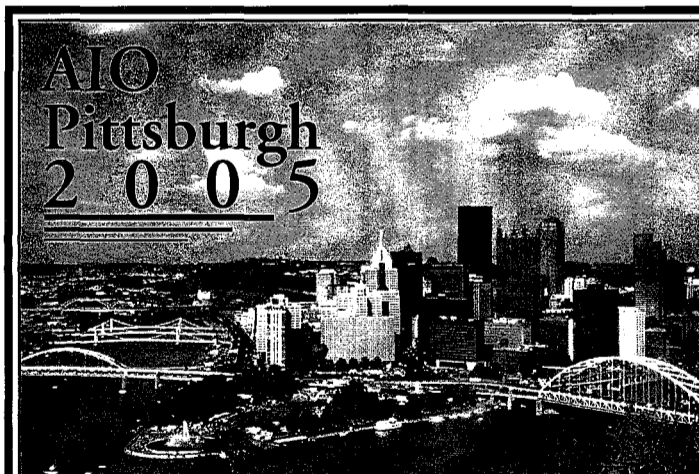
David Warther/Michael Morvan –
Using legally-sourced ivory in new keyboard work

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John Walker at Shady Side Presbyterian Church
Chelsea Chen at Heinz Memorial Chapel

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Cover feature

Dobson Pipe Organ Builders, Lake City, Iowa, Op. 79, 2004 Shepherd of the Bay Lutheran Church, Ellison Bay, Wisconsin

Door County, a peninsula jutting into the northern waters of Lake Michigan, is Wisconsin's answer to Cape Cod. Part of the Niagara Escarpment, the same geological formation that created Niagara Falls, Door County attracted many northern European farmers and fishermen in the 19th century. Because Lake Michigan's waters keep winter temperatures moderate, the county is ideal for orchards, and Door County cherries are known throughout the Midwest. Long a summer getaway for city folk from Milwaukee and Chicago, Door County now hosts visitors from all over the country. With more miles of shoreline, more lighthouses and more state parks than any other county in the nation, Door County is a tourism magnet. And nature isn't the only draw: artists' studios are liberally scattered throughout the county, and the Peninsula Music Festival, now in its 53rd season, attracts classical music lovers from surrounding states. And now, a new pipe organ is part of the peninsula's cultural mix.

Shepherd of the Bay Lutheran Church is the result of the 1987 merger of Trinity Lutheran Church in Ellison Bay and Zion Lutheran Church in nearby Sister Bay. For many years the two congregations, both affiliated with the Evangelical Lutheran Church in America, had shared a common pastor and ministry. In 1989 the congregation took its present name, and in 1992 it voted to consolidate its ministry in a single, new building. When the new facility was constructed in 1994, an electronic organ was moved from one of the existing churches to the new sanctuary, where it continued to be used for worship; a fine grand piano was acquired later. In 2001, a search was undertaken for an organ builder, and a contract with Dobson was signed in 2002. The pressing need to expand seating capacity due to growth, coupled with consideration of the ideal organ placement, led the church to enlarge their worship space by expanding outward in three directions. This yielded a larger chancel, a new choir and organ area, and the improved acoustics that come with increased cubic volume.

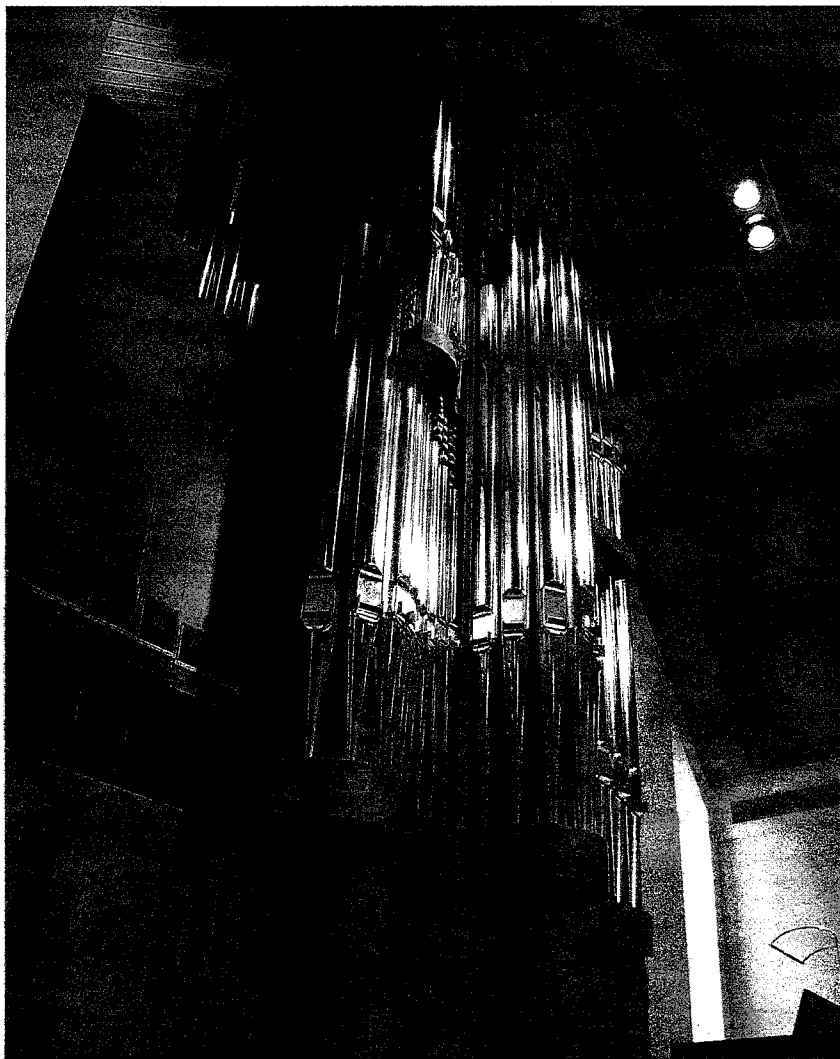
The organ, which was originally planned to stand in a corner in the original space, now assumed a location behind the choir on the long axis of the sanctuary. A case of white oak was designed that incorporates a round central tower and free-form toeboards; the upper "eyebrow" toeboards are cantilevered in front of the lower façade pipes. Five stops, the Great Bourdon 16', and Prestant 8', the Pedal Subbass 16', Principal 8' and Trombone 16', contribute pipes to the façade. Although its central tower is aligned with the ridge of the roof, the asymmetrical case is not centered on the axis of the building.

To give the organist a good view of the congregation and the choir director, the console was detached from the main case, reversed, and placed to one side of the choir. The console incorporates manual keyboards with ebony naturals and bone-covered rosewood sharps, and a pedalboard with naturals of hard maple with teak sharps. Oblique rosewood drawknobs are set in angled terraces that, like the music rack, are veneered with Carpathian elm burl. An eight-level combination action is provided.

Although the specification, incorporating a 16' plenum, a variety of unison colors, mutations, and expected reeds, may read like many other church organ stoplists, Shepherd of the Bay's organ gains distinction from careful scaling and meticulous on-site tonal finishing. The voicing emphasizes blend and agreeable tone that well supports choral and congregational song. Although projection of tone is excellent throughout the church, reverberation is minimal,



Dobson Op. 79, Shepherd of the Bay Lutheran Church, Ellison Bay, Wisconsin



The upper façade toeboards are cantilevered in front of the lower façade pipes.

and pains were taken to walk the fine line between brightness and shrillness. The organ is voiced on 80 millimeters wind pressure, supplied by a blower within the organ case and regulated by a large weighted reservoir. The organ is tuned to equal temperament.

Our shop celebrated its 30th anniversary in March 2004, and a number of hardy church members made the 1,100-mile round trip by car to be guests of honor at our open house, which featured the Shepherd of the Bay organ set up in our erecting room.

Since the installation last fall, the church—in part because it possesses the only pipe organ in the northern half of Door County—has already hosted several events designed to acquaint people with the organ. In January, Gordon Rowley, chair of the organ committee,

presented "Pipes, Pedals and Pistons: A Q&A Session at the Dobson Pipe Organ." Naomi Rowley presented a "Pipe Organ Discovery Day for Adults" in February, as well as a "Pipe Organ Discovery Day for Middle and High School Youth" in March. Dr. Rowley is principal organist at First United Methodist Church and organ teacher at the Lawrence Academy of Music, both in Appleton. She is also national director of the American Guild of Organists' Committee on the New Organist.

Because many members of the church live in Door County on a seasonal basis, the formal dedication of the organ occurred on June 26, 2005 at 7:00 pm, when John Ferguson of St. Olaf College presented a hymn festival "When in Our Music: A Celebration in Song to Dedicate a New Organ." Washington Nation-



The organ and its detached and reversed console stand on the main floor of the church, which corresponds to the floor of the Dobson erecting room seen here. Since they are surrounded by choir risers, the base of the case and console are raised to give the appearance that they rest on the risers. The trackers running under the risers can clearly be seen.

al Cathedral organist Erik Wm. Suter, whose family spent summers in Door County, presented a dedicatory recital on August 17, 2005 at 8:00 pm.

—John A. Panning, Tonal Director
Dobson Pipe Organ Builders

Dobson Pipe Organ Builders

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Kirk P. Russell
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Meridith Sperling
Jon H. Thieszen
Sally J. Winter
Dean C. Zenor

Shepherd of the Bay Lutheran Church, Ellison Bay, Wisconsin Dobson Pipe Organ Builders, Lake City, Iowa, Op. 79, 2004

GREAT (I, 58 notes)

- 16' Bourdon (partly in façade, poplar and 30% tin)
- 8' Prestant (partly in façade, burnished 75% tin)
- 8' Chimney Flute (poplar and 30% tin)
- 4' Octave (52% tin)
- 2 1/2' Twelfth (52% tin)
- 2' Fifteenth (52% tin)
- 1 1/2' Seventeenth (52% tin)
- IV Mixture 1 1/2' (52% tin)
- 8' Trumpet (52% tin)
- Swell to Great

SWELL (II, expressive, 58 notes)

- 8' Lieblich Gedeckt (poplar and 30% tin)
- 8' Salicional (75% tin)
- 8' Celeste (FF, 52% tin)
- 4' Principal (52% tin)
- 4' Harmonic Flute (30% tin)
- 2' Piccolo (52% tin)
- 1 1/2' Larigot (52% tin)
- 8' Oboe (52% tin)
- Tremulant (affects entire organ)

PEDAL (32 notes)

- 16' Subbass (partly in façade, poplar)
- 16' Bourdon (from Great)
- 8' Principal (partly in façade, 75% tin)
- 8' Bass Flute (ext Subbass)
- 4' Octave (ext Pedal Principal)
- 16' Trombone (partly in façade, 75% tin)
- 8' Trumpet (ext Pedal Trombone)
- Great to Pedal
- Swell to Pedal

Zimbelstern (five bells)

Photo credit: Lynn Dobson

New Organs

Mid-Atlantic Organ Company, Charlotte, North Carolina Covenant Presbyterian Church, Charlotte, North Carolina

The Aeolian-Skinner organ at Covenant Presbyterian Church was completed in late 1953 and first played for worship on December 20, 1953 by Richard M. Peek. The organ was voiced by G. Donald Harrison, president and tonal director of Aeolian-Skinner.

Covenant Presbyterian Church signed contracts with Mid-Atlantic Organ Company of Charlotte for the renovation of Aeolian-Skinner Opus 1196 and with Robert M. Turner Organbuilder, Inc. of Hacienda Heights, California, for the construction of a new five-manual console in May 2002. The new console plays the 93-rank Aeolian-Skinner as well as the 37-rank Schlicker tracker organ in the gallery.

The organ was removed for renovation in phases over the following two years. A major aspect of the renovation involved removing each chamber's tympanic interior walls and finishing the underlying masonry walls, resulting in enhanced tonal egress. D. Stuart Goodwin of San Bernardino, California, revoiced the Great division as well as several other stops. A 1919 Austin 32' Contra Bourdon stop was added to the Pedal and a new A.R. Schopp Harmonic Flute was added to the Great.

The instrument was rededicated in morning worship on October 31, 2004 with resident organist Susan Talley playing the service. Later celebratory events included: a concert of Handel's *Chandos Anthems* and the Handel *Organ Concerto in B-flat Major* in February 2005 by the Covenant Choir and Susan Talley, organist; a recital by Todd Wilson in April; a worship presentation of the Poulenc *Gloria* and *Organ Concerto* by the Covenant Choir and organist Susan Talley in May; and a concluding

recital by Susan and Stephen Talley on July 31.

—Stephen J. Talley
Minister of Music

Specification of Covenant Presbyterian Church sanctuary organs
Aeolian-Skinner Opus 1196, 1949
Schlicker Order No. 8274, 1975
Renovation by Mid-Atlantic Organ Company, 2002–2005
Five-manual console by Robert M. Turner Organbuilder, Inc., 2003

CHOIR Manual I

- 16' Contra Gamba
- 8' Rohrflöte
- 8' Viola
- 8' Dulciana
- 4' Prestant
- 4' Koppelflöte
- 2' Blockflöte
- II Sesquialtera
- IV Scharff
- 16' English Horn
- 8' Krummhorn
- 4' Rohr Schalmei
- 8' Trompette en chamade
- Chimes (Solo)
- Tremulant
- Choir Sub
- Choir Unison Off
- Choir Super
- Echo on Choir

POSITIV Manual I

- 8' Nachthorn
- 8' Nason Flute
- 4' Principal
- 4' Spillflöte
- 2½' Nasat
- 2' Principal
- 1½' Tierce
- 1¼' Larigot
- 1' Octave
- III Cymbel
- 8' Regal
- Tremulant
- Positiv Sub
- Positiv Unison Off
- Positiv Super

GREAT Manual II

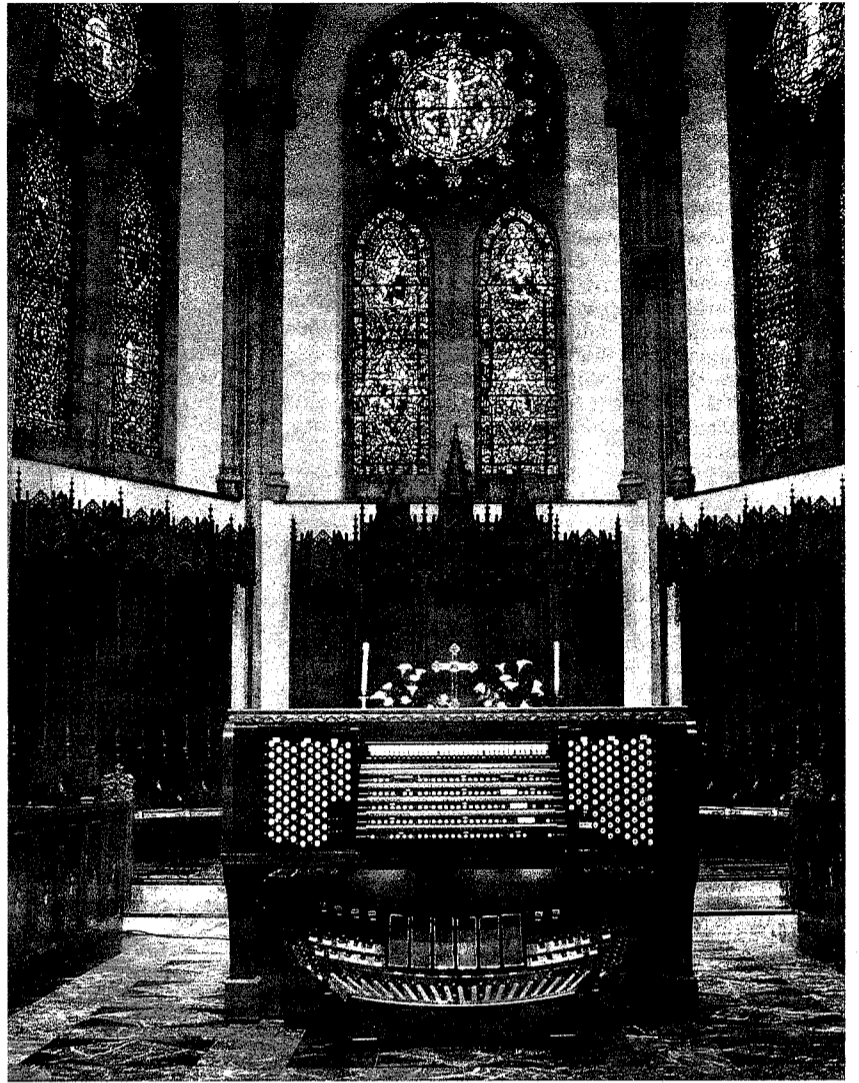
- 16' Quintaton
- 8' Principal
- 8' Bourdon
- 8' Spitzflöte
- 8' Flöte Harmonique
- 4' Principal
- 4' Rohrflöte
- 2½' Quint
- 2' Octave
- IV Fourmiture
- 8' Hooded Bombarde
- 8' Trompette en chamade
- Chimes (Solo)
- Zimbelstern
- Great Sub
- Great Unison Off
- Great Super
- Echo on Great
- Positiv on Great
- Tremulant

SWELL Manual III

- 16' Lieblich Gedeckt
- 8' Geigen
- 8' Stopped Diapason
- 8' Voie de Gambe
- 8' Voix Celeste
- 8' Flauto Dolce
- 8' Flute Celeste
- 4' Prestant
- 4' Cor de Nuit
- 2' Octavin
- IV Scharff
- 16' Fagotto
- 8' Trompette
- 8' Hautbois
- 8' Vox Humana
- 4' Clairon
- 8' Trompette en chamade
- Tremulant
- Swell Sub
- Swell Unison Off
- Swell Super
- Echo on Swell
- Positiv on Swell

SOLO Manual IV

- 8' Gamba
- 8' Gamba Celeste
- 4' Orchestral Flute
- 8' French Horn
- 8' Trompette Harmonique
- 8' Hooded Bombarde (Great)
- 8' Regal (Positiv)
- 4' Clairon Harmonique
- 16' Trompette en chamade
- 8' Trompette en chamade
- 4' Clairon en chamade
- Chimes



- Tremulant
- Solo Sub
- Solo Unison Off
- Solo Super
- Echo on Solo
- Positiv on Solo

ECHO Manual V

- 8' Diapason
- 8' Gedeckt
- 8' Viole d'Orchestre
- 8' Viole Celeste
- 4' Octave
- 8' Peek Trumpet
- 8' Oboe
- 16' Trompette en chamade
- 8' Trompette en chamade
- 4' Clairon en chamade
- Tremulant
- Echo Sub
- Echo Unison Off
- Echo Super
- Positiv on Echo

GALLERY HAUPTWERK

- Manual IV
- 16' Quintadena
- 8' Principal
- 8' Rohrflöte
- 4' Octave
- 4' Spitzflöte
- 2' Flachflöte
- II Sesquialtera
- IV–VI Mixture
- 8' Trompette
- Zimbelstern
- Hauptwerk to I
- Hauptwerk to II
- Hauptwerk to III
- Hauptwerk to V

GALLERY BRUSTWERK

- Manual V
- 8' Gedeckt
- 4' Principal
- 4' Rohrflöte
- 2' Principal
- 1½' Quintflöte
- IV Scharff
- 8' Krummhorn
- Tremulant
- Brustwerk to I
- Brustwerk to II
- Brustwerk to III
- Brustwerk to IV

PEDAL

- 32' Contra Bourdon
- 32' Lieblich Gedeckt Quint (Swell)


- 16' Contra Bass
- 16' Subbass
- 16' Quintaton (Great)
- 16' Lieblich Gedeckt (Swell)
- 16' Contra Gamba (Choir)
- 8' Principal
- 8' Gamba (Choir)
- 8' Stopped Flute
- 8' Still Gedeckt (Swell)
- 4' Choral Bass
- 4' Nachthorn
- 2' Blockflöte
- IV Mixture
- 32' Contra Fagotto (Swell)
- 16' Bombarde
- 16' Fagotto (Swell)
- 8' Trompette
- 4' Clairon
- 4' Regal (Positiv)
- 8' Trompette en chamade
- 4' Clairon en chamade
- Tremulant
- Chimes (Solo)

GALLERY PEDAL

- 16' Subbass
- 8' Principal
- 8' Pommer Gedeckt
- 4' Choral Bass
- 2' Blockflöte
- IV Mixture
- 16' Fagott
- 4' Schalmei

Accessories

General Pistons: 14 duplicated by toe studs
Manual Pistons: 10 (Great, Choir, Echo, Solo, and Swell)
Manual Pistons: 6 (Positiv)
Manual Pistons: 4 (Gallery Hauptwerk and Brustwerk)
Pedal Pistons: 8, toe studs only
Reversibles:
Great to Pedal, duplicated by toe stud
Swell to Pedal, duplicated by toe stud
Choir to Pedal, duplicated by toe stud
Positiv to Pedal, duplicated by toe stud
Solo to Pedal, duplicated by toe stud
Hauptwerk to Pedal, duplicated by toe stud
Brustwerk to Pedal, duplicated by toe stud
32' Contra Bourdon, toe spoon
32' Lieblich Gedeckt, toe spoon
32' Fagotto, toe spoon
32' Bombarde (future), toe spoon
Chancel Zimbelstern, toe spoon
Gallery Zimbelstern, toe spoon
All Swells to Swell, thumb
Tutti, duplicated by toe stud, with LED indicator
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Calendar

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

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

UNITED STATES East of the Mississippi

16 SEPTEMBER
Cj Sambach; St. Dominic Church, Shortsville, NY 7 pm
Tom Trenney & Chris Lees; First Presbyterian, Birmingham, MI 7:30 pm

17 SEPTEMBER
Johannes Unger, masterclass; Valparaiso University, Valparaiso, IN 10 am

18 SEPTEMBER
Paul Bisaccia, piano; Unitarian Meeting House, Provincetown, MA 5 pm
Archer, *Christchurch Mass*; St. Bartholomew's, New York, NY 11 am
Patrick Allen; Grace Church, New York, NY 4 pm
Dong-ill Shin; Cathedral of St. Patrick, New York, NY 4:30 pm
Jason Rodovsky Engquist, with brass, choirs, and cantors; Central Synagogue, New York, NY 5 pm
Fred Hohman; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Felix Hell; Church of the Advent, Cape May, NJ 4 pm
+Mark Bani; Holy Spirit R.C. Church, Asbury Park, NJ 5 pm
Janet Tebbel, carillon; Longwood Gardens, Kennett Square, PA 2:30 pm
Todd Wilson; Mary, Mother of Hope Catholic Church, New Castle, PA 2:30 pm
Robert Lord; Heinz Chapel, Pittsburgh, PA 3 pm

Bruce P. Bengtson, 50th anniversary recital; Christ Episcopal, Reading, PA 4 pm
+Hector Olivera; Lutheran Church of the Good Shepherd, Brevard, NC 4 pm
Paul Jacobs; St. John United Methodist, Augusta, GA 3 pm
Johannes Unger; Valparaiso University, Valparaiso, IN 3 pm
Gerre Hancock, Three Choir Hymn Festival; Cathedral Church of the Advent, Birmingham, AL 4 pm
David Schrader; Music Institute of Chicago, Evanston, IL 3 pm
Byron Blackmore; Our Savior's Lutheran, La Crosse, WI 3 pm

19 SEPTEMBER
James Callahan; University of St. Thomas, St. Paul, MN 8:15 pm

20 SEPTEMBER
Paul Bisaccia, piano; McCauley Retirement Center, West Hartford, CT 2 pm
William Gudger, with soprano; St. Luke's Chapel, Medical University of SC, Charleston, SC 12:15 pm
Diana Lee Lucker; Church of Saint Louis, King of France, St. Paul, MN 12:35 pm

23 SEPTEMBER
Cj Sambach, school Informances; Interlaken Reformed Church, Interlaken, NY 9 & 11 am

24 SEPTEMBER
Cj Sambach; Interlaken Reformed Church, Interlaken, NY 7 pm

25 SEPTEMBER
Paul Bisaccia, piano; The Arbors, Manchester, CT 2:45 pm
Christopher Marks; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Daniel Kehoe, carillon; Longwood Gardens, Kennett Square, PA 2:30 pm
Alan Morrison; Ursinus College, Collegeville, PA 4 pm
Chanson; Trinity Lutheran, Camp Hill, PA 7:30 pm
Ken Cowan; Forrest Burdette Memorial United Methodist, Hurricane, WV 3 pm
Atlanta Baroque Orchestra; Peachtree Road United Methodist, Atlanta, GA 3 pm
La Gente d'Orfeo; St. Lorenz Lutheran, Frankenmuth, MI 4 pm
Tom Trenney; First United Methodist, Grand Rapids, MI 7 pm

26 SEPTEMBER
Stephen Alltop; Elliott Chapel, The Presbyterian Homes, Evanston, IL 1:30 pm

27 SEPTEMBER
Mary-Julia Royall, with soprano and trumpet; St. Luke's Chapel, Medical University of SC, Charleston, SC 12:15 pm
James Biery; Church of Saint Louis, King of France, St. Paul, MN 12:35 pm

30 SEPTEMBER
Simon Preston, with orchestra, *Saint-Saëns Symphony No. 3*; Symphony Hall, Boston, MA 6:40 pm
John Scott; Derry Presbyterian, Hershey, PA 7:30 pm
Erik Suter; St. Bede Catholic Church, Williamsburg, VA 7:30 pm
Todd Wilson; Peristyle Theater, Toledo, OH 8 pm

1 OCTOBER
Simon Preston, *Saint-Saëns, Symphony No. 3*; Symphony Hall, Boston, MA 8 pm
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm

2 OCTOBER
Mary Preston; Woolsey Hall, New Haven, CT 8 pm
David Higgs; Vassar College Chapel, Poughkeepsie, NY 3 pm
Choral Evensong; Grace Church, New York, NY 4 pm
John Scott; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Stephen Schreiber, carillon; Longwood Gardens, Kennett Square, PA 2:30 pm
John Walker; Shadyside Presbyterian, Pittsburgh, PA 4 pm
Cj Sambach; St. James Cathedral, South Bend, IN 4 pm
Aaron David Miller; Bethany Lutheran, Crystal Lake, IL 3 pm
+Ken Cowan; St. Raphael Catholic Church, Naperville, IL 4 pm
Paul Jacobs; Augustana Lutheran, West St. Paul, MN 4 pm
Marijim Thoene; All Saints Episcopal, River Ridge, LA 4:30 pm

3 OCTOBER
Lyra; St. John's Episcopal, Hagerstown, MD 7:30 pm

4 OCTOBER
Seung-Ian Kim & Julia Harlow, organ and harpsichord; St. Luke's Chapel, Medical University of SC, Charleston, SC 12:15 pm
Timothy Strand; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

5 OCTOBER
Gail Archer; The Metropolitan Museum of Art, New York, NY 3:30 pm

7 OCTOBER
Cj Sambach, Informance for youth; First Presbyterian, Olean, NY 10:30 am
Ken Cowan; St. Paul's Evangelical Lutheran, Savannah, GA 7:30 pm
Tom Trenney, silent film accompaniment; Cathedral Church of St. Paul, Detroit, MI 8 pm
Frederick Swann; Benson Great Hall, Bethel University, St. Paul, MN 7:30 pm

8 OCTOBER
Cj Sambach, Informance; Trinity United Methodist, Olean, NY 10 am, recital 10/9 at 3 pm
Craig Cramer, with South Bend Symphony; Morris Performing Arts Center, South Bend, IN 8 pm

9 OCTOBER
Thomas Murray & Martin Jean, with choirs, Robert Baker memorial concert; Woolsey Hall, New Haven, CT 8 pm
Casey Cantwell; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Richard Morris, Felix Hell, Cherry Rhodes, Carlo Curley, & Hector Olivera; Riverside Church, New York, NY 8 pm
Marilyn Keiser; Old Salem James A. Gray Auditorium, Winston-Salem, NC 3 pm
Huw Lewis; Gray Chapel, Delaware, OH 3:15 pm
Todd Wilson; Westminster Presbyterian, Dayton, OH 4 pm
Tom Trenney & Anne Wilson; Forest Hill Presbyterian, Cleveland Heights, OH 7 pm

10 OCTOBER
Delbert Disselhorst; Hill Auditorium, University of Michigan, Ann Arbor, MI

11 OCTOBER
Cj Sambach, Informance for youth; Townline Lutheran, Alden, NY 9, 11 am, 1 pm, also 10/12

James Dorroh; First Presbyterian, Bessemer, AL 3 pm
Richard Siegel; Cathedral of St. Raymond, Joliet, IL 3 pm

26 SEPTEMBER
Stephen Alltop; Elliott Chapel, The Presbyterian Homes, Evanston, IL 1:30 pm

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Mary-Julia Royall, with soprano and trumpet; St. Luke's Chapel, Medical University of SC, Charleston, SC 12:15 pm
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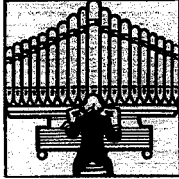
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Huw Lewis; Gray Chapel, Delaware, OH 3:15 pm
Todd Wilson; Westminster Presbyterian, Dayton, OH 4 pm
Tom Trenney & Anne Wilson; Forest Hill Presbyterian, Cleveland Heights, OH 7 pm

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11 OCTOBER
Cj Sambach, Informance for youth; Townline Lutheran, Alden, NY 9, 11 am, 1 pm, also 10/12

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Rudolph Kelber; Central Synagogue, New York, NY 12:30 pm
Julia Harlow, with soprano and violin; St. Luke's Chapel, Medical University of SC, Charleston, SC 12:15 pm
Julian Bewig; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

13 OCTOBER
Nigel Potts; St. Paul's United Methodist, Rochester, MI 7:30 pm

14 OCTOBER
Herman Jordaam; St. Barnabas Episcopal, Greenwich, CT 7:30 pm
Diane Meredith Belcher; Westminster Presbyterian, Albany, NY 7:30 pm
John Scott; St. Paul's Episcopal Cathedral, Buffalo, NY 7:30 pm
Cj Sambach, youth Informance; Ohio Wesleyan College, Columbus, OH 9:30, 11 am, 1 pm
Todd Wilson & Anne Wilson, piano/organ duo; Trinity Lutheran, Akron, OH 8 pm
Tom Trenney; First Presbyterian, Birmingham, MI 7:30 pm
Nigel Potts; The Scottish Rite Cathedral, Masonic Temple, Detroit, MI 7:30 pm
Rastrelli Cello Quartet; First Presbyterian, Royal Oak, MI 8 pm

15 OCTOBER
Paul Jacobs, masterclass; Old First Church, Springfield, MA 10 am
Joseph Jackson, William F. Parker memorial recital; First Presbyterian, Philadelphia, PA 11 am

16 OCTOBER
Westminster Abbey Choir; Trinity Church, Boston, MA 3 pm
Paul Jacobs; Old First Church, Springfield, MA 3:30 pm
Herman Jordaam; Busch-Reisinger Museum, Cambridge, MA 7:30 pm
Andrew Peters; Old Stone Church, East Haven, CT 4 pm
Nigel Potts; St. Peter's by-the-Sea Episcopal, Bay Shore, NY 2 pm
Peter Richard Conte; First United Methodist, Schenectady, NY 3 pm
Paul Jordan; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Gordon Stewart; Wilson College, Chambersburg, PA 3 pm
Rastrelli Cello Quartet; Greene Memorial Methodist, Roanoke, VA 4 pm
Joseph Gramley, percussion; The Lutheran Church by the Lake, McCormick, SC 4 pm
Cj Sambach, Informance; Asbury United Methodist, Delaware, OH 9 am
Mozart, *Requiem*; Peachtree Road United Methodist, Atlanta, GA 7:30 pm
Craig Cramer; First Presbyterian, Niles, MI 7:30 pm
Ken Cowan; Christ Church Cathedral, Nashville, TN 4 pm
Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 4 pm

17 OCTOBER
Gloucester Cathedral Choir; Christ Church, Macon, GA 7:30 pm

18 OCTOBER
Westminster Abbey Choir; St. Thomas, New York, NY 7:30 pm
Paul Bisaccia, piano; Stonehill College, North Easton, MA 8 pm
Gloucester Cathedral Choir; St. Simons Presbyterian, St. Simons Island, GA 8 pm
Randal Swanson; Church of St. Louis, King of France, St. Paul, MN 12:35 pm
VocalEssence; Ordway Center for the Performing Arts, St. Paul, MN 8 pm, also 10/19

20 OCTOBER
Westminster Abbey Choir; Christ Church, Grosse Pointe Farms, MI 7:30 pm

21 OCTOBER
St. Thomas Choir of Men and Boys; The Presbyterian Church, Irvington-on-Hudson, NY 7:30 pm
Maxine Thevenot; St. Paul's Cathedral, Pittsburgh, PA 8 pm
Gloucester Cathedral Choir; Ebenezer Lutheran, Columbia, SC 7:30 pm
The Atlanta Singers; Peachtree Road United Methodist, Atlanta, GA 7:30 pm
Tom Trenney, silent film accompaniment; Music House Museum, Traverse City, MI 7 pm
David Briggs; St. Mary's Cathedral (Episcopal), Memphis, TN 7:30 pm
Rastrelli Cello Quartet; St. James' Episcopal, Fairhope, AL 7:30 pm

22 OCTOBER
Todd Wilson, masterclass; Christ Church Episcopal, New Haven, CT 10 am
Carol Williams, masterclass; State University of New York, Potsdam, NY 10 am
Lorenz Maycher, with chorus and soprano; Trinity Episcopal, Bethlehem, PA 7:30 pm
Anne Conover; May Memorial Church, Powhatan, VA 7:30 pm
Tom Trenney, masterclass; First Congregational, Traverse City, MI 9 am, 7 pm recital
Christopher Herrick; St. Norbert Abbey, De Pere, WI 2 pm

23 OCTOBER
Maxine Thevenot; St. Michael's Episcopal, Marblehead, MA 3 pm
Todd Wilson; Christ Church Episcopal, New Haven, CT 4 pm
Carol Williams; State University of New York, Potsdam, NY 3 pm
Gregory Eaton, with orchestra; St. Ann & The Holy Trinity Episcopal, Brooklyn Heights, NY 3 pm
Mark Bani; Church of St. Vincent Ferrer, New York, NY 3 pm
Christian Lane; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
John Weaver; St. Paul's, Princeton, NJ 3 pm
John Richardson; Ursinus College, Colleagueville, PA 4 pm
Paul Bisaccia, piano; Shadyside Presbyterian, Pittsburgh, PA 4 pm
Olivier Latry; Bryn Mawr Presbyterian, Bryn Mawr, PA 7:30 pm
Choral concert; Trinity Episcopal, Bethlehem, PA 3 pm
Westminster Abbey Choir; Washington National Cathedral, Washington, DC 4 pm
Robert Glick; First Presbyterian, Greenwood, SC 4 pm
David Briggs; St. Paul's by the Sea Episcopal, Jacksonville Beach, FL 3 pm
Paul Jacobs; Miami Beach Community Church, Miami Beach, FL 4 pm
Atlanta Baroque Orchestra; Peachtree Road United Methodist, Atlanta, GA 7:30 pm
Marie-Claire Alain; First Congregational, Columbus, OH 4 pm
Stefan Engels; Hyde Park Community United Methodist, Cincinnati, OH 4 pm
Tom Trenney, silent film accompaniment; Music House Museum, Traverse City, MI 5 pm
The American Boy Choir; St. Lorenz Lutheran, Frankenmuth, MI 4 pm
Andrew Peters; Franklin Presbyterian, Franklin, TN 4 pm

24 OCTOBER
ensemble amarcord; All Saints Parish, Waccamaw, Pawleys Island, SC 7 pm
David Briggs, workshop; St. John's Cathedral, Jacksonville, FL 10 am
Westminster Abbey Choir; St. Peter in Chains Cathedral, Cincinnati, OH 8 pm
Todd Gresick; Elliott Chapel, The Presbyterian Homes, Evanston, IL 1:30 pm

25 OCTOBER
John Scott; All Saints Episcopal, Worcester, MA 7:30 pm
Todd Wilson, masterclass; Curtis Institute of Music, Philadelphia, PA 9 am
Martha Welch; St. Luke's Chapel, Medical University of SC, Charleston, SC 12:15 pm
Gloucester Cathedral Choir; St. Luke's Cathedral, Orlando, FL 7:30 pm
Rastrelli Cello Quartet; St. Paul's Episcopal, Augusta, GA 12 pm
Ken Sotak; Queen of All Saints Basilica, Chicago, IL 7:30 pm
ensemble amarcord; Ashland Community & Technical College, Ashland, KY 7:30 pm
Melanie Ohnstad & Helen Jensen; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

26 OCTOBER
Maxine Thevenot; St. Paul's Episcopal, Albany, NY 7:30 pm
Organized Rhythm; Highland Presbyterian, Lancaster, PA 7:30 pm
Olivier Latry; Pilgrim Congregational, Duluth, MN 7:30 pm

27 OCTOBER
Massimo Nosetti; United Church of Christ, Naples, FL 7:30 pm
New Pro Arte Guitar Trio; United Church of Marco Island, Marco Island, FL 7:30 pm
ensemble amarcord; Austin Peay State University, Clarksville, TN 7:30 pm

28 OCTOBER
Avatar Brass; First Baptist, Worcester, MA 8 pm
Gloucester Cathedral Choir; Church of St. Mary the Virgin, New York, NY 7:30 pm
John Scott; St. Luke's Episcopal, Germantown, PA 8 pm
Organized Rhythm; Trinity Lutheran, Camp Hill, PA 7:30 pm
Wayne Earnest, Halloween concert; Old Presbyterian Meeting House, Alexandria, VA 8 pm
Todd Wilson; Florida International University, Miami, FL 8 pm
Olivier Latry; Piedmont College Chapel, Demorest, GA 7:30 pm
Tom Trenney, silent film accompaniment; Midland Center for the Arts, Midland, MI 7 pm
Huw Lewis, with orchestra; Frauenthal Center for the Performing Arts, Muskegon, MI 8 pm, also 10/29
ensemble amarcord; Calvin College Fine Arts Center, Grand Rapids, MI 8 pm
Andrew Peters; Cathedral Church of the Advent, Birmingham, AL 12:30 pm
Mario Duella; St. Giles Episcopal, Northbrook, IL 8 pm

29 OCTOBER
R. Jelani Eddington, silent film accompaniment; St. Ann & The Holy Trinity Episcopal, Brooklyn Heights, NY 7:30 pm

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Director of
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Maxine Thevenot
Associate Organist-
Choir Director

David Briggs; St. Thomas Episcopal, Coral Gables, FL 7:30 pm
ensemble amarcord, masterclass; Calvin College, Grand Rapids, MI 10 am

30 OCTOBER

Desenclos, *Requiem*; Brick Presbyterian, New York, NY 4 pm
Gloucester Cathedral Choir, Choral Evensong; St. Peter's by-the-Sea Episcopal, Bay Shore, NY 5 pm

Paul Bisaccia, piano; First Congregational, East Hartford, CT 2 pm
Bach, Cantata 80, *Ein feste Burg*; Holy Trinity Lutheran, New York, NY 5 pm

Douglas Bruce; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Ken Cowan; Pine Street Presbyterian, Harrisburg, PA 4 pm

Rastrelli Cello Quartet; Evangelical Lutheran, Frederick, MD 4 pm

Olivier Latry; Duke University Chapel, Durham, NC 5 pm

Andrew Peters, silent film accompaniment; Brentwood United Methodist, Brentwood, TN 6:30 pm

Mario Duella; Cathedral of the Holy Angels, Gary, IN 3 pm

Music of the Baroque; First United Methodist, Evanston, IL 8 pm

Tom Robin Harris; St. John's Lutheran, Bloomington, IL 4 pm

31 OCTOBER

Tom Trenney; First Presbyterian, Pompano Beach, FL 7 pm

Clive Driskill-Smith; Tennessee Valley Unitarian-Universalist, Knoxville, TN 7:30 pm

UNITED STATES

West of the Mississippi

17 SEPTEMBER

Douglas Cleveland; Gloria Dei Lutheran, Olympia, WA 7 pm

Mary Preston, workshop; First United Methodist, Campbell, CA 10 am

18 SEPTEMBER

Richard Elliott; West University United Methodist, Houston, TX 4 pm

Daniel Goltz; St. Mark's Cathedral, Seattle, WA 3 pm

Angela Kraft-Cross, *Vienne Symphonie III*; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

Mary Preston; First United Methodist, Campbell, CA 3 pm

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

19 SEPTEMBER

Dennis James, silent film accompaniment; Paramount Theatre, Seattle, WA 7:30 pm

20 SEPTEMBER

Paul Jacobs; Wichita State University, Wichita, KS 7:30 pm

23 SEPTEMBER

David Pickering; Shaw Center, Graceland University, Lamoni, IA 7:30 pm

25 SEPTEMBER

Huw Lewis; First Reformed Church, Sioux Center, IA 2:30 pm

Bruce Neswick; Bates Recital Hall, The University of Texas, Austin, TX 3 pm

Paul Jacobs; Our Lady of Lourdes Church, West Sun City, AZ 4 pm

Sophie-Véronique Cauchefer-Choplin; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

Roger Sherman, with trumpets; St. Mark's Cathedral, Seattle, WA 2 pm

John Walko, *Vienne Symphonie IV*; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

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

26 SEPTEMBER

Dennis James, silent film accompaniment; Paramount Theatre, Seattle, WA 7:30 pm

30 SEPTEMBER

Craig Cramer; First Lutheran, Yuba City, CA 7:30 pm

1 OCTOBER

Children's Choral Festival Evensong, Christ Church Cathedral, Houston, TX 3 pm

Yoon-Mi Lim; Pasadena Presbyterian, Pasadena, CA 7:30 pm

2 OCTOBER

Andrew Peters; First Presbyterian, Ottumwa, IA 2:30 pm

Delbert Disselhorst; Clapp Recital Hall, University of Iowa, Iowa City, IA 8 pm

David Hatt, *Vienne Symphonie V*; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

Craig Cramer; California State University at Chico, Chico, CA 2 pm

The Welch-Hancock Duo; California Polytechnic Institute, San Luis Obispo, CA 3 pm

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

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

8 OCTOBER

Gillian Weir; First United Methodist, Wichita Falls, TX 7 pm

9 OCTOBER

Ars Lyrica; Christ Church Cathedral, Houston, TX 6 pm

Gordon Stewart; First United Methodist, Lubbock, TX

Liber unusualis; St. Mark's Episcopal, San Antonio, TX 4 pm

Bradley Hunter Welch; Marvin United Methodist, Tyler, TX 4 pm

Thomas Foster, with flute; St. John's Cathedral, Albuquerque, NM 4 pm

Elizabeth Berghout; The Cathedral of the Madeleine, Salt Lake City, UT 8 pm

Christa Rakich; Trinity Lutheran, Lynnwood, WA 7 pm

Joan Lippincott; First Congregational, Los Angeles, CA 4 pm

Herman Jordaan; St. James Episcopal, Los Angeles, CA 5:45 pm

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

10 OCTOBER

Jane Parker-Smith; Benaroya Concert Hall, Seattle, WA 7:35 pm

11 OCTOBER

Herman Jordaan; First Presbyterian, Midland, TX 7:30 pm

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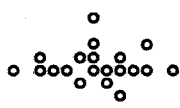
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16 OCTOBER

Handel, *Messiah* (excerpts); Christ Church Cathedral, Houston, TX 7 pm

Christoph Tietze, *Vierne Pièces de Fantaisie*; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

Gillian Weir; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

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

18 OCTOBER

David Briggs; Wichita State University, Wichita, KS 7:30 pm

21 OCTOBER

Westminster Abbey Choir; St. Louis Cathedral, St. Louis, MO 8 pm

Olivier Latry; All Saints Episcopal, Fort Worth, TX 7:30 pm

23 OCTOBER

Massimo Nosetti; Church of St. Helena, Minneapolis, MN 4 pm

Lynne Davis; First Presbyterian, Rochester, MN 4 pm

Ken Cowan; Central United Church of Christ, Jefferson City, MO 3 pm

Mary Preston; The University of Arkansas, Fayetteville, AR 3 pm

ensemble amarcord; First United Methodist, Baldwin, KS 7:30 pm

Judith & Gerre Hancock; Bates Recital Hall, The University of Texas at Austin, Austin, TX 3 pm

Herman Jordaen; Episcopal Church of the Annunciation, Lewisville, TX 4 pm

Gloucester Cathedral Choir; St. John's Cathedral (Episcopal), Denver, CO 5:30 pm

Joseph Adam; The Cathedral of the Madeleine, Salt Lake City, UT 8 pm

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

David Hatt, *Vierne Pièces de Fantaisie*; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

26 OCTOBER

Westminster Abbey Choir; Memorial Church, Stanford, CA 8 pm

28 OCTOBER

Martin Neary; Trinity Episcopal Cathedral, Little Rock, AR 7:30 pm

Westminster Abbey Choir; St. James by the Sea Episcopal, La Jolla, CA 8 pm

29 OCTOBER

James Welch; St. Mark's Episcopal, Palo Alto, CA 8 pm

Paul Jacobs; Cathedral of Our Lady of the Angels, Los Angeles, CA 2 pm

30 OCTOBER

Lorenz Maycher, with soprano; Trinity Episcopal, Tulsa, OK 5 pm

Vincent Dubois; First United Methodist, Beaumont, TX 4:30 pm

Aaron David Miller; Faith Lutheran, Redmond, WA 7 pm

Thomas Murray; Grace Cathedral, San Francisco, CA 3 pm

David Hatt, *Vierne Symphonie VI*; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

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

31 OCTOBER

Judith Hancock, Poulenc: *Concerto for Tymphani, Organ, and Strings*; Bates Recital Hall, The University of Texas at Austin, Austin, TX 7:30 pm

Dennis James, silent film accompaniment; Washington Center for the Performing Arts, Olympia, WA 7 pm

INTERNATIONAL

15 SEPTEMBER

Children's organ concert; Stadtkirche St. Andreas, Rudolstadt, Germany 3 pm

Dietrich Oberdörfer; Santuario di Sant'Euseo, Serravalle Sesia, Italy 9 pm

16 SEPTEMBER

Stefan Kagi; Stadtkirche St. Andreas, Rudolstadt, Germany 7:30 pm

Dietrich Modersohn, with saxophone; Stadtkirche St. Andreas, Rudolstadt, Germany 9 pm

Bernhard Gfrerer, with brass; Duomo di Santa Maria Maddalena, Verona, Italy 9 pm

Jürgen Wolf, with Vocalensemble Landsberg; Chiesa Arcipretale di Trebaseleghe, Trebaseleghe (Padua), Italy 9 pm

Carlo Curley; St Andrew's Church, Ombersley, England 7:30 pm

17 SEPTEMBER

Lothar Mohn; Stiftskirche St. Pancratius, Hammersleben, Germany 5 pm

Josep Mas i Bonet; Basilica della Salute, Venice, Italy 4 pm

Jürgen Wolf, with flute; Santa Maria Formosa, Venice, Italy 9 pm

Johannes Weiß, with choir; Chiesa di San Bernardino, Verona, Italy 12 noon

Massimo Nosetti, with Gabrieli-Consort München; Chiesa di San Tomaso Cantauriense, Verona, Italy 9 pm

Donato Cuzzato, with Vocalensemble Landsberg; Abbazia S. Stefano, Isola della Scala (Verona), Italy 9 pm

Dominic Perissinotto, with trumpet; Chiesa di S. Maria Vergine Assunta, Ghemme, Italy 9 pm

David Briggs, silent film accompaniment; Hereford Cathedral, Hereford, England 7:30 pm

Carlo Curley; All Saints Parish Church, Stamford, England 7:30 pm

Nicholas O'Neill; St. George's Cathedral Southwark, London, England 1:05 pm

Carlene Mills; St. John the Evangelist, Upper Norwood, England 7:30 pm

18 SEPTEMBER

Frank Bettenhausen, with chorus and orchestra; Stadtkirche St. Andreas, Rudolstadt, Germany 7:30 pm

Roberto Micconi, with Gabrieli-Consort München; Duomo San Marco, Venice, Italy 4 pm

Jean-Paul Imbert; Chiesa di S. Michele Arcangelo, Cavaglià, Italy 9 pm

Carlo Curley; Second Church of Christ Scientist, London, England 3 pm

21 SEPTEMBER

Martin Setchell; Southwell Minster, Southwell, England 7:30 pm

Carlo Curley; Fairfield Halls, Croydon, England

Richard Hobson; Grosvenor Chapel, London, England 7:30 pm

23 SEPTEMBER

Matteo Galli & Giulio Mercati; Chiesa dell'Immacolata Concezione, Portula, Italy 9 pm

Gary Sieling; St. Peter's Limpsfield, Surrey, England 7:30 pm

Sylvie Poirier & Philip Crozier; Tres-Saint-Nom-de-Jesus, Montreal, QC Canada 8 pm

Bruce Neswick; Westminster United Church, Winnipeg, MB, Canada 8 pm

24 SEPTEMBER

Ben van Oosten; Oude Kerk, IJsselstein, The Netherlands 8 pm

Carlo Curley; Hull City Hall, Hull, England 2:30 pm

David Briggs, silent film accompaniment; St. James the Greater, Leicester, England 7:30 pm

Gordon Stewart; St. Judes Church, Kent, England 7:30 pm

25 SEPTEMBER

Michael Bonaventure; All Saints Church, Blackheath, England 5:30 pm

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

27 SEPTEMBER

Catherine Ennis; St. Lawrence Jewry, London, England 1 pm

James O'Donnell; St. Giles Cripplegate, London, England 7 pm

28 SEPTEMBER

Hatsumi Miura; Minato Mirai Hall, Yokohama, Japan 12:10 pm

29 SEPTEMBER

Thierry Escaich; Salle Philharmonique, Liege, Belgium 6:30 pm

30 SEPTEMBER

Thierry Escaich, with orchestra; Salle Philharmonique, Liege, Belgium 8 pm

1 OCTOBER

David Briggs; Gloucester United Reformed Church, Gloucester, England 7 pm

Julian Wilkins; St. George's Chapel, Windsor Castle, Windsor, England 6:30 pm

Carole Terry; Deer Park United Church, Toronto, ON Canada 7:30 pm

2 OCTOBER

Martin Heubach; Stiftskirche St. Pancratius, Hammersleben, Germany 5 pm

David Butterworth; Albert Hall, Nottingham, England 2:45 pm

Martin Stacey; Fanborough Abbey, Farnborough, Hampshire, England 3 pm

5 OCTOBER

Colin Walsh; Pyramid & Parr Hall, Warrington, England 7:45 pm

Stephen Disley; Alexandra Palace, London, England 7:30 pm

7 OCTOBER

John Belcher; Parish Church of SS. Peter and Paul, Godalming, England 1 pm

8 OCTOBER

David Dunnett; Victoria Hall, Hanley, Stoke-on-Trent, England 12 noon

Andrew Sampson; St. Matthew's Westminster, London, England 1:05 pm

Catherine Ennis; Bromley Parish Church, Bromley, England 7:30 pm

Martyn Rawles; Gloucester Cathedral, Gloucester, England 7:30 pm

9 OCTOBER

David Briggs; St. Michael & All Angels, Torrington, Devon, England 8 pm

12 OCTOBER

Mario Duella; Cattedrale di S. Stefano, Biella, Italy 9 pm

Jane Watts; Notre Dame de France, London, England 7:45 pm

+John Scott; Christ Church Cathedral, Victoria, BC, Canada 8 pm

13 OCTOBER

David Briggs; Moscow International House of Music, Moscow, Russia 7 pm

Sarah Baldock; St. John's Smith Square, London, England 1 pm

15 OCTOBER

David Briggs; International Cultural Centre, Moscow, Russia

Ian Tracey; Liverpool Cathedral, Liverpool, England 3 pm

Andrew Smith; St. George's Cathedral Southwark, London, England 1:05 pm

James Longford; St. John the Evangelist, London, England 6:30 pm

19 OCTOBER

Jean-Claude Zehnder, with La Cetra; Arlesheim Cathedral, Arlesheim, Germany, 7:30 pm

22 OCTOBER

Gillian Weir; Holy Cross & St. Lawrence Abbey Church, Waltham Abbey, Essex, England 7:30 pm

23 OCTOBER

Gustav Leonhardt; Arlesheim Cathedral, Arlesheim, Germany 7:30 pm

Bruce Neswick; Westminster United Church, Winnipeg, MB, Canada 8 pm

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

26 OCTOBER

Gillian Weir; Royal Albert Hall, London, England 7:45 pm

28 OCTOBER

Gillian Weir; Bath Abbey, Bath, England 1 pm


Ken Cowan; Knox Presbyterian, St. Thomas, ON, Canada 7:30 pm

Christopher Herrick; Knox United Church, Owen Sound, ON, Canada 7:30 pm

30 OCTOBER


Naji Hakim; Albert Hall, Nottingham, England 2:45 pm

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Organ Recitals

CHRISTOPH BULL, University of California at Los Angeles, Los Angeles, CA, May 17: *Choral in a*, Franck; *Tokyo-ondo*, Bovet; *Toccatina*, Noble; *Improvisation on Pink Floyd's Shine on You Crazy Diamond*, Wright, Waters, & Gilmour; *Passacaglia in c*, Bach; *September Variations*, improvisation, Bull; *In dir ist Freude*, Michel; *Transports de Joie*, Messiaen.

RICHARD HOSKINS, St. Chrysostom's Church, Chicago, IL, May 15: *Prelude and Fugue in c*, Mendelssohn; *Variations sur un Thème de Clément Jannequin*, Alain; *Fantaisie en la*, Franck; *Variations on Veni Creator*, Ferko; *Nun danket alle Gott*, *Allein Gott in der Höh sei Ehr*, *Von Gott will ich nicht lassen*, Bach; *Fantasia-Improvisation sur l'Ave maris stella*, Tournemire; Adagio, Final (*Symphonie III*), Vierne.

JILL S. HUNT, with Heidi Brann, English horn, Gerald Brann, cello, and Nancy Orbison, French horn, First Presbyterian Church, Lake Forest, IL, May 15: Dialogue sur les Mixtures (*Suite Brève*), Langlais; *Prelude and Fugue in b*, BWV 544, Bach; Alleluia, Canon, Aria, Processional (*Artik*, op. 78a), Hovhaness; *Rorate Coeli*, *Adeste Fideles*, *O Filii* (*Twelve Choral Preludes on Gregorian Chant Themes*), *Te Deum*, Demessieux; *Élégie*, op. 24, Fauré; *Ballade*, Sowerby; Dieu parmi nous (*La Nativité du Seigneur*), Messiaen.

CALVERT JOHNSON, First Presbyterian Church, Plano, TX, May 8: *Praeludium und Fuga in C*, BWV 545, Bach; *Sonata in F*, op. 65, no. 1, Mendelssohn; *Variations on a Folk Song (Peter Go Ring Dem Bells)*, Price; *Obangiji*, Yoruba Lament, *Joshua Fit de Battle ob Jericho*, Sowande; *Spiritual Set*, Da Costa; *Cloudy Sky*, Chang; *El Flautista Alegre*, *Toccatina*, Noble; *We Shall Overcome*, Willis.

OLIVIER LATRY, Disney Hall, Los Angeles, CA, May 8: *Pièces pour le Te Deum*, Marchand; *Pièce d'orgue*, Calvière; Grand jeu et duo (*Noël*, op. 2, no. 10), Daquin; *Choral No. 2 in b*, Franck; *Scherzo*, Gigout; Final (*Symphony No. 2*, op. 20), Vierne; Thème et variations (*Hommage à Frescobaldi*, op. 70), Langlais; *Scherzo*, Duruflé; *Joie et clarté des corps glorieux*, Messiaen; *Eaux Natales*, Vers L'Espérance (*Trois poèmes*), Escaich; improvisation.

ALAN MORRISON, Clayton College & State University, Morrow, GA, May 8: *Suite for Organ*, op. 70, Creston; *Cantilene*, Crozier; *Mountain Music*, Stover; *Carillon*, Sowerby; *In Mystery and Wonder (The Casavant Diptych)*, Locklair; *Passacaglia on a Theme by Dunstable*, Weaver; *Fantasy*, Sessler; *Resurrection*, King; *Tintinnabulation*, Krape.

CHRISTA RAKICH & PETER SYKES, First Lutheran Church, Boston, MA, May 3: *Prelude and Fugue in A*, BWV 536, *Trio in c*, BWV 585, *Herr Jesu Christ, dich zu uns wend*, BWV 632, 709, 726, *Dies sind die heiligen zehn Gebot*, BWV 635, *Du Friede-fürst, Herr Jesu Christ*, BWV 1102, *Komm, Gott Schöpfer, heiliger Geist*, BWV 631, *Toccatina and Fugue in F*, BWV 540, Bach.

WEIL SAWYER, St. Michael's Episcopal Church, Charleston, SC, May 30: *Allegro risoluto ma non troppo vivo (Symphonie II*, op. 20), Vierne; *Scherzo*, op. 2, Duruflé; *Toccatina and Fugue in F*, BWV 540, Bach; *Cantabile*, Franck; *Variations on America*, Ives.

LIUWE TAMMINGA, First Presbyterian Church, Springfield, IL, May 1: *Prelude and Fugue in b*, BWV 544, *Schmücke dich, o liebe Seele*, BWV 654, *Komm Gott Schöpfer, heiliger Geist*, BWV 370, 667, *Liebster Jesu, wir sind hier*, BWV 730, *Fantasia and Fugue in c*, BWV 537, *Prelude and Fugue in e*, BWV 548, *Ich ruf zu dir, Herr Jesu Christ*, BWV 185/6, 721, *Erbarm dich mein, O Herre Gott*, BWV 305, 721, *Toccatina and Fugue in d*, BWV 565, Bach.

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"The Holy Night! (Noël)" by Dudley Buck is now back in print! Never recorded and rarely heard, the entire piece is now available as published in 1891. Includes biographical and performance notes. *Silent Night* and *O Come All Ye Faithful* are quoted tunes in Buck's original composition. michaelsmusicsservice.com. 704/567-1066.

OHS Catalog 2005 of organ and theatre organ CDs, books, sheet music, DVDs, and VHS videos. 104 illustrated pages in black and red ink, free. Mailed *gratis* upon request to Organ Historical Society, P.O. Box 26811, Richmond, VA 23261, or request the printed catalog at www.ohscatalog.org.

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.

CD Recording, "In memoriam Mark Buxton (1961-1996)." Recorded at Eglise Notre-Dame de France in Leicester Square, London, between 1987 and 1996. Works of Callahan, Widor, Grunewald, Salome, Ropartz, and Boëllmann, along with Buxton's improvisations. \$15 postpaid: Sandy Buxton, 10 Beachview Crescent, Toronto ON M4E 2L3 Canada 416/699-5387, FAX 416/964-2492; e-mail hannibal@idirect.com.

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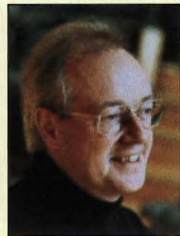
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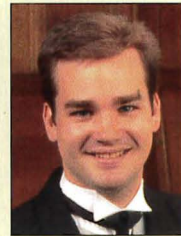
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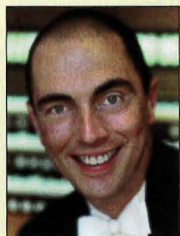
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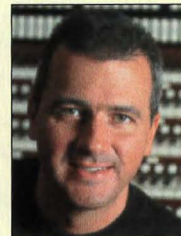
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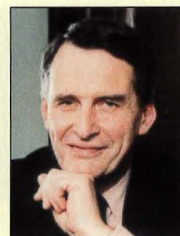
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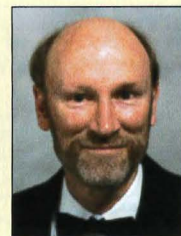
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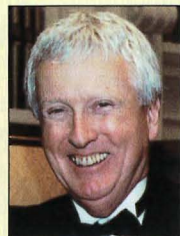
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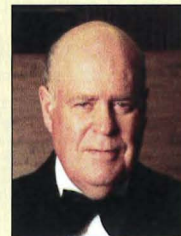
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