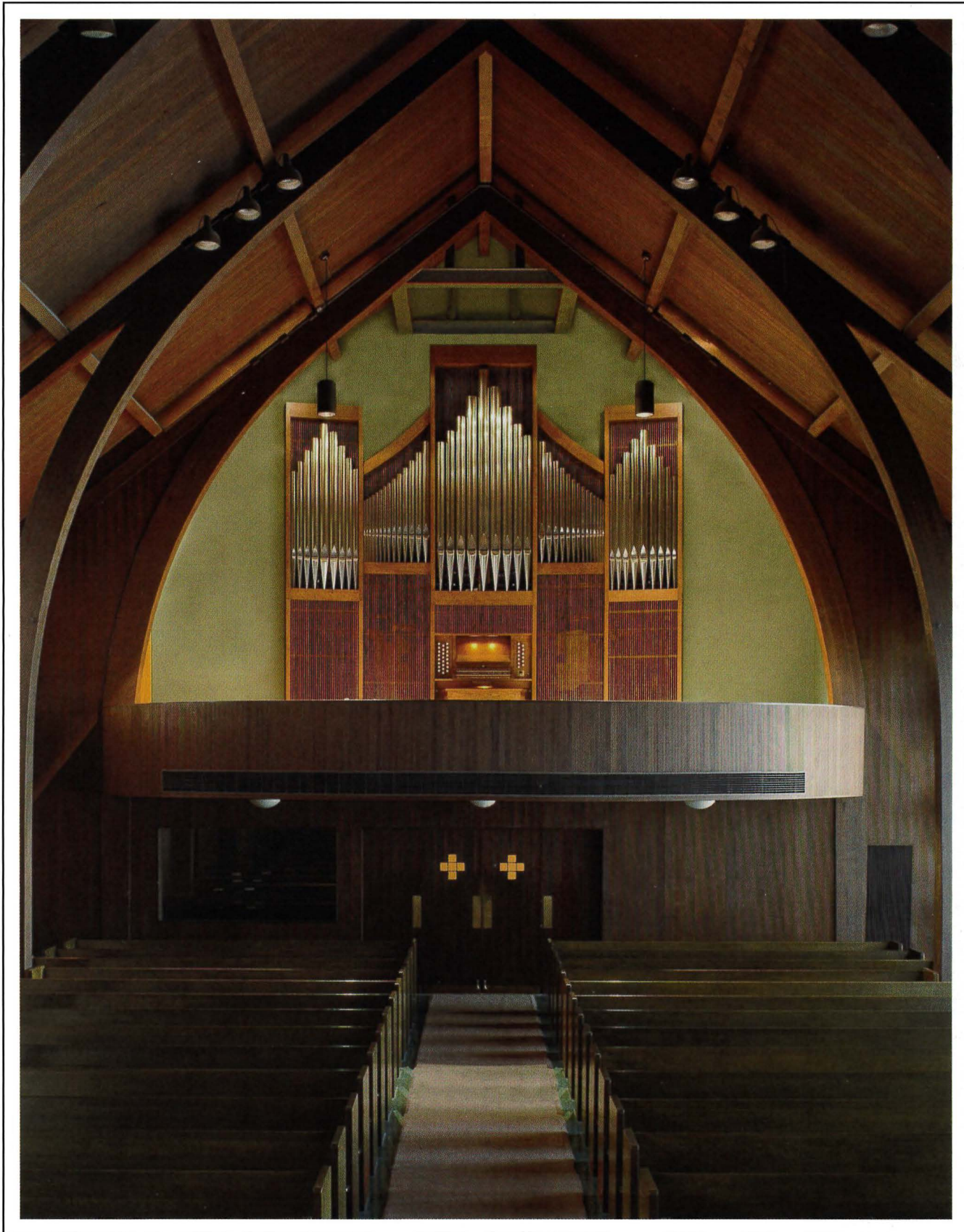


# THE DIAPASON

NOVEMBER, 2005



Zion Lutheran Church, Portland, Oregon  
Cover feature on pages 23–24



## Herndon Spillman

2006  
~  
2007

“A master organist.” (*The Evening Star*, Washington DC)

“An organist who is as virtuosic as he is sensitive, as brilliant as he is inspired, who excels in interpreting the elegance of these works which are so full of poetry and spiritual exaltation...his was the touch of the master.” (*Le Bien Public*, Dijon, France)

“Spectacular...unfailing accuracy, scrupulous attention to musical style and consummate musicianship.” (A. Graham Down, Western Presbyterian Church, Washington DC, presenter)

“Enormous talent...a bravura performance.” (David A. Gross, First United Church of Christ, Reading PA, presenter)

Herndon Spillman is highly regarded as an interpreter of Maurice Duruflé's music. He studied with Duruflé for two years and his doctoral dissertation, *The Organ Works of Maurice Duruflé*, is regarded as an important reference source regarding the interpretation of this literature. Dr. Spillman was the first to record the complete organ works of Duruflé on an album which later received the “Grand Prix du Disque” in France. Prof. Spillman is coordinator of the organ program in the School of Music at Louisiana State University in Baton Rouge.

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# THE DIAPASON

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the Harpsichord, the Carillon and Church Music

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## Here & There

**St. Peter's Episcopal Church**, Morristown, New Jersey, continues its music series: November 2, Fauré: *Requiem*; 11/14, Nathan Laube; December 4, Advent carol service; 12/18, Christmas Lessons & Carols. For information: 973/538-0555; <[www.stpetersmorristown.org](http://www.stpetersmorristown.org)>.

**St. Bartholomew's Church**, New York City, presents its 2005-06 music events. In the "Choral Works" series: November 4, Haydn: *The Creation*; 11/6, Festival Choral Evensong; 11/12, The Dessoff Choirs; in the "Bach Works" series: November 16, Bradley Brookshire, *A Musical Offering*; 11/30, Eugenia Zukerman (flute) and Anthony Newman (harpsichord), trio sonatas; December 14, Anthony Newman; organ recitals: November 11, Paolo Bordignon; 11/18, Preston Smith; December 31, William Trafka; Christmas offerings: December 4, Advent Lessons & Carols; 12/11, *Christmas Oratorio*, Parts 1-3; 12/16, Christmas Vespers; 12/17 and 12/19, Adventori; 12/19, carol sing; 12/20, choral concert; 12/31, Bach: *Brandenburg Concerti*. 212/378-0248; <[www.stbarts.org](http://www.stbarts.org)>.

**St. Thomas Church Fifth Avenue**, New York City, continues its series of

**Editor & Publisher** JEROME BUTERA  
[jbutera@sgcmail.com](mailto:jbutera@sgcmail.com)  
847/391-1045

**Associate Editor** JOYCE ROBINSON  
[jrobinson@sgcmail.com](mailto:jrobinson@sgcmail.com)  
847/391-1044

**Contributing Editors** LARRY PALMER  
*Harpsichord*

JAMES McCRAY  
*Choral Music*

BRIAN SWAGER  
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organ recitals on Sundays at 5:15 pm (following 4 pm Choral Evensong): November 6, John Weaver; 11/13, Stuart Forster; 11/20, Irena Chribková; 11/27, Terence Flanagan; December 4, Patrick Pope; 12/11, Jeremy Bruns. For information: <[www.saintthomaschurch.org](http://www.saintthomaschurch.org)>.

**The Church of the Covenant**, Cleveland, Ohio, has announced its fall and winter music events: November 6, Britten: *Hymn to St. Cecilia* and Taverner: *Funerál Icos*; December 4, Circlefest, seasonal music by the Cleveland Institute of Music students and faculty; January 8, Zahari Metchkov, Messiaen: *La Nativité du Seigneur*. For information: 216/421-0482 x231; <[www.covenantweb.org](http://www.covenantweb.org)>.

**St. James Episcopal Cathedral**, Chicago, continues its music series: November 6, Solemn Choral Evensong for the Feast of All Saints; 11/20, Marjorie Proctor; December 4, Advent Lessons & Carols; 12/18, Pinkham: *Christmas Cantata*, and Rutter: *Gloria*; 12/24 Lessons & Carols (5 pm); January 1, Choral Evensong. For information: 312/751-7624; <[saintjamescathedral.org](http://saintjamescathedral.org)>.

**St. Luke Church**, Chicago, continues its 2005-06 Bach cantata series: November 6, Cantata 175 (*Er rufet seinen Schafen mit Namen*); December 18, Cantata 40 (*Dazu ist erschienen der Sohn Gottes*); March 26, Cantata 3 (*Ach Gott, wie manches Herzeleid*); June 4, Cantata 137 (*Lobe den Herren, den mächtigen König der Ehren*). For information: 773/472-3383; <[www.stlukechicago.org](http://www.stlukechicago.org)>.

**The Cathedral of St. Mary of the Assumption**, San Francisco, continues its series of organ recitals on Sundays at 3:30 pm: November 6, Raymond Garner; 11/13, Douglas Bruce; 11/20, Vincent de Pol; 11/27, Christoph Tietze; December 4, Vytenis Vasyliunas; 12/18, David Hatt. For information: 415/567-2020 x213.

**Yale University**, New Haven, Connecticut, continues its "Great Organ Music at Yale" series: November 13, Thomas Murray, Christ Church Episcopal; 11/20, Thomas Trotter, Woolsey Hall; January 15, Kendall Crilly, First Church of Christ. For information: <[www.yale.edu/ism/](http://www.yale.edu/ism/)>.

**The Cathedral of the Madeleine**, Salt Lake City, Utah, has announced its concert schedule: November 13, St. Cecilia's Day concert; December 19 & 20, Christmas carol service concerts; December 16, 21 & 24, Britten: *A Ceremony of Carols*; March 19, Founder's Day concert; May 19, 20 & 21, Madeleine festival. For information: 801/994-4662; <[www.saltlakecathedral.org](http://www.saltlakecathedral.org)>.

**The University of Texas at Austin** has announced its annual series of organ recitals. All programs take place in Bates Recital Hall at 3 pm: November 13, Carol Williams; February 19, Malcolm Archer; March 5, Gerre Hancock; April 2, Elaine Dykstra. For information: <[www.utexas.edu](http://www.utexas.edu)>.

**The Bach Society** at Christ the King Lutheran Church, Houston, continues its 2005-06 season: November 13, William Porter; 11/27, Abendmusik for Advent and Christmas (Distler and Bach); January 8, pianist Zoya Shuhatovich (Bach: *Goldberg Variations*); 1/15, Bach Vespers (Lully: *Omnes*

*gentes*, Bach: Cantata 32, Schütz: *Vater unser*). For information: 713/523-2864; <[www.bachsocietyhouston.org](http://www.bachsocietyhouston.org)>.

**The Church of St. Joseph**, Bronxville, New York, has announced its music series: November 18, John Buckel; December 18, Handel: *Messiah* (Part 1); January 8, Epiphany Lessons & Carols. For information: 914/337-9205; <[ChurchOfStJoseph@aol.com](mailto:ChurchOfStJoseph@aol.com)>.

**Old Presbyterian Meeting House**, Alexandria, Virginia, continues its music series: November 18, St. Petersburg Trio; December 11, Vivaldi: *Gloria*; 12/31, First Night Alexandria. For information: 703/549-6670 x121; <[www.opmh.org](http://www.opmh.org)>.

**Trinity Episcopal Cathedral**, Little Rock, Arkansas, continues its concert series: November 18, Celtic ensemble; 11/27, Advent Lessons & Carols; December 18, Candlelight Lessons & Carols. For information: 501/372-0294; <[www.trinitycathedral-lr.org](http://www.trinitycathedral-lr.org)>.

**First Church of Christ**, Wethersfield, Connecticut, continues its music series: November 20, David Spicer; December 11, Christmas concert (Honegger: *A Christmas Cantata*, Vivaldi: *Gloria*, and favorite carols). For information: 860/529-1575 x209; <[www.firstchurch.org](http://www.firstchurch.org)>.

**Zion Lutheran Church**, Portland, Oregon, continues its series of music events celebrating the new organ by Martin Ott Pipe Organ Company: November 20, Helen Hollenbeck; February 19, Portland AGO chapter members' recital; April 30, Tim and Nancy Nickel (Prokofiev: *Peter and the Wolf*); June 18, Jonas Nordwall. For information: <[www.zion-portland.org](http://www.zion-portland.org)>.

**Longwood Gardens**, Kennett Square, Pennsylvania, presents "Christmas at Longwood Gardens" November 24-January 8. Organ sing-alongs take place December 1-23; choir concerts November 26-December 22. For information: 610/388-1000; <[www.longwoodgardens.org](http://www.longwoodgardens.org)>.

**The Church of the Advent**, Boston, continues its music events: November 27, Harry Huff, followed by Advent



TCAGO Dean Judy Campen with Paul Lohman, left (Schantz) and John Panning, right (Dobson)

**The Twin Cities AGO chapter** (Minneapolis/Saint Paul) presented an "American Celebration" concert on September 11, with works by Mary Beth Bennett, Samuel Barber, Alfred Fedak, Alice Parker, Craig Carnahan, John Knowles Paine, John Weaver, William Albright, Charles Callahan, Porter Heaps, René Becker, and Nancy Plummer Faxon. The new C.B. Fisk organ (Op. 122, II/30 ranks) at Shepherd of the Hills Lutheran Church, Shoreview, Minnesota, was featured, played by Kelly Whittier, Jeffrey Patry, Laura Edman, Christina Ufer and Dr. Charles Echols. *Pipedreams* host Michael Barone was

master of ceremonies. The well-attended event commemorated the victims of 9-11-01 and also generated donations to the American Red Cross for relief of Hurricane Katrina victims. TCAGO Dean Judy Campen and project coordinator Philip Asgian presented special plaques of appreciation to the Schantz and Dobson Organ Companies (represented by Paul Lohman and John Panning) for their contributed efforts in building the 'Mini Opus', a portable demonstration organ for use in the chapter's PipeWorks school initiative, a collaborative project of TCAGO and Westminster Presbyterian Church, Minneapolis.

**G**enius, in art, consists  
in knowing  
how far we  
may go too far.

Jean Cocteau

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Doris Hall, Organist  
Birmingham, Michigan

Lessons & Carols; December 31, Festival of Nine Lessons & Carols by candlelight. January 6, Feast of the Epiphany. For information: 617/523-2377; <www.theadvent.org>.

**Christ Church Cathedral**, St. Louis, Missouri, continues its music series: November 27, Thanksgiving Evensong; 11/28, Jeremy Bruns, masterclass, 11/29 recital; December 4, Advent Lessons & Carols; 12/18, Cathedral Choir concert at St. Louis Art Museum. For information: <www.christchurchcathedral.us/default.aspx>.

**Walt Disney Concert Hall**, Los Angeles, has announced its organ recital series featuring the 109-rank Glatter-Götz/Rosales organ: November 27, David Higgs; January 15, Diane Meredith Belcher; April 23, John Scott. The series began on October 16 with Gillian Weir and also included a Halloween concert with Clark Wilson accompanying the silent film *Nosferatu*. For further information: <www.musiccenter.org/wdch/>.

**The William Ferris Chorale** has announced its 2005-06 concert series: December 2, Welcome Yule (Willan: *The Mystery of Bethlehem*); March 24, "Slava! Slava!"; and May 19, "From Realms of Glory." Concerts take place at Mt. Carmel Church, Chicago. For information: 773/325-2000; <mt-carmel.org>.

**The North Shore Choral Society** has announced its 2005-06 season: December 4, music by K. Lee Scott and William Mathias (at Saints Faith, Hope & Charity Church, Winnetka); March 12, Orff: *Carmina Burana* (The Unitarian Church of Evanston); May 7, Shostakovich: *Second Symphony* (Glenbrook North High School); June 11, Schumann: *Das Paradies und die Peri* (Pick-Staiger Concert Hall). For information: 847/272-2351; <www.northshorechoral.org>.

**Peachtree Road United Methodist Church**, Atlanta, Georgia, continues its music series: December 4, choral concert; 12/11, Handel: *Messiah*; 12/16 and 17, Atlanta Boy Choir; January 20, Choristers' Guild hymn festival. For information: 404/240-8212; <www.prumc.org>.

**All Saints' Church**, Beverly Hills, California, continues its music series: December 4, Advent Lessons & Carols; 12/16, Bach: *Cantata 61*, Charpentier: *Messe de Minuit*. For information: 310/275-0123; <www.allsaintsbh.org>.

**The Church of St. Louis, King of France**, in St. Paul, Minnesota, continues its lunch-time organ recital series on Tuesdays at 12:35 pm: December 6, Mark Sedio; 12/13, Bill Chouinard; January 3, Kent Eggert; 1/10, John Salvesson; 1/17, Tom Ferry; 1/24, Cathy Rodland; 1/31, Ralph Johansen. For information: <www.stlouiskingoffrance.org>.

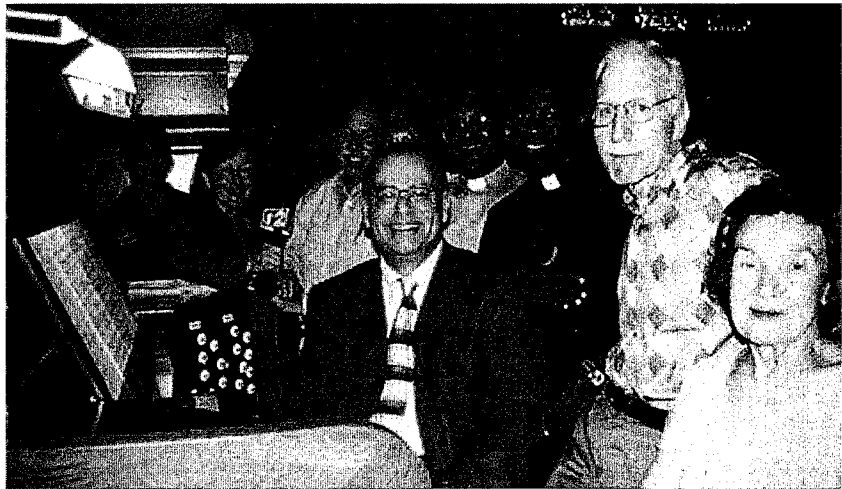
**The Guild of Carillonneurs in North America** has announced its biennial Carillon Composition Competition in 2006, with a deadline of January 15. The competition is open to composers of any age or nationality. Compositions must be of four to ten minutes' duration and be playable on a four-octave carillon (47 bells, C, D, E . . . chromatic to c4). Compositions which have already been performed or pub-

lished, or which were written prior to August 1, 2003, are ineligible.

First prize is \$800, second prize \$400. Prize-winning pieces are premiered at a congress of the GCNA and published by the organization. The competition is organized by the Johan Franco Composition Fund Committee, which is also active in commissioning new music for carillon. For further information: John Gouwens, Attn. Composition Competition, The Culver Academies, 1300 Academy Rd., #133, Culver, IN 46511-1291; <gouwenj@culver.org>.

**Early Music America** has announced the winners of its 2005 awards recognizing outstanding accomplishments in early music. The awards were presented at the EMA annual meeting and awards ceremony at the Boston Early Music Festival on June 17. Friedrich and Ingeborg von Heune received the Howard Mayer Brown Award for lifetime achievement in the field of early music. The von Huenes have run a successful business since 1960 in Boston making early music instruments. Ross Duffin, Fynette H. Kulas Professor of Music at Case Western Reserve University, received the Thomas Binkley Award. Nina Stern is the recipient of the Early Music Brings History Alive award.

Early Music America also presented scholarships to three outstanding students: Dalyn Cook, from the University



John Peragallo IV, Tara Giles, Morry Alter, Alfred Cresci, John Peragallo III, Msgr. Rollin Darbouze, Rev. Roni Mendes, Patrick Marvella, Connie Valentino at the restored E. M. Skinner Opus 390 at Holy Innocents Church

**Holy Innocents Church**, Flatbush, Brooklyn, celebrated the restoration of its Opus 390 E. M. Skinner organ with a rededication concert on October 30. The two-year restoration project was completed by the Peragallo Organ Company of Paterson, New Jersey. Recitalists included Jennifer Pascual,

Michael Kaminsky, John Peragallo III, Patrick Marvella, Joseph Wosniak and Alfred Cresci, director of music at Holy Innocents. At the concert, a video presentation was shown on the life of Ernest Skinner and the restoration of Opus 390.



Peter DuBois (left) and Matthew Brown (right) with members of the Chancel Choir of Third Presbyterian Church, Rochester, New York, in front of the High Altar at St. Paul's Cathedral, London

**The Chancel Choir of Third Presbyterian Church**, Rochester, New York, recently returned from their second tour abroad, a two-week trip to England and Scotland. A highlight of the trip was a one-week residency at St. Paul's Cathedral, London, from July 25-30, where the choir sang the daily service of Evensong, performing music primarily by American, Canadian, and

English composers. During the course of the trip, the 50-voice tour choir also presented concerts in the Lady Chapel at Ely Cathedral and at St. Giles' Cathedral, Edinburgh, and participated in a private workshop with composer Andrew Carter in York. The tour was directed by Peter DuBois (director of music/organist) and accompanied by Matthew Brown (assistant organist).



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Joseph Nolan, Great Britain



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of North Carolina; Yura Nakajima, from the University of North Texas; and Laura Osterlund, a high school student from Oak Park, Illinois. For information: 206/720-6270; <www.earlymusic.org>.



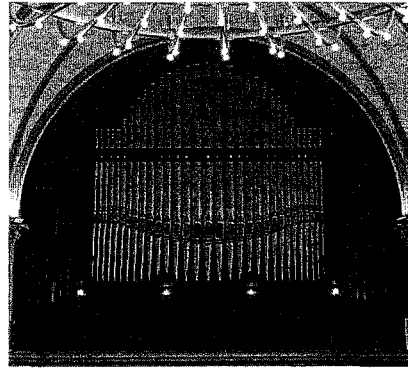
**Angela Kraft Cross**

Concert Artist Cooperative, which began its eighteenth year in April,

announces the addition of organist/pianist/composer/recording artist **Angela Kraft Cross** to its international roster of soloists and ensembles. Dr. Kraft Cross is the organist of the Congregational Church in San Mateo, California, in addition to being a practicing ophthalmic surgeon in Redwood City, California. Further information can be obtained from Concert Artist Cooperative's director, Beth Zucchini, at 7710 Lynch Rd., Sebastopol, CA 95472; 707/824-5611, 707/824-0956 fax; <BethZucchini@aol.com>; <www.ConcertArtistCooperative.com>.

**The School Sisters of Notre Dame** announce the release of their CD *Celestial Banquet*, recorded on the restored Johnson & Son organ, Opus 499, in the Chapel of Our Lady of Good Counsel, Mankato, Minnesota. The recording includes performances by Sisters Elaine Fraher, Janis Haustein, Carol Marie Hemish, Lucille Matousek, and Helen Marie Flourde.

The Johnson Opus 499 was built in



**Johnson & Son Opus 499 in the Chapel of Our Lady of Good Counsel, Mankato, Minnesota**

1877 for St. Mary of the Sacred Heart Church in Boston. When St. Mary's building was slated for demolition in 1975, the School Sisters of Notre Dame rescued the organ and placed it in the chapel of their provincial house in Mankato. In 1994, the sisters committed themselves to a restoration of the

organ, which comprises 45 stops and 2,995 pipes.

The CD is available for \$20 from: School Sisters of Notre Dame, Office of Development and Communications, 170 Good Counsel Dr., Mankato, MN 56001; 507/389-4213; <rjackson@ssndmankato.org>; <www.ssndmankato.org>.

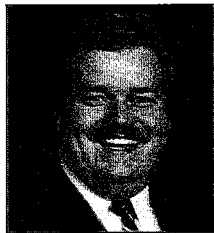
**The American Guild of Organists** has announced the results of its 2005 professional certification examinations. Fourteen candidates passed the upper-level academic examinations; there were two successful candidates in the Fellowship (FAGO) examination, the Guild's highest-level examination: John Ward and James W. Loeffler. Ten candidates received the Associateship (AAGO) certificate, and two received the Choir Master (ChM) certificate. Forty-one candidates received the Colleague (CAGO) certificate, and 50 candidates were awarded the Service Playing (SPC) certificate—two of these candidates also received dual certification

# Concert Artist Cooperative Two



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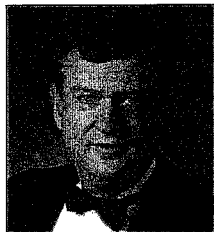
**Larry Palmer**

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Professor of Harpichord and Organ  
Meadows School of the Arts  
Southern Methodist University  
Dallas, Texas



**Gregory Peterson**

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Organist and Minister of Music  
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**Stephen Roberts**

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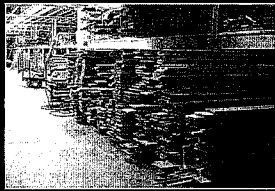
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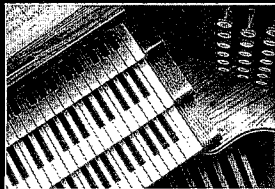


**Beth Zucchini**  
*Organist/Harpichordist/Pianist*  
Founder, Director,  
and Former Associate  
Concert Artist Cooperative  
Sebastopol, California

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construction,



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The AGO presents up to four cash prizes each year to candidates who demonstrate outstanding performance on the certification examinations: Fellowship Prize (\$500), John Ward, FAGO, Blue Hill, Maine; Associateship Prize (\$400) and S. Lewis Elmer Award (\$400), Jan-Piet Knijff, AAGO, South Salem, New York.

#### USA debut of British organist Joseph Nolan

A spectacular organ recital, his first in America, was played by Joseph Nolan at St. Andrew's Episcopal Church of Pittsburgh on September 18. Nolan is Organist of Her Majesty's Chapels Royal, St. James Palace, and has a number of recordings to his credit. The organ, of about 60 ranks, dates in part from early E. M. Skinner years, and is replete with two 32' stops, not digital, and magnificent reed stops, colorful strings, and all the rest. It was a perfect match of organist and instrument.

Five pieces comprised the program, ranging from difficult to extremely so, and for the most part were flawlessly performed. The Reubke *Sonata*, which in the wrong hands (and wrong organ) can be dull fare indeed, was wonderfully played and exciting throughout. Incidentally, it is a pleasure to watch an organist who can pull stops by hand—even during the playing of a piece! Shades of the late Virgil Fox . . .

Arthur Will's arrangement of Holst's *The Planets Suite* was represented by movements 2 and 3, "Venus" and "Jupiter," followed by Lemare's wonderful setting of the *Danse Macabre*—colorful and exciting throughout. Opening the recital was Bach's *Fantasia and Fugue in G Minor* (BWV 542) performed a tad too fast for my taste, but nonetheless convincing because of Nolan's impeccable technique.

An imaginative *Dance Suite* by Noel Rawsthorne completed this splendid performance. Joseph Nolan is represented by the newly formed Kingsdale Artist Management; I would advise you to get on the list to book him early on!

—Charles Huddleston Heaton

### Appointments



Matthew Glandorf and Diane Belcher

Diane Meredith Belcher and Matthew C. Glandorf have been appointed organists and choirmasters of St. Mark's Church, Philadelphia by the Rev. Richard C. Alton, rector. They will oversee the music program of this Anglo-Catholic parish, which includes choral settings of the Mass Ordinary sung by the semi-professional choir each Sunday of the season (October–June). Completed in 1851, St. Mark's Church is one of the country's finest examples of gothic revival architecture, and is home to the ornate Lady Chapel with its silver altar, given by Rodman Wanamaker in memory of his

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wife. The organ is a landmark G. Donald Harrison 1937 Aeolian-Skinner that incorporates a string division from the Wanamaker shop, the Carlton Mitchell screen organ of 1902, and a recently added antiphonal organ by Cornel Zimmer and Daniel Angerstein.

The church's new music directors are both graduates of The Curtis Institute of Music, with additional degrees from the Eastman School of Music (Belcher), and the Manhattan School of Music (Glandorf). Ms. Belcher serves on the organ faculty at Westminster Choir College of Rider University, and is a concert organist under management with Karen McFarlane Artists. Mr. Glandorf teaches music history, ear training, and improvisation at The Curtis Institute of Music, and is artistic director of the Choral Arts Society of Philadelphia. Ms. Belcher and Mr. Glandorf also perform together in concerts for organ duo.



Jo Deen Blaine Davis

Jo Deen Blaine Davis has been appointed director of music ministries at The Congregational Church in New Canaan, Connecticut. She will direct all the choirs in addition to performing concerts. Previously Davis was assistant organist and director of music at St. Martin's Episcopal Church and professor of music at San Jacinto College South, both in Houston.



Kent Tritle

Kent Tritle has been appointed guest music director for the Oratorio Society of New York for the 2005–06 season. He will conduct the Society's three Carnegie Hall concerts as well as their concerts in Chile and Peru at the end of October. Mr. Tritle was appointed after the loss of the Society's music director, Dr. Lyndon Woodside, who died on August 23 of this year, and will be the Society's 11th music director since its founding in 1873. Tritle is also the music director of St. Ignatius Loyola Church and of its concert series "Sacred Music in a Sacred Space," organist of the New York Philharmonic, and graduate faculty at The Juilliard School.

Plans for the 2005–06 concert season include the Society's annual *Messiah* concert, part of an unbroken tradition since 1874, to be held on December 19. In the spring the Society will perform an



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all-Mozart program featuring the *C-Minor Mass* and the *Solemn Vespers of the Confessor* on March 8, 2006, and a program of music by Vivaldi, Charpentier and Monteverdi on May 10. All concerts will be held in the Stern Auditorium at Carnegie Hall, beginning at 8:00 pm. For more information about the Oratorio Society:

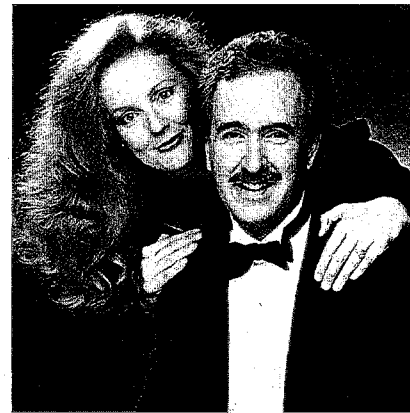
<www.oratoriosocietyofny.org>



Marcia Van Oyen

Marcia Van Oyen has been appointed associate director of music/organist at Plymouth First United Methodist Church in Plymouth, Michigan. She will share organ playing responsibilities with director of music J. Matthew Moore, accompany the Chancel Choir, direct the Wesleyan Choir, and assist with the administration of the music ministry, which includes twelve ensembles and a concert series. Van Oyen previously served as organist and director of music ministry at Glenview Community Church (UCC), Glenview, Illinois, where she recorded *Visions of Eternity*, a CD featuring the 3-manual, 49-stop Buzard organ installed in 1999. She is on the steering committee for the 2006 AGO convention in Chicago, and is a member of two national AGO committees: the committee on membership development and chapter support and the task force on issues of guild inclusiveness. She has self-published "A Handbook for Pipe Organ Projects," a guidebook for pipe organ projects, and her articles and reviews have been published in *THE DIAPASON*, *Choir & Organ*, and *The American Organist*. Van Oyen holds master's and doctoral degrees from the University of Michigan, where she studied organ with Robert Glasgow. For more information: <www.mvanoyen.com>

### Here & There



Janette Fishell and Colin Andrews

Colin Andrews and Janette Fishell recently completed a tour of South Africa, Australia, Japan, as well as Europe, including tours of France, UK, Monaco, Poland, Switzerland, and Finland. Among the highlights were recitals

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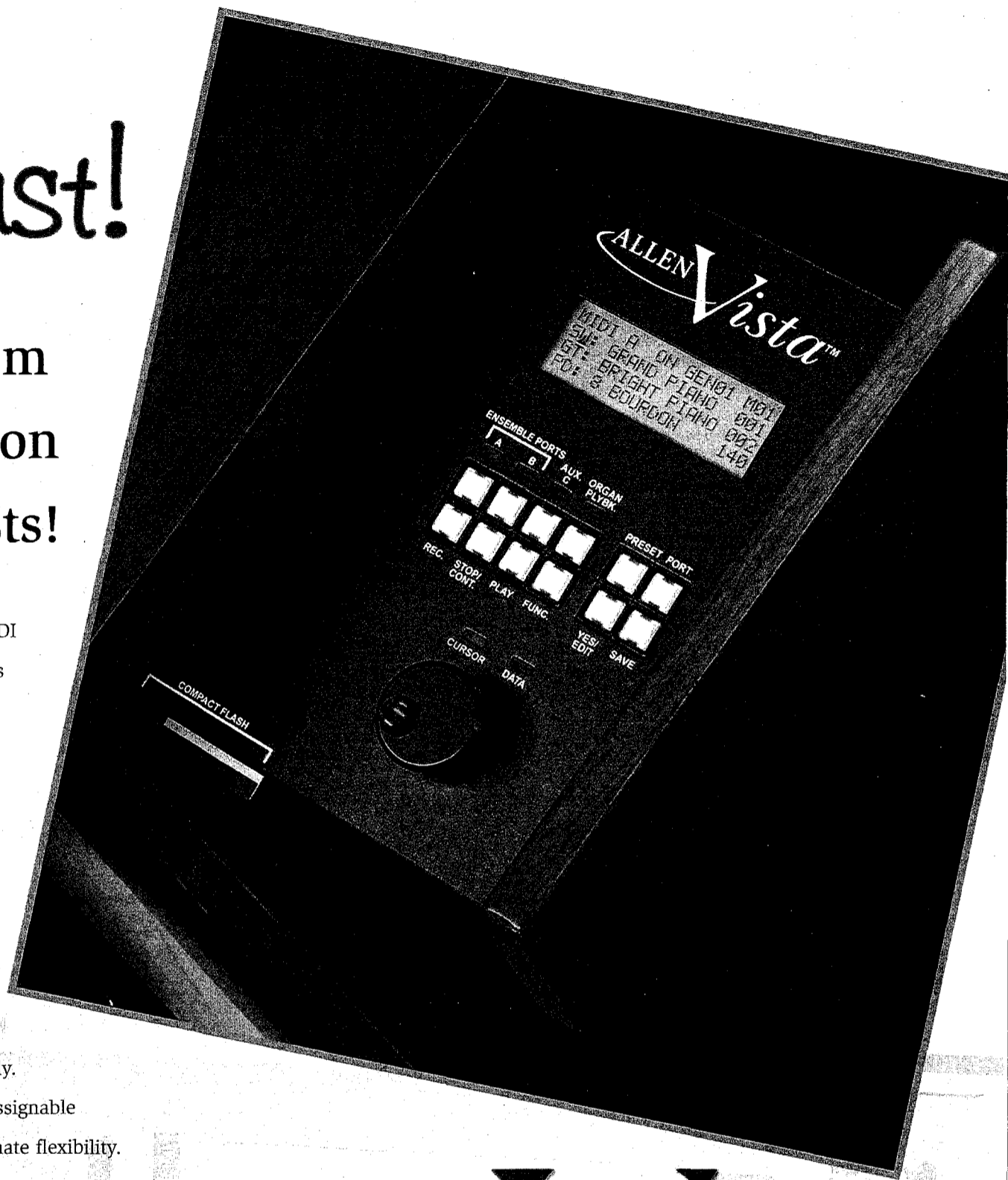
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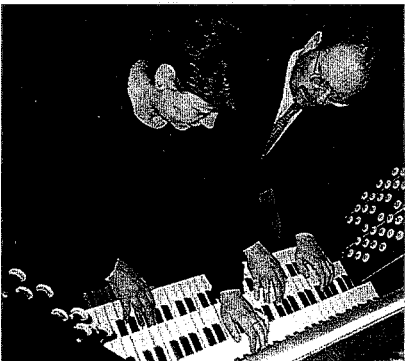
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at Birmingham Symphony Hall and Durham Cathedral, UK; University of Pretoria and Bishop's School Cape Town, South Africa; and Sydney, Lausanne, Monaco, and Bordeaux cathedrals. Also during this tour, Andrews performed at Turku Cathedral, Finland, and was a jury member/recitalist for the third Feliks Nowowiejski International Organ Competition in Poznan, Poland.



Franklin D. Ashdown

Franklin D. Ashdown has received one of several consecutive Standard Panel Awards from ASCAP in recognition of recently published choral and organ works, including "Brightest and Best of the Stars of the Morning," "Thy Steadfast Love, O Lord" (Concordia), "Christ Hath a Garden," "As with Gladness Men of Old" (Paraclete), and "As the Branch Is to the Vine" (SMP), plus "Scenes from the Life of a Doctor" for organ (Wayne Leupold Editions). Several of his new works for organ will be published by Augsburg Fortress in an Ashdown collection, *British Inspiration*, and Concordia will also be releasing the *Ashdown Eventide Collection* for organ.



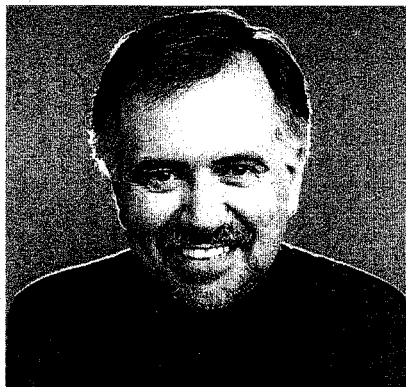
Sylvie Poirier & Philip Crozier

Philip Crozier & Sylvie Poirier performed five organ duet concerts in Germany last summer, with programs at St. Cudula Kirche, Rhede; Barockkirche St. Franziskus, Zwillbrock; Brandenburg Cathedral; St. Vicelin, Neumünster; and Propsteikirche St. Nikolaus. Support for the tour was provided by a grant from the Conseil des arts et des lettres du Québec. All of the programs on the tour featured original compositions for organ duet by Canadian composers Denis Bédard and Jacobus Klopppers.

Upon their return they recorded two further CDs of solo organ works by Petr

Eben comprising *Sunday Music*, *Four Biblical Dances*, *Two Versetti* and *Homage à Dietrich Buxtehude* (Philip Crozier) and his most recent cycle *The Labyrinth of the World* and the *Paradise of the Heart* (Sylvie Poirier) based on texts by Jan Amos Komensky (Comenius) (1592-1670) in French that are narrated between the fourteen movements. These CDs were recorded at the Chapelle de la Maison des Frères Maristes in Iberville, not far from Montréal, and are the last to be made on the organ in its present location.

The husband and wife duo also gave the opening concert of the Festival Orgue et Couleurs at the Eglise Très-Saint-Nom-de-Jésus on September 23, featuring music of Petr Eben and the Canadian première of *The Labyrinth of the World* and the *Paradise of the Heart*, with Pol Pelletier as narrator and actress.



Jon Gillock

Jon Gillock will present the complete organ works of Franck, along with a lecture and masterclass, in Boston on November 4 (Old West Church), 6 (Mission Church), 11 (Old West Church), and 18 (Immaculate Conception). The series is sponsored by the Old West Organ Society, the Basilica of Our Lady of Perpetual Help (Mission Church), and the Boston AGO chapter.

Jacque B. Jones of Brooklyn, New York, has won the 2004 Macalester Plymouth United Church hymn contest with her hymn, *Creator of the Intertwined*. The 2004 contest was a search for hymn texts that "celebrate religious diversity and encourage interfaith dialog." The annual contest offers a cash prize of \$500 for the winning entry. Ms. Jones is a member of the Hymn Society, a member of Plymouth Church of the Pilgrims in Brooklyn, and a fundraiser for an independent school. The hymn is set in common meter doubled (CMD), and suggested tunes are *Kingsfold* and *Forest Green*. For information: 651/698-8871; <jajones@pipeline.com>.

The Vermont Organ Academy announces the release of its new compact disc, *The Aeolian-Skinner Legacy, Volume I*, featuring Lorenz Maycher playing the 1962 Aeolian-Skinner Opus 1391, at St. Mark's Episcopal Church, Beaumont, Texas. The CD includes over 72 minutes of music by Bach, Karg-Elert, Mozart, Purvis, Simonds,



Lorenz Maycher

Sowerby, Vierne and others. The 16-page booklet includes numerous photographs, a complete stoplist, and program notes by Charles Callahan. Aeolian-Skinner Opus 1391 was designed by Joseph Whiteford and Roy Perry, with Perry serving as tonal finisher. It was installed by Nora and Jimmy Williams, and is in pristine condition. The disc may be ordered online at <www.vermontorganacademy.com> or by sending a check for \$15, postpaid, to The Vermont Organ Academy, 118 N. 4th St., Easton, PA 18042.



C. Ralph Mills

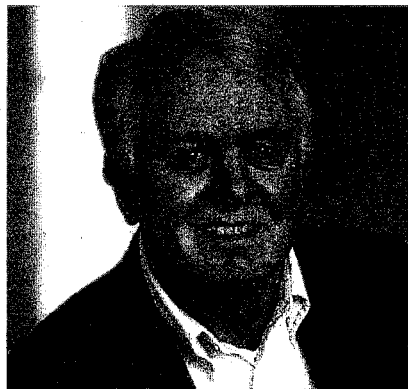
Rev. C. Ralph Mills, Deacon in Music at First United Methodist Church, Charlottesville, Virginia, has been appointed by Rev. Brenda Biler to be on the project of examining the theology of ordination in the United Methodist Church. He is part of the Charlottesville District Committee. The study will include all the special appointments that are made yearly in the Virginia Annual Conference.

Stephen Tharp completed his twenty-sixth international tour abroad this summer and finished two recording projects for future release. Tour performances were given on the Municipal Concert Series at the Grote Kerk St. Bavo, Haarlem, on the famous 1738 Müller organ (see photo); Cologne Cathedral, Germany; and the Bergamo International Festival in Italy. Tharp's first volume of the complete organ



Stephen Tharp at St. Bavo, Haarlem

works of Jeanne Demessieux will be released by Aeolus Recordings of Germany (www.aeolus-music.com) in early 2006. Including the *Six Etudes* of 1945 and an unpublished work *Nativité* from 1944, the disc was recorded at St. Martin, Dudelange, Luxembourg on the IV/94 Stahlhuth organ of 1912, recently restored by Thomas Jann. In addition, Tharp has made another disc for JAV Recordings in the USA (www.pipeorgancds.com). Having recorded at St. Sulpice, Paris for JAV in 2001, he has now finished a second CD on this landmark instrument, this time of Marcel Dupré's *The Stations of the Cross*, op. 29. Tharp's 800th North American concert will take place at the Church of St. Philip the Deacon, Plymouth, Minnesota on November 20.



Rudolf Zuiderveld

Rudolf Zuiderveld recently played recitals of American organ music in The Netherlands. The programs, presented at the Grote Kerk, Nicolai-church, and Magnus-church, in Friesland and Groningen, included works by Billings, Selby, Carr, Bolcom, Albright, Jonathan Spilman, J.C. Moller, David N. Johnson, Beatrice Fisk, Gerhard Krapf, William Grant Still, Wilbur Held, and others. The recital trip and research into Dutch organ music were supported by a Malcolm Stewart Award in Intercultural Education and the Carole Ann Ryan Faculty Research Award at Illinois College. Rudolf Zuiderveld is professor of music and college organist at Illinois College, Jacksonville, Illinois, and organist of the First Presbyterian Church, Springfield, Illinois.

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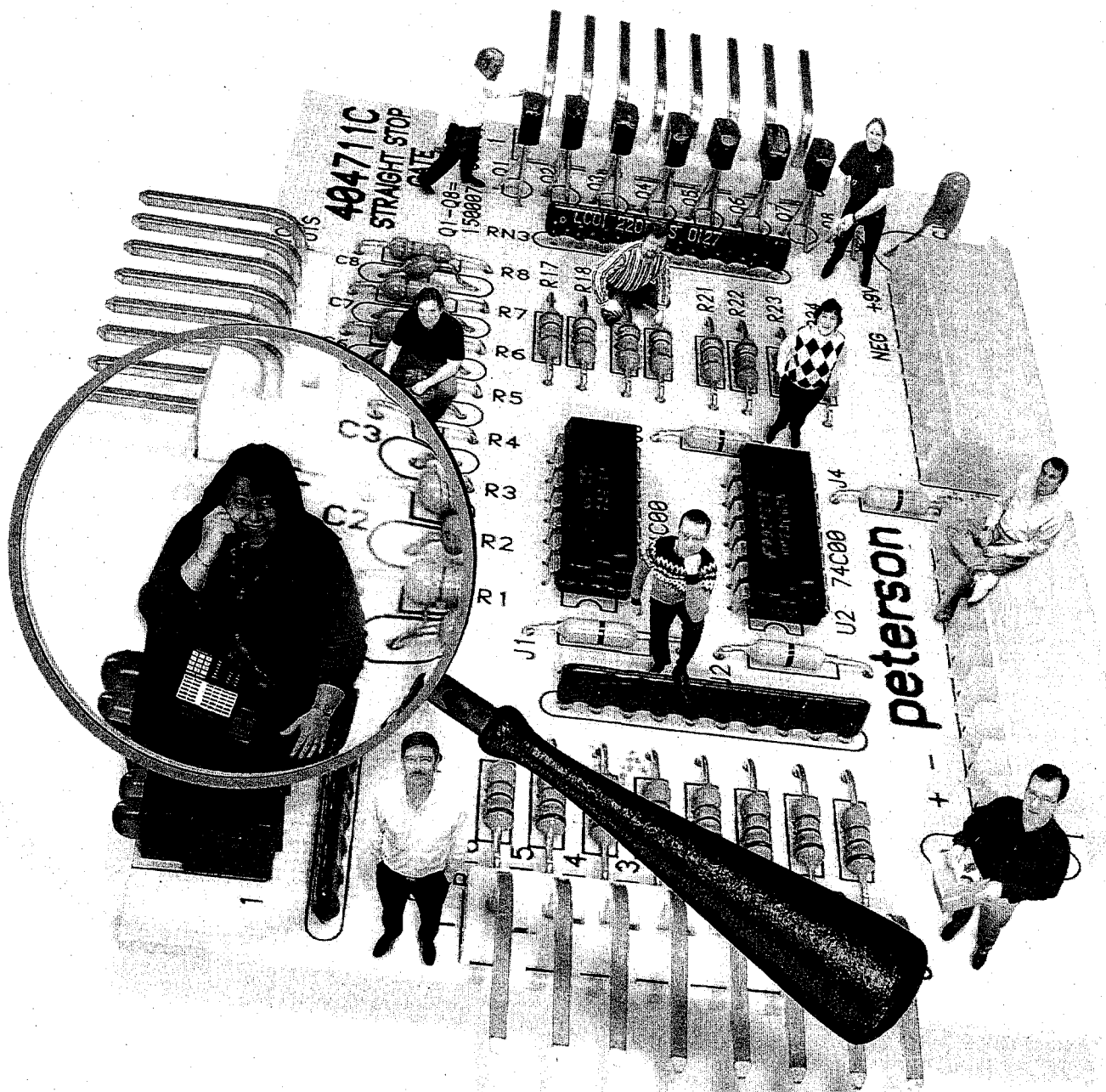
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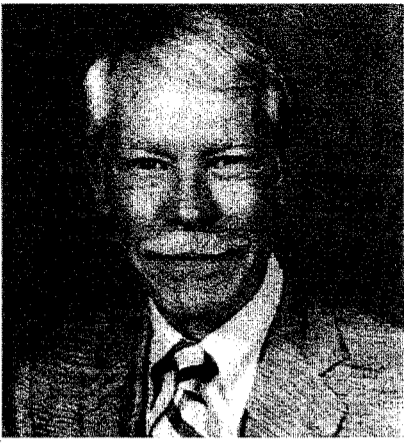
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## Nunc Dimittis



Henry Murlin Kelsay

**Henry Murlin Kelsay**, 82, died August 23 in Springfield, Missouri. He was born on February 17, 1923 in Versailles, Missouri. After graduation from high school in Booneville, Missouri, he enlisted in the Army Air Corps in 1942, rising to the rank of 1st lieutenant and serving as an air corps navigator. He fought in several World War II battles and air campaigns in southern France and Italy, and was decorated with numerous medals and citations. Kelsay graduated from Union Theological Seminary in New York City, and went on to serve as music director at several churches in the Little Rock, Arkansas area, including Pulaski Heights Methodist Church and Christ Episcopal Church. He served as dean of the Central Arkansas AGO chapter 1954-55 and 1959-61. Later in life he became interested in interior decorating and was successful in that endeavor.

At the time of his death, Kelsay was a member of St. James Episcopal Church in Springfield, Missouri. A memorial service took place there on September 17. He is survived by his sister-in-law and three nephews.

—Virginia Strohmeyer-Miles

**Noel Mander**, MBE, FSA, prominent British organbuilder, died September 18 at his home in Suffolk, England, at the age of 93.

Born on May 19, 1912 in Crouch near Wrotham, Mander was brought up in South London. Having left school (which he hated), he went to work for A & C Black, publishers. The office work did not suit him, however, and through his uncle, Frederick Pike, he met Ivor Davis who had worked for Hill, Norman & Beard. After working with him for a while, Mander started on his own in 1936, the first organ being that at St. Peter's Bethnal Green opposite St. Peter's School, which years later was to become the organ works. Unfortunately, Christ Church Jamaica Street, Stepney, where he rented workspace, together with the organ he was working on and all his equipment, were lost in the first air raid on East London 1940.

Shortly after that, he joined the Royal



Noel Mander

Artillery, seeing service in North Africa and Italy, where he worked on a number of instruments, including the organ in Algiers Cathedral, which had been silent for years. Having been invalided out of active service in Italy, he joined the Army Welfare Service and during his convalescence he repaired a 17th-century organ in Trani.

After the war he assisted the London Diocese in getting organs working again in bomb-damaged churches. He set up a workshop in an old butcher's shop in Collier Street before moving in 1946 into the old buildings of St. Peter's School in Bethnal Green, where the firm remains to this day. In 1948 he married Enid Watson with whom he had five children, living over the workshop in Bethnal Green. Most of his early work revolved around the rebuilding of organs, many of which survive to this day.

He always had an affection for historic instruments and restored a number of antique chamber organs, setting new standards for the time with his sympathetic appreciation and restoration of them. Of particular note was the restoration of the 17th-century organ at Adlington Hall in Cheshire in 1958-59, which was in a completely desolate state. It had not been playable for perhaps a century, but with painstaking care the organ was restored and remains one of the most important survivors in England.

In the 1960s he became aware that interest was growing in tracker-action organs in the rest of Europe, and this encouraged him to investigate this form of action himself, initially in the restoration of instruments (which otherwise might have been electrified) and then in new organs. Ultimately a number of such instruments were built including the export of some to places such as Bermuda and the Sir Winston Churchill Memorial Foundation in Fulton, Missouri.

Having been involved with the rebuilding of a number of large organs, he was awarded the contract to rebuild the organ in St. Paul's Cathedral in London during the 1970s. This project, lasting almost five years, was perhaps his greatest pride and was completed just in time for the Queen's Silver Jubilee cele-

brations at St. Paul's. In 1978 H.M. Queen Elizabeth made him a Member of the Order of the British Empire (MBE). He retired in 1983 to his home in Suffolk, but retained an interest in what the firm was doing right to the end. The 60th anniversary of the Mander firm was marked in 1996 by publication of a collection of essays in his honor entitled *Fanfare for an Organ Builder*.

Noel Mander's interests were by no means restricted to organs. He was a keen historian and an avid bookworm. He was a Fellow of the Society of Antiquaries and very active in the Council of Christians and Jews for many years. He became a very popular member of the Earl Soham community in Suffolk, where he retired to in 1983. He was also the British representative for the Sir Winston Churchill Foundation in Missouri and secured a number of significant pieces of antique furniture for the Wren church rebuilt there, including, during the last year of his life, a fine 18th-century pulpit that had once stood in a City church.

**Philip Marshall**, who served as organist at both Ripon and Lincoln cathedrals, died on July 16. Born in Brighouse in 1921, his early studies were with Whiteley Singleton, a pupil of Edward Bairstow. He gained an Associateship of the Royal College of Music, and in 1946 won three prizes in the Fellowship examination of the Royal College of Organists. He earned his BMus at Durham in 1950, by which time he was assistant to Melville Cook at Leeds Parish Church. He also served as organist at All Souls, Haley Hill, Halifax, where he met Margaret Bradbury, whom he married in 1951, and who survives him. The Marshalls moved that year to Boston, working at the Parish Church and Grammar School. By 1957, Philip Marshall had completed his doctorate at Durham, studying with Bairstow's York successor, Francis Jackson, and was appointed organist at Ripon Cathedral. Founding the choir school, rebuilding the cathedral instrument and producing a chant book were highlights of his tenure at Ripon.

An accomplished model engineer, organbuilder and composer as well as an outstanding organist, accompanist and teacher, Dr. Marshall served as organist and master of the choristers at Lincoln Cathedral for 20 years until retirement in 1986. The Dean and Chapter named him Organist Emeritus in the early 1990s.

**Dorothy Hildegard Nordblad** died of congestive heart failure on September 9 at the Moorings, a retirement community in Arlington Heights, Illinois. She was 93. A lifelong member of Ebenezer Lutheran Church in Chicago, she served for 37 years as organist and director of junior choirs at Edison Park Lutheran Church, where she directed 60 children in three choirs. Nordblad also taught history, math and music to hundreds of children, serving the Chicago public schools for 40 years.

The daughter of Swedish immigrants,

she was born in Chicago in 1911 and graduated from Senn High School before attending Northwestern University, where she received her bachelor's degree in education in 1932 and a master's degree in education in 1946.

Her teaching career began at Stewart School, and in the late 1950s Nordblad moved to Beaubien Elementary School on the Northwest Side. In addition to teaching, she was assistant principal, a position she held until her retirement in the 1970s. After she moved to the Moorings retirement home, she organized and directed the choir there, continuing as its director for more than seven years. Funeral services were held on September 14 at Ebenezer Lutheran Church, Chicago.



Donald W. Williams

**Donald W. Williams**, of Ann Arbor, died September 22 at the Chelsea Retirement Center, Chelsea, Michigan, following a seven-month battle with cancer. He was 66.

Williams received his bachelor's degree (1961) and master's degree (1962) from Peabody College in Nashville, Tennessee, where he studied with Scott Withrow. In 1979 he received the DMA from the University of Michigan, where he studied with Marilyn Mason. At Michigan, he was given the Palmer Christian Award by the Organ Department of the School of Music in recognition of his accomplishments in teaching, performing, and choral conducting.

Dr. Williams served as organist and choirmaster at Zion Lutheran Church in Ann Arbor from 1963 until 1995, when he became organist-choirmaster at Chelsea First United Methodist Church, a position he held until his death. He was a member of the organ faculty of the National Music Camp in Interlochen, Michigan, from 1966 to 1970, and was adjunct lecturer in organ at the University of Michigan in the early 1970s. He taught organ performance and church music at Concordia University in Ann Arbor (1976-95, 1999 until his death). He was co-founder of the Ann Arbor Youth Chorale, which he directed with Richard Ingram and Ruth Datz from 1987 to 2001, and was founder and conductor of the American



Photo: Lorraine Dotson

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Williams performed at churches and cathedrals in this country and abroad, including the National Cathedral and the Shrine of the Immaculate Conception in Washington, D.C., St. Thomas Episcopal Church in New York City, St. Joseph's Oratory in Montreal, and various European venues. From 1981 to 1985 he performed as a member of Principal VI, a group of organists from the greater Ann Arbor area. In 1986, he gave the world premiere of Vincent Persichetti's last composition, *Give Peace, O God*.

In addition to the various positions he held in the Ann Arbor chapter of the American Guild of Organists, Williams was chair of worship standards and repertoire of the American Choral Directors' Association (1995-2001), and a member of the board of the Boy Choir of Ann Arbor from 2000 until his death. He was a life member of Phi Mu Alpha Sinfonia.

Funeral services were held on September 26 at First Presbyterian Church of Ann Arbor. Williams is survived by his 97-year-old father, Joel Williams, of Marietta, Georgia.

## Here & There

**Carl Fischer Music** has announced the release of two new sacred works. *Thine Is the Glory: 12 hymn settings for the organ*, arr. Albin C. Whitworth, is back in print in an updated edition featuring settings of 12 classic hymns. *Angelgrams* (Rainwater Company) by Eric Rainwater and Fred Judkins is a Christmas musical of 44 minutes duration for children. For information: 212/777-0900 x230; <www.carlfischer.com>.

**Vienna Urtext Edition** has announced the release of *Julius Reubke: Complete Organ Works* (UT 50243, \$23.95). The volume includes *Psalm 94* (Sonata), *Trio*, and *Adagio*, edited by Günther Kauzinger. For information: <www.presser.com>.



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Vista comprises 128 general MIDI sounds; 94 Allen-sampled organ stops including principals, reeds, flutes, strings and percussions; 21 additional Allen-sampled orchestral instruments; 159 sound variations; 8 drum sets; and inde-

pendent volume, turning note-range and octave selection for each voice—assignable on a per-piston basis. Other Allen Vista features include: a dual-mode alpha dial for quick data entry; three MIDI ports, independently assignable to any organ piston; integrated multi-track sequences including independent tracks for organ and each MIDI port, completely compatible with standard MIDI files; removable CompactFlash memory storage including numerous Allen-supplied sequences—both organ and orchestral; and utilities for storing and retrieving organ capture settings, Vista settings and pre-recorded sequences.

For more information, contact Jerry O'Brien, Allen Organ Company, P.O. Box 36, Macungie, PA 18062; <aosales@allenorgan.com>.

**The Boston Piano Religious Trust**, established by the Boston Piano Co., announced a special \$50,000 relief fund to help religious congregations devastated by Hurricane Katrina. The fund, in the form of individual, unrestricted \$500 cash grants, will help congregations in Louisiana, Alabama or Mississippi, regardless of religion or sect, that were damaged or destroyed by the recent storm. Grant applications are available through Steinway & Sons and Boston piano dealers in Louisiana, Alabama, Mississippi and Florida. Those unable to reach a Boston dealer

can call the Boston Piano Religious Trust collect, at 727/942-2718. All the necessary paperwork will be handled at that time. Grant applications will be accepted for six months from September 15, 2005.

For more than a decade, the Boston Piano Religious Trust has been aiding congregations victimized by arson, violence or hate crimes. Boston Piano Co. is a division of Steinway Musical Instruments, which also owns Steinway & Sons. For details on the Boston Piano Religious Trust, call John Heagney at 727/942-2718.

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## In the Wind

by John Bishop

### Why is there air?

Forty years have passed since Bill Cosby raised this question in his recording by the same name. The record (remember those black vinyl discs?) was released in 1965 and the title cut referred to his days as a physical education major at Temple University. With tongue in cheek he teased philosophy majors, observing that they wandered around campus mulling over such fundamental questions. I no longer own a turntable and couldn't refresh my memory so I paraphrase his response:

Any Phys-Ed major knows that. There's air to blow up basketballs, air to blow up footballs...

I was in elementary school at the time, and my friends and I thought that was the funniest thing ever, but forty years later the Wyman School has been converted to condominiums and I think I have a more sophisticated reading of what Mr. Cosby was getting at. As our lives and society grow ever more complex we often lose track of the fundamental questions that drive what we do.

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### What are the questions?

Ours is a field rich with people who "caught the bug"—who were excited, even enchanted by the pipe organ early in life. I've heard plenty of those personal stories. One colleague told me how when he was very young his family traveled clear across the country to attend a wedding. The trip itself was a huge experience for him, but he had never seen such a large and ornate church building, and when the organ started to play he knew what he wanted to do with his life. Another friend told that when he was shown inside a large organ as a child the concept of the apparently contradictory relationship between the organ's industrial interior and its glorious sound led to his important career as an organbuilder. My own introduction to the instrument was a natural succession—the organist of the church I grew up in (my father was the rector) was a harpsichord maker and the community of instrument builders was well represented in the choir. My childhood piano lessons led to organ lessons and why wouldn't I have a summer job in an organbuilder's workshop? Was there in fact anything else one might do?

A wonderful world has grown up around the pipe organ, a world full of talented people dedicated to both the study of what has preceded us and to innovation. It's a complicated subject with a very deep history, myriad technical issues, and elusive artistic concepts that drive the whole thing. The instrument itself is tangible—you can build it, touch it, feel it, play it, care for it. But the basic concept is more difficult to explain. This is not like the admiration directed toward the first person to eat an artichoke or lobster, rather it is the understanding of the collective contributions of countless people through the ages. The intertwined relationship of the instrument, its music, its builders, and its players brings to mind those quirky philosophical questions about trees in the forest, smoke and fire, chickens and eggs—or Bill Cosby's why is there air? Any organbuilder knows the answer to that question: There's air to blow organ pipes, air to leak through worn gaskets, air to cause ciphers. We are the heirs of erring air. (Remember E. Power Biggs talking about pumping the bellows of an 18th-century British organ—"handling the handle that Händel handled.")

However lofty our introduction to the pipe organ, once we are engaged in our careers we often move from one deadline to another somehow forgetting that original inspiration. We may know the thrilling sensation of a huge Swell box opening, allowing the sound of powerful reeds to gradually join the choir procession during a festival service. (If the procession is slow and in the middle of the service, we could use the Swell box to gradually join a gradual Gradual!) But what do we have in mind if we are in an organ chamber struggling to get a Swell motor to work properly—technical issues, skinned knuckles, and holed leather, or that spectacular procession, banners a'flying? Try whistling a hymn tune as you work—I recommend *Westminster Abbey!*

The struggle between art and commerce is well defined and frequently written about. A friend who loves to paint put it succinctly recently when she said she simply doesn't have the time for it. Who was it that said, "time is money?" At what point does the thrill of creating a monumental pipe organ become a battle between time and money?

I recently stumbled across a quotation from Daniel Barenboim: "Every great work of art has two faces, one toward its own time and one toward the future, toward eternity." Did Mr. Barenboim forget the past as a third face? Aren't great works of art at least informed by the past? Certainly pipe organs are.

There's a debate in the world of pleasure boats between the merits of wood and fiberglass hulls. A purist might say

there's nothing like the sound of water slapping against a wooden hull. But there are many arguments in favor of fiberglass boats. Does this debate actually confuse questions of personal preference or convenience with whether or not it's a good boat?

The debate between the merits of mechanical and electric keyboard actions has been raging for more than fifty years. It seems to me that one can argue that the debate couldn't really get started until electric and pneumatic actions were well-developed and prevalent so there was strong basis for comparison. I've said many times that the result of the debate is that our organbuilders are producing excellent instruments using all kinds of actions. The questions surrounding the construction of organ cases, the design of wind systems, or the deployment of stops in divisions are just as fundamental as those concerning keyboard action. Let's debate the relative merits of balanced or suspended tracker key actions, or whether the keyboards of electric action instruments should be pivoted in the middle or at the end. My point is I want to play and listen to good organs, well conceived and beautifully made. Just as I've had great days sailing in both wooden and fiberglass boats, I've been thrilled by both tracker and electric action pipe organs.

When I say I've been thrilled by both tracker and electric action pipe organs I have also to say that I've equally been disappointed by both.

One thing that sets the pipe organ apart from other instruments in my opinion is the extraordinary variety from one example to another. I know that a clarinetist recognizes countless differences between clarinets, but how can one compare a three-rank continuo organ with a mighty 200-rank job in a huge church? The experiences they produce are worlds apart as is the music that can be played on them. (I've noticed that we often talk about what music an organ can play—as if there would not be an organist involved.) What's really funny is how we try to mix those experiences. Widor's famous *Toccata* is a staple of the modern organ repertory and it's played as often on ten-stop organs as on those of the scale for which it was conceived—many, many more than ten stops. And it's not just about the number of stops but more important, the acoustics of the room. I remember vividly the first time I played that piece in an appropriate acoustical setting. It was in Lakewood, Ohio in a cavernous church building with a marble floor. It was a Wicks organ of only moderate size but the way the harmonies rolled around the place helped me understand the piece more fully. Of course, this was after I had played the same piece in perhaps dozens of small, dry rooms on dozens of small, dry organs.

It seems to me that our love affair with pieces like that has led us toward an artificial world. We know that 32-foot stops add a lot to large-scale organ music, so we add artificial 32's to organs in churches that do not have space for them. Ideally, we design organs using mathematical formulas that have been proven through the ages. The Golden Section, for example, is a classic system of ratios that defines the proportions of countless structures built over thousands of years. There's a pleasing naturalness when an instrument is conceived well in relationship to the room it graces. Hearing 32-foot tone in a building with a 15-foot ceiling leaves one somehow confused.

An organist's work is often defined by the struggle between tradition and innovation. Christmas is coming. Are you preparing for the tenth, fifteenth, twentieth Christmas in the same church? How do you program innovative, exciting music without disappointing the expectations of tradition? Think of the congregation that was first to sing *O Come, All Ye Faithful* (there must have been one). Did anyone go home that day grumbling that the organist didn't understand the value of

tradition? One piece that struck me at first hearing as a future chestnut is John Rutter's *Candlelight Carol*. Easily singable, absolutely beautiful, text full of meaning—I wonder if that's what people experienced when they first heard *In dulci jubilo* some seven hundred years ago.

I had a parallel musing the first time I visited St. Sulpice in Paris. I wondered how many of the older people in the congregation would remember Marcel Dupré as their parish organist. It's a stretch, but it's at least possible that a few of them remembered Widor—it was fewer than sixty-five years after his retirement. Think what those people must have experienced in the way of musical tradition when so much of what they heard from the organ was improvised!

One of my greatest professional struggles has involved wedding music. It's the privilege of the parish organist to be a part of so many celebrations. I played for more than four hundred weddings at one church. It's a thrill to be able to share one's skills to enhance such an occasion. I didn't keep proper records but I would be fascinated to see a spreadsheet that showed a statistical analysis of the music I played at all those weddings. At what percentage of weddings did I play Mendelssohn, Wagner, or Schubert? How often did a couple listen to eight or ten choices before lighting up when I offered *Jesu, Joy of Man's Desiring* the evening they were choosing music? It's very likely that the only time a couple actually chooses what will be played live on a pipe organ will be their wedding. How does an organist introduce creative and meaningful music into a wedding service without disappointing the expectations of families and their friends? When I was first an independent organbuilder I had as an employee a young woman who worked for me for nearly ten years. She was both a terrific worker and a close friend. She had many opportunities to hear my reports of "last Saturday's wedding" when I would regale her with the trials of the wedding organist. (Maybe there's a movie title in that sentence.) It is a great regret of mine that she formed such an impression of my feelings about weddings that when she got married she asked someone else to play the organ.

Is the future of the pipe organ better assured if we sustain tradition or if we find exciting new ways to use it? How do we strike a balance between those concepts? Are consumers of organ music always going to be happy with old favorites? How do we find, write, create those pieces that will become tomorrow's chestnuts or are today's chestnuts good enough to last? And if we find such a piece, how do we introduce it in the place of something else?

What is the future form of the pipe organ? Can its builders stay faithful to ancient forms while continuing to be innovative?

What is the future of the economics of organbuilding? Will churches, schools, concert halls always be willing to commit to such enormous expenditures? Does our society value artistic expression enough to justify that? How do we share our passion and enthusiasm in the interest of the future of our art? Do we assume that a strong future for our art will add to the cultural wealth of society? How can we sustain the wealth of the heritage of our instrument in the world of the sound-bite, the megabyte, the Big Gulp®, the Big Mac®, the Playstation®, VCR, DVD, or PCD. With music education in public schools in decline, who will be the next generation of organists and who will be the next generation of music lovers?

We are stewards of a glorious heritage. It's essential that we find new ways to communicate that wealth. We must be informed by the past, but we shouldn't dwell on it. As we are informed by the past, we are better able to inform the future. How many ways can we read the phrase, *The Past Becomes the Future*? ■

  
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## Music for Voices and Organ

by James McCray

### Outstanding general anthems for mixed choir

The English composers who alternately wrote music for the Anglican and Catholic churches in the late sixteenth and early seventeenth centuries made a new and distinctive contribution with the anthem. Because the reign of Henry VIII (1509–1547) was such a period of unrest, anthems were not permitted as a part of the worship service until Queen Elizabeth granted permission for the use of a "hymn or such like song in churches" during the period of her reign (1558–1603).

Ray Robinson/Allen Winold

The workhorse of church choirs is the general anthem, which, like a chameleon, freely adapts to its new surroundings with each performance. These texts fit comfortably into most church services not devoted to special seasons such as Christmas or Easter. Often the music is as generic as the texts, and it is only a composer of craft who can stimulate the congregation with the weekly anthem.

For over 35 years I have been writing choral reviews. Prior to my 25 years writing this monthly column I had reviewed choral settings for *The Music Director* and *Choral Journal*. Thus I have had the opportunity to examine an extraordinary amount of published choral music. In the course of a year, about 800 choral settings are delivered to my house by publishers hoping to have some of their wares reviewed in THE DIAPASON. I have often wondered who buys those settings that are so insipid that they lack a defining personality. Yet, publishers are in the business to make money, and if an editor thinks the music will bring a profit then those undistinguished works often find their way into print. In recent years, providing choir directors with a CD or tape recording of a performance of the new offerings usually assures that the music will reach a wider group of consumers.

In many churches throughout America, the music of Bach, Mozart, and other composers whose music has endured for centuries is almost never heard in a service. Why? Is the music too difficult or the text layered with subtleties requiring penetrating thought? What is it that keeps trained musicians from programming the music of established historical composers who provided churches with quality settings of biblical and other religious texts? As William Faulkner pointed out: "The past is never dead. It's not even past." This is not meant to suggest that directors should not perform music by contemporary church composers, only that conductors be a bit more selective so that the music is worth the effort of the singers and congregation. It should have sufficient depth, structure, and style.

Also, the level of difficulty is not important. In my church choir repertoire, for example, we always had a couple of easy anthems that were for SATB or even unison. But the music had an originality that gave it some special charm. Composers who write jingles refer to that characteristic as "the hook." There is a phrase, a motive, or even a refrain that has an immediateness that captures a listener's attention.

Years ago on my first choral review assignment I was given sound advice by the journal editor who dropped a huge stack of new music on my desk. He said, "Don't waste the reader's time by writing about music that you do NOT recommend; someone may buy it just because it appears in the journal." Over the years I've made that my mantra. This month special effort has been made so that each work reviewed is not only acceptable but is endorsed with pure ebullience. Here are ten works (three Baroque, seven contemporary) that are enthusiastically chosen for inclusion; they are guaranteed to have solid appeal for the choir and the con-

gregation while still fulfilling the requirement of "general." Readers will find works that are attractive while avoiding settings that are difficult. Be reminded of a remark made by Groucho Marx in one of his movies: "I don't care to belong to any club that will have me as a member." These general anthems all belong to the "club" and deserve numerous performances.

**Great Is Our God, Craig Courtney.** SATB, organ, brass quintet, percussion, handbell choir, and congregation, Beckenhorst Press, Inc., BPI728, \$1.75 (M).

This majestic setting incorporates the hymn tune "To God Be the Glory," allowing the congregation to join at the end. The anthem could be performed in various combinations of the instrumental accompaniment, but the brass and percussion truly add much to the character of the setting of Psalm 66. The choral parts are on two staves. The broad coda builds to an exciting climax that will thrill the congregation and choir.

**A Purcell Anthology, Henry Purcell (1659–1695).** SATB and organ, Oxford University Press, ISBN 0 19 353351 0, \$19.95 (M+).

The anthology, edited by Bruce Wood, contains 12 anthems in various mixed choir combinations. There is a

mixture of full and verse anthems in this 102-page collection of many of Purcell's most popular works. The preface and performance notes are scholarly and very informative for conductors. It is a beautiful edition and while the cost of \$20 seems steep, that really is only about \$1.60 for each anthem. The keyboard realization is usually very simple. Wonderful church music!

**Peace like a River, arr. Mack Wilberg.** SATB and organ (or orchestra), Oxford University Press, ISBN 0-19-386814-8, \$1.80 (M).

The orchestral version is recorded on the Mormon Tabernacle CD (MTC 0403-2); instrumental parts are available on rental only from Oxford. The opening verse is in unison and divided between all men or all women. Later there are some divisi areas with warm seventh chords in a syllabic setting. The organ part, on three staves, adds to the flowing spirit of the piece. This expressive setting will be a favorite with the congregation as it touches the heart with its gentle text and music.

**Now Thank We All Our God, J. S. Bach (1685–1750).** SATB, organ with optional 3 trumpets and timpani, Roger Dean Publishing Co., HRD 113, no price given (E).

Technically not an anthem, but rather a chorale movement from Cantata 79,

this setting will be useful for numerous occasions. The brass/percussion parts are printed separately on the back cover. The choral parts, on two staves, have the tune stated simply with instrumental fillers between each phrase. In typical chorale style with the opening section repeated to a new text. Edited by Robert James.

**Lord, You Have Been Our Dwelling Place, Eugene Butler.** SATB, keyboard, or brass quintet, Carl Fischer, CM8758, \$1.50 (M-).

Although the thematic material is somewhat repetitive, the music is attractive as it moves through the various sections of the structure. One section is unaccompanied and one primarily for unison men above a driving, rhythmic accompaniment of repeated chords. Brass needed for this festive setting of Psalm 90 include 2 trumpets, 2 trombones, and tuba. The instrumental parts are available as CM8758A. Exciting music that is not difficult.

**The Shepherd of My Soul, Austin Lovelace.** SATB and organ, E.C. Schirmer 6327, \$1.75 (M+).

The text is a free paraphrase of Psalm 23 by 18th-century poet Joseph Swain, and the melody is a tune by 19th-century musician Freeman Lewis; they are combined beautifully into a sensitive setting by Lovelace. The organ part is

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on two staves as are the choral parts. There is one unaccompanied choral verse. The music moves at a moderate pace and is gentle throughout.

**Let Thy Hand Be Strengthened, George F. Handel (1685-1759). SSATB and keyboard or chamber orchestra, The Well-Tempered Press (Masters Music Publications, Inc.), W 1078, no price given (M+).**

Known as Coronation Anthem IV, this anthem is edited by Friedrich Chrysander. There are three movements in a typical fast-slow-fast structure. The music is primarily in block chords often with strong declamatory outbursts. The final movement is a festive alleluia. The orchestra calls for strings and oboes; parts are available for sale from the publisher. This work is longer than the usual anthem, but with the climate throughout the world today with terrorists, war, and other types of conflicts, the text is most appropriate.

**Refuge and Strength, Mark Hayes. SATB and keyboard with optional flute, horn, trumpets, trombones, and percussion, Beckenhorst Press, BP 1716, \$1.75 (M).**

Here is another Mark Hayes spirited thriller that uses driving rhythms, syncopations, and an ABA format with the middle section in a slower, contrasting mood. The choral music is often in unison or two parts, and is not difficult. The additional instrumental parts are available from the publisher (1716A). The text is based on Psalm 46 and will be useful at various times throughout the church year. The choir will be asking to do this anthem every year; it is certain to also be a hit with the congregation.

**Give Thanks to the Lord, Hal Hopson. SATB and keyboard, GIA Publications, G-5822, \$1.40 (M-).**

The exuberant unison refrain is heard three times with the last one extended briefly to bring the setting to a rousing close. There are two verses that offer contrast in style and mood to the more bombastic refrains. The work was commissioned for the dedication of a new organ and the harmony is built of polychords, which adds a lovely color to the sound. Easy enough for most church choirs.

## Book Reviews

**Emma Lou Diemer: A Bio-bibliography, by Ellen Grolman Schlegel. Westport, CT: Greenwood Press,**

**2001. 304 pages, \$109.95. ISBN 0-313-31814-X.**

Greenwood Press is an academic publishing company that has an extensive bio-bibliographic series in music, with 99 titles to date. Composers from Carole King to Kenneth Leighton, Charles Ives to Charles Wuorinen, and Radie Britain to Jean Langlais are included in this series.

The book includes a brief biography, works and performances, discography, and appendices that list compositions in alphabetical and chronological order, and reflections from Emma Lou Diemer's peers.

I found the biographical detail, much of it provided by Diemer's sister Dorothy Diemer Hendry, to add a lot of color to what can often be rather basic and drab data to read. Here's a sample:

Emma Lou Diemer was born at home on Thanksgiving morning, November 24, 1927. Her maternal grandmother assisted Myrtle Casebolt Diemer with the delivery and together they brought Emma Lou into the world before the family physician arrived. Siblings nine-year old Dorothy and the seven-year old twins George, Jr. and John awaited the birth with their father, George Willis Diemer. Emma Lou's sister Dorothy Diemer Hendry recalls: "[Mother] loved children and told me she would have a baby every year if she could afford it." George Diemer, Sr., the president of the Kansas City Teacher's College when Emma Lou was born, provided not only for his family of six, but also attended to the needs of his ailing parents, semi-retired dairy farmers Amelia Silvius and John Purdue Diemer. (page 1)

Personal touches that might be unknown to researchers are delightful surprises scattered throughout the 33-page biography.

In the Works and Performances chapter, Emma Lou Diemer's works are categorized by genre, then by date of composition, contents [titles of movements], duration, difficulty level, and a reference to bibliographic sources that mention the work. Premiere information is also provided, and, in some cases, notes by the composer regarding the piece.

The Discography lists over 150 recordings of Diemer's works while there are over 300 annotated sources in the Bibliography chapter. The final appendix includes peer reflections by individuals who have commissioned, performed, conducted, or recorded Emma Lou's work.

Emma Lou Diemer, composer of many organ works, was named the 1995 American Guild of Organists Composer of the Year.

—Sharon L. Hettinger  
Kansas City, Missouri

**Murray M. Harris and Organ Building in Los Angeles, 1894-1913, by David Lennox Smith (and others), Revised Edition, edited by Orpha Ochse. Organ Historical Society, 2005. ix + 331 pages, \$35.00; \$29.95 to OHS members; plus \$3.50 shipping in U.S. Organ Historical Society, P.O. Box 26811, Richmond, VA 23261; 804/353-9226; <www.ohscatalog.org>.**

Murray M. Harris (1866-1922), the son of a Presbyterian minister, moved to Los Angeles with other family members in 1883. He was one of a musical family: he played the flute and his sister played organ and piano. Soon after their arrival in Los Angeles, the Harises met Samuel B. Symonds, an organbuilder from Massachusetts who had come to the city to install a Hutchings-Plaisted organ. After the family moved east around 1888, Murray became an apprentice in the Hutchings organ factory in Boston, the largest and finest in America; he remained in this position for almost six years. In 1894 Murray returned to Los Angeles, now a rapidly expanding city whose population exceeded 100,000 by the end of the decade. This made it an ideal location for a major organ factory, and it attracted the best workmen in America and Europe.

This book chronicles organbuilding activity in the area during the two decades identified. There are ten chapters organized in two major sections: Part One—Builders and Instruments, Chapters 1-5 in chronological order of significant events; and Part Two—Studies of Four Organs, Chapters 6-10.

Chapter 1, "The Early Days (1880-1899)," provides historical background information and describes Harris's association with Henry C. Fletcher, an organ and piano tuner, and several successors, including the Los Angeles Pipe Organ Company. Clarence Eddy, the famous recitalist of the time, inaugurated an organ at the end of this period.

Chapter 2, "Upward Bound (1900-1903)," describes the growth of the Murray M. Harris Organ Company and the construction of the organ in Stanford Memorial Church, along with others in major churches, colleges, residences, and the Louisiana Exposition in 1904 ("the largest organ in the world").

Chapter 3, "Fame Without Fortune (1904-1906)," continues the story of the Los Angeles Organ Company and the Louisiana Purchase Exposition organ. Included are several illustrations of consoles, playing mechanisms, pipe façades, and a photograph showing Alexandre Guilment at the five-manual

LPE console. Some 19,000,000 people visited the Exposition, and many of them probably saw (and heard) the organ. Following a move to New Jersey in 1905, the Los Angeles Organ Company was reincorporated as the Electrolian Organ Company.

Chapter 4, "New Directions (1906-1933)," continues the story of the activities of various companies, but within the context of a discussion of changes in organ design. These included an emphasis on orchestral colors, more enclosed divisions, and elaborate console controls, thus expanding the organ's role in concert halls, residences, schools, and later in civic auditoriums and theatres.

Chapter 5, "Murray M. Harris in Retrospect," summarizes the highlights of his adventurous career as a speculator and promoter in other business activities, besides being described as "the father of organ building in the West."

Chapters 6-9 provide detailed historical background and technical information—organ characteristics and installation, pipe serial numbers, scaling, construction, and voicing, etc.—on the instruments in these locations: Christ Church, Los Angeles; Temple Sherith Israel, San Francisco; Second Church of Christ, Scientist, Los Angeles; St. Paul's Cathedral, Los Angeles.

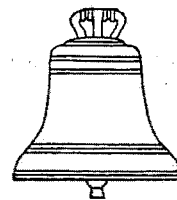
Chapter 10 presents a Summary of Technical Data from the four technical studies in various tables: Comparison of Stop Lists, Comparison of Factory Scaling Numbers, and Comparison of Pipe Scales.

There are three appendices: I: Organs by Los Angeles Builders, 1895-1914, Listed by City and State, itemizing 109 organs in 42 locations; Appendix II: Chronology of Work Activity, 1894-1914, With Annotated List of Organs and Specifications; Appendix III: Listings in the Los Angeles City Directories.

A Bibliography of 284 items listing Books, Periodicals, and Pamphlets; Government Records; Church Records and Bulletins; Recital Programs; Correspondence; and Personal and Company Files concludes the book. The book has 51 photo-illustrations of church exteriors and interiors, organ cases, factory pipe façades, consoles, stop knob details, and important persons.

The book is derived from David Lennox Smith's incomplete dissertation work for the DMA degree at the Eastman School of Music. The project was completed by his dissertation adviser and friend, M. Alfred Bichsel, Professor of Church Music, Emeritus, at the Eastman School of Music, following Smith's tragic and untimely death at age 33 by an unknown assailant on March 5, 1979.

The book's scrupulous documentation of supporting technical details,



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with its plethora of tables and charts (Part Two), is impressive. The commentary section (Part One) is both highly accessible and readable. Orpha Ochse's judicious revision and expansion of Smith's work has produced a comprehensive document on the state of organ building in the Los Angeles area to the present. Therefore the book constitutes a significant contribution to American organ history of recent times. It could serve as a model for future investigations of a similar nature in other areas of the country.

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

## New Recordings

**Die historische Arp-Schnitger Orgel in Brasilien (Kathedrale Mariana), Cristina García Banegas. Motette CD 12901. Available from the Organ Historical Society (\$14.98 plus shipping), 804/353-9226; <www.ohscatalog.org>.**

Joseph de Torres: *Batalla, Partido de 2 Tono, Partido de 6 Tono, Partido de 1 Tono, Obra de mano derecha*; Manuel Blasco: *Versos al órgano en duo para chirimías*; Luis Alvarez Pinto: *Lições de solfejo*; Anon, *Sones de órgano: Francesa, Obra en ré, Has me reir, Lágrimas, Tocada, Reina de Ungia, Sones no órgano, Veranillo, Al nascimento, Quitapesares*.

On this recording we hear the splendid Schnitger organ of ca. 1701 built originally for the Franciscan church in Lisbon, and presented to Mariana in 1752 by the Portuguese King João V. After an overhaul in the early 1900s, the instrument and organ loft were closed off, and in 1977, once financial backing had been secured, the organ was shipped to Hamburg, where the original parts were restored and other parts were reconstructed on historical principles. In 1984 the organ was returned to Mariana and newly overhauled in 2001. There are two manuals, each with the compass of C/E-c3. The *Orgão Principal* contains a flue chorus of 8', 4', 2½' and 2', with two 2-rank mixtures, 8' and 4' Bordão, a Trombeta Real and a Vox Humana (divided). The *Positivo* has 8' and 4' Bordão, 2', 1½' and 1', a 2' Flautilha for the treble only, a Cornetinho d'eccos at 2' (divided) and a Dulçaina at 8' also divided. (The booklet misspells this as Dulciana.)

The pieces chosen are from Central and Southern America. Joseph de Torres (ca. 1670–1738) left Madrid to become organist and cantor of Mexico Cathedral, leaving a manuscript of 11 *tientos*. The *Batalla* is in several sections, but although there are echoes of the Iberian *batallas* of the 17th century, only at the end do we hear the Trombeta added to the flues. The four *partido* works call for a solo tone-color in the right hand; of these the one on the second tone is filled with sinuous melismatic figures reminiscent of Arabic music, ringing out on the Bordão and 2½' on the *Orgão Principal*, and in the triple-time section Cristina Banegas changes manuals so that the solo is heard on the *Positivo Bordão* and Cornetinho. The *Partido de 6 Tono* proceeds more like a sonata, with a simpler right hand played on the *Positivo Bordão* and Flautilha, the left hand accompanying on the two 4' stops on the *Orgão Principal*. This piece lacks a triple-time section. The *Partido de 1 Tono* contains another ingenious change of manuals for the triple time, when the solo switches from the *Positivo Bordão* and Dulçaina to the Vox Humana, the solo also calling for two treble voices from this point. The *Obra* is in four movements, the final allegro being a merry gigue, with the Trombeta to the fore. In all of these pieces the gapped registrations (although unusual, they are prescribed as possibilities for such pieces in documents by Fr. António Llorens in Spain in the first half of the 17th century)

add a sparkle to the figuration and make a change from the more usual registration of reeds or corneta, highlighting the clarity of the voicing of the choruswork. The two gentler reeds are also a revelation.

Originally composed for two chirimías, and a bass for the organ, the five *Versos* by Manuel Blasco (1730–84) preserved in Bogotá cathedral enable us to hear the balance between the Vox Humana and the Dulçaina, each with the 8' and 4' Bordão; the bass part is played on the pedals. If these miniature masterpieces remind us of the Baroque trio sonata, the *Lições* by Luis Pinto (ca. 1719–89), taken from a treatise on melody with lessons to be played by different instruments, are short two-part inventions. The first one is played on the two 2's, but an octave higher, and the second is also played an octave higher, on the Bordão of the *Orgão Principal*. In the third *Lição* we hear the *Positivo* chorus to 1' against the Trombeta and 4' Bordão, the final *Lição* contrasting the two 4' Bordãos.

The final ten short pieces are taken from manuscript books found originally in the Jesuit Missions in Paraguay and Peru. Only the *Tocada* (followed by a Grave and Allegro) at just over four minutes is of any length; the majority of the others are played on combinations for the right hand (usually of a gapped nature, i.e., 8' + 1½' or 4' + 1½', this being

particularly bubbly) over a simple bass. These light, chirpy pieces give us an insight into the typical fare in the Missions. The *Obra in ré* is attributed to Zipoli, but the others are anonymous in the sourcebooks. In the *Sones no órgano* we hear the power of the Trombeta in the pedalpoint, and the full grandeur of the organ is used in the final piece.

This CD offers some unusual and little-known pieces from Central and Southern America contemporary with this wonderful instrument, beautifully played with careful articulation and attention to detail by Cristina Banegas. The chosen registrations show off many different combinational possibilities and enable us to hear the great care invested in the voicing; the liquid transparency of the gapped combinations in particular is sheer delight. The CD is on the short side, but the appetite is well and truly whetted for more. The booklet gives details of the instrument and registrations used, although the stolist is not actually numbered, and also of the performer. Highly recommended.

—John Collins  
Sussex, England

**Organ Works for Two. Julia Brown and Barbara Baird, organ; Hochhalter organ, First United Methodist Church, Eugene, Oregon. Produced and distributed by Hochhalter, Inc.,**

1131 Cole Rd. S., Salem, OR 97306-9470 (compact disc HCD 2004). Also available from the Organ Historical Society, 804/353-9226; <www.ohscatalog.com>.

*Song of the Sun*, Kirilin; *Meditação II*, Francheschini; *Sonata Op. 30 in D minor: Allegro Moderato, Adagio, Allegro con Fuoco*, Merkel; *Adagio für die Flötenuhr*, Beethoven; *Praeludium und Fuge in C*, Albrechtsberger; *Variations on an Easter Theme*, Rutter; *Quartetto*, Kellner; *Sinfonia*, Malerbi; *Fugal Rondo*, Bourgeois.

It goes without saying that organ duets require two organists, but the difficulty of arranging this unfortunately means that there are many fine organ duets that are almost never played. On this recording Brazilian-born Julia Brown and Barbara Baird, a longtime faculty member of the University of Oregon, team up to play the III/41 Hochhalter organ at First United Methodist Church in Eugene, Oregon, where Dr. Brown is organist. The result is a compact disc containing a great deal of very interesting and unusual repertoire.

The first composition is by local Eugene composer June Kirilin (b. 1910). A transcription for organ duet of the *Prologue* from an extended work for organ, orchestra and chorus, based on St. Francis of Assisi's *Song of the Sun*, it is a warm piece whose rich harmonies

# The OHS Catalog

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The video is produced by OHS member Vic Ferrer. The Atlantic City Convention Hall Organ Society, Inc., sponsors of this documentary, was founded in 1997 as a non-profit corporation and is dedicated to the preservation, restoration, and use of the organs in the Atlantic City Boardwalk Convention Hall. Order AtlanticCityDVD \$19.98

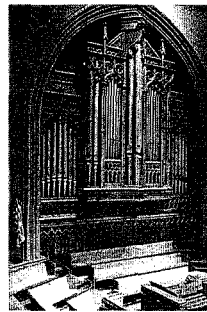
A New Book Published by OHS Press

## Essays in Honor of BARBARA OWEN Litteræ Organi

CELEBRATING THE FOUNDING OF The Organ Historical Society fifty years ago, the OHS Press publishes an eclectic collection of 15 essays in honor of one of the Society's founders who has served twice as its President. Edited by John Ogasapian, Scot Huntington, Len Levasseur, and N. Lee Orr, this hardbound book of 409 pages and 68 illustrations includes original writings in English by John Speller, Nicholas Thistlethwaite, Peter Williams, Laurence Libin, Susan Tattershall, Lynn Edwards Butler, Uwe Paper, Stephen Bicknell, John Ogasapian, N. Lee Orr, Rollin Smith, Stephen L. Pinel, Dana J. Hull, Jonathan Ambrosino, and Orpha Ochse. Book 9226 \$45 to OHS members, \$55 to others

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A New Book Published by OHS Press



## Murray M. Harris and Organ Building in Los Angeles, 1894-1913

by David Lennox Smith, edited by Orpha Ochse

MURRAY M. HARRIS returned in 1894 from his Boston apprenticeship to a booming Los Angeles where only eight pipe organs existed. Harris and Henry C. Fletcher founded the city's first organbuilding firm, Fletcher & Harris. Several new firms sprang from this beginning and many more than 100 organs were built by 1913, including the world's largest for the Louisiana Purchase Exposition (better known as the 1904 St. Louis World's Fair). That organ would become Philadelphia's famous Wanamaker Organ.

David Lennox Smith gathered the history of Harris and his contemporaries and the organs they built for his doctoral dissertation. For this publication, Orpha Ochse has updated Smith's research with the help of colleagues Jack Bethards, Kevin Gilchrist, Jim Lewis, and Manuel Rosales.

The book includes an annotated opus list, listings of organbuilders from the Los Angeles City Directories, many stolist and photographs, and technical details. 344 pages, hardbound Book 499218 \$29.95 to OHS members, \$35 to others

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NEW! 1929 Midmer-Losh Restored



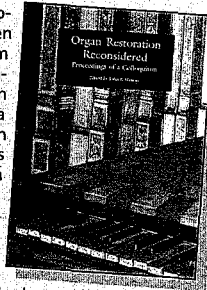
1929 Midmer-Losh 3m now restored at Assumption Church, Ansonia, CT, is played by Anthony Burke. French Romanitc program. Raven OAR-820 \$14.98

NEW!

## Organ Restoration Reconsidered

Edited by John R. Watson

THIS VOLUME publishes essays given at the colloquium "Historic Organs Reconsidered: Restoration and Conservation for a New Century," held in 1999 at St. Luke's Church (1609) in Smithfield, Virginia, where the 1630 English chamber organ served as an example for participants. The writers address issues such as restoration ethics, "forensic" examination methods, the work of conservation laboratories, and includes case studies of historic organs in Europe and America. Essayists include Laurence Libin, John Watson, R. L. Barclay, Darryl Martin, David Blanchfield, David Goist, Barbara Owen, Christopher Kent, Dominic Gwynn, George Taylor, Bruce Shull, Raymond J. Brunner, Göran Grahn, and Darcy Kuronen. Book 1282 \$35



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remind me very much of Paul Hindemith's three organ sonatas. *Meditação II* is the work of an Italian-born composer Furio Franceschini (1880–1976), a pupil of Widor who spent the last 72 years of his life in Brazil. It is a quiet meditation based on two hymns, the plainsong "Adoro te devote" and a Brazilian hymn named "Brasileiros." Originally composed in 1942 for orchestra, it was also arranged by the composer in a number of other versions, including organ two hands and organ four hands. In this arrangement for organ duet it shows off some of the organ's more interesting solo stops.

Gustav Merkel's *Organ Sonata in D minor*, op. 30, is a masterpiece that deserves to be much more widely known. Merkel originally composed it to take part in a musical competition. A prize was to be awarded for the best sonata with fugue for organ duet in the periodical *Urania* in 1857, and Gustav Merkel won the prize. It was the piece that first brought Merkel to musical prominence, but has been largely forgotten for many years. It is, indeed, gratifying that several recordings of it have recently been issued, and one hopes that this is the start of a resurgence in its popularity. Like Reubke's *Sonata on the 94th Psalm* its three movements are prefaced by quotations from the Psalms. It also possesses something of the virtuosity of Reubke's piece, as well as being stylistically similar in many ways to the organ sonatas of Josef Rheinberger, whom it may well have influenced. The final movement is a fugue that builds up to a massive climax at the end, reminiscent in some ways of the work of Max Reger.

The *Adagio* by Ludwig van Beethoven was probably written for Count Joseph Deym's mechanical organ-clock, the same instrument for which Mozart also composed several pieces. An elegant if not tremendously profound little movement, the *Adagio für die Flötenuhr* shows off the contrasting flute stops of the organ. This is followed by a *Praeludium und Fuge in C* by Johann Georg Albrechtsberger (1736–1809), best remembered today as the teacher of both Beethoven and Hummel. It seems that the young Beethoven had more confidence in Albrechtsberger than the latter had in him. Albrechtsberger once told his other students that Beethoven would "never be able to produce anything in a decent style!" The *Praeludium und Fuge in C* is a conventional work, consisting of a short but dignified prelude giving way to a spirited fugue.

John Rutter's *Variations on an Easter Theme* (1983) is a fine set of variations on the plainsong hymn "O filii et filiae." It is written in an interesting style whose harmonies range from the medieval to something approaching Gershwin. A moderately large-scale work—next to the Gustav Merkel *Sonata* it is the longest piece on this recording—I would suggest that it is one of Rutter's finer and more serious compositions.

Like Beethoven's *Adagio* for mechanical organ, Johann Christoph Kellner's

*Quartetto* is an elegant little piece, though hardly profound. The most interesting thing about it is that it was written by the composer to be performed either on organ four hands, or on organ and flute. It again shows off the flute stops on the organ rather well. The *Sinfonia per Organo a Quattro Mani* of Luigi Malerbi (1776–1843) suggests that organ music in early nineteenth-century Italy was managing to soar to the same extreme heights of decadence that it reached in France under such composers as Lefébure-Wély a decade or two later. The piece is, nevertheless, tremendous fun, and it also shows off the organ's reed stops quite well.

The final piece on the compact disc is by Derek Bourgeois (b. 1941), a composition pupil of Herbert Howells, who was early on in his career a faculty member at Bristol University at the same time that I was a student there in the early 1970s. After a distinguished career as a teacher and conductor Dr. Bourgeois is now retired and living in Mallorca, Spain, though he is, happily, still composing. He is best known for his orchestral music, choral music and operas, and for writing the incidental music to several dramatic works. The *Fugal Rondo*, op. 188, was commissioned in 2003 especially for this compact disc. It is a magnificent work, although on hearing it one is surprised to discover that it was composed at the beginning of the 21st and not at the beginning of the 20th century. If I had not known otherwise I would have ascribed it either to Edward Elgar, or else perhaps to Herbert Howells's teacher, Herbert Brewer. The piece begins with a march in ternary form sounding very much like Elgar and Brewer at their best. The beautifully crafted fugue (which forms the "C" section of the Rondo) starts off more classical in its feeling, and then the Edwardian character of the beginning reappears once more at the end to complete the rondo form. It is the sort of piece that comes off best on an orchestral-style organ. The score is available from <SibeliusMusic.com> and I expect the piece to become a firm favorite in the repertoire for organ duet.

This is a thoroughly enjoyable compact disc that includes quite a bit of rarely played but fascinating repertoire that ought to be much more widely known.

—John L. Speller  
St. Louis, Missouri

## New Organ Music

**Walter Pelz, A Festive Intrada. Concordia 97-6675, \$4.00.**

This dignified processional is well-suited for wedding marches, academic processions or other occasions where a fanfare and intrada are required. The memorable melody and fanfares would sound at their best on a strong trumpet stop or could easily be adapted to a trumpet soloist. The harmonic language

is interesting, if a bit conservative, with occasional use of modalism, parallelism and polychords. The piece is sectional and could easily be abbreviated or expanded as needs require. There is even a centrally located fanfare that could serve as a proclamation of the entrance of the bride. This finely crafted, inexpensive work is strongly recommended as a replacement for some of the over-used trumpet tunes that clutter our filing cabinets.

**Selected and edited by Rollin Smith, Organ Music by French Masters, 15 Works by Gounod, Saint-Saëns, Chausson, Satie and Others. Dover 0-486-43584-9, \$14.95.**

This fine collection of French romantic organ music ranges from pieces by famous organist-composers to relatively obscure works by lesser-known composers. The complete contents include *Style Moderne*, op. 43, no. 8, by Alexandre-Pierre-François Boëly; Ernest Chausson's *Les Vêpres des Vierges*, op. 31; *Grand Chœur Dialogué* by Eugène Gigout; Guilmant's *Marche sur un Thème de Haendel*, op. 15, no. 2; *Marche Solennelle* by Charles Gounod; Léon Boëllmann's *Suite Gothique*, op. 25; *Two Pieces* by Arthur Honegger; Jacques Ibert's *Trois Pièces*; J. Massenet's *Prélude in C*; *Trois Pièces* by Gabriel Pierné; Roger-Ducasse's *Pastorale*; Camille Saint-Saëns' *Fantaisie in E-flat*; and Erik Satie's *Messe de Pauvres*. The low cost alone makes this volume quite attractive, but it can be a great space-saver on your bookshelf since it unites several popular organ solos in a single cover. The Boëllmann, Saint-Saëns and Guilmant pieces alone are well worth the purchase of this publication because the nineteenth- and early twentieth-century editions from which these are photo-offset produced solve many of the registration, hand distribution and metronome questions that have been raised by subsequent editions. The Guilmant march is especially interesting because many of Guilmant's published fingerings have also been retained. It is the only piece that has been newly engraved for this volume. Rollin Smith's brief but excellent program notes for each piece further add to this highly recommended publication.

**Selected and edited by Michael Burkhardt, Music for a Celebration, Set 3. MorningStar MSM-10-565, \$25.00.**

This anthology contains three settings of *Abide with Us, Our Saviour* by Reger, Rinck and Karg-Elert, three settings of *Now Thank We All Our God* by Mendelssohn, Rinck and Tauscher, and one setting each of *Dearest Jesus, We Are Here* by Rinck, *O Day of Rest and Gladness* by Mendelssohn, *I Will Sing My Maker's Praise* by Karg-Elert, *Lord Jesus Christ, Be Present Now* by Rinck, *Our Father, Who from Heaven Above* from Mendelssohn's sixth sonata and *Soul, Adorn Yourself with Gladness* by Brahms. Each chorale prelude is preceded by the chorale tune with an English translation of the text and perfor-

mance suggestions. While there is a wide variety of uses for the chorale preludes contained in this collection and the layout and print clarity are of high quality, the price seems rather steep for materials that are mostly in public domain and that are available in considerably more affordable reprint editions (Masters, Dover, Kalmus, etc.).

**Charles Callahan, Wedding Suite. MorningStar MSM-10-731, \$10.00.**

This hymn-based wedding suite includes a prelude (based on *Dennis*), a procession (*St. Anthony's Chorale*), a chorale interlude (*O Father, All Creating*), and a fanfare or recessional (*Christ Is Made the Sure Foundation*). Although quite approachable to listeners, there is sufficient variety in the harmonic structures, i.e., brief, unexpected common-tone modulations, modalism, chord-streaming, and added-tone structures, to hold the interest of the performer as well. More experienced organists will be able to sightread these movements and less experienced players will be able to prepare these pieces with a minimum of practice time. Clearly this is useful service music that is both well and imaginatively composed.

—Warren Apple  
Venice Presbyterian Church  
Venice, Florida

**David P. Dahl, An English Suite. Augsburg Fortress, ISBN 0-8006-7495-2, \$12.00.**

David Dahl has created a contemporary version of the 18th-century English Voluntary adapted as a teaching medium for organ students. He states in the Foreword: "English organ music for manuals . . . extremely valuable repertoire for developing sensitive concepts of articulation and general musicianship . . . to develop basic co-ordination skills in two-voice contrapuntal textures." The movements include: *Voluntary for the Diapasons, Sarabande Air, Voluntary for the Cornet or Trumpet, Pastorale for the Flutes, Jigg* and a three-movement *Concerto Voluntary*, which is an homage to John Stanley. This is a valuable addition to the literature for manuals alone and is of moderate difficulty for two- and three-manual organs.

**Janet Linker, ed. and arr., The Complete Wedding Collection, Organ Solos from Prelude to Postlude. Beckenhurst Press, Inc., OC 21-3, \$14.95.**

This "all-in-one" collection of wedding music from prelude to recessional is a comprehensive combination of some of the most requested pieces for weddings. The pieces make a very handy collection that an organist can grab in a hurry when on a busy schedule and have everything in order. Seventeen pieces are included ranging from Baroque and Romantic composers to "O Perfect Love" arranged by Linker. The difficulty level ranges from easy to moderately difficult for a two- or three-manual instrument.

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

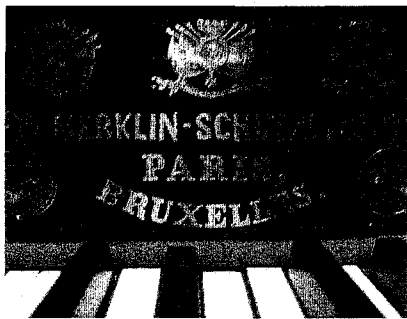
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# Pure Merklin

## A History of the Organ of Saint Eugène-Sainte Cécile, Paris

Laura Potratz



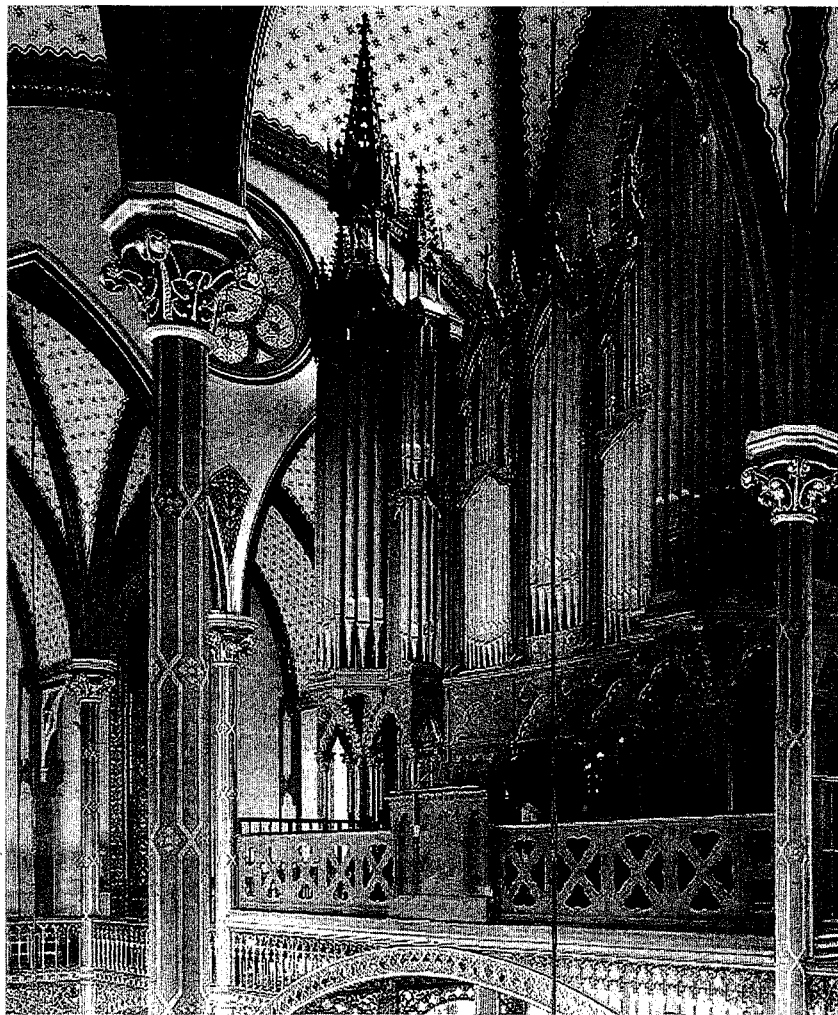
Nameplate

A strange sequence of events in September 2004 landed me in the choir balcony of a Parisian church that has always been shadowed by the City of Light's bigger and more famous cathedrals. I found myself there at Saint Eugène-Sainte Cécile in the ninth *arrondissement* standing beneath a craftsman's lamp. In the light stood Olaf Dalsbaek, owner of the Dalsbaek-Merklin organ building company, who had been charged with nurturing the 1855 Merklin organ back to health. In that moment, my awareness of my reasons for packing my life into a jet bound for Paris congealed into a cloud of gray. I had intended to contribute to my college education, learn the French language in its natural habitat, and quench an unsuppressed and unsatisfied thirst for French art and music. But when I begrudgingly departed from my new home in December, I was equally sensitive to how life had metamorphosed my intentions into quiet distinctions: a love for small bakeries and outdoor markets, a mind voraciously hungry for a respite from American commercialism, and a new daily momentum driven by the spirits of organ building. It was within this context, and inseparable from it, that I received and eagerly embraced my twofold mission from Touve Ratovondrahety, organist of Saint Eugène-Sainte Cécile: work with Dalsbaek-Merklin to reassemble the instrument, and chronicle its spirited story.

### Construction in an era of Universal Expositions

The natural point from which to begin my exploration was the church building itself, which, in this case, is an inseparable contemporary of the organ it shelters. The stony façade of Saint Eugène-Sainte Cécile houses a wonder of nineteenth-century architecture, all credited to Louis-Auguste Boileau, architect made world-famous for applying the industrial revolution's metal processing to the framework of buildings. With Saint Eugène (as it was originally called), Boileau set the standard for a new era of musical acoustics by building a structure ribbed with an unprecedented iron frame. This advancement occupied a natural place in an era plastered with back-to-back and sometimes even simultaneous Universal Expositions and National Expositions. The second half of the 1800s exploded with innovation and ingenuity to outwit and outnumber every precept of the previous exposition. Exhibition categories existed for the latest in everything from fashion to metallurgy alongside the categories for musical breakthroughs that unveiled the advent of the saxophone, pistons for brass instruments, and the famed pneumatic Barker machine. Built for the 1855 Universal Exposition, Saint Eugène's cutting-edge architecture and the treasure of its pipe organ were no exception in these witty free-for-alls.

Despite the major political events of the time (namely the Crimean War), Napoleon III still managed to commission a new church in the name of Saint Eugène<sup>1</sup> for the 1855 exposition to be held in Paris. Inspired by Paris' famous Sainte Chapelle, the colors of the rectangular room come alive both in



Merklin organ at Saint Eugène-Sainte Cécile (photo courtesy Bureau des Edifices Culturels et Historiques of the City of Paris, used with permission)

stained glass and in the penetrating color of every wall, rail, arch, and vault. The first metal-frame church in the world, only the walls and balcony floor are stone—even the floor of the nave is wood. In contrast, therefore, to most large Parisian churches, the nave of Saint Eugène is held up not by massive sound-deflecting stone pillars, but by slender iron columns that allow bloom of sound in its vaults without introducing reverberation.

### Merklin's debut in France

Such was the space for which Boileau would also have the honor of designing a new neo-gothic organ case for installation at the end of the exposition.<sup>2</sup> As the church was being constructed during 1854 and 1855, simultaneously across town in the Palais d'Industrie,<sup>3</sup> the main site of the exhibits and festivities, organ builder Joseph Merklin and his brother-in-law Frederich Schütze were at work on an instrument like none that France had seen before. The parish of Saint Eugène had commissioned them to build a new organ for the new church, and the builders decided to display it first at the exposition to establish their company's recent move to Paris early in 1855, though they still exhibited as the only organ builder in the Belgian section that year. Though previously centered in Ixelles-lez-Bruxelles, a suburb of Brussels, in its heyday Merklin-Schütze & Company oversaw 150 technicians building organs not just in Belgium, but also in France, Germany, Russia, and other European nations. They were indeed, as Merklin historian Michel Jurine offered in the title of his comprehensive thesis, not builders categorized by nationality, but European organ builders.<sup>4</sup> This company then was a natural for Paris' first Universal Exposition, building a 32-stop mechanical organ with the first cone chest in France.

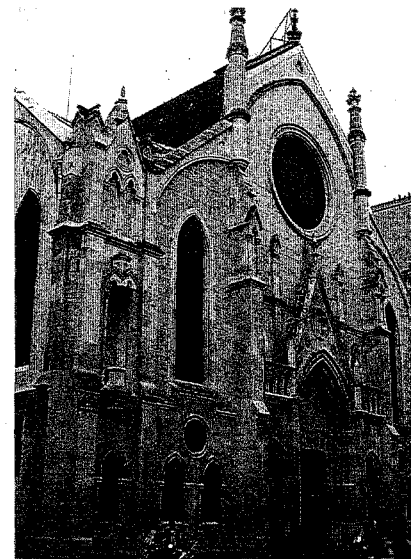
### The console

This, Merklin's first organ in France, is an instrument with three manuals of

fifty-six keys (C-g<sup>3</sup>) with two-millimeter-thick ivory for the naturals, ebony for the sharps, and a flat rosewood-topped oak pedalboard of twenty-seven notes (C-d<sup>4</sup>). The console is primarily stained and natural oak with elegant scrolls of rosewood for its keycheeks, and earthy drawknobs of rosewood and porcelain with pearwood shafts. The three manuals are labeled Grand Orgue, Trompettes,<sup>5</sup> and Récit, but that's roughly the extent of traditional organ building in this instrument. The console faces away from the organ and towards the altar, affording the organist more ready participation in the ritual below without the use of mirrors. Effects of this reversal include harder key action (as the trackers need more changes in direction), and the reversal of the C and C# sides of the instrument due to the new position of each C and C# key in relation to the case.

Also of curiosity at the console are the three rows of terraced stops mounted against springs. When the organist pulls a stop, it slips down into a hitch that holds it open. To cancel, the organist needs only to tap it up out of the hitch and the spring pulls it in, making registration changes slightly more fluid, though admittedly a bit noisy.

Another oddity noticeable at the console is a space above the pedalboard that appears to be missing a hitch. A 1983 Dalsbaek-Merklin inventory of the instrument accounts for this with a fairly certain supposition that Merklin intended to add a Positif to Grand Orgue coupler, as the organ currently has no couplers to the Grand Orgue (or the Positif for that matter) on account of the physical strength that would be required to play.<sup>6</sup> The only couplers are the Grand Orgue to Récit and Positif to Récit, made possible by the Barker machine that buffers the action of the Récit. That is, to play full organ, one must play with arms fully extended at shoulder height on the Récit. According to the same inventory, it appears Merklin soon intended to add a fourth



The Church of Saint Eugène-Sainte Cécile

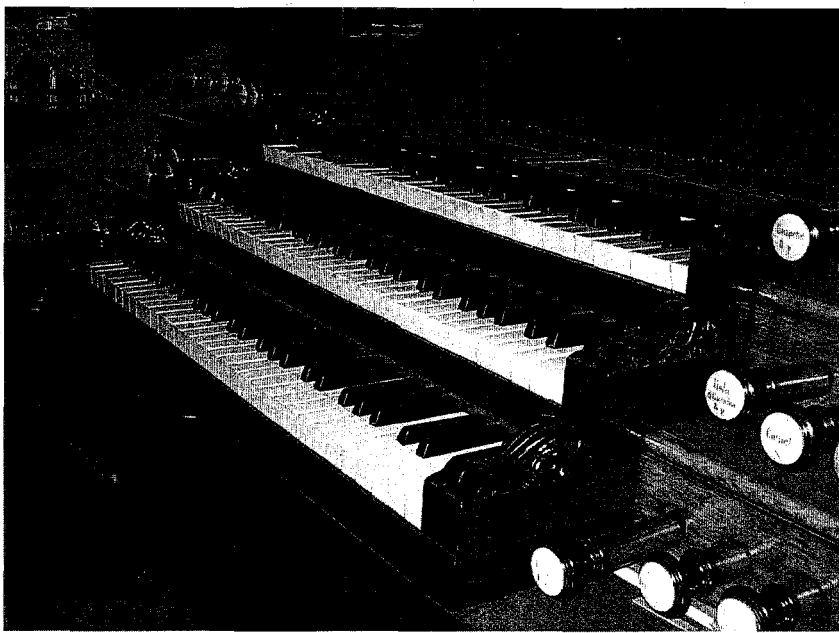
manual as well, at which time all decisions on number and function of couplers would have been mapped out and subsequently installed.

### Revolution within

Though the console alone is full of curiosities, the main pride of the instrument lies in the windchests. The key and stop action are both mechanical, but they do not control a slider chest. Hidden within the organ case at Saint Eugène is a cone chest. Earlier nineteenth-century organ builder E. F. Walcker takes credit for inventing this type of windchest, though it certainly predates him.<sup>7</sup> He is, however, responsible for what light was shed on this experiment that was meant to better support wind pressure in an era when organ builders were constructing instruments with larger numbers of 8' and 16' sounds and therefore installing big pipes that required hefty air supplies. Merklin apprenticed with this Ludwigsburg builder in 1837–1838 and there learned of this type of windchest that Walcker called *Kegellade* (literally "cone chest"). On such an instrument, pulling a stop opens a ventil, permitting wind to a chamber that runs under all the pipes of the corresponding rank(s). Pressing a key opens one valve for each pipe of that note on the appropriate division. Therefore, a pipe sounds if both its valve is open and there is air in the chamber of the rank to which it belongs. The total number of organs in France today using primarily cone chests can be counted on one hand, and they are as sparse or more so everywhere except Germany.

The Kegellade system was not, however, the only German component within this Merklin organ. Also contained within is one of the first several uses of harmonic flutes in France and, as all new gadgets are fun, Merklin included not one, but three complete ranks of them: two at 8' and one at 4'. (An additional 4' at the Récit called Flûte Harmonique is actually a chimney flute.) The two 8' ranks are identically constructed, but voiced differently with a rounder sound at the Récit. Evidence of experimental days gone by is clearly indicated in a number of the surviving original pipes that bear misplaced and filled-in holes. Another new stop for the French, if not for the entire organ-building world, was the Corne de Chamois at the Grand Orgue. Its sound, the result of a very slightly conical construction, is meant to be reminiscent of an alpine horn.

Still another strange sight within the instrument is the rank on the Grand Orgue labeled Clarinette. It begins on the second C, but doubled all throughout the range and continuing down through the bottom octave is a second set of pipes forming a metal Bourdon rank. Further inspection reveals sliders



Console

just below the toeboards that can close off the wind from the clarinet pipes leaving only the Bourdon to sound. These can only be adjusted by actually climbing up a ladder inside the case and moving them by hand. In the instrument's initial days, the expert jury that reviewed its tonal colors and playability was delighted with the authenticity of the clarinet sound, but this rank of free reeds may sound to the modern ear more like an accordion than a clarinet. Perhaps the inclusion of such a strange back-up option was a prophecy of changing tastes on Merklin's part!

The organ remained largely unchanged from its original form when the builders dismantled it at the end of the 1855 Universal Exposition for the move from its exhibitive state in the Palais d'Industrie to its long-term functioning existence in the church of Saint Eugène. The most notable change was the addition of the 2' Octavin in the Positif, possibly a move already at that time towards enlarging the organ. Astonishingly, without this addition, the instrument was completely devoid of 2' stops! The method by which this rank was added is noteworthy in the scope of the instrument as well: adding another wind chamber to the back of the Positif platform would have been nearly physically impossible in terms of space and wind flow. Instead, the valve under the 4' Prestant was blocked open, keeping its chamber constantly pressurized. With additional holes bored, the Prestant and Octavin were both mounted on the one toeboard with sliders underneath for independent control. These two stops require noticeably more force to activate at the console.

#### Initial festivities

The church of Saint Eugène-Sainte Cécile held its dedication ceremonies December 20, 1855, graced by music played on the usable portion of the organ that still awaited complete installation. Students of the Niedermeyer

School of Classical and Religious Music<sup>8</sup> played interpretations of chants including *Veni Creator*, *Ecce Sacerdos*, *Te Deum*, and *Alma Redemptoris Mater*. The organ received its own official initiation some four months later on May 9, 1856. Performers on the inaugural concert included first organist of the parish Renaud de Vilbac, Georges Schmitt (then organist of Saint-Sulpice), several students of the Niedermeyer School, and Joseph Wakenthaler, organist of Saint-Nicolas-des-Champs and professor of organ at the Niedermeyer School. They were privileged to play both repertoire and improvisations for a full church. Since then, the parish has enjoyed a respectable heritage of organists including celebrated French pianist and composer Raoul Pugno, Clément Lippacher, opera composer Xavier Leroux, later Niedermeyer School student and composer Pierre Kunc, Roger Boucher, and Amédée de Vallombrosa, student of Vierne and Widor and later longtime choir organist at Saint-Eustache. More recent titulaires include the late Henri Morint and current organist of the Basilica of St. Denis, Pierre Pincemaille.

#### Years of use and misuse

Since the initial days of the parish, many years of wear and tear have taken their toll on the organ, and only in recent years have the church and instrument both begun to return to the signs of life they knew in the nineteenth century. In 1983, French organ expert Jean-Louis Coignet proposed that the instrument, as property of the state (since church and state separation laws of 1905), become a historical monument. At that time, Olaf Dalsbaek made an inventory and secured work on the instrument despite a number of other builders both within and outside of France desiring the contract to restore what many had heard of, but few had seen: Merklin's first organ in France. Owned by Dalsbaek since 1976 and



Olaf Dalsbaek and Patrick Steinman

today called Dalsbaek-Merklin, it was this small company out of Lyon that discovered the organ in a bewildering state of disarray, which they believe probably happened in the middle of the twentieth century. In the Grand Orgue, the Clarinette pipes had been removed and stacked in a pile outside the swell box and replaced with some 4' and 2' principal pipes held in place by wires. Sixty pipes from the Fourniture were found piled in a box inside the organ and replaced with a Plein Jeu taken from the smaller choir organ in the west side of the balcony plus eighteen pipes from the 4' Prestant and 2' Octavin in the Positif. A third rackboard was devoid of pipes altogether. In the Positif division, the 16' Bombarde rank was missing and pipes from the Récit Dolce inhabited the space for the 8' Dolciana. In place of the Dolce then in the Récit was an unknown string rank from the choir organ with the Viola di Gamba trying to be its Celeste. With rows of shoelaces straining to contain these modifications, only the Pedal division had the good fortune of bearing all the pipes too big and heavy to be easily rearranged, sold, or arbitrarily dispensed with.

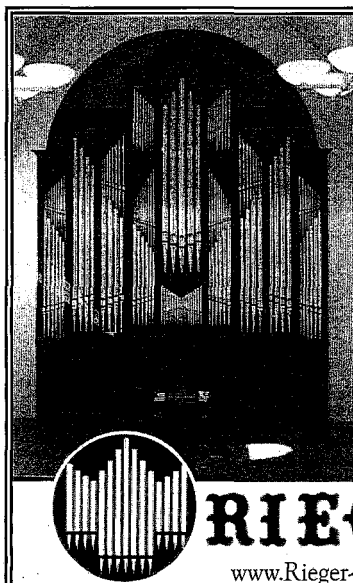
Wondrously though, with the exception of an electric blower added by Charles Mutin at the end of 1913, no organbuilder has ever altered or modernized the organ. Obviously the ideal course would have been consistent maintenance over the years, but rare are the few and lucky aged organs still functioning today that can claim such a legacy. How fortunate then that most of the puzzle pieces in the balcony of Saint Eugène-Sainte Cécile were merely rearranged and weathered by time, and that there were no intermittent enlargements, modifications to the console, or attempts to revoice the pipework to reflect contemporary trends. In this project, Dalsbaek-Merklin has carefully

labored with nothing other than pure Merklin history.

#### Restoration

A decade after Dalsbaek-Merklin's initial survey of the organ, Jean-Pierre Decavèle, technical counsel to the French Minister of Cultural Affairs for organs in the Paris region, made a second inventory of the status of the instrument during 1993 and 1994. Bureaucracy and financial issues, however, allowed dismantling of the organ only in 1996. Beginning that year, a team of several people from Dalsbaek-Merklin carried out the rebuilding of the reservoirs, blowers, and Barker machine at the workshop in Miribel, suburb of Lyon. Cleaning the case happened in Paris within the church from behind a masquerade of facemasks; cleaning the large façade pipes was a project for the sidewalk outside with sawhorses and a hose under the curious expressions of passersby.

Two years into the project, authorities realized the balcony floor beneath the instrument would also need serious work and contracted a separate company to replace it altogether. With the entire instrument including the case dismantled, Dalsbaek-Merklin therefore halted all work on the organ from spring of 1998 until near the end of the year when they remounted the freshly reconstructed blowers and windchests along with the case. No sooner had they begun again when the state suspended all work indefinitely while hunting for the money to finish the project. Dalsbaek-Merklin closed its doors completely for about two years, the workers dispersing to other organ builders for work until the long-hoped-for green light was again given. The last stage of restoration began only in August 2004. By that time, most of the pipes and interior framework of the instrument had been subject to approximately seven years of storage in the east balcony of the church wrapped in industrial strength plastic wrap. Dalsbaek



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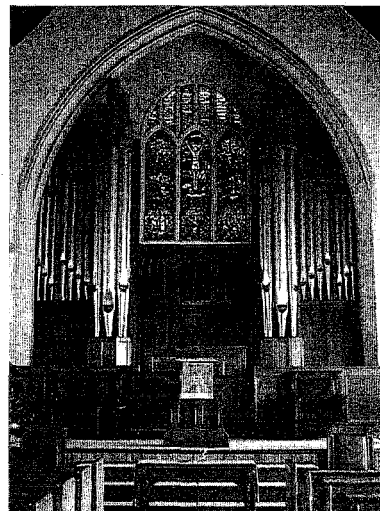
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Cleaning pipes on the sidewalk (photo courtesy of the Dalsbaek-Merklin archives)

recovered a number of them damaged from unfortunate encounters with unsupervised laypeople and set to work repairing the pipework a second time.

Much of the woodwork on the entire instrument remains original from 1855, including the varnished red pine case, the woods of the console, most of the trackers, and every single wooden pipe. Other materials did not survive quite so well. A number of new metal pipes had to be constructed with tin proportions as close to original as could be ascertained, including the entire Bourdon for the Clarinette, the vast majority of the Positif Dolciana, most of the Positif Octavin, half the Grand Orgue Fourniture, and most of the Positif 16' Trompette. Despite the hundreds of fresh pipes, though, the number of usable originals is fairly remarkable considering the time and energy involved in relocating them and determining their rightful place in the instrument. The Barker machine, reservoirs, and blowers were reconstructed with fresh but historically accurate materials including cardboard, wood, sheepskin, and bookbinding paper. With governmental restrictions inhibiting changes to the organ due to its status as historical monument, the only difference resulting from the restoration process is the expansion of the pedalboard from 27 notes to 30 to facilitate performance of modern repertoire. The three new notes are available on couplers only and therefore required no additional pipes and little mechanical modification. Pedal pumps to one side of the organ case were replaced to allow the exhausting option of manually supplying the wind.

Restoration of the interior of the church was completed in 1987, well ahead of the organ, with a carillon added in 2000 (made possible by the fact that the Conservatoire de Paris moved out of its long-time residence directly across the narrow rue Sainte Cécile where chiming of bells every fifteen minutes would have been considered a nuisance). At the time of restoration, the parish name was officially changed to Saint Eugène-Sainte Cécile after many years of being referred to by the name of the street on which it stands instead of its given name decreed by Napoleon III more than a century earlier. The double name preserves the honor of Saint Eugène as original patron of the parish while maintaining the familiar identity of the parish under the patron saint of music.

#### Today and tomorrow

Restoration of the organ was completed in March 2005. An inaugural recital will be performed on November 27 at 5 p.m. by organist Touve Ratovondrahety, titulaire of Saint Eugène-Sainte Cécile and pianist for the Paris opera ballet corps. After a tenure of accompanying from the choir organ everything from weekly evening masses to grand Easter festivals, he finally commands a reliable, colorful instrument worthy of and meant for the church's beautiful space. Those people who have cheered this project on from the beginning, those with mild

supportive interest along the way, and those who delved into its deep caverns relatively late in the story all await the first moments of festivity when the organ's colorful sounds will return them again to the bustling, creativity-driven days of the nineteenth century, and bring together the builders, parishioners, emperors, musicians, restorers, and travelers whose journeys have intersected in this organ. ■

#### Notes

1. There is some controversy over whether Saint Eugène was named so to honor the memory of Napoleon III's uncle, Eugène de Beauharnais, as the *Histoire de Paris* plaque near the church notes, or his wife and then empress Eugénie who also presided over the church's December dedication, as the church's printed pamphlets state.

2. Sources differ on whether or not the organ case was exhibited as part of the instrument at the 1855 exposition. Lithographs exist showing organ entries at expositions complete with case, but if the inner action of the instrument was the main feature, a builder may not have seen a case or façade as essential. Both scenarios are plausible for the St. Eugène organ.

3. The Palais d'Industrie, built to trump London's Crystal Palace of the 1851 World's Fair, was situated between the Seine and the Champs Elysées in the eighth arrondissement and was torn down before the 1900 World's Fair to clear a site for the Grand Palais and Petit Palais which are still standing today.

4. Michel Jurine, *Joseph Merklin: facteur d'orgues européen. Essai sur l'orgue français au 19e siècle* (Paris: Editions Klincksieck), 1991.

5. For the sake of distinguishing between divisions and particular stops, this article, as other historical documents concerning this instrument have, will refer to the Trompettes division as the Positif.

6. p. 4.

7. Audsley, George Ashdown. *The Art of Organ-Building: Volume 2* (New York: Dover Publications, Inc.), 1965 (reprint of 1905 edition).

8. This school, founded by Swiss opera composer Louis Niedermeyer in 1853, was attended by students such as Gabriel Fauré and Eugène Gigout and was staffed with instructors that included Camille Saint-Saëns.

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The author cleaning the Dolce pipes

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Laura Potratz studied organ and art at Valparaiso University before completing a four-month period of study in Paris of French, contemporary art, and organ restoration. She is currently pursuing experience as an organ builder with Goulding & Wood Inc. in Indianapolis.

Photos by the author unless indicated otherwise.

#### Grand Orgue

- Montre 8 p.
- Flûte Octavante 4 p. [harmonic]
- Trompette 8 p. Dessus
- Fourniture Progressive 3 p. IV
- Clarinette 8 p. [with Bourdon 8']
- Corne de chamois 8 p.
- Flûte Ouverte 8 p. [harmonic]
- Bourdon 16 p.
- Principal 16 p.

#### Positif

- Bourdon 8 p.
- Dolciana 8 p.
- Prestant 4 p.
- Octavin 2 p.
- Clairon 4 p.
- Trompette 8 p.
- Trompette 16 p.

#### Récit (with Barker machine)

- Flûte Harmonique 8 p. [harmonic]
- Bourdon 8 p.
- Salicional 4 p.
- Flûte Harmonique 4 p.
- Dolce 8 p.
- Cor Anglais 16 p.
- Trompette 8 p.
- Voix humaine 8 p.
- Viola di Gamba 8 p.
- Cornet II-IV (Tremblant)

#### Pedal

- Contre basse 16 p.
- Sousbasse 16 p.
- Flûte 8 p.
- Flûte 4 p.
- Bombarde 16 p.
- Trompette 8 p.
- Clairon 4 p.

• denotes stops controlled by appel

#### Couplers

- Grand Orgue to Pedal
- Positif to Pedal
- Récit to Pedal
- Grand Orgue to Récit
- Positif to Récit

#### Appels

- Grand Orgue reeds
- Positif reeds
- Récit reeds
- Pedal reeds

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# McGill Summer Organ Academy July 5–14, 2005, Montréal, Canada

Lynn Cavanagh

*Ear-opening . . . challenging . . . and inspiring*; these are just a few words to describe the ten courses and eight recitals that comprised last summer's organ academy in Montréal, presented under the auspices of McGill University. The 2005 event, the fifth to be held biennially since the Academy's inauguration in 1997, attracted eighty-two regular students and a number of day auditors over the roughly two-week period. As a point of clarification, connoisseurs of pre-romantic-era keyboard music should look beyond the word *organ* in the Academy's name: courses and recitals took advantage of not only McGill's French Classical-style organ and seven of the more centrally located of Montréal's many excellent organs located in churches, but also the university's harpsichords, and its 2005 fortepiano by the Belgian builder Chris Maen.

Artistic director John Grew had once again assembled almost a dozen performer-scholars, all at the forefront of their fields, to teach and give recitals. The prominent organist, composer and musicologist Guy Bovet (Musikhochschule of Basel, Switzerland) joined the Academy's faculty for the first time to teach the course on early Spanish music. McGill musicologist and fortepianist Tom Beghin, representing a new generation of interpreters of classical and early classical era keyboard music, attracted a group of both experienced and aspiring students of the early piano. Courses in improvisation this year were led by two more faculty members new to the McGill Summer Academy: William Porter (Eastman School of Music and McGill University) and Thierry Escaich (Conservatoire national supérieur de Paris). Two other new (or largely new) classes had been planned—in 19th- and 20th-century English organ music, and in 20th-century Canadian and American organ music—but these, unfortunately, were cancelled due to insufficient advance registration.

Many faculty members from past years returned in 2005. The long-celebrated Marie-Claire Alain (Conservatoire National de Région in Paris) presented an overview of the various genres of J. S. Bach's organ music. John Grew offered his course on French Classical organ music. James David Christie (College of the Holy Cross in Worcester, Massachusetts and Oberlin College Conservatory) was back to teach the course on 17th-century North German music, and Olivier Latry (Conservatoire national supérieur de Paris) again attracted a large following for a course on French organ music from the first few decades of the twentieth century. As in 2003, Hank Knox (McGill University) and Patrick Wedd (Christ Church Anglican Cathedral, Montréal) taught two of the skills that tend to be neglected in one-on-one university organ instruction: continuo playing and service playing, respectively.

Students included both active participants (who were afforded practice time on the instruments) and auditors. Each course convened in a two-hour session, four times a week, in one of three time-slots. A typical active participant, during either or both of the two weeks, came prepared to perform in one course, leaving time to audit a course in another slot and to schedule practice time in the third slot. (A pure auditor could take three classes, one in each of the three slots, if prepared to do all the necessary bus and subway travel from point to

point.) As might be expected, courses incorporated informal lectures, a masterclass approach aimed at illustrating interpretive and technical points for all of the participants and auditors, and opportunity for questions and answers.

The eight evening recitals were performed by the Academy's faculty members to large and enthusiastic crowds. The standard was so uniformly high that it would be impossible to pinpoint one or the other recitalist as having been an audience favorite. Academy students were afforded plenty of opportunity for spontaneous discussion with faculty over food and drink, the option of a field trip to hear selected organs of interest just outside Montréal, and an invitation to attend an ecumenical worship service at Christ Church Anglican Cathedral on Sunday morning.

This writer heard all of the recitals and audited some of the courses, attending all eight of Grew's classes, seven taught by Latry, three by Wedd, two by Alain, and one by Bovet. Some common themes espoused by these instructors included:

- Thinking beyond the published score—immersion in period treatises, manuscripts, early editions, composer biographies and recommended literature on performance practice.

- Educating one's auditory imagination in the sound-world of the composer or style period, as the means for judging—moment-to-moment touch, when to articulate and when to simply “think” phrase endings, the length of silence between sections, and ultimately, how to “play the room.”

- Advantages afforded by familiarity with works for other mediums that are contemporary with the keyboard repertoire at hand, and of having experience in performing period music in collaboration with singers and other instrumentalists.

- Experience in discerning in what repertoires, and at what moments, to pursue a literal application of directions in the score and when and how to add and subtract from these for the sake of a stylistically satisfying interpretation.

- The musician as someone broadly knowledgeable in a variety of the arts.

Week 1 of John Grew's course was organized as a survey of the fundamental principles of playing organ music of the French Classical school. Participants began by performing prescribed movements from the organ suites of Louis-Nicolas Clérambault and continued with their choices of movements by François Couperin. Week 2 progressed back in time through de Grigny, D'Anglebert and Boyvin. Aiming that participants both capture the sound in their ears and understand the underlying principles, Professor Grew emphasized elegant articulation, natural-sounding ornamentation, expressive phrasing, and *notes inégales* that make the music “swing.” A true master pedagogue—recipient of his Faculty of Music's Performance Teaching Award in 2005—Grew patiently reinforced each concept with repetition and a variety of teaching methods. In his lectures he simplified our understandings of fingering practice and *notes inégales*, but without oversimplifying. He handed out copies of tables of ornaments and lists of terms for registration and genres. Through example and counterexample he guided and corrected players' ears, hands and feet. He allowed time for us to troop down to hear alternative registrations

from the hall as well as from the organ gallery. Amidst listing corrections to editorial blunders in the available modern editions, Grew alerted us to the planned release in 2006 of a new scholarly edition of the *Livre d'orgue* of Nicolas de Grigny (*L'Oiseau Lyre*, ed. Kenneth Gilbert).

Guy Bovet brought to his course the fruits of his own intensive research. During Week 1 of *Siglo de Oro español* (“Century of Spanish Gold”), participants performed selections from the *tientos* and variation sets of sixteenth- to seventeenth-century Spanish composers Antonio de Cabezón, Sebastián Aguilera de Heredia, Juan Cabanilles and Pablo Bruna, and the seventeenth-century Portuguese composer Pedro de Araújo. Professor Bovet advised on ornamentation, tasteful use of diminutions, registration for the divided and undivided keyboard, and metric proportions. In contrast to the gently balanced finger action cultivated for French Classical music, in the Spanish organ music class the pipes of the Guibault-Thérien organ at St-Léon-de-Westmount (built 1995) were activated by high, strong finger strokes. Week 2 of this course focused on the 1626 *Facultad Orgánica* by Francisco Correa de Arauxo, a treatise on organ playing and ornamentation that contains 69 pieces (mostly *tientos*) of varying difficulty. Bovet's own edition is to be published by Ut Orpheus in Bologna in the summer of 2006. For this year's class, he dictated corrections to the Unión Musical Española edition, spontaneously translated Correa's explanatory preface to each piece that was played by students, and followed the facsimile of the original tablature during their performances.

Guy Bovet's recital, on the famous 1960 von Beckerath organ of St. Joseph's Oratory, juxtaposed the unusual with the unexpected. We heard a *Batalha* from around 1700 and two *Tientos* by Correa, followed by the recitalist's own transcription of a *Concerto in A minor* by Vivaldi. Next came an *Elevation* and a *Polonaise* by Antonio Diana (an Italian composer, fl. 1860s, whose works Lefebure-Wély admired). The intermission preceded two more popularly styled nineteenth-century pieces—*Prélude en sol mineur* and a *Benedictus*—both by C. V. Alkan. Bovet's admittedly light, but nonetheless historically fascinating, program concluded with three of his daring *Tangos ecclésiastiques* (2000).

Olivier Latry lent his brilliance and energy to the very first recital of the 2005 Academy, a program of twentieth-century French organ music performed on the electropneumatic-action organ of Église du Très-Saint-Nom-de-Jésus (Casavant 1914, 1999). Part I of the recital opened gently with Dupré's *Cortège et litanie* and a quiet work by Litaize (*Lied*), followed by music of Langlais (*Thème et variations*), Jehan Alain (*Aria*) and Messiaen (*Les Anges* and *Dieu parmi nous*). Part II maintained a fiery mood throughout with an impressive, though perhaps over-long, piece by Messiaen student Jean-Pierre Leguay entitled *Péan IV (Création)*, *Deux poèmes (Eaux natales* and *Vers l'espérance*) by Thierry Escaich, and, finally, a stunning improvisation that fully exploited the 91-stop organ.

Latry's class, entitled “Dupré and His Students,” began at Eglise St-Jean-Bap-

tiste but, due to sudden malfunction of this instrument, soon moved to Très-Saint-Nom. Week 1 was fashioned around selected works by Marcel Dupré (B-major and G-minor Preludes and Fugues from Op. 7; *Variations on a Noël*), and works that students had elected to play by Gaston Litaize (*Lied* and *Scherzo* from *Douze Pièces*), Jean Langlais (*Te Deum*) and Jehan Alain (*Aria*, *Variations sur un Thème de Clément Jannequin*, *2e Fantaisie*, *Deux Danses à Agni Yavishita*, *Litanies*). Week 2 surveyed the organ works of Olivier Messiaen written through 1935.

The course title, “Dupré and His Students,” encapsulated a curious contradiction, evident on two counts. To begin, Marcel Dupré would have been the first to declare that *he had no students*, certainly not among the generation of organists who, like Langlais, Messiaen, Litaize, and Alain, earned their prizes in organ and improvisation at the Paris Conservatory in the 1930s. As Latry pointed out in his opening remarks, despite the many famous names on Dupré's class rosters during the second quarter of the twentieth century, none of those whose compositions and performances are best remembered by posterity ever credited their musical formation or consummation to him. Reflecting an apparent personal ambivalence toward Dupré's role in twentieth-century French organ music, Latry emphasized that other French organ teachers of the time, particularly his own master, Gaston Litaize, were highly critical of Dupré's interpretations of the organ literature, his pedagogy, and the retrospective state of organ requirements and exams that remained in place at the Paris Conservatory during his tenure.

Second, the phrase “Dupré and His Students” implies a legacy handed down from teacher to students, or, at the very least, a significant compositional link. Nevertheless, Latry's only mention of a connection between the organ works of the other composers considered in the course and those of Dupré was confined to a small matter sometimes neglected by class participants in their performances: tying of the *note commune* between voices (whether indicated or implied in the scores of these composers), which Dupré made a rule for all style periods in his pedagogy. No mention was made of the truly significant way in which he had influenced the younger composers—through his pioneering demonstration of musically imaginative virtuoso writing for the organ. It is worth mentioning that Dupré's first three Preludes and Fugues for organ (composed c. 1911 and published in 1920 as his Opus 7) were so innovative in the second decade of the twentieth century as to be deemed unplayable, except by the composer for whose hands and feet they were written.<sup>1</sup> During the 1920s, though, these works passed into the repertoire of Dupré's younger colleagues, thereby “raising the bar” of French organ technique generally.<sup>2</sup> From among the pieces played by class participants, Litaize's *Scherzo* (written between 1930 and 1937), Langlais's *Te Deum* (1933/34), and *Litanies* by Alain (1937) show the influence of early Dupré in their combination of bravura with musical depth. Similarly, had it not been for the sonorities of Dupré's organ compositions prior to 1929, Messiaen could not have left us such works as his *Diplytique* (composed in 1929), *Dieu parmi nous* (1935), and *Transports de joie* (1936).<sup>3</sup> For that matter, neither Jeanne Demessieux (1921–68) nor Pierre Cochereau (1924–84) would have improvised with such dexterity already in the 1940s had it not been for Dupré's example. It was, therefore, mildly ironic that, while guiding a participant in an

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interpretation of Dupré's 1922 *Variations on a Noël*, Latry advised, "Variation 5 should sound like a Cochemeau improvisation" and commented that the last chord of Variation 7 is a "Cochemeau touch."

In contrast to the oblique manner in which he approached the works of Dupré, Latry was entirely at one with the remainder of the course repertoire. Latry originally learned the Litaize pieces under the composer, and has closely studied the backgrounds to Alain's organ works. He recalled for us advice he had received directly from Messiaen, and shared interpretive ideas based upon his close study of Messiaen's own, multiple performing copies of all his organ compositions. A fascinating teacher of interpretation, Latry lent his tremendous musical imagination to devising vivid metaphors for difficult-to-interpret passages that transformed good performances into eloquent ones.

**Patrick Wedd** brought historical acumen and intensive experience as an accompanist, composer, conductor and church musician to the course on service playing, taught using the four-manual, 50-stop Casavant organ at Ascension of Our Lord Church. Students learned how to adapt their instrument and diversify their technique to the requirements of congregational hymns and psalms on the one hand, and the repertoire for choir and organ—both small and large-scale works—on the other. Countering dogma and unreflective habit, Wedd demonstrated that there is a time and place in organ accompaniment for appropriate and varied degrees of detached playing that project the meter (for instance, in an organ transcription of the viol accompaniment for Gibbons's "This is the record of John"), and a time and a place to "glue your fingers to the keyboard" (as in "My Eyes for Beauty Pine" by Howells). Students who played anthem accompaniments from English repertoire of the first half of the twentieth century were coached on executing crescendos and decrescendos by means of the swell pedal, and gradually adding or subtracting stops in imperceptible fashion.

Participants in the Bach course performed on the two-manual, 33-stop Karl Wilhelm organ at Saint Matthias Church. In lecture and masterclass modes, **Marie-Claire Alain's** approach was a synthesis of ideas gained during what must be almost 70 years of work on Bach's music. She dwelt on both the music's contents ("You have to have written fugues yourself in order to play Bach's fugues") and contexts ("Play Leipzig organs in order to discover the variety in plenum registrations that work for Bach's music"). At the close of the course, Alain commended her thorough-going process of study to the class by explaining why she has recorded the complete organ works of Bach so many times: she did so at more than one stage of the early-music movement, as a result of more opportunities to play historic organs and study Lutheran theology, and because every time she practices she "improves."

During week 1 Marie-Claire Alain played an all-Bach program on the 78-stop organ of St. Joseph's Oratory to an almost capacity audience. The spiritual and biographical facets of her study of Bach's music were reflected in the construction of her program. Between large-scale works that acted like sonic pillars, Alain grouped together similar, small pieces in Bach-like, compendium fashion—for example, three successive settings of *Allein Gott in der Höh sei Ehr*, BWV 662, 663 and 664. A set of five extracts from *The Art of Fugue* culminated in the abrupt trailing off of an unfinished Fuga à 3 soggetti (Contra-punctus 19), which Alain followed by a pause and then the chorale setting traditionally associated with Bach's deathbed, *Vor deinen Thron tret' ich*, BWV 668.

**James David Christie** taught and performed on the 38-stop von Beck-

erath organ of Église de l'Immaculée-Conception. His recital began with works by Buxtehude, Johann Christoph Bach and J. S. Bach. Following the intermission, Christie featured *Miracles for Flute and Organ* (1978) by Daniel Pinkham (b. 1923), assisted by flutist Denis Bluteau and narrator Louis Cyr. Pinkham, the composer of a significant body of music for organ solo and for organ with other instruments, was present to acknowledge the audience's warm applause for these five inspirational pieces. No. 2, "The Miracle on the Lake," which alludes to St. Luke's telling of the story in which Jesus is called upon to quell a frightening wind-storm on the Sea of Galilee, demonstrated that "storm music" for organ need not be gratuitous and can even be appropriate in a spiritual context.

A 17th- to 18th-century British-inspired organ (by Hellmuth Wolff, including some stops preserved from previous organs by Warren and Casavant and other stops after Dom Bédos) at Saint John the Evangelist Church was the scene of **William Porter's** intermediate-level class in improvisational forms based on a cantus firmus. In recital on the same organ, Porter played works of Buxtehude, Johann Ludwig Krebs, Ermenod Bonnal (*La Vallée de Béhorléguay, au matin* from *Paysages Euskariens*) and Bach. He improvised a flawless set of variations on a pair of submitted hymn tunes and, after the Bonnal, an extended fantasy on a given chromatic theme. As encore, he executed an apparently spontaneous chorale prelude in the style of Krebs, the composer with whose works he had begun the recital.

In contrast to the large, or very large, ecclesiastical settings of six of the organ recitals, McGill University's Redpath Hall was the venue for two evenings of two half-recitals each. These comprised a first half played on an intimate-sounding keyboard instrument and second half played on Redpath Hall's 1981 Hellmuth Wolff organ. The first such evening opened with harpsichord works by Sweelinck and Frescobaldi performed by **Hank Knox**. Knox's performances were vibrant with energy; the closing "Partite cento sopra il Pas-sachagli" from Frescobaldi's *Il primo libro de Toccate* was downright sensual. **John Grew** then performed some rarely played but excellent organ music by Louis Couperin and Henri Dumont, and finished the evening with two favorite movements from François Couperin's *Messe pour les Paroisses*. The first half of a parallel recital in Week 2 featured two sonatas by Haydn, Hob. XVI:34 and 39, and Mozart's *Adagio in B minor*, K 540, all superbly played by **Tom Beghin** on a Chris Maen fortepiano modeled after an instrument of Anton Walter (fl. in Vienna 1780–1825). Just as expertly, but in an utter contrast of musical sensibilities, **Patrick Wedd** then played a half-recital consisting of Lionel Rogg's *Livre d'orgue, Ardennes* by Montréal composer Bruce Mather (written for the Redpath Hall instrument) and, true to his Anglophile background, a *Prelude and Fugue (Alkmaar)* by Arthur Wills.

**Thierry Escaich** loomed large at the 2005 McGill Academy in his roles as instructor of improvisation in large-scale forms, performer, and composer. His performing career, with its emphasis on the Romantic, symphonic and contemporary repertoires, and his compositions for numerous media have won for him several prizes in France and beyond. Escaich's thrilling, closing recital at Église du Très-Saint-Nom-de-Jesus wove together all three strands of expertise. From the symphonic repertoire we heard *Le Monde dans l'attente du Sauveur* by Dupré, *Alleluias sereins* from *L'Ascension* by Messiaen, and Duruflé's *Toccata*, Op. 5. The improvisation in Part I of the recital, "prelude and fugue" in style romantique, made one wonder if Schumann, Saint-Saëns or Franck ever aspired to extemporize

in so vast a symphonic vein. Surpassing even this, Escaich's *Improvisation sur 2 thèmes donnés* at the end of Part II was both monumental and technically mind-boggling: at the climax, glissando-like, two-handed scales, ascending and descending several times through the entire length of a keyboard, required his torso to tilt rapidly from side to side. From the recitalist's composed works, we were treated to a paraphrase on one of the Ave Maris Stella chants (entitled *Récit*) and three *Esquisses pour orgue*. Both idiomatic to the organ and sonorously inventive, these pieces attested to the fact that the organ is an eminently viable compositional medium at the turn of the twenty-first century.

The Saturday excursion focused on organ-building, past and present. Our first two stops were to hear small historic organs: one from 1898 by Eusèbe Brodeur in the town of Les Cèdres, the other from 1871 by Louis Mitchell in Vaudreuil. The last stop was at the shop of Juget-Sinclair in the town of Lachine, where we saw the tools of the craft and examined an organ being built for Wellesley, Massachusetts.

Our longest visit that Saturday was to Lachine's Église Saint-Ange-Gardiens Church, where Casavant Frères was renovating and rebuilding one of their instruments from 1920. Church, community and government supporters of the renovation project celebrated our presence among them with welcoming speeches, a mini-recital and a superb lunch. Following lunch, Jacquelin Rochette of Casavant Frères delivered a presentation on the Saint-Ange-Gardiens project and showed slides of a new organ in progress for the Brick Presbyterian Church in New York.

A set of controversial points for discussion raised by Guy Bovet, during an impromptu response to Mr. Rochette's presentation in Lachine, drew attention to something that was missing from the 2005 event as a whole: panel discussion. Constrained as he was by time, Rochette was able to reply to just one of

Bovet's points. Students concentrated intensely during this exchange. Their scattered discussions as they reboarded the bus suggested that opportunities to hear experts with different viewpoints talking about an issue amenable to panel discussion, with time for students' questions, would be welcome another year. Clearly, though, such an activity would be a challenge to moderate.

In conclusion, participating Montréal and area churches, with their organists, are owed a debt of thanks. Above all, executive director Debbie Giesbrecht (borrowed from the Calgary Organ Festival) and artistic director John Grew are to be highly commended for organizing such an artistically satisfying event. ■

#### Notes

1. Graham Steed, *The Organ Works of Marcel Dupré* (Hillsdale, N.Y.: Pendragon Press, 1999), 2.

2. The first public performance of any of Dupré's op. 7 preludes and fugues by someone other than the composer himself was likely by André Marchal in Paris in 1923. Reference to Dupré's first set of three preludes and fugues being part of Marchal's repertoire may be found in Norbert Dufourcq, "En Guise d'Exorde," *L'Orgue: cahiers et mémoires*, no. 38 (Feb. 1987): 13; reference to music of Dupré being included in the final recital of Marchal's January 1923 debut series is contained in remarks by William Hays published in *L'Orgue, Dossier 1, Hommage à André Marchal* (1981): 42. The first famous organist-composers to imitate Dupré's virtuoso style in their compositions would have been Maurice Duruflé and André Fleury.

3. Cf. a sentence in Paul Griffiths' list of influences upon Messiaen: "Dupré showed that the organ, to which Messiaen would have been attracted as a Catholic composer, could be a virtuosic instrument" ["Messiaen, Olivier," *Grove Music Online*, ed. L. Macy (accessed 29 July 2005), <http://www.grovemusic.com.libproxy.uregina.ca:2048>].

Lynn Cavanagh holds a M.M. in Church Music from Westminster Choir College and a Ph.D. in Music Theory from the University of British Columbia. She is an assistant professor in the Department of Music, University of Regina, where she teaches music theory. Her research on the career and musical compositions of Jeanne Demessieux was funded by the Social Sciences and Humanities Research Council of Canada, and her article, "The Rise and Fall of a Famous Collaboration: Marcel Dupré and Jeanne Demessieux," was published in the July 2005 issue of *THE DIAPASON*.

## First Congregational Church

PALO ALTO, CALIFORNIA

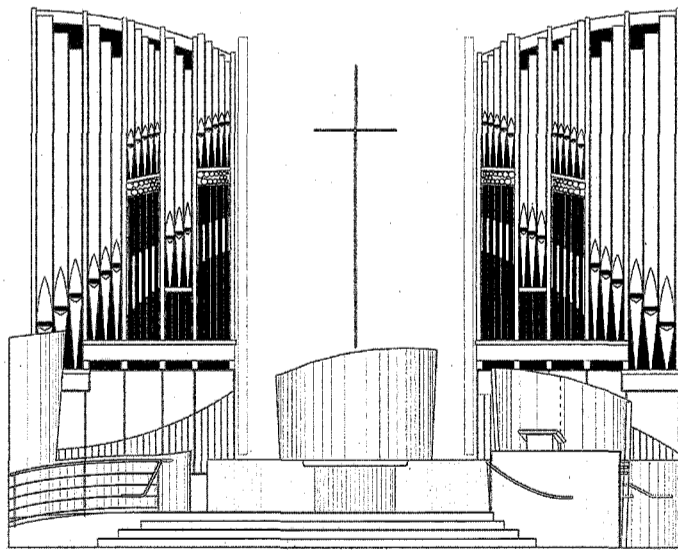


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WE ARE pleased to announce the design and construction of a new pipe organ for First Congregational Church of Palo Alto, California. The instrument's two cases were penned in consultation with John Miller Architects of Mountain View and will be a significant element in the church's redesigned chancel. With 49 stops on electric slider windchests, the organ's stoplist was developed in close collaboration with the church's Assistant Music Director and Organist, Joe Guthrie. The instrument is currently being constructed in our workshops and will be completed during the summer of 2006.

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# The COLLAPSE Project

## Stopping Corrosion in Ancient Organ Pipes

Hans-Erich Laukhuff, translated by Richard Houghten

Tin and lead, both easily processed materials, have always been the metals of choice for organ builders. Organ pipes made from tin alloy are favored not only for their visual beauty but also for their mechanical and acoustical properties as well as for their longevity. It has recently been discovered that otherwise well-preserved pipes from the 17th century are suddenly showing signs of serious corrosion.

Until about 80 years ago, metal was more expensive than labor. It was therefore common practice to recycle Sn-Pb alloys in the construction of new pipes. Old pipes were sent to the melting pot along with scraps from any available source. Even virgin smelter metal showed traces of foreign elements because the techniques needed to produce pure metals had not yet been developed.

Occasionally, the presence of foreign trace metals had the advantageous effect of creating hard, somewhat creep-resistant alloys. Many pipes made with such alloys have survived. Whether these were the result of coincidence or of specific knowledge remains speculation. However Dom Bédos de Celles' 1770 treatise, *L'Art du Facteur d'Orgues*, provides detailed instructions for the production of good pipe metal. Until well into the middle of the 20th century, organ pipes were often produced from scrap metal alloys and showed corrosion damage after only a few decades. Presumably similar patterns existed in earlier centuries. When corrosion appeared, instruments were either rebuilt or simply replaced. Only the very best survived.

The famous organ of St. Jakobi, Lübeck, dates back to the year 1467 and

provides invaluable insight into the music of the Renaissance and the early Baroque. It has been known as the "Stellwagen Organ" since the 17th-century rebuild by the organ builder of that name. In 1992, it became apparent that the large pipes, made of nearly pure lead, have been gradually losing their voice. Corrosion has taken the form of small holes in the pipe metal. Other valuable organs like L'Aquila north of Rome and Oegstgest north of The Hague are also suffering from corrosion, while on the other hand many organs from the same period show no evidence of corrosion.

Many physical illnesses are preceded by an incubation period. Perhaps the same may be true of pipe metal corrosion. Although the affected organs remain in their original locations, the environment within their buildings may have changed. Often, interior restoration involves the application of chemicals such as acid, lye, ammonia, thinners, etc. Renovated walls, ceilings and floors may incorporate new materials that introduce, for example, acetic acid from new oak. Stain and corrosive fluids, in conjunction with high humidity, can promote lead corrosion even in relatively new pipe metal. Newly installed heating systems can create fluctuations in temperature and humidity and can generate dew points at the building walls and even within the organ. With almost no ventilation provided in ancient church buildings, relatively little exchange of air is possible. Conversely, today's modern heating and ventilation systems can exchange the air in a whole room within a short time, including that within the organ.

With increasing tourism, more dust,

humidity and carbon dioxide is carried into venerable old church buildings. Air currents carry charged, sooty dust particles to the pipes, where they precipitate with the vapor of the visitors and moisture at the dew point to produce a light chemical cocktail. This, together with increased levels of carbon dioxide, can attack pipe metal. Organ builders are all too familiar with the carcasses of dead flies, bats and birds in organs. Their excrement on pipes is a common cause of corrosion. Even the droppings of flies and spiders can be so aggressive that a nucleus for corrosion can form under supportive environmental conditions.

Techniques have been developed to stop corrosion in organ pipes made of tin. The pipes are cleaned and placed into a neutralizing liquid, then into a dilute electrolyte solution. Within the solution, a sheet of austenitic steel is connected to the anode of a power supply, while the organ pipe is connected to the cathode. Under the flow of electric current, the oxidized coating of the tin surface is removed, revealing the naked metal beneath. This process has been applied to the 99.5% tin façade pipes of the 1743 organ in the Cathedral of Dijon.

Lead organ pipes exhibit a different damage profile than those of tin. Environmental conditions such as those described above are assumed to be the cause of damage. A cure will likely be more difficult to find, since the corrosion process of lead involving lead white or lead acetate is not presently reversible.

Lead (II) acetate, commonly called salt of saturn, lead white, lead carbonate or sugar of lead, is a solid, colorless, white solid that was used by the Romans to sweeten wine. It was also known as the Viagra of antiquity. Unfortunately, the price for excessive consumption was the beginning of infertility. Perhaps this is why the Romans were the first to have adopted children.

In 300 BC, Theophrast described the production of lead white. In oxidation rooms, up to ten tons of lead plates were placed in stone pots packed with oak bark and horse dung. The heat of the dung, in conjunction with the acetic acid of the bark and carbon dioxide in the air, caused the lead to disintegrate into a white powder (lead white) in only four weeks. In ancient times, lead white was used for makeup and, until the 20th century, as pigment in paint. When heated, lead white first turns red ("Massicot"), then yellow. When sulphur is introduced, black lead sulphide results; we know it as graphite.

As an apprentice in organ building, and later in the Masters' course, the writer became familiar with tin plague or "tin pest." Teachers explained the chem-

ical reactions that convert *beta* to *alpha* tin, and the terrible, irreversible damage that results. In the almost 46 years of his career as an organ builder, the author has seen many types of damage to organ pipes, but true tin plague could almost never be verified. The first pipe with confirmed tin plague was shown to the author in Estonia in 2000. Sometimes damage by saltpeater (potassium nitrate, often found in fertilizers) or other corrosive agents has been attributed to tin plague in order to stress the severity of a problem. Indeed, damage by such corrosive agents can be just as devastating, even though not actual tin plague.

Corrosive damage to organ pipes is increasing. This is undisputed, and some of the famous historic organs of Europe are suffering from it. Within the span of only a few years, ancient organ pipes have suddenly exhibited frightening signs of disintegration. Organ builders and curators are struggling to understand the phenomenon and to find a means of rescuing these instruments, preserving their unique sound portraits and preventing such damage in the future.

Since there had been little research into this issue, project COLLAPSE has been established and has been funded by the EU in Brussels with an initial grant of 900,000 euros. COLLAPSE (Corrosion of Lead and Lead-tin Alloys of Organ Pipes in Europe) is headquartered at the GOArt Centre in Göteborg, Sweden ([www.goart.gu.se/collapse/](http://www.goart.gu.se/collapse/)). The University of Göteborg Department of Inorganic Environmental Chemistry, as well as the University of Bologna Metallurgic Institute, will assist in the research. Although COLLAPSE deals mainly with lead corrosion, there is also awareness of tin corrosion and tin plague, and these may become the subjects of future projects.

It is planned that the lead pipes of the St. Jakobi Stellwagen organ be coated with protective resin in order to close the small holes that have developed in the pipe metal. The resin coating would also protect the metal from further damage. Artificially produced resins would be used on a temporary basis until a cure or a more permanent remedy can be found. Modern principles of monument conservation require that any work done on original materials be reversible. Therefore any such resin that might be applied now must be removable without the damaging effects of solvents. This leaves open the possibility that new techniques and better understanding might allow restoration to near original condition at some future time.

It is hoped that after the EU funds have been expended, new knowledge and techniques to resolve these problems will have been developed and that our valuable cultural heritage will be preserved for future generations. ■

Born in 1944, Hans-Erich Laukhuff studied in Weikersheim and in Easbourne, England. After apprenticeships with the family firm and at Casavant Frères, Mr. Laukhuff earned the Master Organbuilder Certificate from the organbuilders' school in Ludwigsburg in 1970. The following year he assumed responsibility for the Laukhuff firm as fourth-generation co-director. Hans-Erich enjoys reading, organ music (both classical and theatre), and discovering how machines work, even if he can't put them back together.

Born in 1943 in Detroit, Michigan, Richard Houghten studied psychology and physics at the University of Michigan and apprenticed in organ building with Dr. Robert Noehren. He joined the staff of Aug. Laukhuff as North American representative in 1989 and maintains contact with a majority of Canadian and U.S. organ builders. As an independent consultant, Houghten assists builders in the design and application of solid-state equipment. Interests include travel, writing, music and telephony.

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# Cover feature

**Martin Ott Pipe Organ Company,  
St. Louis, Missouri  
Opus 104: Zion Lutheran Church,  
Portland, Oregon**

## From the Organbuilder

In March of 2000, Mrs. Helen Hollenbeck, director of music at Zion Lutheran Church in Portland, Oregon, contacted our company about a new pipe organ. I was invited to come to Zion Lutheran Church to see the facilities and to meet with the organ committee.

In July of 2000, I visited Zion for the first time. I was impressed with the fine architecture of Pietro Belluschi—his design of the church is outstanding. At the time the new church was built, limited funds for a pipe organ were available. Zion decided to purchase a used organ. Mr. Belluschi installed this instrument on the choir balcony behind a radiating wall; the radius of this wall is 30 feet.

The organ committee, under the advice of their design architect, Mr. Joachim Grube of Portland, expressed their wish to keep the design of the new organ as Mr. Belluschi had originated. I agreed with the committee's intention, and shortly after our meeting I submitted a proposal for the musical needs of Zion along with a visual design drawing. I kept the visual design simple but elegant. The new organ is now located again behind the radiating wall. A newly constructed organ chamber houses the organ apparatus and the pipes. The previous openings in the wall have been greatly enlarged, and the new organ case features the pipes of the Hauptwerk Prinzipal 8' and some pipes of the Pedal Oktavbass 8' exposed in the façade.

The layout of the divisions is symmetrical: the Great division is to the left and right side behind the façade pipes; the Swell division is centered above the keydesk of the organ; the Pedal division, which has the tallest pipes, is to the back of the organ chamber and centered behind the Swell division. The tonal design will support the strong musical tradition of the Lutheran church. The instrument is flexible and will be able to support congregational singing, choral anthems, and solo organ literature for preludes and postludes. The façade pipes are 75% tin, which contributes to the bright sound. The wooden pipes are made of poplar, spruce and mahogany.

We are especially grateful to the congregation for their enthusiasm and assistance. Many members spent a hot Sunday afternoon unloading the organ with our organ builders. We are thankful to the organ committee who facilitated the organ building process.

The following craftsmen participated in the construction of the organ for Zion Lutheran Church, Opus 104:

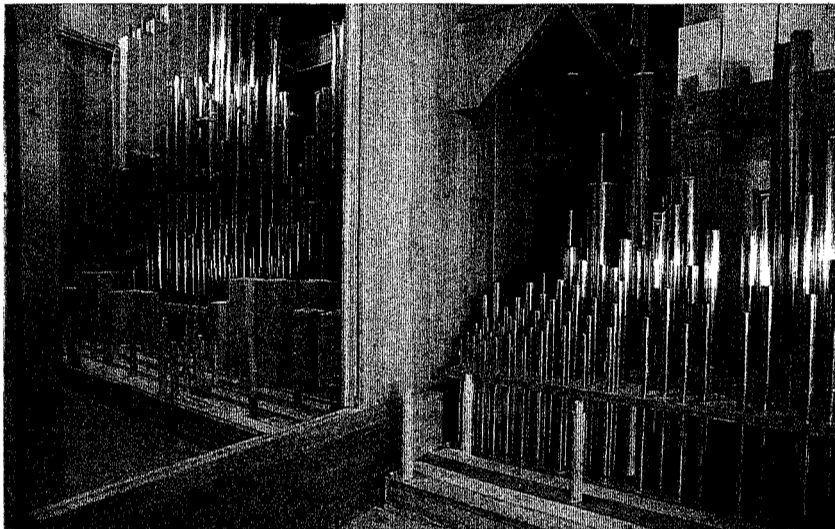
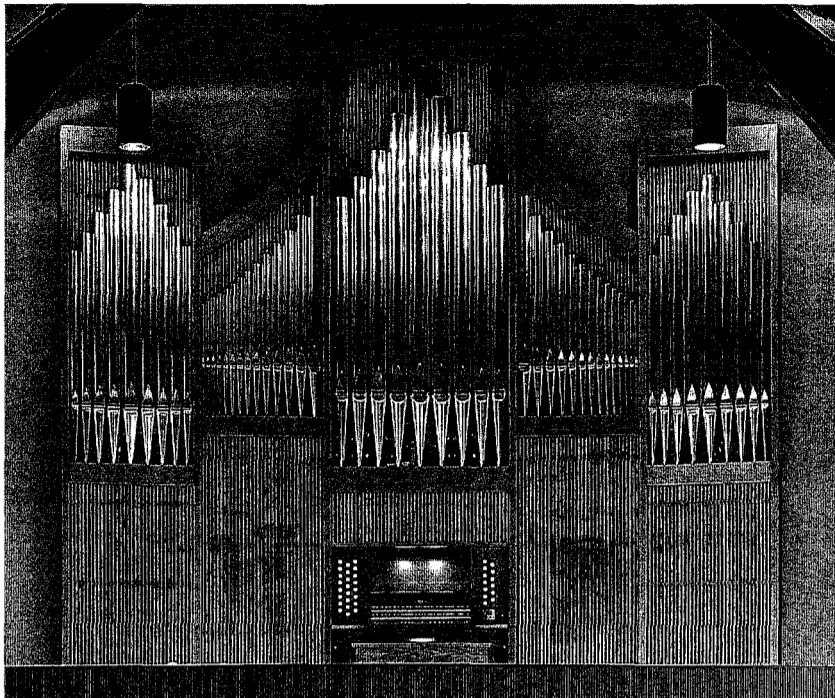
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Sascha Ott  
Inna Sholka  
Jeffrey Spitzer

—Martin Ott  
Orgelbaumeister

## From the Director of Music and Organist

"You give it to them; they gather it; you open your hand, and they are filled with good things." (Psalm 104:29)

As we gathered at Zion for the organ dedication, we were reminded of the many blessings that God showers upon us. We celebrated the gift of a new pipe organ—an instrument that will be used to praise God, lead His people in worship, give opportunity for teaching music and organ playing, and provide outreach to the Portland community. This was a huge undertaking for Zion



Lutheran Church and, for most of us, a once in a lifetime experience.

When I became director of music and organist at Zion in 1998, I never dreamed that I would become involved in a pipe organ building project. What a journey it has been! The search committee spent hours researching and visiting instruments. There were endless meetings, much prayer, and lots of hard work needed to define the type of instrument that would best serve Zion's congregation. One of the most critical elements was the historical nature of Zion's building. The elegant simplicity of the Belluschi architecture would, without a doubt, become the inspiration for the design of the new organ case. Also, the tonal resources would need to be eclectic so that all styles of music—from Renaissance to the twenty-first century and beyond—could be played authentically. It was important that the organ live for the future, as well as for the past and present. With this in mind, the search went out to find a builder who would work with the specific needs of the Zion congregation. Martin Ott immediately connected with us by his understanding of Pietro Belluschi's design philosophy.

I first became familiar with Martin Ott and his work when I attended the dedication of the two Ott pipe organs at the Mt. Angel Abbey in Mt. Angel, Oregon. Later, when I was preparing to complete work on my master's degree, I chose to perform my graduate recital on the gallery organ at Mt. Angel Abbey Chapel. The Ott Opus 104 at Zion is just as inspiring and a great blessing to play.

It has been such a privilege to be part of this project. It took an enormous team effort. For this, I am grateful for the support and encouragement of Zion's members and friends, as well as Zion's pastors—Stephen Krueger, Paul Hilgendorf, and Ty Miles. I am also

extremely thankful for the fundamental understanding that is present here at Zion, for the importance of music in the life of this congregation that was so critical to the building of this new organ. For all of this, God is to be praised and glorified! We have indeed been "filled with good things."

—Helen Hollenbeck

## From the Architect

I hope my work has gone unnoticed. As people experience the sound and sight of the new organ and appreciate the improved lighting and the renovated choir loft finishes I hope it never appears that any design work occurred.

It was the goal of the renovation plans to restore the design of the building's original architect and to feature the work of the organ designer without introducing any additional aesthetic elements. A significant effort has been made by the design and construction teams to affect this transformation, but I hope this work appears transparent. I hope that the sanctuary will continue to be viewed as the work of Pietro Belluschi, now featuring an organ by Martin Ott.

Architectural consulting for this project was begun in 2000 by Joachim Grube of the Portland firm Yost Grube Hall. Mr. Grube collaborated with Pietro Belluschi in designing several Portland churches and has served Zion as a friend and advisor since Belluschi's death in 1994. Mr. Grube assisted the congregation's organ committee in selecting an organ design that would be complementary to the distinctive architectural character of the space. Following this preliminary planning, while the organ awaited fabrication, I began the work of planning and preparing the second floor of the sanctuary for the instrument's arrival.

Renovation of the choir loft and

## Ott Opus 104 30 stops, 40 ranks

HAUPTWERK		
16'	Bordun	56 pipes
8'	Prinzipal	56 pipes
8'	Rohrflöte	56 pipes
4'	Oktave	56 pipes
4'	Nachthorn	56 pipes
2½'	Quinte*	56 pipes
2'	Oktave	56 pipes
1½'	Terz*	56 pipes
	Mixtur IV	224 pipes
8'	Trompete	56 pipes
	Tremulant	
SCHWELLWERK		
8'	Viola	56 pipes
8'	Viola Celeste TC	44 pipes
8'	Bordun	56 pipes
4'	Prinzipal	56 pipes
4'	Traversflöte	56 pipes
	Kornett II TC	88 pipes
2'	Flöte	56 pipes
1½'	Quinte	56 pipes
	Mixtur IV	224 pipes
16'	Bombarde*	56 pipes
8'	Trompete	56 pipes
8'	Krummhorn	56 pipes
	Tremulant	
	Zimbelstern	
PEDAL		
16'	Offenbass	30 pipes
16'	Subbass	30 pipes
8'	Oktavbass	30 pipes
8'	Pommer	22 pipes
4'	Choralbass	30 pipes
	Mixtur IV	120 pipes
16'	Posaune	30 pipes
8'	Trompete*	30 pipes

\*prepared for

## Couplers

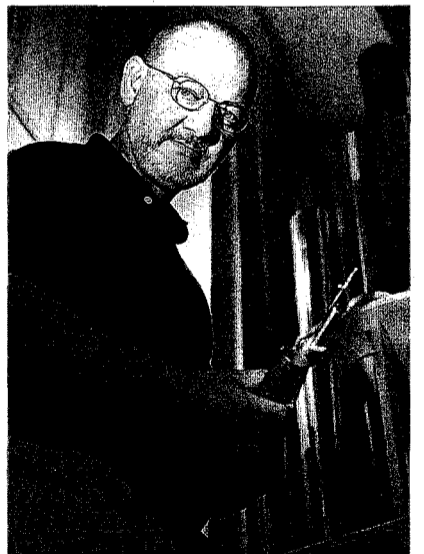
HW/Ped with reversible thumb & toe pistons  
SW/Ped with reversible thumb & toe pistons  
SW/HW toe piston

## Accessories

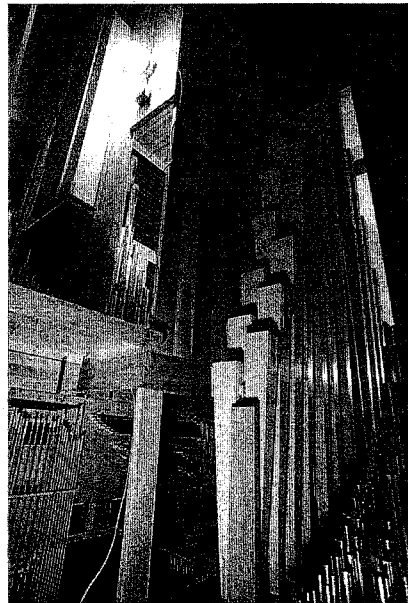
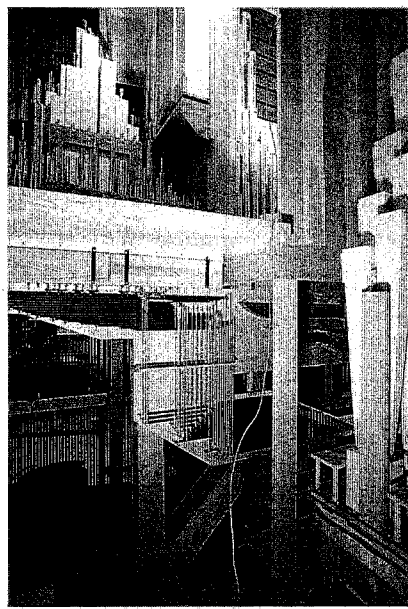
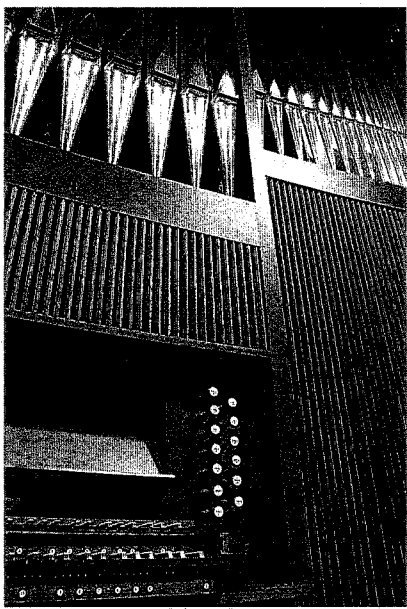
Attached keydesk, AGO standards  
Case made of oak  
Mechanical key action  
Electric stop action  
Combination action with 128 levels:  
HW 1-2-3-4-5-6 thumb  
SW 1-2-3-4-5-6 thumb  
PED 1-2-3-4-5-6 thumb & toe  
General 1-2-3-4-5-6-7-8 thumb & toe  
Cancel-thumb  
Set-thumb  
Tutti-thumb & toe

Tuning after Fisk I

Photographs by Peter Eckert of Eckert and Eckert, Michael Mathers, Jeff Hastings, and William Oekerman.



organ chamber began following Easter services in 2005. Two weeks were spent removing hazardous materials that were used in the building's original construction and following this abatement the rear wall of the choir loft was removed in order to extract the old organ. Marceau and Associates Pipe Organ Builders recovered all of the original pipes to be reused in other organs, while the largest rank of pipes was stored and reinstalled in our new instrument. Further demolition was done in the organ chamber before the curved



wall was rebuilt in a configuration to accommodate the new organ.

Rebuilding these spaces provided an opportunity to improve lighting and accessibility of the choir loft for use in performances. The original risers were removed and the original tile floor finish was replaced to provide a uniform floor level allowing flexibility of movement by the choir and instrumentalists. A select group of original light fixtures was removed and replaced by improved fixtures and controls that will allow for multiple lighting scenes, which can be adjusted to complement various musical arrangements.

Thank you to all of the members of the design, construction and organ building teams for your efforts and cooperation in providing this worship space improvement to Zion's worship space.

—Craig Rice, AIA

#### History of Zion's New Organ

In 1999, the new organ/choir director and minister of music, Helen Hollenbeck, presented an evaluation of Zion's current instrument. Her personal experience with the instrument, in addition to her discussions with previous Zion organists, especially Tim Drews, pointed up major deficiencies in both the physical and melodic quality of the Zion's pipe organ. Its condition had been deteriorating over the previous decade so that it was no longer possible to maintain it as the fine instrument it once was.

The board of trustees formed a committee to determine the possibility of getting a new organ for Zion. The question was whether the board should purchase a used instrument, as it had done in the past, and attempt to fit it to our sanctuary, or contact a builder and have a new organ built to fit our needs and the marvelous acoustics of our church. In order to best serve the needs of the congregation, it was decided that a new organ be built, if possible.

The committee began to contact builders, not only in the Portland area, but also in the Northwest and in other areas of the country. Builders who expressed an interest in working with us were contacted. Not only did they come to Zion to see the building and experience its sound, but the committee in turn visited several of their instruments to see and hear how the organs fit their surroundings, both visually and musically. Because Zion is listed on the National Historic Registry, it was necessary that the builder produce an instrument to fit our musical and visual aesthetics as well as remain within our financial means.

Three organ builders were chosen and asked to submit proposals. The builder who seemed to fit us best in all categories was the Martin Ott Pipe Organ Company of St. Louis. In September 2001, the board was presented with the committee's findings and at the same meeting they charged the committee to contract with Mr. Ott to begin work on the Zion instrument, to begin raising the money for the purchase of the new organ, and to handle the remodel of the balcony to accommodate the organ. Delays in fund-raising and getting approval from the State of Ore-

gon for the renovations pushed back the date of the new instrument.

In spring of 2005, a contractor was engaged to work with Zion and Martin Ott Pipe Organ Company to assure that the balcony would accommodate the new instrument. The organ was delivered to the church on Sunday, June 5, and the congregation was there to greet it and help unload the thousands of pieces that make up this musical puzzle. Assembly began the very next day, June 6, 2005. Tonal finishing was begun on July 17 and the organ was consecrated to the Glory of God and the edification of all on Sunday, August 14, 2005.

The inaugural concert was played by David Dahl on September 30. Concerts continue this season: November 20, Helen Hollenbeck; February 19, Portland AGO chapter members; April 30, Tim and Nancy Nickel, Prokofiev: *Peter and the Wolf*; June 18, Jonas Nordwall.

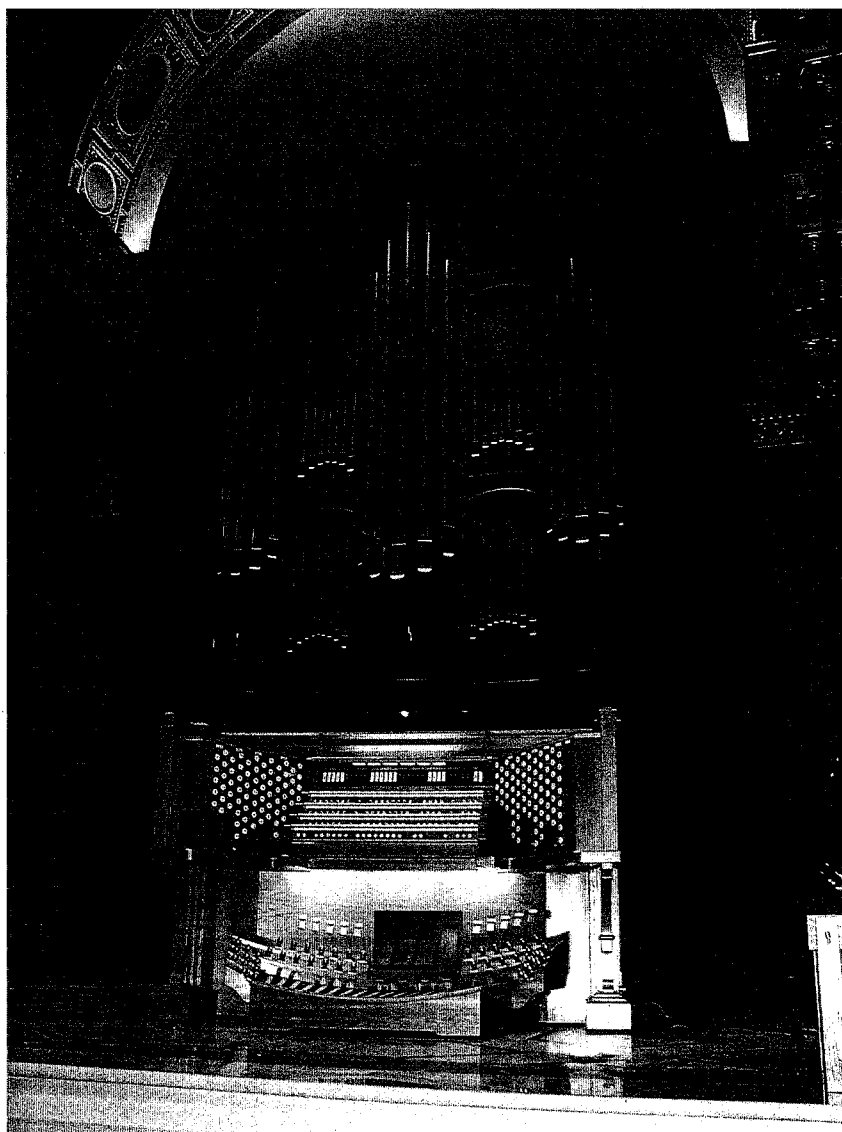
—Charles P. Kovach

Chair, Zion Organ Committee

#### Inaugural Concert Program Martin Ott Opus 104 Zion Lutheran Church, Portland, Oregon September 30, 2005 David Dahl, organist

*Toccata and Fugue in F*, Buxtehude; *Blessed Jesus, we are here*, Bach; *Voluntary in D*, Boyce; *Trio in F*, Krebs; *Chant de paix*, Langlais; *Dialogue sur les grands jeux*, Jullien; *Allegro (Concerto in b)*, Vivaldi, arr. Walther; *Hymn 143, Now all the vault of heav'n resounds (Lasst uns erfreuen)*, arr. Dahl; *Lo, how a rose e'er blooming*, Rogg; *From heav'n above to earth I come*, Hovland; *O morning star, how fair and bright*, Pachelbel; *O sacred head, now wounded*, Mendelssohn; *Christ lay in death's bonds*, Bach; *Veni creator spiritus*, Duruflé; *A mighty fortress is our God*, Kauffmann; *Hymn 534, Now thank we all our God (Nun danket alle Gott)*, arr. Dahl; *Choral No. 3 in a*, Franck.

## New Organs



#### Nichols & Simpson, Inc., Little Rock, Arkansas Cathedral of St. John the Evangelist, Milwaukee, Wisconsin

The Nichols, Milwaukee organ in the apse of the Cathedral of St. John the Evangelist in Milwaukee, Wisconsin was installed during February and March of 2005. The freestanding case that houses the apse organ, as well as the four-manual console that controls both the apse organ and the Noehren organ in the gallery, were installed in 2001 when the cathedral was reopened following renovations. The apse organ was used publicly for the first time during services for Easter, 2005.

—C. Joseph Nichols

#### GREAT

- 16' Violone (Solo, prep)
- 8' Principal
- 8' Bourdon
- 8' Violone (Solo, prep)
- 4' Octave
- 4' Nachthorn (prep)
- 2' Super Octave
- V Fourniture
- 8' Tromba (Ped, prep)
- 8' Trumpet (Sw)
- Tremolo
- Zimbelstern
- MIDI to Manual II (prep)

#### SWELL

- 16' Gedeckt (from Chimney Flute)
- 8' Diapason
- 8' Chimney Flute
- 8' Salicional
- 8' Voix Céleste
- 4' Principal
- 4' Harmonic Flute
- 2 1/2' Nasard

- 2' Octavin
- 1 3/4' Tierce
- II Plein Jeu
- III Petit Plein Jeu
- 16' Double Trumpet
- 8' Trompette
- 8' Hautbois
- 4' Clairon (from Double Trumpet)
- Tremolo
- MIDI to Manual III (prep)

#### SOLO

- 8' Violone (prep)
- 8' Violone Celeste (prep)
- 8' Harmonic Flute (prep)
- 4' Harmonic Flute (prep)
- 8' Clarinet (prep)
- Tremolo
- 16' Trombone (Ped, prep)
- 8' Tuba (prep)
- 8' Tromba (Ped, prep)
- 4' Tromba Clarion (Ped, prep)
- MIDI to Manual I (prep)

#### PEDAL

- 32' Bourdon (digital, prep)
- 16' Principal
- 16' Subbass
- 16' Violone (Solo, prep)
- 16' Gedeckt (Sw)
- 8' Octave
- 8' Bourdon
- 8' Violone (Solo, prep)
- 8' Chimney Flute (Sw)
- 4' Super Octave
- 4' Harmonic Flute (Solo, prep)
- 32' Ophicleide (digital, prep)
- 16' Trombone (prep)
- 16' Double Trumpet (Sw)
- 8' Tromba (prep)
- 8' Trumpet (Sw)
- 4' Clairon (Sw)
- 4' Clarinet (Solo, prep)
- MIDI to Pedal (prep)

Photo credit: David C. Scribner

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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

### 15 NOVEMBER

**John Rose**; Trinity College, Hartford, CT 5 pm  
**Tom Bailey**; St. Luke's Chapel, Medical University of SC, Charleston, SC 12:15 pm  
**David Saunders**; The Church of St. Louis, King of France, St. Paul, MN 12:35 pm

### 16 NOVEMBER

**Fred Teardo**; Christ Church Episcopal, New Haven, CT 12:45 pm  
**Marie-Claire Alain**, masterclass; Church of the Holy Trinity, New York, NY 9:30 am  
**Bradley Brookshire**, harpsichord; St. Bartholomew's, New York, NY 7:30 pm  
**Marijim Thoene**, with flute; Rogers Chapel, Tulane University, New Orleans, LA 12 noon  
**Richard Hoskins**; Fourth Presbyterian, Chicago, IL 12:10 pm

### 17 NOVEMBER

**Marie-Claire Alain**; Church of the Holy Trinity, New York, NY 8 pm  
**László Fassang**; Austin Auditorium, Wingate, NC 7:30 pm

### 18 NOVEMBER

**William Ness**; First Baptist, Worcester, MA 7:30 pm  
**Jon Gillock**; Church of the Immaculate Conception, Boston, MA 8 pm  
Konevets Quartet; Westminster Presbyterian, Buffalo, NY 8 pm  
**John Buckel**; Church of St. Joseph, Bronxville, NY 8 pm  
**Scott Warren**; St. Ignatius Loyola, New York, NY 7 pm  
Festival Advent Vespers; St. Ignatius Loyola, New York, NY 8 pm  
**Mary Preston**; Trinity Lutheran, Lansdale, PA 8 pm  
Avatar Brass; Trevecca Nazarene University, Nashville, TN 7:30 pm  
**Anne Wilson**, *Song of Hope*; First Presbyterian, Birmingham, MI 7:30 pm

### 19 NOVEMBER

**Lucius Weathersby**, masterclass; The Cathedral Church of the Nativity, Bethlehem, PA 10 am

### 20 NOVEMBER

**Marie-Claire Alain**; St. Joseph Memorial Chapel, Worcester, MA 3 pm  
**David Spicer**; First Church of Christ, Wethersfield, CT 7 pm  
**Thomas Trotter**; Woolsey Hall, Yale University, New Haven, CT 8 pm  
Konevets Quartet; Westminster Presbyterian, Buffalo, NY 8 pm  
**Farrell Goehring**, with violin & viola; Bethesda Episcopal, Saratoga Springs, NY 4 pm  
**Guido Graumann**; The Presbyterian Church, Irvington-on-Hudson, NY 4 pm  
**Marilyn Keiser**; St. Ann & the Holy Trinity Episcopal, Brooklyn, NY 7:30 pm  
Bach, Cantata 70; Holy Trinity, New York, NY 5 pm  
**Irena Chribková**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Marilyn Keiser**; St. Ann & the Holy Trinity Episcopal, Brooklyn Heights, NY 7:30 pm  
St. Cecilia Singers Children's Choir; Our Lady of Sorrows, South Orange, NJ 3 pm  
**John Rose**; Cathedral of the Sacred Heart, Newark, NJ 4 pm  
**Douglas Bruce**; Christ Church, New Brunswick, NJ 6:30 pm  
**Yoon-Mi Lim**; Heinz Chapel, University of Pittsburgh, Pittsburgh, PA 4 pm  
**Lucius Weathersby**; The Cathedral Church of the Nativity, Bethlehem, PA 4 pm  
**Craig Cramer**; First Presbyterian, Gainesville, FL 4 pm  
**Timothy Denton**; St. Philip's Cathedral, Atlanta, GA 3:30 pm  
**Huw Lewis**; First Presbyterian, Three Rivers, MI 4 pm  
**Todd Wilson**; First United Methodist, Birmingham, MI 7:30 pm

**Andrew Peters**; Brentwood United Methodist, Brentwood, TN 4 pm  
**Timothy Denton**; Cathedral of St. Philip, Atlanta, GA 3:30 pm  
**Diane Meredith Belcher**; Independent Presbyterian, Birmingham, AL 4 pm  
Evensong; Parish Church of St. Luke, Evanston, IL 5 pm  
**Roger Stanley**; St. Chrysostom's, Chicago, IL 2:30 pm  
**Marjorie Proctor**; St. James Cathedral, Chicago, IL 4 pm

### 22 NOVEMBER

**Raymond Johnston**; The Church of St. Louis, King of France, St. Paul, MN 12:35 pm

### 27 NOVEMBER

**Lois Toepfner**; First Baptist Church, Newton, MA  
**Harry Huff**, followed by Advent Lessons & Carols; Church of the Advent, Boston, MA 4:30 pm  
Bach, Cantata 36; Holy Trinity, New York, NY 5 pm  
**Terence Flanagan**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Thomas Spacht**; Christ Church, New Brunswick, NJ 6:30 pm  
Advent Procession; St. Philip's Cathedral, Atlanta, GA 4 pm

### 28 NOVEMBER

**Lynne Davis**; Brick Presbyterian Church, New York, NY 8 pm  
**Yeo Jung Kim**; The Presbyterian Homes, Evanston, IL 1:30 pm

### 29 NOVEMBER

**Timothy Short**; The Church of St. Louis, King of France, St. Paul, MN 12:35 pm

### 30 NOVEMBER

**John-Eric Gundersen**; Dwight Chapel, Yale University, New Haven, CT 12:30 pm  
**Anthony Newman**, harpsichord, with flute; St. Bartholomew's, New York, NY 7:30 pm  
**Thomas DeWitt**; Morrison United Methodist, Leesburg, FL 12 noon

### 1 DECEMBER

Britten, *A Ceremony of Carols*; Christ Church Cathedral, Hartford, CT 12:05 pm  
True North Brass; First Presbyterian, Lockport, NY 7 pm  
**Gail Archer**; Princeton University, Princeton, NJ 12 noon  
Choral concert with orchestra; Peachtree Road United Methodist, Atlanta, GA 7:30 pm

### 2 DECEMBER

Choral concert, with orchestra; Grace Church, New York, NY 8 pm, also 12/3 at 4 pm  
The American Boychoir; St. Alban's Episcopal, Oakland, NJ 7 pm  
**Paul Jacobs**; First Presbyterian, Washington, PA 7:30 pm  
**Joseph Lowe**; Immanuel Lutheran Church of the Upper Keys, Tavernier, FL 8 pm  
William Ferris Chorale; Mt. Carmel Church, Chicago, IL 8 pm  
Handel, *Messiah*; Rockefeller Chapel, Chicago, IL 8 pm

### 3 DECEMBER

Choral Art Society; Cathedral of the Immaculate Conception, Portland, ME 8 pm, also 12/4 at 2:30 pm, 7 pm  
Choral concert; University of Cincinnati College-Conservatory of Music, Cincinnati, OH 5 pm, also 12/4 at 2 pm, 5 pm

### 4 DECEMBER

**Vincent Carr**; Center Church on the Green, New Haven, CT 3 pm  
**Stephen Fraser**; Woolsey Hall, New Haven, CT 8 pm  
**Paul Bisaccia**, piano; First Congregational, Windsor, CT  
Handel, *Messiah*; The Presbyterian Church, Irvington-on-Hudson, NY 4 pm  
Advent Lessons & Carols; St. Peter's Episcopal, Bay Shore, NY 5 pm  
Advent Lessons & Carols; Grace Church, New York, NY 4 pm  
Advent Lessons & Carols; St. Bartholomew's, New York, NY 5 pm  
Choral concert; Holy Trinity, New York, NY 5 pm  
**Patrick Pope**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
Advent Lessons & Carols; St. Peter's Episcopal, Morristown, NJ 5 pm  
**Jack Grebb**; Christ Church, New Brunswick, NJ 6:30 pm  
Advent Lessons & Carols; Camp Hill Presbyterian, Camp Hill, PA 8:30 & 11 am  
The American Boychoir; Greene Memorial United Methodist, Roanoke, VA 4 pm  
**Anne Conover**; Cathedral of St. Philip, Atlanta, GA 3:30 pm

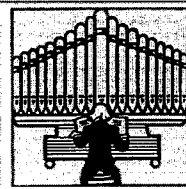
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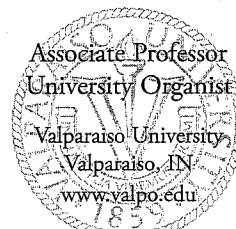
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Handel, *Messiah*; Jacoby Symphony Hall,  
Jacksonville, FL 7:30 pm

Circlefest; The Church of the Covenant,  
Cleveland, OH 1 pm  
Advent Lessons & Carols; Cathedral Church  
of the Advent, Birmingham, AL 9 and 11 am  
North Shore Choral Society, with Agape  
Ringers; Saints Faith, Hope & Charity, Winnet-  
ka, IL 2:30 pm  
Advent Lessons & Carols; St. James Cathed-  
ral, Chicago, IL 4 pm  
Advent Vespers; Rockefeller Chapel, Chica-  
go, IL 5 pm

5 DECEMBER  
Bertali, *Missa Resurrectionis*; St. Mary's  
Church, New Haven, CT 8 pm  
Con Brio; Christ Church, New Brunswick, NJ  
7:30 pm  
Lessons & Carols; Morrison United  
Methodist, Leesburg, FL 7:30 pm  
Peter Richard Conte; Cincinnati Museum  
Center, Cincinnati, OH 7 pm

6 DECEMBER  
Bertali, *Missa Resurrectionis*; St. Michael's  
Church, New York, NY 8 pm  
Mark Sedio; The Church of St. Louis, King of  
France, St. Paul, MN 12:35 pm

7 DECEMBER  
Scott Montgomery; First Presbyterian,  
Springfield, IL 12:15 pm

9 DECEMBER  
Paul Bisaccia, piano; Chatfield, West Hart-  
ford, CT 7:45 pm  
Gail Archer; St. Paul's Chapel, Columbia  
University, New York, NY 8 pm, also 12/10  
The American Boychoir; St. Mary Magdalene  
Mission, Bel Air, MD 7:30 pm  
Choral concert with orchestra; Peachtree  
Road United Methodist, Atlanta, GA 7:30 pm  
Carol concert; First Presbyterian, Birming-  
ham, MI 7:30 pm

10 DECEMBER  
Christmas concert; St. Lorenz Lutheran,  
Frankenmuth, MI 6:30 pm

11 DECEMBER  
Christmas Concert; First Church of Christ,  
Wethersfield, CT 7 pm  
Satomi Akao; Woolsey Hall, New Haven, CT  
8 pm  
David Higgs; Twelve Corners Presbyterian,  
Rochester, NY 5 pm  
The American Boychoir; Our Lady of Angels  
Roman Catholic Church, Brooklyn, NY 2 pm  
Advent Lessons & Carols; Church of St. Vin-  
cent Ferrer, New York, NY 3 pm  
Bach, *Christmas Oratorio*; St. Bartholomew's,  
New York, NY 3 pm  
Christmas Carol concert; St. Ignatius Loyola,  
New York, NY 4 pm, also 12/18  
Carol Service; Brick Presbyterian Church,  
New York, NY 4 pm  
Bach, *Magnificat*; Holy Trinity, New York, NY  
5 pm

Jeremy Bruns; St. Thomas Church Fifth  
Avenue, New York, NY 5:15 pm  
Seton Hall University Choir; Our Lady of Sor-  
rows, South Orange, NJ 4 pm  
Advent Lessons & Carols; Christ Church,  
New Brunswick, NJ 5 pm  
Vivaldi, *Gloria*; Old Presbyterian Meeting  
House, Alexandria, VA 8:30, 11 am  
Pinkham, *Christmas Cantata*; First United  
Methodist, Charlottesville, VA 11 am  
Cantate; First Presbyterian, Lynchburg, VA 3  
pm  
Handel, *Messiah*; Peachtree Road United  
Methodist, Atlanta, GA 7 pm  
Christmas concert; St. Lorenz Lutheran,  
Frankenmuth, MI 1:30 & 4:30 pm  
Carol concert; St. Paul's Episcopal, Flint, MI  
3:30 pm  
Christmas concert; First Presbyterian, Arling-  
ton Heights, IL 4 pm, also 12/18  
James Fackenthal, carillon; Rockefeller  
Chapel, Chicago, IL 5 pm

13 DECEMBER  
Paul Bisaccia, piano; Seabury, Bloomfield,  
CT 7:30 pm  
Gail Archer; Central Synagogue, New York,  
NY 12:30 pm  
Bill Chouinard; The Church of St. Louis,  
King of France, St. Paul, MN 12:35 pm

14 DECEMBER  
Timothy Weisman; Woolsey Hall, New  
Haven, CT 12:30 pm  
Paul Bisaccia, piano; Covenant Village,  
Cromwell, CT 7:45 pm  
Anthony Newman, harpsichord; St.  
Bartholomew's, New York, NY 7:30 pm  
Peter Richard Conte; All Saints Episcopal,  
Atlanta, GA 6:30 pm  
Rudolf Zuiderveld, with flute; First Presby-  
terian, Springfield, IL 12:15 pm

16 DECEMBER  
Christmas Vespers; St. Bartholomew's, New  
York, NY 7 pm

Atlanta Boy Choir; Peachtree Road United  
Methodist, Atlanta, GA 7:30 pm, also 12/17  
Cathedral Ringers Handbell Choir; Cathedral  
Church of the Advent, Birmingham, AL 12:30 pm

17 DECEMBER  
Adventori; St. Bartholomew's, New York, NY  
8 pm, also 12/19 at 7:30 pm  
Music of the Baroque; Divine Word Chapel,  
Techy, IL 8 pm, also 12/18 at 3 pm

18 DECEMBER  
Lessons & Carols; South Church, New  
Britain, CT 4 pm  
Carol concert; The Presbyterian Church, Ir-  
vington-on-Hudson, NY 4 pm  
Britten, *A Ceremony of Carols*; Grace Church,  
New York, NY 4 pm  
Lessons & Carols; Holy Trinity, New York, NY  
5 pm  
Handel, *Messiah*, Part I; Church of St.  
Joseph, Bronxville, NY 3 pm  
Christmas Lessons & Carols; St. Peter's Epis-  
copal, Morristown, NJ 11:15 am  
Christmas Carol Sing; Our Lady of Sorrows,  
South Orange, NJ 4 pm  
Handel, *Messiah*; Christ Church, New  
Brunswick, NJ 8 pm  
Lessons & Carols; Doylestown Presbyterian,  
Doylestown, PA 7 pm  
Cantate, with orchestra; First Presbyterian,  
Lynchburg, VA 5 pm  
Karel Paukert; Trinity Evangelical Lutheran,  
Cleveland, OH 2:30 pm  
Christmas Lessons & Carols; St. Philip's  
Cathedral, Atlanta, GA 4 pm  
Bach, Cantata 40; St. Luke's, Chicago, IL 4  
pm  
Choral concert, with brass & organ; St. James  
Cathedral, Chicago, IL 5 pm

19 DECEMBER  
Ray Cornils, with brass and handbells; Port-  
land City Hall, Portland, ME 7:30 pm

20 DECEMBER  
Christmas Concert; St. Bartholomew's, New  
York, NY 7:30 pm

21 DECEMBER  
Kevin Chunko; First Presbyterian, Spring-  
field, IL 12:15 pm

24 DECEMBER  
Lessons & Carols; Grace Church, New York,  
NY 7:30 pm  
Lessons & Carols; Camp Hill Presbyterian,  
Camp Hill, PA 5, 7, 9 pm  
Christmas Carol Concert; First United  
Methodist, Charlottesville, VA 10:30 pm

25 DECEMBER  
Bach, *Christmas Oratorio*; Holy Trinity, New  
York, NY 5 pm

31 DECEMBER  
Lessons & Carols; Church of the Advent,  
Boston, MA 6 pm  
Bach, *Brandenburg Concerti*; St.  
Bartholomew's, New York, NY 8 pm  
William Trafka; St. Bartholomew's, New  
York, NY 11 pm

## UNITED STATES West of the Mississippi

20 NOVEMBER  
Stephen Tharp; St. Philip the Deacon Luthera-  
n, Plymouth, MN 4 pm  
Paul Jacobs; First Presbyterian, Fort Worth,  
TX 4:30 pm  
Texas Christian University Concert Chorale; St.  
Stephen Presbyterian, Fort Worth, TX 7:30 pm  
Erik Floan; Grace Lutheran, Tacoma, WA 3  
pm  
Helen Hollenbeck; Zion Lutheran, Portland,  
OR 3 pm  
Vincent de Pol; Cathedral of St. Mary of the  
Assumption, San Francisco, CA 3:30 pm  
Susan Jane Matthews; St. Bede's, Menlo  
Park, CA 3 pm  
Carol Williams; Balboa Park, San Diego, CA  
2 pm

21 NOVEMBER  
Marek Kudlicki; Our Lady of Czestochowa  
Roman Catholic Church, Houston, TX 7 pm

27 NOVEMBER  
VocalEssence, with Garrison Keillor; Orches-  
tra Hall, Minneapolis, MN 4 pm  
Thanksgiving Evensong; Christ Church  
Cathedral, St. Louis, MO 5 pm  
Advent Lessons & Carols; Trinity Episcopal  
Cathedral, Little Rock, AR 5 pm  
Bach Choir and Orchestra; Christ the King  
Lutheran, Houston, TX 5 pm  
Christoph Tietze; Cathedral of St. Mary of  
the Assumption, San Francisco, CA 3:30 pm  
David Higgs; Walt Disney Concert Hall, Los  
Angeles, CA 7:30 pm  
Carol Williams; Balboa Park, San Diego, CA  
2 pm

28 NOVEMBER  
Jeremy Bruns, masterclass; Christ Church  
Cathedral, St. Louis, MO 7:30 pm

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29 NOVEMBER

**Jeremy Bruns**; Christ Church Cathedral, St. Louis, MO 7:30 pm

2 DECEMBER

**Joseph Adam**; University of Puget Sound, Tacoma, WA 12:10 pm

3 DECEMBER

VocalEssence; Plymouth Congregational, Minneapolis, MN 2 pm

4 DECEMBER

VocalEssence; Plymouth Congregational, Minneapolis, MN 4 pm

Advent Lessons & Carols; Christ Church Cathedral, St. Louis, MO 6 pm

Advent Lessons & Carols; St. Stephen Presbyterian, Fort Worth, TX 11 am

Orpheus Chamber Singers; Zion Lutheran, Dallas, TX 2:30 pm

Advent Lessons & Carols; Christ Church Cathedral, Houston, TX 5 pm

**Gerre Hancock**, conducting Choral Evening; St. Mark's Episcopal, San Antonio, TX 4 pm

Advent Lessons & Carols; Cathedral Church of St. John, Albuquerque, NM 4 pm

Advent Lessons & Carols; All Saints' Episcopal, Beverly Hills, CA 5 pm

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

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

6 DECEMBER

Orpheus Chamber Singers; St. Thomas Aquinas Church, Dallas, TX 8 pm

8 DECEMBER

VocalEssence; St. Andrew's Lutheran, Mahomed, MN 7:30 pm

9 DECEMBER

**J. Melvin Butler**; St. Mark's Cathedral, Seattle, WA 7:30 pm

10 DECEMBER

VocalEssence; Normandale Lutheran, Edina, MN 7:30 pm

11 DECEMBER

VocalEssence; Plymouth Congregational, Minneapolis, MN 4 pm

**Paul Bisaccia**, piano; First Presbyterian, Davenport, IA 4 pm

Bach, Cantata 140; St. Stephen Presbyterian, Fort Worth, TX 11 am

Piffaro; Christ Church Cathedral, Houston, TX 5 pm

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

12 DECEMBER

Schola Cantorum of Texas; St. Stephen Presbyterian, Fort Worth, TX 7:30 pm

16 DECEMBER

Britten, *A Ceremony of Carols*; Cathedral of the Madeleine, Salt Lake City, UT 12:15 pm, also 12/21

Christmas Carol Sing; Trinity Episcopal, Santa Barbara, CA 7:30 pm

Bach, Cantata 61; All Saints' Episcopal, Beverly Hills, CA 8 pm

18 DECEMBER

Lessons & Carols; Trinity Episcopal Cathedral, Little Rock, AR 5 pm

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

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

19 DECEMBER

Christmas Carol Concert; Cathedral of the Madeleine, Salt Lake City, UT 8 pm, also 12/20

21 DECEMBER

Christmas Lessons & Carols; Cathedral Church of St. John, Albuquerque, NM 7 pm

24 DECEMBER

Christmas Lessons & Carols; Christ Church Cathedral, St. Louis, MO 4 pm

Britten, *A Ceremony of Carols*; Cathedral of the Madeleine, Salt Lake City, UT 4:30 pm

25 DECEMBER

Christmastide Evensong; Christ Church Cathedral, St. Louis, MO 5 pm

Christmas Lessons & Carols; St. Stephen Presbyterian, Fort Worth, TX 10 am

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

### INTERNATIONAL

16 NOVEMBER

**David Briggs**; The Temple Church, London, England 1:15 pm

18 NOVEMBER

**Jessica Cottis**; St. Dominic's Priory, London, England 7:30 pm

19 NOVEMBER

Handel, *Messiah*; Evangelische Auenkirche Wilmersdorf, Wilmersdorf, Germany 6 pm

20 NOVEMBER

**Benjamin Righetti**, with baroque violin and horn; Temple de Vandoeuvres, Vandoeuvres, Switzerland 5 pm

Konevets Quartet; Central United Church, Barrie, ON, Canada 2:30 pm

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

23 NOVEMBER

**Carleton Etherington**; The Temple Church, London, England 1:15 pm

**Olivier Latry**, Poulenc Organ Concerto; Roy Thomson Hall, Toronto, ON, Canada 8 pm, also 11/24

24 NOVEMBER

**Olivier Latry**; Roy Thomson Hall, Toronto, ON, Canada 12 noon

26 NOVEMBER

**Julie Ainscough**; St. Mary the Virgin, Ewell, Surrey, England 7:30 pm

27 NOVEMBER

**Klemens Schnorr**, with trumpet; Abteikirche, Hamborn, Germany 4:30 pm

**Marie-Agnès Grail-Menet**; Eglise Notre-Dame des Ardents, Lagny sur Marne, France 5 pm

**Sylvie Poirier**, with narrator; La Maison Provinciale des Frères Maristes, Iberville, QC, Canada 8 pm

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*Gordon Young*

*Mus. Doc., A.S.C.A.P.*

*1919–1998*



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28 NOVEMBER

Gillian Weir; The London Oratory, Brompton, England 7:30 pm

30 NOVEMBER

Gerard Brooks; The Temple Church, London, England 1:15 pm

4 DECEMBER

David Berry & Geoffrey Thornburn; Pemberton Chapel, Royal Jubilee Hospital, Victoria BC, Canada 2:30 pm

7 DECEMBER

David Gammie; The Temple Church, London, England 1:15 pm

10 DECEMBER

Philip Scriven & Alex Mason, with Lichfield Cathedral Choristers; Victoria Hall, Hanley, Stoke-on-Trent, England 12 noon

12 DECEMBER

Gerard Brooks; All Souls, London, England 7:30 pm

13 DECEMBER

Donald Mackenzie, silent film accompaniment; Alexandra Palace, London, England 7:30 pm

14 DECEMBER

Anne Page; Notre Dame de France, London, England 7:45 pm

16 DECEMBER

Martin Stacey; St. Dominic's Priory, London, England 7:30 pm

17 DECEMBER

Bach, Christmas Oratorio; Evangelische Auenkirche Wilmersdorf, Wilmersdorf, Germany 6 pm

18 DECEMBER

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

Organ Recitals

MARIE RUBIS BAUER & MICHAEL BAUER, Sinsinawa Mound, Sinsinawa, WI, June 22: Sonata No. 2 in C, op. 65, Mendelssohn; Toccata in G, BuxWV 164, Canzonetta in G, BuxWV 171, Fuga in G, BuxWV 175, Buxtehude; Schmücke dich, O liebe Seele, BWV 759, Pièce d'Orgue, BWV 572, Bach; Livre d'Orgue, Du Mage; Apparition de l'Eglise éternelle, Messiaen; Choral varié sur le thème du Veni Creator, op. 4, Duruflé.

KAREN BLACK, Queen of the Rosary Chapel, Sinsinawa Mound, Sinsinawa, WI, July 6: Fantasia, Kittel; Concerto in F, op. 4, no. 5, Handel; Es ist ein Ros' entsprungen, Herzlich tut mich verlangen, Herzlich tut mich erfreuen, Brahms; Kairos, Decker; Suite on the First Tone, Clérambault; Prelude and Fugue in G, BWV 541, Bach.

DAVID BRIGGS, Christ Church Cathedral, Hartford, CT, June 26: Fantasia and Fugue in g, BWV 542, Bach; Symphonic Poem Orpheus, Liszt, arr. Guillon; War March of the Priests, Mendelssohn; Adagietto (Symphony No. 5), Mahler, arr. Briggs; No matter how, Niedmann; Fantaisie, Briggs; improvisation.

DOUGLAS BRUCE, St. James United Church, Montreal, QC, Canada, June 21: Toccata in d, op. 59, no. 5, Fugue in D, op. 59, no. 6, Reger; March, Bach; Gigue (Ten Tunes for Clay's Musical Clock), Handel; Presto, Haydn; Four Versets, Canzona in g, Zipoli; Voluntary in a, op. 7, no. 8, Stanley; Variations on Immortal, Invisible, op. 31, Hielscher; Aria, Rawsthorne; Allegro Brillante, Petrati.

CHRISTOPH BULL, Merrill Auditorium at City Hall, Portland, ME, June 28: Choral in a, Franck; Tokyo-ondo, Boret; Toccata, Noble; Improvisation on Pink Floyd's Shine on You Crazy Diamond, Wright/Waters/Gilmour; Passacaglia in c, Bach; September Variations, Bull; improvisation; In Dir ist Freude, Michel; Transports de Joie, Messiaen.

MARIANNE CHAUDOIR, Memorial Presbyterian Church, Appleton, WI, June 29: Concerto I in G, Bach; Brother James' Air, Near; Bethany, Bingham; Hyfrydol, Phillips; Second Suite, op. 27, Böellmann.

RAY CORNILS, with Kotszmar Festival Brass and Kathleen Grammer, narrator, Merrill Auditorium at City Hall, Portland, ME, June 14: The Leviathan March, Kotszmar; Entrata Festiva, Peeters; The Harmonious Blacksmith, Handel; Prelude and Fugue in G, BWV 541, Bach; Suite for Organ, Brass and Percussion, Phillips; Final (Symphonie II), Widor; You Raise the Flute to Your Lips, De Lamarter; A Sweet for Mother Goose, Akerley; Popular Song (Façade), Crown Imperial March, Walton.

PHILIP CROZIER, Christ Church Cathedral, Montreal, QC, Canada, June 10: Mein junges Leben hat ein End, Sweelinck; Prélude, fugue et chaconne en do majeur, BuxWV 137, Komm, heiliger Geist, Herre Gott, BuxWV 199, Buxtehude; Trio Sonata No. 1, BWV 525, Bach; Pange Lingua, De Grigny; Hommage à Dietrich Buxtehude, Eben.

MERRILL N. DAVIS III, Independent Presbyterian Church, Savannah, GA, June 24: Movements from Also Sprach Zarathustra, op. 30, Strauss, transcr. Pfleger; Prelude and Fugue in D, BWV 532, Bach; Komm, süßter Tod, Bach, arr. Fox; Prelude, Fugue et Variation, op. 18, Franck; Organ Solo (Slavonic Mass), Janáček; IV, V (Six Etudes in Canonic Form for a piano with pedal-clavier, op. 56), Schumann; All Through the Night, arr. Davis; Larghetto, Vif, Vivace, Canon at the fourth and fifth, Anime, Fugato et Presto et Carillon (Variations on a Noël, op. 20), Dupré; improvisation.

MARILLYN FREEMAN, with Ralph Freeman, piano, St. Paul's Lutheran Church, Neenah, WI, June 22: Savior of the Nations, Come, BWV 659, 661, Bach; Aria in Classic Style for harp and organ, Grandjany; Aria, White; Hyfrydol (Glad Praises We Sing), Phillips; Arietta, Kerr; Toccata (Plymouth Suite), Whitlock.

SARAH MAHLER HUGHES, Faith Lutheran Church, Appleton, WI, June 15: Præludium in d, Praetorius; Die schöne Sommerzeit, Ammerbach; Von Himmel hoch da komm ich her, Pachelbel; Christ lag in Todesbanden, Hilft, Herr Jesu, lass gelingen, Homilius; Sonata in g, López; Gaitilla de mano izquierda, Durón; Præludium in D, BuxWV 139, Buxtehude.

FLORENCE LEYSSIEUX, St. James United Church, Montreal, QC, Canada, June 28: Fantaisie 1st Toni, Sieffert; Canzon, Tunder; Toccata in G, BuxWV 164, Buxtehude; Andante, op. 45, no. 7, Boëly; Wer nur den lieben Gott läßt walten; Christ lag in Todesbanden, Schmöcke dich, o liebe Seele, Homilius; Concerto en si mineur, LV 133, Walther; Voluntary in d, op. 5, no. 2, Stanley; Jesus Christus, unser Heiland, BWV 666, Prelude and Fugue in b, BWV 544, Bach.

JOAN LIPPINCOTT, Merrill Auditorium at City Hall, Portland, ME, July 12: Fanfare, Mathias; Pièce d'Orgue, BWV 572, Bach; Fantasia in f, K. 608, Mozart; Fanfare for the Common Man, Copland; Adagio for Strings, Barber; Allegro, Cantabile, Final (Symphonie VI), Widor.

JENNIFER LOVELESS, with Jean-Sebastien Allaire, tenor, Dave Benson and Matthew Cassils, bass, St. James United Church, Montreal, QC, Canada, July 5: Prelude and Fugue in e, BWV 548, Kyrie, Gott Vater in Ewigkeit, BWV 672, Christe, aller Welt Trost, BWV 673, Kyrie, Gott heiliger Geist, BWV 674, Bach; Scherzo (Symphonie No. 4, op. 13, no. 4), Widor; Carillon de Westminster, op. 54, no. 6, Clair de lune, op. 53, no. 5, Vierne; Choral Varié (Veni Creator, op. 4), Duruflé.

RICHARD PEEK, with Jane Howard, mezzo soprano, and Pierce Howard, recorder, Central Steele Presbyterian Church, Charlotte, NC, June 26: Toccata in e, Fantasia, Pachelbel; Prelude and Fugue in D, Buxtehude; Die Obigkeit ist Gottes Gabe (Cantata 119), Fugue in G, BWV 577, Bach;

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O Rest in the Lord (*Elijah*), Mendelssohn; *Gigue, Praise the Lord, O All Ye Servants, Peck, Chant du Paix, Chant de Joie*, Langlais.

SYLVIE POIRIER & PHILIP CROZIER, Christ Church Cathedral, Montreal, QC, Canada, June 10: *Duo pour orgue*, Wesley; *Vier varierte Choräle für die Orgel zu vier Händen*, op. 19, Höpner; *Le tombeau de Georges Cziffra (Suite à 4 mains pour l'orgue dans le style français)*, Perrot; *Sinfonietta*, Bédard.

IAIN QUINN, First Congregational United Church of Christ, Billings, MT, June 30: *Pièce d'Orgue*, BWV 572, *Fugue in b on a theme of Corelli*, BWV 579, Bach; *Sonata III*, op. 65, Mendelssohn; *Choral Varié*, Taneyev, *Early One Morning*, Grainger, arr. Quinn; *Prelude in G*, Homilius; *Prelude and Fugue in d*, op. 98, Glazunov; *Credo (The Gadfly)*, op. 97, Shostakovich; *Toccata alla Rumba*, Planavsky.

JOYCE JOHNSON ROBINSON, The Presbyterian Homes, Evanston, IL, June 27: *Prelude and Fugue in C*, BWV 545, Bach; *Méditation Religieuse*, Mulet; *Concerto in G*, Druckenmüller; *Sweet Sixteenths*, Albright; *Berceuse*, Refice; *Trio in the style of Bach: Alles was du bist*, Nalle; *In Thee Is Gladness*, Burkhardt.

NAOMI ROWLEY, First United Methodist Church, Appleton, WI, June 8: *Sketch in f*, Schumann; *Fugue Grave*, Oxingas; *Scenes of Childhood*, Leavitt; *Aria, Finale (St. Wilfrid's Suite)*, Carter.

SISTER M. ARNOLD STAUDI, OSF, Queen of the Rosary Chapel, Sinsinawa Mound, Sinsinawa, WI, July 27: *Prelude and Fugue in D*, Buxtehude; *Aria*, Manz; *Prelude and Fugue in A*, BWV 536, Bach; *Noel X*, Daquin; *Prelude and Fugue No. 1 in c*, Mendelssohn; *Sunday Variations on Amazing Grace*, Norris; *Toccata for Grand Organ*, Nieland; *Sweet Sixteenths*, Albright.

DANIEL STEINERT & JIM SCHLEY, Zion Lutheran Church, Appleton, WI, June 1: *Praise to the Lord, the Almighty*, arr. Bennett; *Antiphon II*, op. 18, no. 2, Dupré; *Lord God, Now Open Wide Thy Heaven*, Bach; *Antiphon IV*, op. 18, no. 4, Dupré; *Cantabile in B*, Franck; *Perpetuum Mobile*, Middelschulte, arr. Fox; *Etude for Pedal Alone*, Elgar; *Nimrod (Enigma Variations)*, Elgar, arr. Ridout; *Carillon*, Murrill.

MAXINE THEVENOT, St. Stephen Walbrook, London, England, July 8: *Alleluia! Ave Maria (Five Liturgical Inventions)*, Togni; *Antienne, Danse (Suite Mariales)*, Hakim; *At the Ballet (Five Dances)*, Hampton; *Allegro Vivace (Symphonie No. 1)*, op. 14, Viernie; *Hommage à Messiaen*, Robinson; *Early One Morning*, Grainger, arr. Quinn; *Sonata I*, Mendelssohn.

TOM TRENNEY, Merrill Auditorium at City Hall, Portland, ME, June 21: *Variations on America*, Ives; *A Teller of Tales: A Suite of Stories from Childhood*, Conner; *Allegretto (Sonata in e-flat)*, Parker; *Variations on The Last Rose of Summer*, Buck; *The Dance of the Candy Fairy*, Tchaikovsky; *The Dance of the Hours*, Ponchielli; *Sonata on the 94th Psalm*, Reubke.

BRADLEY HUNTER WELCH, St. Joseph's Cathedral, Hartford, CT, June 27: *Scherzo Symphonique in C*, op. 55, no. 2, Guilman; *Variations on O laufet, ihr Hirten*, Drischner; *Come, Sweetest Death, Come, Blessed Rest*, Bach, arr. Fox; *Sonata I in d*, op. 42, Guilman.

ELISABETH WILSON, with Michel Tizon, oboe, St. James United Church, Montreal, QC, Canada, July 12: *Malibran's Aria*, Balfé; *ler mouvement du concerto*, Walther; *O Bois, Poirier; O Mensch, beweine dein Sünde gross*, BWV 622, Bach; *Divertimento*, Crussel; *Scherzo*, Ogden; *Concertino Piccolo*, Ponchielli.

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

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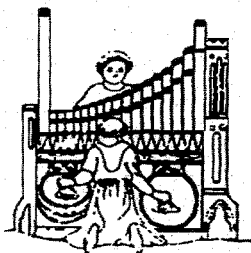
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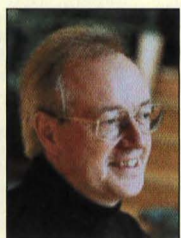
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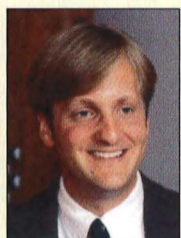
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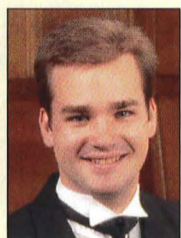
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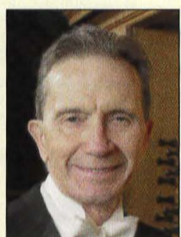
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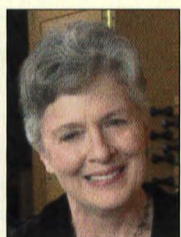
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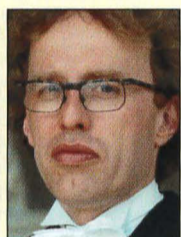
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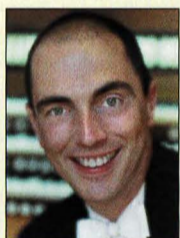
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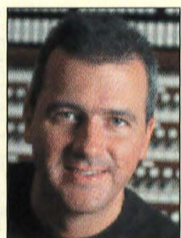
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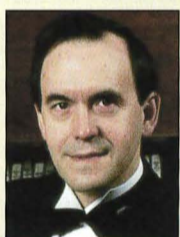
Joan Lippincott



Alan Morrison



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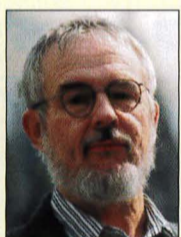
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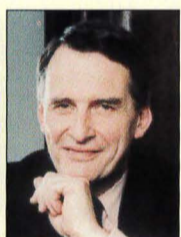
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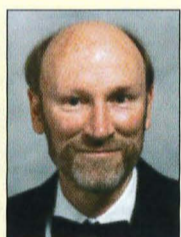
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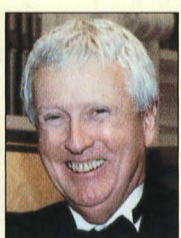
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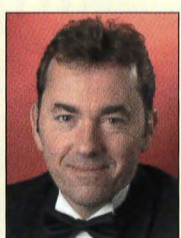
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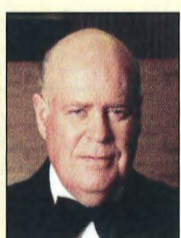
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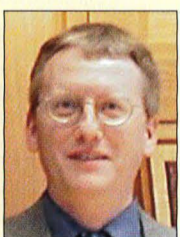
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