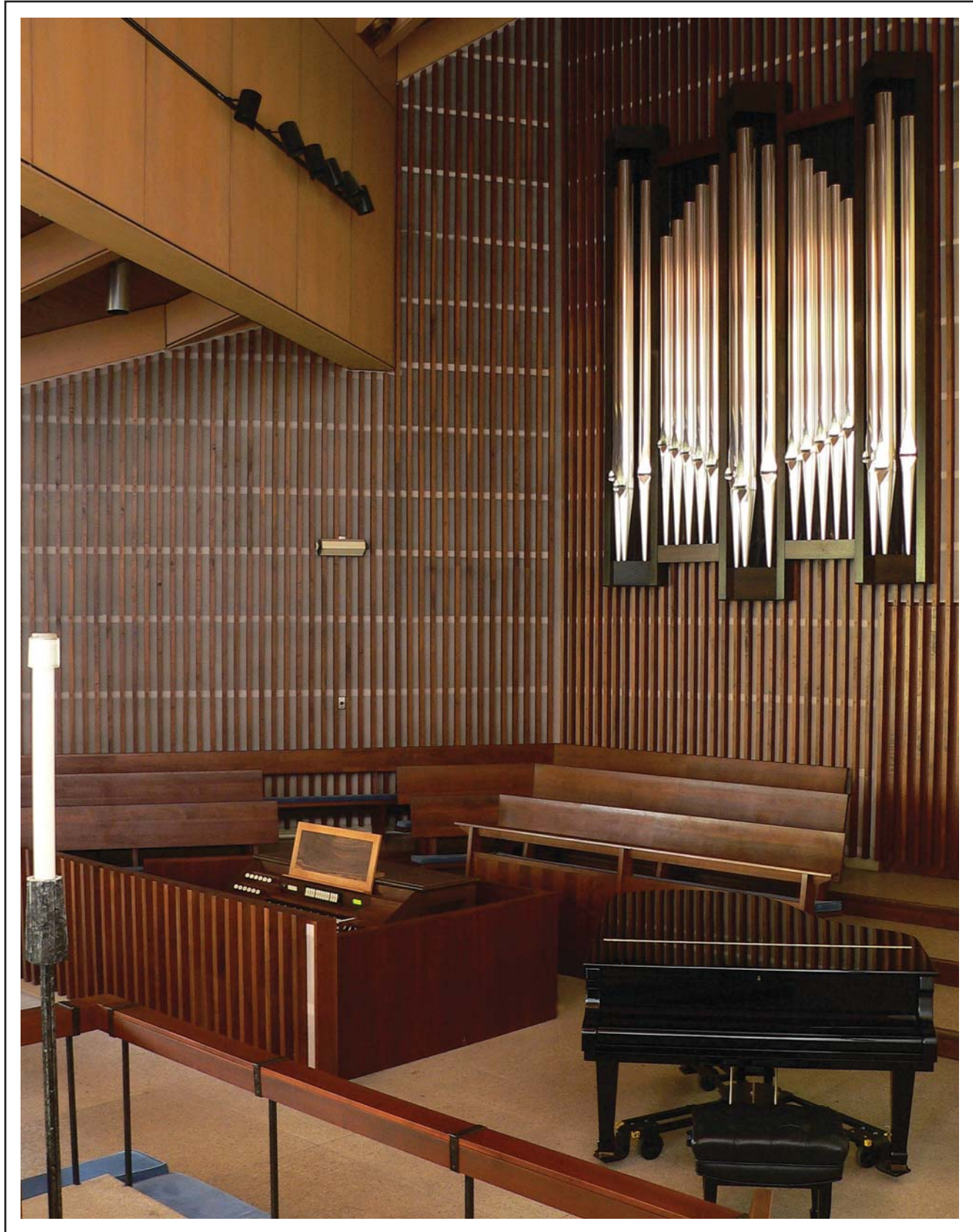


THE DIAPASON

DECEMBER, 2006

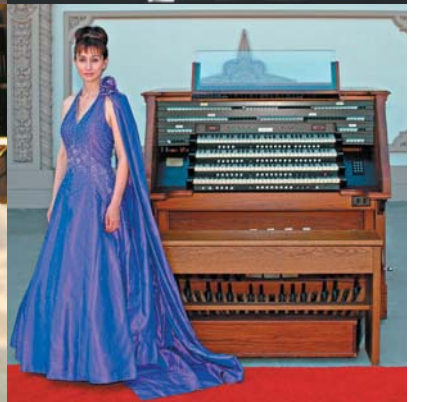
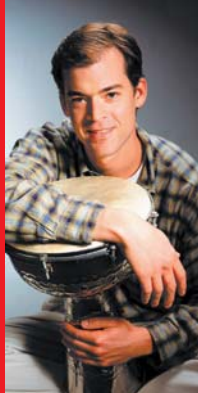


United Methodist Church of Westport and Weston
Westport, Connecticut
Cover feature on pages 30–31



*We wish
you a
Merry
Christmas*

PHILLIP TRUCKENBROD
CONCERT ARTISTS



THE DIAPASON

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the Harpsichord, the Carillon and Church Music

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Connecticut

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Here & There

St. Paul's Church, Doylestown, Pennsylvania, continues its music series: December 2, Solemn Evensong and Benediction; 12/10, Lee Milhous, organ recital, followed by Advent Procession with Lessons & Carols; 12/17, Schola Cantorum and Chamber Orchestra. The Advent recital series takes place on Tuesdays at 12:30 pm: 12/5 Lee Milhous; 12/12, Charles Evans, trumpet, and Lee Milhous, continuo; 12/19, Daniel Caucci, classical guitar. For information: 215/230-7098; <www.stpaulsdoylestown.org>.

St. Paul's Episcopal Church, Winston-Salem, North Carolina, continues its music series: December 3, Advent Lessons & Carols; January 7, Feast of Lights with Junior, Senior and Adult Choirs. The inaugural recital series of the church's C. B. Fisk, Inc., Opus 131 and Schreiner Pipe Organs, Ltd., Opus 6 takes place on the first Tuesday of each month: December 5, John Mueller. For information: 336/723-4391; <www.stpauls-ws.org>.

Lutheran School of Theology, Chicago, continues its chapel music series: December 3: Advent Lessons & Carols; January 14, Bach for the Sem

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will be presented at the Evangelical Lutheran Church of St. Luke, Chicago. Mark Bangert conducts choir, soloists, and orchestra in works by Buxtehude, Vaughan Williams, and Bach. For information: <www.lstc.edu>.

VocalEssence presents its Christmas concerts featuring Conrad Susa's *Carols & Lullabies: Christmas in the Southwest* and Vincent Persichetti's *Winter Cantata*: December 3, 10, Plymouth Congregational Church, Minneapolis; 12/7, St. Andrew's Lutheran Church, Mahtomedi; 12/9, Normandale Lutheran Church, Edina. The program will also include carols by the winners of the ninth annual Welcome Christmas! Carol Contest: Diego Luzuriaga (*Un Nacimiento [A Nativity Scene]*) and John Rommereim (*Calm on the Listening Ear of Night*). For information: <www.vocalescence.org>.

The Cathedral of St. Mary of the Assumption, San Francisco, continues its organ recital series on Sundays at 3:30 pm: December 3, Raymond Garner; 12/10, Vytenis Vasyliunas; 12/17, Mark Bruce; 12/24, Christoph Tietze; January 7, David Hatt; 1/21, John Dillstone. Special performances: January 7,

Epiphany Lessons & Carols; 1/28, Richard Gehrke with Concordia Wind Ensemble. For information: <www.stmarycathedralsf.org>.

Christ Church Cathedral, Hartford, Connecticut, presents Carols for Christmas VI on December 7, with the Cathedral Women's Choir and harpist Susan Knapp Thomas, under the direction of James Barry. The program includes music from Britten's *A Ceremony of Carols*, Rutter's *Dancing Day*, and seasonal carols. For information: <www.cccathedral.org>.

Camp Hill Presbyterian Church, Camp Hill, Pennsylvania, presents Advent Lessons & Carols on December 10 (8:30 and 11 am), and Christmas Lessons & Carols on December 24 at 5, 7, and 9 pm. For information: 717/737-0488; <www.thechpc.org>.

First Presbyterian Church, Pittsburgh, continues its music series: December 10, Lessons & Carols; 12/17, Andrew Scanlon and choir at Heinz Chapel, University of Pittsburgh; January 21, piano and flute. For information: <www.fpcp.org>.

Walt Disney Concert Hall, Los Angeles, will present David Higgs in a special holiday organ program on December 13 at 8 pm. The concert will feature carols of the season, sacred holiday music, and an audience sing-along. For information: 323/850-2000; <wdch.laphil.com>.

South Church, New Britain, Connecticut, will present a candlelight festival of Nine Lessons & Carols on December 17 at 4 pm, featuring the Chancel Choir, Richard Coffey, organist and minister of music, and associate organist and choirmaster David Westfall. For information: 860/223-7555; <www.musicseries.org>.

The Chorus of Westerly continues its 2006-07 season in Westerly, Rhode Island: December 17, Christmas Pops (4, 6, and 8 pm); January 13 and 14,

33rd annual Celebration of Twelfth Night. For information: 401/596-8663; <www.chorusofwesterly.org>.

The Church of the Resurrection, Eugene, Oregon, continues its music series: December 17, *Los Posados*; 12/27, *Messiah* sing-through, followed by flaming plum pudding; January 13 (masterclass) and 14 (recital), Mark Brombaugh. For information: 541/686-8462; <resurrectioneugene.org>.



Thomas A. DeWitt

The year 2007 marks the 150th anniversary of the City of Leesburg, Florida and **Morrison United Methodist Church**. A year-long celebration is planned by the city and the church. The schedule will begin with a city-wide "First Night" celebration on New Year's Eve. Thomas A. DeWitt, organist-choirmaster of the church since 1971, will present concerts at 8 and 10 pm. For information: 352/787-3786.

Emmanuel Church, Chestertown, Maryland, continues its music series: January 5, Epiphany Evensong; 1/26, Judith Hancock; March 9, Gail Archer. For information: 410/778-3477; <www.rlk.net/emmanuel>.

Longwood Gardens, Kennett Square, Pennsylvania, presents old Vienna organ waltzes with Justin Hartz



Pictured at the Möller Op. 5819 theatre organ console (l to r): John Schwandt, professor of organ at OU and director of the American Organ Institute; John Bishop, the Organ Clearing House; Steven Curtis, director of the OU School of Music, and Eugene Enrico, Dean of the Weitzenhoffer Family College of Fine Arts at OU

The University of Pennsylvania has donated a historically important M. P. Möller pipe organ (Op. 5819) to the **American Organ Institute** at the University of Oklahoma. The organ, which weighs approximately 50 tons, has two consoles and approximately 6,500 pipes, the longest of which measures 35 feet, was formerly housed in the Philadelphia Civic Center. The massive instrument eventually will be installed in Catlett Music Center's Paul F. Sharp Concert Hall on the OU Norman campus.

The American Organ Institute, a new program at OU, strives to reinvigorate interest in pipe organ studies by focusing its facilities around historic American pipe organs and a comprehensive curriculum with repertoire spanning from sacred classics to popular music as well as silent film accompaniment.

According to John Schwandt, director of the American Organ Institute at OU, this Möller organ suits OU's vision perfectly, as it represents a combination of classical and theatre organ design.

The donated organ was completed in 1930 by the largest manufacturer of pipe organs in the United States, M. P. Möller of Hagerstown, Maryland. The organ, which required four full semi-trucks for transport, was moved to OU from its Philadelphia home by the Organ Clearing House. It is now stored within the facility that will house OU's American Organ Institute Shop, where it will undergo restoration. The AOI Shop is another facet of OU's organ program, as participating AOI students will have the opportunity to participate in organ restoration projects guided by a team of professionals.

on January 6 and Mark Cheban on January 7; performances take place at 7 and 8 pm. For information: <www.longwoodgardens.org>.

The Church of St. Ignatius Loyola, New York City, presents a mid-winter organ festival: January 10, Stephen Tharp; 1/18, Nancianne Parrella with violin and cello; 1/21, Kent Tritle with trombone. For information: <www.saintignatiusloyola.org>.

The University of Alabama 2007 Church Music Conference takes place January 26–27. The roster of artists and clinicians includes organist Jeffrey Brillhart and handbell clinician Cathy Moklebust. Additional workshop clinicians hail from The University of Alabama, American University in Cairo, Egypt, and Paris, France. Faythe Freese, professor of organ at The University of Alabama will premiere *Out of Egypt*, composed by John Baboukis. Conference preregistration form is available at <<http://www.music.ua.edu/organ/events/preregistration/>>; download the conference brochure by visiting <[http://www.music.ua.edu/organ/pdf/2007%20Church%20Conference%20Brochure%20\(revised\).pdf](http://www.music.ua.edu/organ/pdf/2007%20Church%20Conference%20Brochure%20(revised).pdf)>.

Duquesne University announces the Jean Langlais Centennial Celebration Conference to be held in Pittsburgh February 16–20, 2007. Events include recitals, masterclasses, lectures, multi-media presentations, panel discussions, dinners and social events. Clinicians include Eric Lebrun, Carolyn Shuster-Fournier, Ann Labounsky, Robert Sutherland Lord, and Susan Ferré. For more information, visit <www.music.duq.edu/sacredmusic.html>.



Harald Vogel

The Music Department of **California State University**, Chico will host a four-day workshop with Harald Vogel on the music of Dietrich Buxtehude and the North Germans, March 14–17, 2007. The workshop will be in conjunction with the Fifth Annual Chico Bach Festival (March 13–15) and will include daily lectures and masterclasses and two organ recitals by Harald Vogel: one on the large C.S.U.C. Silbermann-style

organ by Munetaka Yokota and one at First Lutheran Church in Yuba City (a small North German-style organ, also by Yokota). There will also be a participants' recital on March 17. Vogel's lectures will cover the style and performance practice of the free organ works, the chorale-based organ works, the *manualliter* works of Buxtehude, and the historical organs in North Germany with special regard to registration practice.

Active participants will have access to organs by Munetaka Yokota, D. A. Flen-trop, Michael Bigelow, and others, as well as the university clavichord, harpsichord, pianos, and fortepiano. Fees for the Vogel workshop will be \$200 for active participants and \$150 for auditors; full-time registered students: \$125 active, \$100 for auditors (enclose proof of registration). After February 10, all registrants add \$25.

To register, make check or money order payable to the "The Chico Bach Festival" and send it along with name, address, phone number and e-mail address to: Dr. David Rothe, Music Department, California State University, Chico, CA 95929-0805. A complete schedule of activities as well as a list of accommodations will be sent to all registrants. For information: 530/898-6128; <drothe@csuchico.edu>.

Appointments



Charles Miller

Charles Miller has been appointed minister of music at National City Christian Church, Thomas Circle, Washington, D.C., the cathedral church of the Disciples of Christ denomination. At National City Christian Church, he is principal organist, conductor of the Sanctuary Choir, artistic director for the church's Music at Midday Thursday noon concert series, and developer of all other aspects of the church's music and arts program including maintenance of the church's five-manual, 141-rank Möller pipe organ and oversight of the church's 40-member resident orchestra, Washington Sinfonietta. Miller was appointed to this position in August 2006 and succeeds Marvin Mills,

Edward Moore, and minister of music emeritus Lawrence ("Lon") Schreiber. An honors graduate of the Interlochen Arts Academy in Michigan, he received his B.Mus. degree in organ performance from the University of Michigan as a student of Robert Glasgow. Additional private studies have been with Donald Williams and McNeil Robinson (organ) and Richard Coffey (choral conducting). He is currently in the final stages of completing his master's degree in choral conducting from the University of Connecticut. Prior to his appointment at NCCC, Miller spent 14 years in Hartford, Connecticut, and from 2001–2006 was organist and associate minister of music at Asylum Hill Congregational Church. He was coordinator of the 2005 Region I AGO convention in Hartford and served the Hartford AGO chapter as registrar. Information about National City Christian Church's music program and the organ can be found at <www.nationalcitycc.org>.

Ed Nowak has been appointed music director of Saints Faith, Hope, and Charity Parish in Winnetka, Illinois. With 33 years experience as a church musician, Nowak previously served at St. Barbara Church, Brookfield, for 13 years (1993–2006), and five years each at St. Francis Xavier, La Grange, and St. Joseph, Aurora, all in Illinois. He holds a Bachelor of Music degree in composition from DePaul University, and a Master of Church Music degree from Concordia University. He is also a published composer whose works include *Mass of the Creator Spirit* (GIA), a full-



Ed Nowak

length musical based on the Nativity entitled *At Bethlehem's Door*, and a piece for chorus and orchestra, *Cantate Domino*, for which he won the Richard Hillert Award. He has studied organ with Jerome Butera and Steve Wentz, composition with Phil Winsor, Darlene Cowles, and Richard Hillert, piano with Julian Leviton and Helen Engler, and jazz piano with Alan Swain.

Adam G. Singleton has been appointed director of music at St. Peter's Episcopal Church in Bay Shore, Long Island, where his responsibilities include conducting the choral program as well as overseeing the concert series. The church houses a Gress-Miles three-manual instrument. He is currently an organ student of Stephen Hamilton,



Dayton AGO members in Dayton Masonic Temple main auditorium

On September 24, a **Dayton Masonic Temple Organ Tour** was led by Rachel Spry, who demonstrated the historic 1926, 59-rank, 4-manual E. M. Skinner Opus 624 organ housed in the main auditorium. The Dayton Masonic Temple Association, led by Don Taylor, the Dayton Masonic Foundation, led by Brad Gamblin, and Ms. Spry are work-

ing to promote awareness of Skinner Opus 624 in the greater Dayton community and raise monies for a full restoration. The temple facility also houses six Pilcher organs. The organ tour attendees also had a chance to view the Skinner organ chamber as well as take a tour of the temple facility, led by Brad Gamblin.



Combined choirs of Covenant, Myers Park, and Trinity Presbyterian Churches

The Charlotte AGO Chapter 2006 Annual Summer Recital Series of weekly Sunday recitals concluded on August 27 with a choral festival at Covenant Presbyterian Church. Choir members from Covenant, Myers Park, and Trinity Presbyterian Churches joined to sing choral works ranging from Chris-

tiansen's *Beautiful Savior* to Parry's *I Was Glad*. Pictured in the foreground are organists and directors: Stephen Talley (Covenant), Jane Arant (Trinity), Patrick Pope (St. Peter's Episcopal), Susan Talley (Covenant), and Robert Frazier (Myers Park).

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Aaron David Miller

For recitals and workshops contact Penny Lorenz
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Adam G. Singleton

minister of music at The Church of the Holy Trinity in New York City, and has performed in masterclasses for Marie-Claire Alain. Prior to this appointment,

Singleton was organist and choirmaster of St. Vincent de Paul Roman Catholic Church in Elmont, New York.

John Schwandt has been appointed associate professor of organ and director of the American Organ Institute at the University of Oklahoma. He previously served as assistant professor of organ and curator of organs at Indiana University. He received his bachelor's degree in music in 1994 from St. Olaf College in Minnesota, and he earned master's and doctoral degrees in music from Indiana University in 1996 and 2001, respectively. Also in 1996, he received the Performer's Certificate in organ from Indiana University. Schwandt remains an active member of the American Guild of Organists, the Organ Historical Society, the American Theatre Organ Society, and the American Institute of Organbuilders.



John Schwandt

A nationally known performer, clinician, leader of hymn festivals, organ consultant and silent film accompanist, Schwandt has been a featured performer for the AGO and the OHS and is also known for his improvisational skills. In 1998, he placed first at the National Competition in Organ Improvisation.

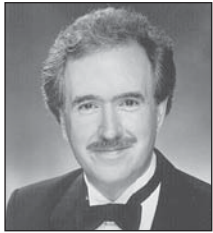
Here & There



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Faculty
National Conservatory
Dijon, France



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Organist

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Gainesville, Florida



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Organist/Lecturer

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University of Alabama
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Michael Gailit
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programs from 2006 through 2008: an all-Bach program and a program entitled "Franck and his circle," which can be presented either as a full recital or as a lecture-recital. She also presents masterclasses and workshops in organ playing and sacred music.

Belcher is organ instructor at the University of Pennsylvania, Philadelphia, and is co-organist/choirmaster of historic St. Mark's Church, Philadelphia, where she and her partner, Matthew Glandorf, direct the musical program for solemn high liturgies, with a semi-professional choir. She is widely renowned for her concert career begun at age fifteen, prizes won at the St. Albans and Chartres international organ competitions, and her recordings and broadcasts of famous organs.

Recent and forthcoming solo engagements include Disney Hall, Los Angeles; Bristol Chapel, Westminster Choir College; Central Synagogue, New York; Verizon Hall, Philadelphia; Chestnut Hill Presbyterian Church, Philadelphia; the OHS Convention, Albany; the RCCO Convention, Halifax; Benaroya Hall, Seattle; Trinity Lutheran Church, Akron; and the Jacksonville Symphony, Florida. Diane Belcher is represented by Karen McFarlane Artists, Inc.



Dominick Giaquinto and Carolyn Miklas

Stephen Best, minister of music at First Presbyterian Church, Utica, New York, was commissioned to write *Celebration!*, an organ piece to honor the 200th anniversary of First United Methodist Church, Schenectady, New York. **Dominick Giaquinto**, director of music ministries at the Schenectady church, and **Carolyn Miklas**, chair of the church's bicentennial committee (seen in the photograph), requested a piece that would be accessible to organists of all skill levels and expressed interest in making the piece available as a gift from the church. Based in part on "Rejoice" from Handel's *Messiah*, Best's composition may be downloaded at

<<http://www.evensongmusic.net/celebration.html>> and copied and distributed free of charge.



James P. Callahan

James P. Callahan, Professor of Music at the University of St. Thomas, St. Paul, Minnesota, has retired after 38 years of teaching at St. Thomas. He taught piano, organ, composition, music theory, and piano literature. He earned a BA from St. John's University (Minnesota) and an MFA in piano and Ph.D. in music theory and composition from the University of Minnesota. In addition he studied at the Salzburg Mozarteum and the Vienna Academy of Music. His teachers, among others, included Anton Heiller, organ, Willem Ibes and Duncan McNab, piano, and Paul Fetler, composition.

As an organist, Callahan has performed numerous recitals in the upper Midwest, New York, and Austria. His performances have appeared on the nationally broadcast radio program *Pipedreams*. Centaur issued a CD of his performances of works by Oberdoerfer, Reger, Rheinberger and Schmidt on the Gabriel Kney organ at the University of St. Thomas.

He also performed solo piano recitals and made concerto appearances. His repertoire includes all five piano concertos by Beethoven. He made five appearances on KTCA-TV's Private College Concert Series, and his recitals have been broadcast on Minnesota Public Radio. In addition to his solo performances, he has been a member of the Callahan and Faricy duo piano team who have performed extensively throughout the upper midwest.

Callahan has composed over 125 works for piano, organ, orchestra, band, opera, and chamber ensembles. His works have been performed both by the



The Choir of Exeter Cathedral after Evensong at St. Andrew's by the Sea, Hyannis Port

Christopher Babcock conducted the Choir of Exeter Cathedral in the first performance of *By the Sea* composed by Daniel Kellogg. The work was commissioned on the occasion of the 100th anniversary of St. Andrew's by the Sea, Hyannis Port, Massachusetts, where Babcock is organist. He also serves as organist and director of the adult choirs at Christ the King Parish,

Mashpee, and Dean of the Cape Cod and the Islands AGO Chapter. This most recent visit by the Exeter Choir to the United States included concerts in Illinois, Minnesota, and Rhode Island. Another recent work by Kellogg was premiered by the Philadelphia Orchestra commemorating the 300th birthday of Benjamin Franklin.

Minnesota Orchestra and The Saint Paul Chamber Orchestra. Live performances of his *Cantata* for two choirs and instrumentalists, *Psalm Cantata* for choir and organ, and *Tetrptych: a Symphony in Four Scenes* have each been produced as standalone programs and broadcast on MPR. His works have been published by McLaughlin-Reilly, GIA, Paraclete Press, Abingdon Press, and Beautiful Star Publishing. Awards have included a study grant from the National Endowment for the Humanities and a Bush Artist Fellowship.

The largest remaining organ built by America's first native-trained organ-builder, David Tannenberg, is featured on a seasonal CD, *An Old Salem Christmas*, produced by organist **Scott Carpenter**, coordinator of music programs at Old Salem Museums & Gardens and associate organist at St. Timothy's Episcopal Church in Winston-Salem, North Carolina. Built by David Tannenberg in 1799-1800 for Home Moravian Church in Salem, North Carolina, with two manuals and pedal, the organ has been restored for its own concert hall at Old Salem Museums & Gardens after having been stored since 1910.

Featured on the Christmas program are solo organ works by Bach, Malcolm

Archer, Dupré, Balbastre, and Pachelbel, two movements of the *Sonata da Chiesa* for organ and flute by Dan Locklair, and choral works by John Rutter, William Dawson, Linda Spevacek-Avery, and Dave and Jean Perry as sung by the Winston-Salem Children's Chorus, Barbara C. Beattie, director. The Moramus Chorale, conducted by James Bates, sings traditional and contemporary Moravian hymns and anthems that were known in the Moravian community of Salem, North Carolina. The choirs are accompanied by the Tannenberg organ, as was the customary role of the organ in Moravian worship. A new work by Margaret Vardell Sandresky, *Morning Star:*

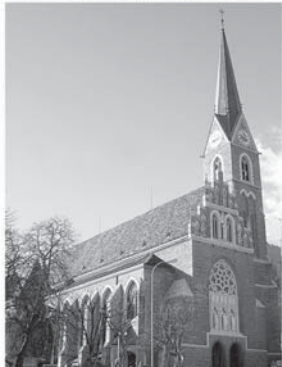


Scott Carpenter



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SEEFELD IN TIROL HI. Oswald

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Reflections, was commissioned by Scott Carpenter for this recording, upon which it is premiered.

The CD is available online from <www.RavenCD.com> for \$14.98 with free delivery worldwide, from Old Salem, and from record stores in December.



Janette Fishell

Karen McFarlane Artists, Inc. announces the addition of **Janette Fishell** to its roster of concert organists. She holds degrees in organ performance from Indiana University and Northwestern University. Named Young Organist of the Year by Keyboard Arts, Inc. while still an undergraduate, Dr. Fishell is a recitalist and teacher of international standing. She has performed in many of the world's great concert venues including Suntory Hall, Tokyo; King's College, Cambridge; Berlin's Schauspielhaus; the Liszt Academy, Budapest; the Prague Spring Festival, and has been a featured recitalist and lecturer at five national conventions and four regional conventions of the American Guild of Organists. The author of numerous articles and a book on service playing published by Abingdon Press, she is widely recognized as a leading authority on the organ music of Czech composer Petr Eben.

Her numerous compact disc recordings include performances of the music of Marcel Dupré, Petr Eben and J. S. Bach as well as duet literature performed with her husband, British organist Colin Andrews. *Pas de Dieu: Music Sublime and Spirited*, a recording of French Romantic repertoire and the world premiere of Frank Ferko's *Livre d'Orgue*, was released by Loft Recordings in July, 2006, the premiere recording on C.B. Fisk, Opus 126. She has been featured in live radio broadcasts worldwide, including live recital broadcasts for the BBC, NHK Tokyo, and Czech Radio. A frequent adjudicator, she has been tutor and artist three times at the Oundle International School for Young Organists and was a judge for the recorded round of the 2000 National Competition for Young Artists sponsored by the American Guild of Organists. She served as chair of the NYACOP committee from 2004-2006.

Dr. Fishell is Distinguished Professor of Music at East Carolina University, Greenville, North Carolina, where she heads the organ performance and sacred music degree programs and is chair of keyboard studies. She is founder and artistic director of the East Carolina Religious Arts Festival, now in its eleventh year, and is director of music/principal organist at St. Paul's Episcopal Church, Greenville, North Carolina, where she oversees a full schedule of choral services.

Most recent and upcoming engagements include tours of Asia, Australia, South Africa, England, Europe and many engagements as a recitalist and teacher in the United States. These include recitals at the AGO National Convention in Chicago, the Cathedral of Lausanne, Switzerland, Smetana Hall, Prague, Esplanade Theater, Singapore, Dewan Philharmonic Petronis Concert Hall in Kuala Lumpur, Malaysia, and the St. Petersburg (Russia) Philharmonic. For booking information contact Karen McFarlane Artists, Inc., <www.concertorganists.com>.



Stephen Hamilton at the Bedient organ at Queens College, Flushing, Queens

Stephen Hamilton was the featured soloist for the Copland *Symphony for Organ and Orchestra* on September 26 and 27 with the Queens College Orchestra, Maurice Peress conducting. Queens College, in Flushing, Queens,

New York, is home to a pipe organ by Gene Bedient. Hamilton, who is minister of music at The Church of the Holy Trinity (Episcopal) in New York City, has taught organ for several years at Queens College.



Marilyn Mason and flutist Don Fishel, with Carol Hawkinson and Roger W. Roszell in the background

Marilyn Mason with flutist **Don Fishel** presented *The Breath of the Spirit* by **Gregory Hamilton** on September 18 at Faith Lutheran Church, Sarasota, Florida. The concert was cosponsored by the Sarasota-Manatee AGO chapter. Mason and Fishel, who perform under the name "Duo Pneuma," commissioned the work. It was premiered in New York at Holy Trinity Church in 2004, and has since been performed many times in the U.S., and has been featured in Paris's Festival Toussant at the Cathedral of Notre Dame de Paris. The work was also performed at the 2006 Festival Toussant in Brussels, Belgium and festivals in Spain and Lisbon, Portugal.

Hamilton composed *The Breath of the Spirit* with poet Kenneth Gaertner. His nine poems are inspired by New Testament personalities and events. They were read by chapter members Roger W. Roszell and Carol Hawkinson. Each poem is followed by a piece for flute and organ.

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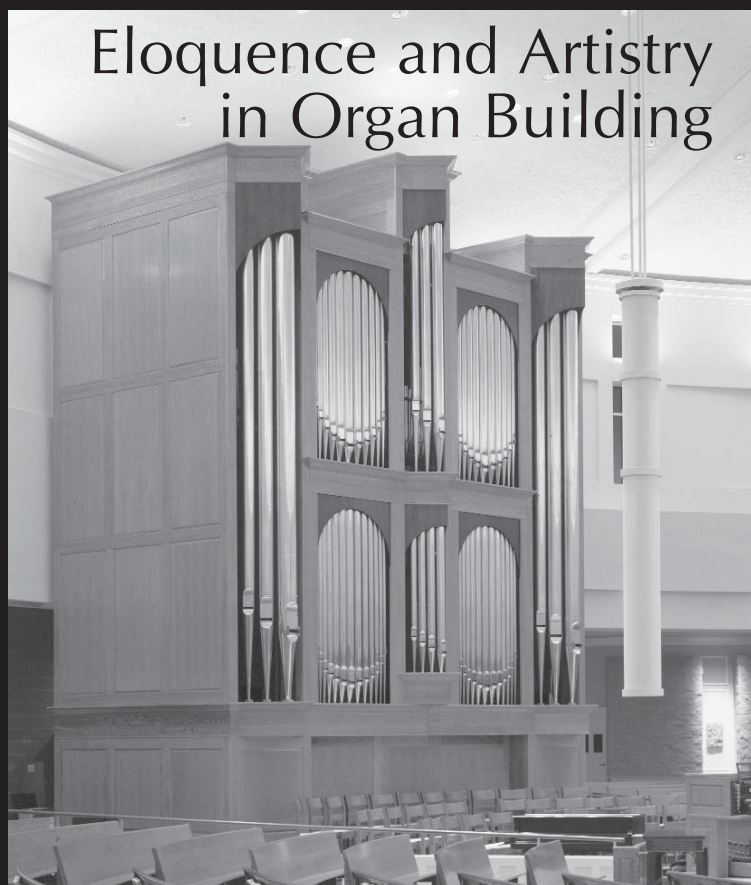
Bruce Neswick and Cheryl Gobbetti Hoffman

Organist **Bruce Neswick** and flautist Cheryl Gobbetti Hoffman perform 20th-century works for the two instruments by 20th-century composers Daniel Pinkham, Gerald Near, Jehan Alain, Henk Badings, Frank Martin, and Jacques Berthier on a new CD released in October on the Raven label (OAR-840). Hoffman is a member of the music faculty at the University at Buffalo and a former member of the

Buffalo Philharmonic Orchestra. Neswick is the Canon for Music at the Episcopal Cathedral of St. Philip, Atlanta. He was formerly organist/choirmaster at St. Paul's Cathedral in Buffalo, New York, and was the assistant organist and organist-choirmaster for the Girl Choristers at Washington National Cathedral, and director of music at St. Albans School for Boys and the National Cathedral School for Girls, Washington, D.C.

The new CD takes its name, *Miracles*, from the five-movement composition for flute and organ by Daniel Pinkham. Other repertoire includes Gerald Near's *Suite in Classic Style*, Jehan Alain's *Aria* and *Trois mouvements*, Jacques Berthier's *Liturgical Meditations*, Frank Martin's *Sonata da chiesa*, and Henk Badings' *Dialogues*.

The CD was recorded in the chapel of St. Albans School for Boys on the grounds of the National Cathedral, Washington, D.C., using the 1988 organ by Karl Wilhelm. The Raven CD is available from <ravenrecd.com>, <ohscatalog.org>, and in record stores through national distribution of the Raven label by Albany Music, Albany, New York.



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Photo: Queen of All Saints Basilica - Chicago, Illinois



Dong-ill Shin

Dong-ill Shin was awarded the Grand Prix at the 20th Concours International d'Orgue le Grand Prix de Chartres. Second Grand Prix went to Henry Fairs (Great Britain). The Audience Prize was given to Swiss organist Benjamin Righetti. This year's competition attracted 75 candidates from 25 different countries; 25 of them were invited to compete in the first round and 10 advanced to the semifinal round. Four were admitted to the final round.

As a winner of the 20th Grand Prix de Chartres, Shin will be invited to play more than 60 concerts around the world during the next two years. For his north American tour he will be represented exclusively by Phillip Truckenbrod Concert Artists Management.

Dong-ill Shin won first prize in the national competition for piano sponsored by the Korean Times at the age of ten. When he was eleven years old, he made his debut with The Pusan Philharmonic Orchestra playing Mozart's *Concerto in d minor*, No. 20. He began his studies with Dr. Sun-woo Cho at the age of 14. Later at Yon-sei University in Seoul he studied with Dr. Tong-soon Kwak and completed his bachelor of

music degree in 1997.

He then studied in France with Jean Boyer and received the Diplome Nationale Supérieur de Musique from the Conservatoire Nationale Supérieur de Musique de Lyon in organ, harmony, fugue, analysis, improvisation and basso continuo. His studies continued with Olivier Latry and Michel Bouvard at the Conservatoire Nationale Supérieur de Musique de Paris. He also studied organ privately with Marie-Claire Alain and harpsichord with Françoise Marmim. In 2004 he completed his Artist Diploma degree at The Boston Conservatory, studying with James David Christie.

Shin is a prize winner of international competitions such as Musashino-Tokyo International Organ Competition in 1996, Ciurlionis International Piano and Organ Competition, Lithuania, and the 51th Prague Spring International Music Festival and Competition in 1999, the 21st St. Albans, Great Britain in 2001, and the AGO National Young Artists Competition in Organ Performance in 2004. He has given numerous concerts in France, Germany, Great Britain, Italy, Lithuania, Norway, the Czech Republic, USA, and in the Far East.

He was organist at Marsh Chapel, Boston University, and interim director of music at Jesuit Urban Center, Boston. Shin is currently the organist/music associate at First United Methodist Church of Hurst, Texas, and teaches organ at Texas Wesleyan University.

French organist **Olivier Vernet** has been added to the roster of Phillip Truckenbrod Concert Artists. Olivier Vernet became titular organist of Monaco Cathedral in 2006, after his selection in an international competition for the post. He is also professor of organ at the Tours Conservatory in France, and in Monaco at the Academy of Music Rainier III. He is artistic director of the Monaco International Organ Festival and the Organ Festival of Mougins.

Vernet is a native of Vichy where for



Olivier Vernet

15 years he served as co-titular organist of the Church of St. Louis with its famous Bernard Aubertin organ. He was unanimously awarded first prize at the U.F.A.M. International competition in Paris in 1984, and in 1991 was the first prize winner at the International Organ Competition in Bordeaux.

Olivier Vernet has recorded more than 65 commercial CDs including the complete organ works of J. S. Bach, Bruhns, Buxtehude, Clérambault, Couperin, Hanff, Kneller, Liszt, and the complete concertos for organ and orchestra of C.P.E. Bach, Corrette, and Haydn. He has recorded the 2, 3, and 4 keyboard concertos of Bach jointly with Marie-Claire Alain. His recordings have received numerous honors including Le Grand Prix de la Nouvelle Académie du Disque and the Grand Prix de l'Académie des Beaux-Arts.

His performances throughout Europe as well as in the United States have included appearances with the Jacques Moderne Ensemble, the Matheus Ensemble, the Lachrimae Consort, the Auvergne Orchestra, the Chamber Orchestra of Lyon, and others, including his own ensemble "In Ore Mel," which explores the 17th and 18th century vocal and instrumental literature.

His own study of the organ included work with Gaston Litaize at the French National Regional Conservatory in St. Maur des Fossés where he earned five Gold Medals and the Concert Diploma with honors. He studied with Marie Claire Alain at the French National Regional Conservatory in Rueil Malmaison where he was awarded the First Prize for Virtuosity from a unanimous jury. He also won first prize in organ at the Paris Conservatory in the class of Michel Chapuis.

Patrick Wedd played the complete organ works of György Ligeti (d. June 12) in a memorial concert for the late composer on August 18 at Christ Church Cathedral, Montreal. He was joined by cellist Matt Haimovitz and console assistants Donald Hunt and Robert Wells. In addition to Ligeti's *Ricercare (Homage to Frescobaldi)*, *Two Etudes (Harmonies, Couleé)*, and *Volumina*, the program also included Frescobaldi's *Recercar Cromanticho post il Credo*.

On Saturday, October 14, **James Welch** performed the dedication recital on Arizona's first carillon. Installed in the tower of the new music building at the Episcopal Parish of St. Barnabas on the Desert in Scottsdale, Arizona, the new 25-bell carillon was manufactured by the Dutch company Royal Eijsbouts. The largest bell weighs 578 lbs., and the lightest bell weighs in at 31 lbs. The total bell weight is 4,074 lbs. Royal Eijsbouts, the world's largest bellfoundry, was founded in 1872.

The St. Barnabas carillon was a gift of Craig and Connie Weatherup, honoring the service of Bishop John and Jan Thornton. The carillon console was a gift of Barbara Pickrell in memory of her husband Hank. James Welch, who studied carillon with James Angell at Stanford University, has performed on

carillons in Europe and the United States since 1977. The recital program in Arizona consisted of works of Mouret, Handel, Mozart, Pratt, de Fesch and folk song arrangements by Margo Halsted, Milford Myhre, and Leen 't Hart. On the following day, Welch played short recitals following each of the morning worship services. For further information, visit <www.welchorganist.com>, <www.saintbarnabas.org>.

Nunc Dimittis

Dom Francis Kline, OCSO, died August 27 at Mepkin Abbey, Moncks Corner, South Carolina, following a long illness. Born Joseph Paul Kline III in 1948 in Philadelphia, he began playing for church services when he was ten years old; he studied with Alexander McCurdy at the Curtis Institute in Philadelphia, and with Vernon de Tar at the Juilliard School. During his last year at Juilliard, he performed the complete organ works of J. S. Bach in 14 recitals in Manhattan, repeating the cycle the following year in Philadelphia, where the concerts were recorded and are still broadcast on the radio. He entered the Trappist monastery of Our Lady of Gethsemane in 1972, taking the name Francis, and was ordained a priest in 1986. In 1990 he was elected third Abbot of Mepkin Abbey.

He published articles and books on theology and spirituality. Given permission by his superiors to take up music again, Abbot Francis played a limited number of recitals, including at the Piccolo Spoleto Festival. He also worked with the Diocese of Charleston, and the environmental community, to preserve open space. He is survived by his parents, two brothers and their wives, and six nieces and nephews. A memorial service was held at Mepkin Abbey on August 31.

George M. Kreamer died June 10 at his home in Lake Charles, Louisiana. He was 93. A graduate of the Chicago Musical College, he studied piano with Rudolph Ganz. During World War II he served in the Army's Secret Intelligence Division, specializing in foreign languages and participating in the invasion of Normandy. While in France, he studied organ with Marcel Dupré. Mr. Kreamer was organist at the Episcopal Church of the Good Shepherd in Lake Charles, Louisiana, where he taught music and French for 30 years at the Episcopal Day School. A founding member of the Lake Charles Community Concerts, he served as president of the organization 1964-82, and as president of the Lake Charles Piano Teachers Association. A funeral service was held on June 13 at the Episcopal Church of the Good Shepherd.

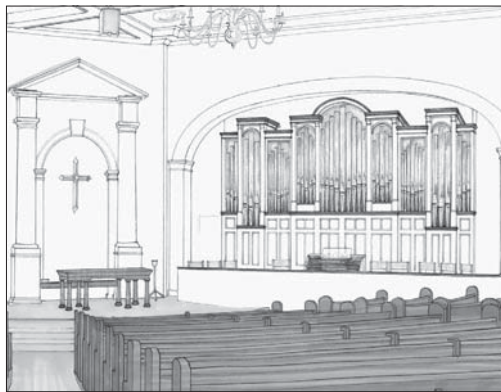
Ann Rogalla Portenga died in November, 2005 in Muskegon, Michigan, following a battle with cancer. Born in 1954 in Muskegon, she played for school Masses in fifth grade. She received a bachelor of music degree from the University of Michigan in 1977, and later studied organ with Philip Gehring at Valparaiso University. In 1981, she was appointed director of music-organist at the First Congregational Church, Muskegon, a position she held until her death.

Mrs. Portenga inaugurated "Concerts by the Park," an organ recital series held during the Muskegon Art Fair, in 1987. A member of the Muskegon-Lakeshore AGO chapter, she served as dean 1988-90. Since 1978 she was a member of the West Shore Symphony Orchestra, playing French horn and keyboard instruments. She is survived by her husband Roy, three children, her parents, two sisters, and a brother. A memorial service was held at the First Congregational Church of Muskegon on November 21, 2005.

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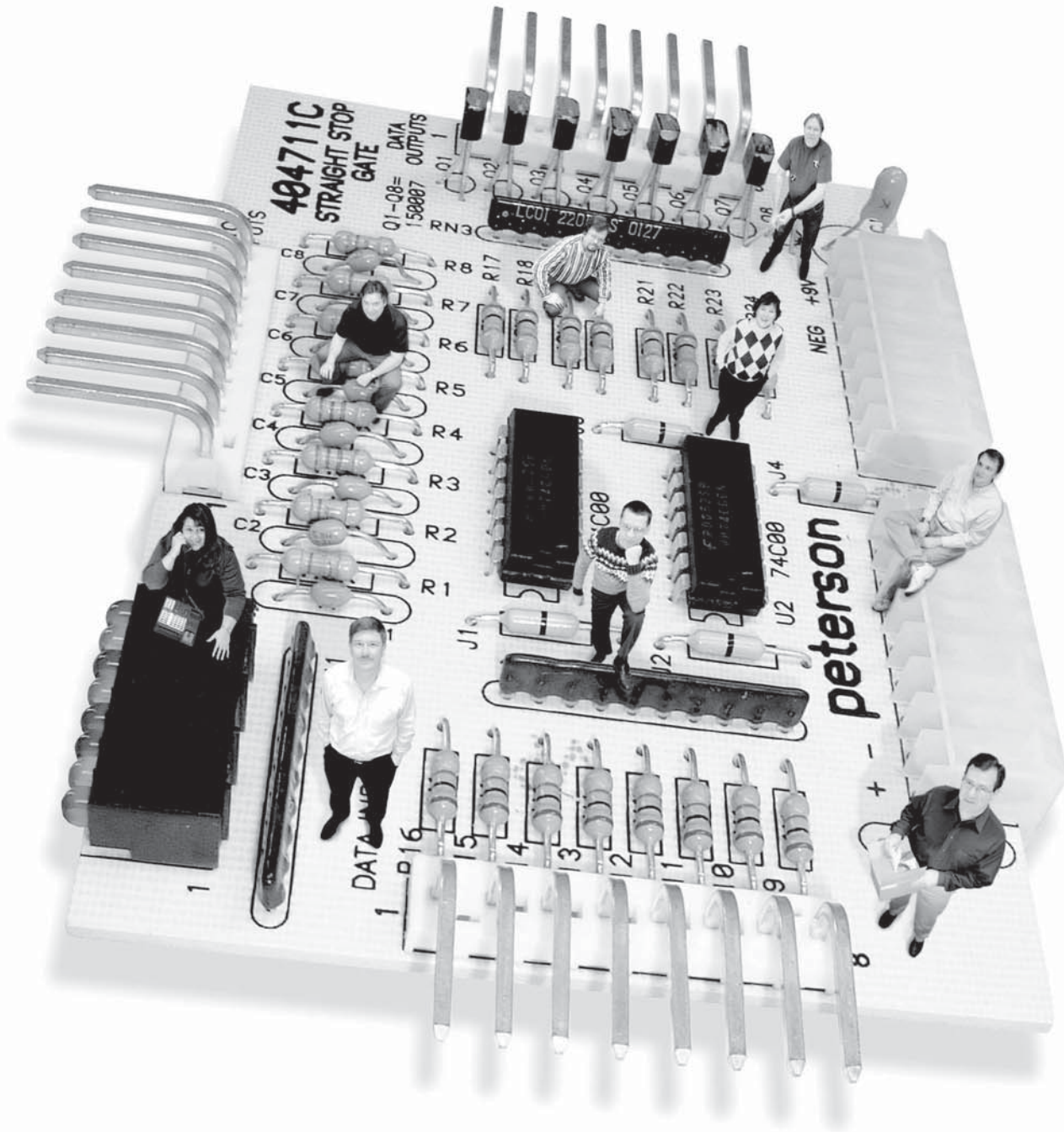
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► page 10, Nunc Dimittis

Carl E. Stout died in February at age 75, from complications following heart surgery. Growing up in Syracuse, New York, he first studied organ with Edith Schmidt and as a teenager became organist of the First Presbyterian Church in Fulton, New York, where he was featured on a weekly radio broadcast. He learned organ maintenance at the Chester Raymond Organ Company in New Jersey and serviced the Princeton Chapel organ weekly. Returning to Syracuse, he studied organ with Arthur Poister, and subsequently earned a master of arts degree from East Carolina University. His teaching positions included those at Mercyhurst College, St. Olaf College, and Syracuse University. He served as organist-choir-master at Good Shepherd Episcopal Church in Rocky Mount, North Carolina; Trinity Episcopal Memorial Church, Warren, Pennsylvania; and St. Paul's Cathedral in Erie, Pennsylvania. He is survived by two nephews.

Maurice Odell Tillery, 61, of Newark, Arkansas, died on March 9, 2006. Born August 18, 1944, in Benton, Arkansas, he was an elementary music teacher in the Newark School District and a member of the Central Arkansas AGO chapter. He was organist at the Hazel Edwards United Methodist Church in Newark, and had previously served as organist at other churches, including St. Francis of Assisi, west of Little Rock. He is survived by a son and a daughter, a brother, two sisters, and three grandchildren. Funeral services were held at Old Union Baptist Church.

Here & There

Bärenreiter-Verlag has announced new organ publications. *Jazz Inspirations for Organ*, volumes 1 and 2 (BA 8440 and 9203, each €29.95), edited by Uwe-Karsten Groß with Gunther Martin Götsche, contains jazz, swing, and blues-influenced music for use in church services and concerts, both freely composed and hymn-based. Liselotte Kunkel's jazzy composition *The right combination* (BA 9215, €24.95), for two organists at one organ, comprises a Prelude, Meditation, and Introduction and Double Fugue, each piece based on two hymn tunes. Moderately difficult, the piece can be played on small single-manual instruments. For information: <www.baerenreiter.com>.

Fruhauf Music Publications has announced the release of a new collection of hymn tune settings for winter 2006-07. Entitled *Hymns for All Seasons*, this volume of nine settings for organ of "Hymns Old and New" includes a *Processional on Kremser* (in rondo), a *Chorale Prelude on Llanglofan* (melody in the pedal), and an extended *Choral Fantasy on Morning Song*. Two more settings offer Baroque chorale preludes on *Nun Danket Alle Gott* (for manuals, and for full organ), *Epilogue on Picardy*, and *Intermezzo on Sicilian Mariners*. The set concludes with *Dance for Flute Stops on Ubi Caritas* and *Orison on Veni, Emmanuel*.

Hymns for All Seasons is available in loose-leaf format, packaged in a flexible clear plastic sleeve. However, individual selections are also available separately at a flat rate of \$1 per page (plus handling and shipping by USPS Priority Mail).

Visit <www.frumuspub.net> for detailed information, where descriptive pages of notes and sample first pages (PDF) can be found for each entry. Postal inquiries should be addressed to:

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The Gothic Catalog announces new releases. *Pas de Dieu: Music Sublime & Spirited* (LRCD 1082) features Janette Fishell playing Frank Ferko's *Livre d'Orgue* and Gaston Litaize's *Prélude et Danse Fuguée*, along with works by Franck, Vierne, and Duruflé, on the new Fisk organ at St. Paul's Episcopal Church in Greenville, North Carolina. *Be Still, My Soul* (CD 49251) presents the Choir of All Saints, Beverly Hills, directed by Dale Adelman; works include three new anthems by Craig Phillips. *Bradley Welch Plays at Broadway Baptist* (LRCD 1084) is the first recording by the winner of the Dallas International Organ Competition, made on the world's largest French-style organ. Martin Jean plays Tournemire's *Seven Last Words of Christ* (LRCD 1083) on the organ of Woolsey Hall at Yale University. Other new choral releases include *Brothers, Sing On!* (G 49250) by the Washington Men's Camerata, and *Christmas Time Is Here* (CD 49246), featuring the Pacific Chorale directed by John Alexander. For information: <www.gothicrecords.com>.

The Mormon Tabernacle Choir has released *The Wonder of Christmas*, the second holiday album on its own recording label. The 16-track album features live recordings from the choir's annual holiday concerts from the past five years. Guest artists at the concerts include Angela Lansbury, Frederica von Stade, Bryn Terfel, Audra McDonald, and Renée Fleming. Traditional carols are sung, as well as the choir's newly recorded rendition of "The Hallelujah Chorus" from Handel's *Messiah*. For information: <mormontabernacle.org>.

Dutch National Broadcasting Organization NCRV has an audio archive of organ concerts, recorded between 1950 and 2003. Since the summer of 2005 the NCRV has been broadcasting these concerts via their website <http://orgelconcerten.ncrv.nl/>. At present there are more than 100 concerts online, and they are adding one concert a week. Although the website is in Dutch, the music is international. Concerts can be selected by organist, organ or composer. Anyone with a broadband internet connection can listen, and no registration is required.

J.H. & C.S. Odell has announced the signing of an agreement with St. Ann's Church of Nyack, New York, for the construction of the firm's Op. 647. The organ will be an instrument of two manuals and 26 ranks, incorporating elements from the church's existing J.N. Tollman instrument. Design work on the new organ is already underway; delivery is planned for November 2007.

Odell has completed restoration of the two-manual 1913 Hinners pipe organ for Old South Haven Presbyterian Church of Brookhaven, New York. Installation took place in November.

Work is continuing on the new four-manual console and organ case for Fair Street Church of Kingston, New York. Delivery of the new console along with the recently designed new organ case is scheduled for January 2007.

More information about these and other news items can be found on the Odell website: <www.odellorgans.com>. The site has been updated with a News Feed using RSS (Really Simple Syndication), which allows users to subscribe to the site and be automatically informed of updates.

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Organist Isabelle Demers, composer Mason Bates, and Allen Organ's George Boyer at the 2006 New Yorker Festival on BargeMusic©

Pennsylvania was featured at the 2006 New Yorker Festival sponsored by the *New Yorker* magazine. Isabelle Demers, doctoral candidate in organ performance at the Juilliard School, performed a new work by composer and fellow Juilliard alumnus, Mason Bates, for solo organ and "electronica." The sold-out event on October 7, 2006, was coordinated and moderated by the *New Yorker* magazine's music critic Alex Ross, and was held on BargeMusic©, the "floating" concert hall at the base of the Brooklyn Bridge. The sound of the Allen instrument contrasted with the pre-recorded electronic/synthesized track.

In the wind . . .

by John Bishop

I didn't know there were any of you left.

Frequently I am invited to speak about the pipe organ to community gatherings, AGO meetings, and the congregations of churches with which we work. Those who have heard me give such a talk have likely heard the description of a hypothetical scenario: You're meeting people in a social situation—a cocktail party for example—standing in a little circle going through predictable small-talk. Someone asks what you do for a living. One replies, "I'm a college English professor." "I'm an investment banker." "I'm a pipe organ builder." "A pipe organ builder, I didn't know there were any of you left." This happens to me often enough to be comical. Yesterday I heard a new sarcastic twist: "That's funny, you must be the sixth organ-builder I've met this week!"

Those conversations typically continue as nice opportunities to talk about our trade, and when I say that there are professional trade organizations with conventions and monthly journals, my interlocutors are again amazed.

Last month I attended the convention of the American Institute of Organ-builders (AIO) in Seattle. The Pacific Northwest is a great region for the pipe organ. There are a number of outstanding builders located there, and a fleet of terrific organs. The scenery is spectacular. Mt. Rainier (14,410 feet) pokes its snowy head through the clouds, the Seattle waterfront is a blend of busy international port and picturesque marketplace. The Olympic Mountains loom to the west across Puget Sound serving as host to grand sunsets. And the city itself nestles between the waterfront and dramatic hillsides. Ferryboats and seaplanes are important parts of Seattle's transportation system. Public cultural events such as concerts and theater are scheduled to work with the ferry schedule lest a concert be disrupted by the departure of hundreds of audience members determined to catch the last boat.

An AIO convention includes plenty of visits to churches and concert halls for demonstrations and concerts on a vari-

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Photo by Amber Gormley

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8 Open Diapason	8 Open Diapason	8 Bourdon		16 Diapason	
8 Harmonic Flute		8 Salicional		16 Soubasse	16 Soubasse
8 Gedeckt	8 Gedeckt	8 Voix Celeste	8 Voix Celeste	16 Lieblichgedeckt	16 Lieblichgedeckt
8 Salicional (Sw)		4 Principal	4 Principal	16 Contra Viole (Ch)	
4 Octave	4 Octave	4 Harmonic Flute	4 Harmonic Flute	8 Octave	
4 Spitzflute	4 Spitzflute	2 2/3 Nazard	2 2/3 Nazard	8 Bourdon	
2 2/3 Twelfth	2 2/3 Twelfth	2 Octavin	2 Octavin	4 Choralbass	
2 Fifteenth	2 Fifteenth	1 3/5 Tierce		Mixture IV	
Furniture IV		Mixture III		32 Contre Posaune	
8 Trumpet		16 Basson		16 Posaune	
(Pipes only)	4 Great	8 Cornopean	8 Cornopean	16 Basson (Sw)	
Chimes	Peterson Chimes	8 Trumpet		8 Trumpet	
MIDI on Great		8 Hautbois	8 Hautbois	4 Clarion	
Bass Coupler		4 Chalumeau	4 Chalumeau	MIDI on Pedal	
Melody Coupler CH > GT		(Pipes only)	16 Swell		
GT-CH Manual Transfer		Swell Unison Off	Swell Unison Off		
		(Pipes only)	4 Swell		
		CHOIR			
		(All Digital)			
		16 Contra Viole			
		8 Holzgedeckt			
		8 Erzähler Celeste II			
		4 Prinzipal			
		4 Koppelflöte			
		2 Octav			
		1 1/3 Quintflöte			
		Mixture III			
		8 Festival Trumpet			
		8 Krummhorn			
		Celesta (Sw)			
		Tremulant			
				COUPLERS	
				Swell Tremulant	
				MIDI on Swell	
				8 Great to Pedal	
				8 Swell to Pedal	
				8 Choir to Pedal	
				(Pipes only)	16 Swell to Great
				8 Swell to Great	
				(Pipes only)	4 Swell to Great
				8 Choir to Great	
				8 Swell to Choir	
				Choir Unison Off	
				MIDI on Choir	
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ety of organs. The rollicking bus rides are a mainstay just as they are at conventions of the AGO or the OHS. There were lectures on a variety of subjects at the convention hotel, and many suppliers to the trade were exhibiting their wares and services in the exhibit hall, which also served as center of much of the socializing. (I treated myself to a long-coveted set of wood-handled brass tuning cones at the Laukhuff booth.)

The AIO convention was the last week of three on the road for me. The Organ Clearing House had just completed the delivery of M.P. Möller's Opus 5819 to the University of Oklahoma. (You can read about this exciting project elsewhere in this issue of THE DIAPASON, and I will write about it in detail next month.) Originally housed in the Philadelphia Civic Center, and given to Oklahoma by the University of Pennsylvania, the organ will be the centerpiece of the American Organ Institute directed by Professor John Schwandt.

It's all the same to me.

My trip included a week each in Philadelphia, Norman, Oklahoma, and Seattle. I changed planes in Atlanta and Denver. Starting and ending in Boston, that made seven flights and six airports, and the common thread was sameness. The vendors in all the airports were virtually identical. I started the trip with a book of crossword puzzles that was less than I hoped, but couldn't find a replacement because Hudson News was carrying the same book in all its stores across the country. The culinary experience in our airports is barely worth mentioning. The sameness of the airports makes it easy to find your way around—signage, numbering systems, even layout is very similar from place to place. But a little exposure to local color would be nice. Having changed planes in Denver, one cannot say one has *been* to Denver.

From the air you see interchangeable real estate developments, shopping malls, industrial parks. And although the landscapes are different (to someone from the Northeast, Oklahoma sure is flat), once you get away from the airports there is much sameness. We are trained to recognize corporate logos enough to leave no doubt that you are passing Home Depot, Applebee's, or Sears even if you are too far away to read the text on the sign. I did some shopping in Norman and, although the names of the department stores were different, the floor plans were sure familiar (you can't get anywhere without having to walk through the cosmetics department!). A striking and unsettling example of sameness is found in the national chains of bookstores. You would think that the interests of readers would vary between regions, but the front tables in Barnes & Noble stores are identical in Boston and Oklahoma City. All of that chain's buying is done in an office in New York by people who must know best what all Americans should be reading.

National chains of restaurants allow us to buy a predictable meal in any city. I've heard people say that this eliminates the risk of having a bad meal. I suggest it's

more like choosing a bad meal instead of risking a good one. Leave a hotel looking for a family-owned restaurant and you're likely to be disappointed.

While spending time chatting with the good folks in the exhibition booths at the AIO convention, I reflected that there is a significant vein of sameness in the American organ industry. A couple generations ago, if an organbuilder wanted to include a combination action in an organ's console, they had to build it themselves. Those were the days when many organbuilders had hundreds of employees, and we marvel at the long lists of monumental organs built by the big firms in the early 20th century (the Skinner opus list shows that Ernest Skinner built 39 four-manual organs before the end of 1915), forgetting perhaps that those shops employed hundreds of workers. Many of today's small organbuilding firms would be hard pressed to build their own combination actions. The fact that organs built by a dozen different companies might have identical combination actions is actually an advantage. The elegant and reliable products offered by such firms as Peterson, Solid State Organ Systems, Laukhuff, Heuss, Artisan Instruments, and Classic Organ Works (among others) make it possible for the independent organbuilder to focus on the artistic content of their instruments.

Who's driving?

It's a well-understood fact that the organs of Aristide Cavaillé-Coll (1811–1899) were the driving force behind an entire school of organ composition. Composers such as Franck, Widor, Dupré, Tournemire, Vierne, Messiaen, and Mulet were inspired and challenged by those grand organs that featured countless mechanical and tonal innovations. It's not as easy to tell who was in charge in other eras of organbuilding. J.S. Bach was knowledgeable about the organs of Gottfried Silbermann, but who was teaching whom? We know Bach worked as a consultant, hired by churches to review new organs when they were completed. His comments were sometimes negative—he was especially critical of inadequate wind systems—but one can say that his music was exploring the capabilities of the organs he played.

The mid-20th-century American Organ Renaissance was to some extent a collaboration between organists and organbuilders. Organists helped raise awareness of the classic traditions while organbuilders worked hard to interpret them. But the fact that organists became divided (sometimes bitterly) over the issue of *tracker vs. electric* implies that the organbuilders were really running the show.

During the convention, I was impressed by the number of conversations among organbuilders that focused on playing. During the 1980s there was a disappointing drop in the number of young people studying organ, and several prominent schools have recently closed their organ departments. But AGO Pipe Organ Encounters have been

enormously successful, and a number of important university organ departments are thriving. There is a clear upswing in the number and quality of young organists, and our brilliant young players are demanding much of their organbuilders. In my experience, players are increasingly aware of the quality, refinement, and versatility of their instruments. They have sophisticated understandings of organ sound and highly developed personal approaches to registration, not relying on accepted standards of registration but using their ears to blend colors. They are demanding much of their instruments and much of those who build and maintain them. This is a very good thing.

While organbuilders in general have often been inclined to talk about instruments as if they were separate from the music, I observe that players are increasingly the focus. I had several conversations at the convention with colleagues who wanted to share how moved they were by hearing what a particular player brought out of an instrument. More than one expressed that the experience "made it all worthwhile." Aha—we are building instruments for the sake of music. A layperson might see a pipe organ as a mechanical marvel (of course that's true!), but a well-conceived and beautifully built organ in the hands of a great player transcends the mechanical.

Nothing new under the sun?

The October issue of *The American Organist* features an article by Moo-Young Kim that presents a study of the programming of recent American organ recitals. Using pie charts and other graphic illustrations, the frequency of performance of pieces of organ literature is analyzed. The result of the study is easy enough to predict—if you took away the top 20 or so titles you'd have little left. This reflects a dilemma. We know that audiences lean toward the familiar. (How many times have you tried to steer a bride away from *Jesu, Joy of Man's Desiring* or *Canon in D*?) But finding ways to balance the familiar with new music that will challenge, inspire, and thrill the public must be one of our principal goals. We all know that the pipe organ was integral to the musical life of a community 200 years ago. What about today? What about tomorrow?

In answer to this I share thoughts about what was for me the high point of my experience in Seattle. St. Mark's Cathedral (Episcopal) is an unusual building in a dramatic location on one of the city's hillsides. The building was planned in 1928 combining traditional Gothic lines with newly developed poured-concrete construction. The collapse of the stock market in 1929 caused the collapse of the funding of the project, and only the crossing was completed. The cathedral's website <www.saintmarks.org/history.htm> refers to the building as the "Holy Box." The organ is a knockout. It was built by Flentrop in 1965, a monument of the earlier-mentioned American Organ Renaissance. It has four manuals, 58 stops, and is located in the rear gallery. I don't have numbers to back up my observations, but to my eye the room is pretty close to a cube in dimension—the height of the ceiling is close or equal to the length and the width. The organ has a *real* 32' façade—flamed copper Principal pipes that are a true eyeful. The overwhelming visual impression is of immense height.

The stoplist comprises Dutch nomenclature, so familiar from my days as a student at Oberlin (a town of 8500 people that was home to more than 20 Flentrop organs in 1978), and implies a clear historically focused style of organbuilding. I've heard this organ on four different occasions, and each time I've been amazed at its versatility. The

organ's sound is brilliant and full. It's expressive and sweet. It's powerful enough to defy the low wind pressures. It's simply thrilling to hear. It's more than 40 years old and must be considered one of the monuments of 20th-century organbuilding.

Douglas Cleveland was the recitalist. Having just read the previously mentioned article in *The American Organist*, I noted quickly the predictability of the program: Bruhns G major, Vivaldi/Bach D minor, Schübler Chorales, St. Anne Prelude and Fugue. Nothing new under the sun—except for two important points: first, Mr. Cleveland is a stupendous player, and second, that was only the first half. His presentation of those standards of the repertory was fresh and inviting. The second half of the program included *Ave Maris Stella* by Pamela Decker, *Pièces de Fantaisie (Deuxième Suite)* by Louis Vierne, and the world premier of *Four Concert Etudes* by David Briggs. Perfect.

In the first half, Mr. Cleveland's playing and the Flentrop organ won me over with their classic beauty. In the second, I (and the friends around me) was dazzled by the grandeur, excitement, and the sheer sonic power of the marriage between the organ and this smashing new music. I hope that Briggs's *Four Concert Etudes* will get many more readings. Mr. Briggs is himself a marvelous organist—his music reflects that deep understanding of his instrument—and Mr. Cleveland knew how to interpret it with his understanding of the terrific instrument given for his use that night, and the audience was the richer for it. More, please! ■

Music for Voices and Organ

by James McCray

SAB repertoire for small choirs

A composer should fit his music to the genius of the people, and consider that the delicacy of hearing, and taste of harmony, has been formed upon those sounds which every country abounds with. In short, that music is of a relative nature, and what is harmony to one ear, may be dissonance to another.

—Joseph Addison (1672-1719)
The Spectator, 1710

Throughout America's churches the number of small choirs far exceeds those that may be considered large. A small choir generally is one having less than 20 singers. There usually are far more females than males, and there always seems to be a need for more tenors; however, the lack of tenors is often a factor in larger choirs as well. This past summer our state chapter of the American Choral Directors Association held a session at their convention titled "Where Have All The Male Singers Gone?" Church and community choir directors discussed the topic but were unable to successfully answer the question or provide solid recommendations to solve the problem.

In the 18th century, German organist and composer Dietrich Buxtehude encountered this lack of tenors and wrote numerous settings of church music for SAB choirs. Concordia Publishing House has several of those works available; many employ two or three strings in addition to the organ. As mentioned in this column last month, Heinrich Schütz had a limited number of available male singers due to the Thirty Years War, so he often created works with diverse vocal arrangements including those using a three-part texture.

Today, as traditional church services

Susan Jane Matthews

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Aug 19	St. John's Lutheran Church, Sacto., CA
Sept 27	Princeton University Chapel, Princeton, NJ
Nov 3	First Presbyterian Church, Evansville, IN
Jan 14	Washington National Cathedral
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give way to those involving large screens and contemporary choirs dominated by guitars and drums, the size of the typical church choir is dwindling just as are congregations. As the graying of America continues, those trying to retain the traditional service are finding their numbers shrinking. Some are changing churches and/or denominations, while others are simply giving up. It is axiomatic that as people age, their singing ability becomes more limited in terms of range and quality, so even those who enjoy traditional repertoire stop participating in church choirs.

The need for solid SAB literature is growing. Composers and arrangers are urged to produce more works, but it is up to the publishers to make those settings available to choirs. Small church choirs of limited ability need music of quality; it is only the color of the sound that is different. An examination of SAB repertoire shows that there are more examples of poor than good music today. These anthems are formulaic and not very interesting to sing or hear. The quality of music for women's choirs having a three-part texture (SSA) is far superior to that being produced for SAB groups. To assist with the search for this repertoire, the works reviewed below are recommended.

Saw You Never in the Twilight, Austin Lovelace. SAB and organ, Paraclete Press, PPM00416, \$1.60 (E).

This Christmas work has a poignant text and gentle mood throughout. With very little actual three-part music and a simple accompaniment on two staves for the organ, this is a very useful work for small church choirs. Unison men have one verse without the women singing. Lovely music.

How Firm a Foundation, arr. Vincent Ryan. SAB, organ, and violin, Neil Kjos Music Co., #5769, \$1.40 (M-).

There is actually more emphasis on the violin, which plays throughout the entire work and has a long unaccompanied solo of 18 measures to begin the anthem. The violin part includes areas of double stops. Its music is on the score and also included separately on a back cover. The choral writing is very easy with the women often in unison; only the last verse has a full SAB texture, and there the organ is not used.

We Come to You for Healing, Lord, Ruth Elaine Schram. SAB, piano, and flute, Augsburg Fortress, 0-8006-2020-8, \$1.75 (M).

The flute plays short, simple phrases, which often occur to fill in space above long choral notes. The syllabic choral parts have many repeated notes, a limited range, and an equal amount of two-part/SAB music. The piano part is chordal with left-hand arpeggios.

Kyrie, Ludwig Van Beethoven, arr. Mary Smisek. SAB, keyboard, optional C instrument, and string quartet, GIA Publications, Inc., G-

5823, \$1.40 (M).

This is an arrangement of the thematic material of movement II of Beethoven's *Symphony No. 7*. Included with the choral score are individual parts for the string quartet. The Latin setting is primarily in two parts since the women usually sing in parallel octave phrases or unison. A pragmatic setting that could be used in a variety of ways. Easy string parts.

What a Friend We Have in Jesus, Aaron David Miller. SAB and piano, Augsburg Fortress, 0-8006-2021 6, \$1.60 (E)

This familiar hymn text is clothed in a new melody that receives various arrangements throughout the verses. The women often sing in parallel thirds or sixths. The keyboard part is simple, primarily doubling the voices. This setting would be especially useful to youth choirs.

What Is This Bread?, arr. Kurt E. von Kampen. SAB, piano, and 2 optional C instruments, Concordia Publishing House, 98-3658, \$1.60 (M-).

A very pragmatic setting that could be performed by SATB or SAB choirs and one or two C instruments. All versions/parts are at the end of the choral score. There are four verses with only one in an SAB arrangement. The flowing instrumental parts are very simple and could be played on flutes or violins.

As We Break Bread, Jay Althouse. SAB and piano, Hope Publishing Co., C 5434, \$1.70 (E).

The three vocal lines are used throughout the setting. There are three verses, a contrasting section, and a quiet, unaccompanied coda. The keyboard music accompanies the choir, often doubling the melody for emphasis. Simple, gentle music.

I Sought the Lord, David Ashley White. SAB and keyboard, Paraclete Press, PPM00634, \$1.60 (E).

Only the last half of the anthem is for SAB, the other areas are primarily in unison. The thematic material opens in minor and later is developed in major. This expressive work has a keyboard accompaniment that often has block chords in the left hand and a single line melody in the right. Very effective writing and a perfect anthem for a small church choir.

The SAB Choir Magazine, Hugh S. Livingston, Jr., editor. SAB and keyboard, Lorenz Publishing Co., PS115, \$11.00 (one year subscription) (M-).

One novel suggestion for small church choirs is to subscribe to a publication that produces a compendium of works for SAB choirs. Lorenz has just such a publication that comes out four times a year and offers works for the season in which it is published. The idea is for a church to subscribe (a minimum of 10 subscriptions), and then the church's repertoire is provided. The

issue reviewed here has 12 works, is 50 pages in length, and contains teaching suggestions and editorial notes on several of the compositions. For more information contact the publisher at <order@lorenz.com>.

Honor and Glory, Power and Praise, Keith Wilkerson. SAB and piano, Abingdon Press, 0687023084, \$1.70 (M).

There are three verses in this rhythmic praise anthem, with the last one in a full SAB arrangement. The keyboard part helps drive the rhythmic spirit and plays an important role, but does not double the voices. There are chord symbols for guitar use. The first verse has all voices in unison and the second is mostly in two parts. This setting would be especially useful for youth choirs.

Book Reviews

William Renwick, *The Langloz Manuscript: Fugal Improvisation through Figured Bass. Edition and facsimile, with introductory essay and performance notes.* Oxford: Oxford University Press, 2001, xvii+190 pp., ISBN 0-19-816729-6 (hard cover), \$170.50, <www.oup.com>.

If one of your goals is to learn to improvise fugues in the common-practice-period idiom, this book could well be the one to get you started. An edition both scholarly and practical, it presents a hitherto unpublished collection of short teaching pieces as models for, and preliminary exercises in, improvising short, tonally coherent keyboard pieces. Thought to have originated in Thuringia during the time of J. S. Bach, the collection consists of 75 figured-bass skeletons of keyboard pieces in styles reminiscent of Fischer, Pachelbel, Telemann or Buxtehude. Sixty of the 75 are exercises in fugue, averaging 25 to 30 measures in length. Langloz, the manuscript's eponym, was probably August Wilhelm Langloz (1745-1811), its likely copyist and a musician known to have been a student of Johann Christian Kittel (1732-1809), who had, himself, studied with J. S. Bach.

The collection, its uses and its origins are here introduced, analyzed and edited by William Renwick, an organist (AAGO, FRCCO) and Professor of Music Theory at McMaster University in Hamilton, Ontario. Professor Renwick is also, not incidentally, the author of *Analyzing Fugue: a Schenkerian Approach* (Pendragon, 1995). Although his commentary on *The Langloz Manuscript* is evidently informed by Schenker's analytic theory, Renwick makes no use of Schenkerian terminology in the present book.

Given, though, that figured bass is a notational system that is more widely associated with harmonic than with linear music, some might ask: how can one learn a contrapuntal art by practicing figured bass realization? Renwick observes that a continuo player, in the course of realizing the notated bass line of a fugal composition for voices and instruments, endeavors to accompany the bass-voice fugal entries with motivically appropriate upper voices. Alongside this observation, he draws attention to the era's extant body of skeleton fugues for keyboard study devised inde-

pendently of any accompanimental function—*partimento fugues*, in the terminology of the era—of which the Langloz manuscript is just one, albeit important, instance. Renwick believes that *partimento* fugues served the purpose of giving the keyboard player introductory experience in improvised keyboard fugue as a genre in its own right.

As Renwick further explains, a *partimento* fugue in the Langloz manuscript typically presents a generic-sounding subject, in four successive voices, in descending order. Where the texture is meant to be a duet (which occurs at the entrance of the alto voice, of course, and later, for textural variation within the middle section), both contrapuntal parts are notated, but without figures. Where the texture is three or four voices, the fugal entry (notated in the lowest-sounding voice) is annotated with successions of figures indicating—to those experienced in common-practice-era voice-leading patterns—the motions of the upper parts.

As Renwick advises, when a strict realization of an exercise has been achieved, the student can experiment with the following: modifying the figures, varying the texture—by dropping or adding voices, or playing in open harmony instead of keyboard style in some passages—and by paying increasing attention to the linear and motivic aspect of the voice-leading in the improvised voices. In the final stage of study to which these exercises lend themselves, the student begins to create fresh fugues by “inserting freely created episodes that begin at interior cadence points, lead to related key areas, and introduce further subject statements in the bass or upper parts” (p. 31). Clearly, then, only subsequent, advanced study could lead to an ability to improvise or compose fugues that, like Bach's mature fugues, have distinctive subject profiles, or that employ such celebrated imitative artifices as diminution and augmentation of the subject.

Renwick's editorial work and scholarship are meticulous. The book's introductory chapters describe and distinguish the 60 fugue skeletons in rigorous detail, then exhaustively explore several hypotheses as to who may have been their composer or composers. Those looking only for a practical manual on fugal improvisation will skip to chapter 4, “Principles of Performance.” Following that, directly on the pages of the performing edition, each composition is accompanied by hints for its realization. The facsimile pages, placed after the modern edition, have been carefully annotated with regard to errors in copying and other obscurities. The keyboard student need not ignore these pages: Renwick recommends the facsimiles for the experience they afford in reading soprano-, alto- and tenor-C clefs.

—Lynn Cavanagh
University of Regina
Regina, SK, Canada

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and Organ, Vosk; *Adoro te*, Atkinson; *Dieu parmi nous*, Messiaen; *Ave Maria, Ave Maris Stella*, Langlais; *Improvisation sur le "Te Deum"*, Tournemire; *Habakkuk*, op. 434, Hovhaness.

Hurricane Katrina wreaked its full havoc on this part of Louisiana. It was thus a relief to discover that Dr. Thoene, though forced to seek temporary refuge in Ann Arbor, Michigan, was able to return to New Orleans. Furthermore, the St. Joseph Abbey building and its organ escaped serious damage. The organ is Dobson's Opus 73 of 2000, a three-manual tracker instrument of 38 ranks.

The first track is taken up with a spirited performance of the prelude from J. S. Bach's "Great" A-minor *Prelude and Fugue*. With a very clear and thrilling principal chorus, the Dobson organ is ideally suited to German baroque and classical organ music. It is sad, however, that room could apparently not be found on this recording for the fugue as well. The A-minor *Prelude* is followed by Jay Vosk's *Songs of Creation*, a tone poem for pipe organ and Native American flute, played by Kathleen Joyce-Grendahl. The suite comprises six movements, all relatively short—*Songs of Dankatchim, Makai Makes the Earth, Juuit Makai and Siuuhu Create Man and Woman, Dream Music, Creation of Animals*, and *Hohokam—Animal Dance*. The ethereal sound of the native flute forms an interesting contrast with the organ, and Vosk's music is pleasing in its neo-romantic warmth and distinctive rhythms.

After this Thoene plays a series of variations by Canadian composer Gordon Atkinson on the medieval plain-song melody, *Adoro te*. Reminiscent, as the leaflet points out, of some of the work of Jehan Alain, this is a very exciting piece that deserves to be better known. It was commissioned in 1996 and is dedicated to the performer, Marijim Thoene. The Dobson organ proves to be a very suitable medium for this style of music, and also, as on the following track, for composers like Messiaen. In the familiar *Dieu parmi nous* from *La nativité du Seigneur* there is warmth and, in the louder passages, a feeling of massiveness. Thoene's performance enables every note to be heard clearly. In a somewhat quieter mood is Langlais' *Ave Maria, Ave Maris Stella*. The Swell Violen and Celeste are used to particular advantage here. The organ shows itself to be an extremely versatile one in managing to convey something of the Cavallé-Coll sound palette that would have been at Langlais' disposal at St. Clotilde. The registrations used include some very dignified *fonds* and a haunting solo on the Great Trumpet.

Charles Tournemire's *Improvisation sur le "Te Deum"* was reconstructed by Maurice Durufé from a gramophone recording made by Tournemire in 1931. The massive effect produced by the Dobson organ on the big chords in this composition makes it very difficult to believe that one is listening to an organ of only 38 ranks—one could almost believe it was an instrument of 138 ranks or more. This feeling of immensity is reinforced by the opening of the last track of the recording, devoted to Alan Hovhaness's *Habakkuk*, op. 434, commissioned by Marijim Thoene and composed in 1995. *Habakkuk* was one of the last works of a musician who for much of his life was considerably ahead of his time in adopting modern compositional techniques at a time when they were far from fashionable in the United States. Hovhaness's music will probably prove to be much more popular among future generations than it was in the composer's own lifetime. The work is in two sections. The first of these is an *Andante con moto maestoso*, in which a deeply ominous theme composed of massive chords is relieved by softer passages, including an evocative solo on the Cromorne. The second movement, marked *Andante Appassionato*, is more optimistic in feeling, and brings the work to a triumphant conclusion.

I have no hesitation in recommend-

ing this compact disc, which combines Marijim Thoene's brilliant playing on the versatile Dobson organ with a very interesting choice of repertoire.

—John L. Speller
St. Louis, Missouri

John Knowles Paine, Organ Music. Murray Forbes Somerville, organist. 1863 E. & G. G. Hook, Immaculate Conception, Boston; 1863 E. F. Walcker/Aeolian-Skinner 1947, Methuen Music Hall, Methuen, Massachusetts; 1997 Lynn Dobson, Pakachoag Church, Auburn, Massachusetts. Raven OAR-460 (\$14.98), <www.ravencd.com>.

Variations and Fugue on "The Star Spangled Banner," Double Fugue on "God Save the Queen," Fantasia on "Ein feste Burg," Fantasia and Fugue in E-minor, Andante con Variazioni in A, Prelude and Fugue in G minor, Prelude in C minor.

John Knowles Paine, 1839–1906, was the first university organist and choir-master at Harvard University (appointed 1862), a position Dr. Somerville held for many years. An organ CD can be of interest for any one of three reasons: the music, the organ used, or the performer. Here is a disc worthy for all three. The use of three different instruments, two of which Paine probably knew, is intriguing in itself. The small—

about 30 ranks—and recent Dobson instrument holds its own in this august company, by the way.

An exciting *Fantasia and Fugue in E Minor* begins the recording, followed by a meandering *Andante con Variazioni in A*, the middle movement of an otherwise lost sonata. Paine composed little, if anything, for organ after about 1870; most of his organ composition is youthful work. It shows in the exuberant passages and liberal use of fancy pedal cadenzas.

There is a rousing playing of the *Fantasia on "Ein feste Burg,"* followed by the somewhat familiar *Variations and Fugue on "The Star Spangled Banner,"* written, as Dr. Somerville accurately notes, "for maximum audience effect." This is an important recording.

The Aeolian-Skinner Sound. William Teague, organist. 1955 Aeolian-Skinner op. 1308, 105 ranks, St. Mark's Cathedral, Shreveport, Louisiana. Raven OAR-800 (\$14.98), <www.ravencd.com>.

Dupré; *Stations of the Cross*; Ginastera: *Toccata, Villancico y Fuga*; Bingham: *Roulade* (recorded on the Aeolian-Skinner organ at First Presbyterian Church, Kilgore, Texas); Messiaen: *Serene Alleluias* from *L'Ascension*; Cook: *Scherzo, Dance and Reflection*; Willan: *Introduction, Passacaglia and Fugue*.

This package is marketed as two CDs for the price of one, and as such repre-

sents a great musical bargain—altogether magnificent playing in a magnificent setting.

The entire first disc is given over to the complete Dupré *Stations of the Cross*, and the complex music is as beautifully played as one could wish. The instrument is ideal for this masterpiece.

Disc two comprises contemporary classics, beginning with the Ginastera *Toccata, Villancico y Fuga*, a piece not heard much today that deserves to be revived. Seth Bingham's *Roulade* goes by a tad faster than I would prefer, my only quibble with the entire two hours of music. It is followed by an atmospheric playing of Messiaen's *Serene Alleluias*. A definitive performance of Healey Willan's wonderful *Introduction, Passacaglia and Fugue* is included, showing why Teague is a legend in his own time.

The Organ at MacMurray, Vol. II: American Organ Works. Jay Peterson, organ, 1952 Aeolian-Skinner, op. 1150. EMI Manufacturing USA. Available from the Organ Historical Society, 804/353-9226, <www.ohscatalog.org>.

Years ago during the Dark Ages when I was playing in St. Louis and Robert Glasgow taught at MacMurray College in Jacksonville, Illinois, he was kind enough to invite me to play two or three recitals at the college at various times. I

Sometimes

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in a different light...

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remember being absolutely thunderstruck at the beauty of the instrument, then relatively new. It was—and is—a jewel of an organ, 59 ranks mint and unaltered. It is apparent from both the program booklet and the playing that Prof. Peterson knows what he has there—a landmark instrument.

It is pleasing to note, as an Illinois boy myself, that three composers with Illinois connections (Buck, Eggert, Sowerby) are first on the recording. Dudley Buck's 1868 *Variations on "The Star Spangled Banner"* is the first selection, perhaps a bit more sophisticated musically than the version by Paine, and just as much fun to play and hear. John Eggert's (b. 1946) *Partita on "Nettleton"* is highly imaginative and complex. Sowerby's classic *Carillon* uses borrowed handbells for chimes, which works well. Two settings by Charles W. Ore are typically rhythmic and colorful. Three of Calvin Hampton's very involved compositions illustrate his worth as a composer, and Jay Peterson has the ability to bring them off as Hampton intended.

The *Folk Hymn Sketches* by Emma Lou Diemer illustrate her usual musical intelligence. These are followed by a meandering *October Interlude* of Clarence Mader. Given the sympathetic interpretation, it comes off just right. An exciting unpublished March from *American Suite* by John Kuzma concludes this estimable recording of a wonderful American treasure. Kudos to all.

—Charles Huddleston Heaton

Baroque Music for Brass and Organ. Empire Brass Quintet with William Kuhlman, organist, at Luther College. Telarc 80614, \$15.99 plus shipping, <www.telarc.com>.

Rondeau, Purcell; *Fantaisie in C Major*, Bach; *Concerto in G Major*, Telemann; *Sonata da Camera*, Handel; *Rigaudon*, Campra; *Contrapunctus 1*, Bach; *Allegro from Oboe Concerto No. 1*, Handel; *Fantasia in D Minor*, Pachelbel; *Overture and Allegro from King*

Arthur, March from The Married Beau, Purcell; *Fantaisie*, Albinoni; *Trumpet Voluntary and The Prince of Denmark's March*, Clarke; *Prelude from Te Deum in D Major*, Charpentier; *Opening Movement from A Mighty Fortress Is Our God*, Bach.

When you combine the top-notch Empire Brass Quintet with the first-rate organist William Kuhlman in a program of Baroque music for brass and organ, the results could not be more satisfying. In a recording of music by the giants of the Baroque era, we hear familiar works by Purcell, Campra, Bach, Handel and lesser-known compositions by Charpentier, Telemann and Albinoni. Recorded on the Luther College campus in Decora, Iowa, where Kuhlman was on the faculty for many years, the quintet joins with the Robert Sipe 43-stop mechanical organ in this virtuosic display of some very exciting music of the era. One could not fault the ensemble playing in these well-recorded arrangements by Rolf Smedvig, conductor and trumpeter of the Empire Brass, as well as the arrangement of the Pachelbel *Fantasia in D Minor* by Egil Smedvig. Available from Telarc, 23307 Commerce Park Rd., Cleveland, OH 44122; 800/272-7748. Also available in Super Audio, SACD-60614, \$19.99.

—Robert M. Speed

Domenico Scarlatti Sonatas. Played by Vincent Boucher on the organ of L'Eglise du Très-Saint-Rédempteur, Montreal. ATMA Classique SACD2 2341, TT 73:18, <www.atmaclasique.com>. Available from the Organ Historical Society (\$17.98 plus shipping), 804/353-9226; <www.ohscatalog.org>.

Domenico Scarlatti is well known as a composer of some 555 sonatas, of which the great majority were probably intended primarily for harpsichord or fortepiano. However, apart from K287 that actually carries registrations, there are also others that sound well on the organ, and Vincent Boucher offers a selection

of 18 on this CD. He has chosen the instrument in the church of the Très-Saint-Rédempteur in Montreal. Built in 1993 by Karl Wilhelm, it was designed and built in the Classical Italian tradition, but with the Principale chorus to 3/2, the Voce Humana and Tromboncini 8' on one manual, and the flutes up to 1 3/4' on the other. There is a tremulant and manual couplers; the small pedal division is not used in this recording.

In the first sonata played here, K31 in G minor, Boucher uses echo effects in the repeat of the initial phrase, which is somewhat unusual, and does not apply the Andante marked in bars 42–47 (interestingly, this tempo change is not marked in the second half at the occurrence of the same pattern in the writing). A full chorus is used in this, and indeed to a greater or lesser degree in most of the sonatas, but the clarity of the voicing is immediately apparent—just listen to the added notes in the left-hand chords in several of the sonatas. The simpler, predominantly two-part writing in the second sonata, K35 in G minor, sounds well on a lesser Principale chorus. A tinkling gapped registration is just right for the sonata in C minor in 3/4 (K84), its opening arpeggios forcefully catching the attention. Boucher shows his prodigious technical ability in this piece with his carefully articulated thirds and sixths in the RH, the tuning emphasizing the Neapolitan sixths. The following fugue in C minor (K58) is based on the descending chromatic tetrachord and shows a more sober side to Scarlatti's genius: the long dominant pedalpoint beneath further highly chromatic touches, before the delayed resolution to a final major chord, is particularly effectively captured here.

The first slow sonata on this CD is in F minor (K69), here played on the flutes, ideal vehicles to convey the inherent melancholy. This is followed by the prestissimo sonata in D minor (K517) with an insistent eighth-note movement passed from hand to hand in scales against half notes sometimes doubled at the octave—Boucher captures the excitement admirably, particularly of the string-like oscillations. The next sonata, in A minor (K61), is a series of variations, with the registration varied to match, including the RH on the trumpet before the climax of scales in contrary motion. The sonata in 6/8 in D minor (K9) includes some wide leaps in the left hand; here the 4' flute alone is used. *Joie de vivre* is immediately recalled by a most lively performance of the 6/8 sonata in F (K525); crashing full chords punctuate the two-part writing that shows off the trumpet's transparency—no snarling stridency here! Two more allegro sonatas in D minor follow (K1 and K191) before the two sonatas in D major (K287 and 288) in which the colors called for by Scarlatti in the first—a contrast of flutes and reeds—sound most effective on this instrument. In K288, 8' and 2' flutes contrast with a Principale plenum. (In the manuscript both have hands pointing either up or

down, to suggest the manuals). A further slow sonata in B minor (K87) is played on the flutes with the tremolo; its reflective sober nature is transmitted by Boucher's playing, underscoring the sarabande-like movement.

The final four sonatas start with K56 in C minor in 12/8 marked Allegro con spirito; with its crossed-hands passages including six bars at a stretch as well as LH leaps covering almost four octaves, extended LH arpeggios and dashing RH scales in 32nd notes, it enables Boucher to show his technical prowess. A further allegro in C minor, K99, contains LH crossed-hands leaps in thirds as well as an almost ceaseless flow of sixteenth notes in the RH. In the Presto in G minor, K12, the insistent RH eighth notes against oscillating LH sixteenths are memorable; the subtle changes of harmony are enhanced by the Principale chorus not being full. The CD finishes with the well-known fugue in G minor, K30, here taken at a slower pace than some players, but again the milder registration allows the amazing harmonies to be heard clearly.

The booklet gives brief details of the composer and the instrument as well as notes on the performer who, apart from being a virtuoso on the organ, is also a financial analyst. His playing is flawless, helped by having such a beautifully voiced instrument; its responsive action allows his carefully considered articulation to be heard clearly. A varied selection of the Principale chorus with considered use of the reeds also helps to erase the curious notion (apparently still held in some quarters) that all Scarlatti sounds the same.

One could argue that these pieces would be more authentically served by using an instrument that allowed registration more appropriate to the Portuguese or Spanish organ of the early 18th century rather than the Italian-based Wilhelm—also looking at the probability that even at that time very few Italian instruments possessed a flute at 8' pitch, preferring to blend the 4', 2 1/2' and 2' flutes with the Principale, according to the contemporary native writers and composers—but this should not detract from the overall delight inspired by the sound here.

While some of the sonatas he has chosen do sound better on the harpsichord to me, Boucher has enabled us to consider the possibility of performance on the organ of more than just the fugues and those sonatas in a thinner texture without demanding the visual pyrotechnics of crossed hands. Maybe a greater number of sonatas in major keys would have been an idea—only three out of the total of eighteen on this CD—as well as one or two more in the reflective mood like K87, but for those who are not used to Scarlatti on the organ, this CD is strongly recommended. Let us hope that sales are sufficiently successful to persuade Vincent Boucher to treat us to a further selection from the Neapolitan maestro.

—John Collins
Sussex, England

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New Organ Music

Diane Bish, *The Organ Music of Diane Bish, Volume 1, Lenten/Easter*. Fred Bock Music Company, exclusively distributed by Hal Leonard, ISBN 0-634-05610-7, 2003, \$12.95; <www.fredbock.com>.

Volume 1 of *The Organ Music of Diane Bish* contains five pieces based on well-known hymn tunes. The first three—"Were You There," "When I Survey the Wondrous Cross," and "Alas! And Did My Savior Bleed?"—are for performance at church services in Lent. "Toccata on 'Christ the Lord is Risen Today'" and "Thine Is the Glory" are Easter pieces. All are newly composed, except for nos. 2 and 3, which were published previously in 1982. Durations range from three to five minutes. They are written for an orchestral three-manual instrument, with swell and choir divisions under expression.

In her organ recitals and recordings, and the television series, *The Joy of Music*, Diane Bish has long been recognized for her dazzling virtuosity, sense of dramatic excitement, and solid musicianship, qualities found in these compositions. Romantic moods, a sense of drama, a vibrant utilization of organ colors, and sweeping increases in dynamics are characteristic of her style. In addition, in the second and third pieces, there are pianistic, wide-ranging, sixteenth-note arpeggio figurations in the accompaniments. Her harmony is functional, with suspensions, added sevenths, and non-harmonic seconds being fundamental means for enhanced expressiveness. Above all, Bish has a flawless feeling for what sounds good on a large organ, and the music lies comfortably under the fingers and feet.

"Were You There?" begins in G major with a soft, atmospheric, recitative-like passage in which hints of the hymn tune are heard. This leads into a presentation of the hymn tune in G-flat, soloed in the right hand over a chordal accompaniment on another manual supported by pedals. A soft second statement of the theme in the same key follows, in which there are several subtle changes of tone color and dynamics. Then, in a succinct bridge passage, there is a modulation to B-flat, together with a rapid increase in emotional intensity and volume, and, remaining in B-flat, this leads to the piece's grand climax, a majestic full-organ statement of the African-American spiritual melody. There is a play to the gallery at the end, with a solo trumpet flourish on the manuals over a tonic pedal point for the feet, and the pedal 32' Bombarde entering on the last chord.

A trumpet stop is again called for in the last work, "Thine Is the Glory," which is based on Handel's hymn tune *Judas Maccabaeus*. Technical demands are few, but the panache of Bish's own playing style is a requirement for success. The work opens in E-flat with sporadic modulating majestic fortissimo statements of a phrase with horn fifths for trumpet, against a backdrop of triplet ostinato figures on another manual. This section concludes on a dominant seventh chord in E-flat and leads into a regal hymn-like chordal statement of Handel's hymn tune in that tonality, which is repeated. Then a brilliant sixteenth-note ascending scale sweeps the listener into the final statement of Handel's theme, which is now in D major and for full organ.

These pieces may appeal in particular to busy church organists with advanced technique, who are looking for new music that has vitality, popular appeal, and that may be learned quickly.

—Peter Hardwick
Minesing, Canada

***Triptych for Easter Day: Fanfare, Meditation, Toccata [based on Easter Hymn and Duke Street]*, John A. Behnke. CPH 97-6557, \$8.00.**

The *Triptych* opens with a *Fanfare on the Easter Hymn*, in C major. It modu-

lates to A minor and segues into *Christ lag in Todesbanden*, which is laid out in a sparsely textured chant. The piece recapitulates with the opening material. This Fanfare would make a young organ student sound wonderful! The pedal is easy and wouldn't demand much of beginning students. Likewise, adding tympani and brass (or just a solo trumpet) would create another level of excitement.

The middle movement, *Meditation*, sets the *Duke Street* tune in the pedal on a 4' solo stop. Behnke indicates that he used the text from stanza 4 of "I Know That My Redeemer Lives" for his inspiration (He lives to grant me rich supply, He lives to guide me with His eye, He lives to comfort me when faint, He lives to hear my soul's complaint. [Text: Samuel Medley]). The right hand has a gentle rocking motion that underscores the soothing comfort provided by God. Again, this movement, with the melody in the pedal, would be easily handled by a young organist.

The *Toccata* is in D major and is also based on *Duke Street*. The traditional *toccata formula*—the tune in the pedal and the hands creating the energy—is used here. This piece would make a great flourish for the young organist and the experienced organist as well. It's fun and easy to play. The final statement in the pedal may be played in octaves.

Composer John Behnke is well known in organ, handbell and choral

circles for his very useful works. A graduate of Concordia University-River Forest, Illinois, and Northwestern University, where he completed master's and doctoral degrees, he did further study at Germany's Westphalian Church Music Institute in Herford. Behnke is professor of music at Concordia University in Mequon, Wisconsin, and organist for Trinity Evangelical Church, Milwaukee. In addition, he is music editor for the American Guild of English Handbell Ringers.

***Triptych for Organ*, Ron Boud. MorningStar Music, MSM-10-963, 2001. \$7.00.**

A sixteen-measure *Fanfare* opens the three-movement work, which may be performed as a whole, or the various movements can stand alone. The pedal in the *Fanfare* serves as tympani—keeping the pulse and propelling the movement forward. In contrast to the other movements, the highly chromatic *fanfare* seems a bit misplaced.

A quite simple and lyrical *Arioso* follows. The harmonies here are close and fresh-sounding. For a young organist (or someone not too comfortable with pedaling) this movement is very accessible; in fact, for an organist of any standing, the melody will stay with you throughout the day. It is a lovely tune.

Completing the *Triptych* is *Trumpet Rondo* (in C major). The melody is quite

Handelian, and the ornamentation is written out for the organist. This movement would easily serve as a wedding procession. Although it is a five-part rondo, it would be simple to shorten it to an A-B-A form for shorter processions. One might even use it for a Gospel procession.

Ron Boud studied at Moody Bible Institute and received his bachelor and master of music degrees from the American Conservatory of Music in Chicago. His D.Mus. was awarded by Southern Baptist Seminary, Louisville. After an early retirement, and a year as an organ consultant for Allen Organ Company, he was hired in 1996 by Union University, in Jackson, Tennessee, where he continues to teach.

***Triptych on Adoro te devote*, Charles Callahan. MorningStar Music MSM-10-576, \$8.00.**

Perhaps Charles Callahan composed the *Prelude, Meditation, and Carillon* in this quiet and reflective triptych to demonstrate different colors of the organ. The chant is presented on the manuals and in the pedal. This work is easily accessible to the student organist, even with a double-pedal passage. Organists might want to program this as pre-service music for funerals, weddings, or other services.

—Sharon L. Hettinger
Lawrence, Kansas

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After more than 50 years of organ restoration activity in northern Germany, we have observed increasing demands for pre-restoration planning, process control, and submission of reports. Simultaneously, the scope of organ restoration expanded substantially, ranging today from the oldest existing instruments to electro-pneumatic organs of the 20th century. It is clearly not possible to create a uniform set of rules or principles for documenting this whole range: We may document an older instrument more carefully than newer ones; different information is desirable for different actions, etc.

The increased demands for proper documentation result not only from the technical advances of recent years, but also from the interests of the research and educational institutions and scientists involved in this topic. In the beginning, research projects were carried out by the institutions themselves,¹ but today these services are also available from professional or commercial sources.² The research and documentation capabilities of these institutions and similar organizations usually go far beyond those of organ builders, so that many organ builders now perceive these research projects as a meaningful addition to their own work and support these activities.

Many consultants are aware of these advances and interests, and have begun to expect that the organ builder carry out the needed research and provide the documentation. In practice, however, severe financial problems arise from the costs involved in carrying out this research with the required scholarly detail. Thus organ builders are encountering a new and significant (as well as expensive) requirement on the part of both congregations and experts as a result of this increased interest in documentation by the professional world. At the same time, many organ builders are also conscious of their obligation as restorers of historic instruments to meet at least some of these new requirements. The organ builder therefore must tread a *via media* between these new demands and reasonably pricing or financing the project—a true dilemma.

Development of restoration documentation in organ building

If we look at early restorations, we find that no actual reports were prepared until the 1940s, and find only relatively primitive attempts at documentation in correspondence and recordings in archives. If something was documented and, above all, photographed, it was usually the expert or consultant who did the work. Archives of organ builders may provide, from their project bids and invoices, some hints of the scope and nature of the work proposed and eventually carried out on a given

instrument. If anything at all was documented, at least the specifications and perhaps rough drawings were preserved, but in general scalings and other significant details are not usually to be found. In many of these early projects we would be glad if we could find at least these data.

After World War II, some companies began maintaining written documentation, sometimes accompanied by a set of black-and-white photographs. Friedrich Jakob of the Theodor Kuhn organ company (Männedorf, Switzerland) writes that the AGSO (working group for the preservation of Swiss historic organs) was established in 1958.³ Subsequently, the first technical reports were developed in cooperation with Jakob; these 'internal inventory reports' were, however, substantially less detailed than the more developed restoration documents used today. The concepts compiled in these reports, which later provided the basic structure for full restoration documentation, were divided into the following sections:

- A. Literature
- B. Sources
- C. Inscriptions
- D. Inventory
 1. Specification
 2. Case including pipe order
 3. Console including stop order
 4. Wind chests, with slider and valve order
 5. Key action
 6. Stop action
 7. Wind system
 8. Pipe work, with scalings
- E. Restoration suggestions

For the first time the relationships of façade, pipes, sliders and pallets were examined and recorded. This report format was expanded and refined in the following years. With two publications in 1965 and 1968,⁴ a level of standardization was reached, which at that time was judged by German specialists as exemplary and trailblazing. However, these were still not true and complete restoration reports, as they documented only an exact inventory of the instrument's then-current state and provided only restoration suggestions.

In the 1970s, the expansion of this earlier form of report to real restoration reports that included detailed accounts of the work done, became standard in many large companies, as organ builders perceived and understood the need for comprehensive restoration information.⁵ In Germany, the Alfred Führer organ company of Wilhelmshaven⁶ was one of the first enterprises to provide more extensive reports, including:

1. History, with pertinent literature and sources



Unrestored organ at Galenbeck, Mecklenburg, North Germany. The organ builder is unknown, and the metal pipes have been stolen. No work has been done on this organ since 1945. (Photo credit Uwe Pape)


2. Case and façade pipes
3. Console
4. Wind chests
5. Key action
6. Stop action
7. Wind system
8. Pipe work, including scales
9. Temperament
10. Voicing⁷

German experts in church administration also developed large archives for organ documentation, of which the churches in Hannover and Magdeburg are well-known examples.⁸ It also became evident that extensive restoration reports, such as those provided particularly by the staff experts in museums of musical instruments, could be in the organ builders' own best interests, by providing both a record of the work undertaken and a certain level of protection for the restorer against possible later challenges.




Later challenges.

The main problem in this 'museum approach' was quickly identified, however: In general, a state or not-for-profit enterprise such as a museum doesn't work under time pressure, and the costs of the documentation and scientific research are covered by an institutional budget. The situation in organ building is quite different: The costs of a report must be covered by the price of the restoration and, perhaps, by a special budget item or contribution of the congregation.

In some firms a combination of increased personal efforts and internal company restructuring made these more extensive reports feasible. Firms such as Theodor Kuhn (Männedorf), Johannes Klais (Bonn), Hermann Eule (Bautzen), and Alexander Schuke (Pots-



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Unrestored organ at Badresch, Mecklenburg, North Germany. The organ builder was Ernst Sauer, the father of Wilhelm Sauer. No work has been done on this organ since 1945. (Photo credit Uwe Pape)

dam)⁹ set up their own restoration departments in which the chief restorer was also responsible for the full documentation of projects. A summary report on the entire restoration, supplemented by photographs and drawings, became standard.¹⁰ Newer organ companies have attached great importance to this documentation from their inception: Kristian Wegscheider (Dresden) is well known for his careful reports, which consist of a 'condition report' before the restoration as well as a later 'restoration report' on the work done; both are indispensable components of the process.¹¹

Procedure and arrangement

Wolfgang Rehn (of Th. Kuhn AG) reports his personal ideas as a restorer and the requirements for documentation in a large restoration department.¹² He developed a special model for documen-

tation of restorations, in which he describes the report not only as an account of the work but also of the time and circumstances under which the work has been carried out. This report should take into consideration the requirements of the instrument's period, e.g., the sense of musical style, the materials available, certain demands of consultants or architects, the importance of a light action, or the aesthetic sense and approach of the owner. If one can understand from the documents the conditions under and materials with which organ builders had to work at a certain time, one may better understand the work they actually were able to accomplish. In fact, this understanding may perhaps help to comprehend and preserve a certain building situation as the record of a great achievement of the time.

Documentation should also be seen as a 'process report'. Typically we see

only the finished picture, not how it came to be, whereas we want to comprehend more thoroughly the work itself and the various influences on it. Until a few years ago a project was usually documented and presented only in summary fashion, perhaps even somewhat favorably colored or highlighted. No one would mention errors, misjudgments, and false estimates. Many matters and decisions later criticized or even condemned may be much better understood if we knew why or how they were done or reached. We may even discover a level of respect for what may be an inadequate execution when working conditions are better known. For these reasons we should try to find a way to utilize the technical achievements of our times, thus responding to modern demands while at the same time holding the expenditure of time (and money) to reasonable orders of magnitude.

The Kuhn company sought to merge the documentation process as far as possible with the regular work routine, seeing it to a certain extent as a by-product of its work planning. The adjustment of the documentation process to the work schedule also led to another and more objective overall report. As opposed to earlier methods, this new kind of documentation became a collection of data subsets encompassing the entire restoration period.

The Kuhn model

From the beginning of the 1990s the Kuhn company ceased preparing final restoration reports, instead arranging the production plan and the information data simultaneously as total project documentation. In order to obtain a consistent overview, this sequentially written report always has a similar arrangement of the individual parts. Thus if one looks for statements about, e.g., wind chests, one can easily find the inquiry results, recommendations, resolutions, and all related remarks in a certain place in the contents of each report. Each report part is regularly provided with an appendix of photographs. The arrange-

ment used by Kuhn is as follows and may be taken as a model for documentation reports in general:

- A. Initial situation
 1. Basis
 2. Problem
 3. Historical outline
 4. Specification (existing)
- B. Report
 1. General condition
 2. Pipe work
 3. Key action
 4. Stop action
 5. Wind chests
 6. Console
 7. Wind system
 8. Case and framework
- C. List of requirements

Sections A1 and A2 describe the initial state of the instrument and terms of reference. Sections A3 and A4 discuss the historical development of the instrument and list the specification(s) with all major changes. It is in general an excerpt of documents from church archives and may be supplemented by facsimiles of bids, contracts, and/or certificates.¹³

Each part of section B consists of four elements.

1. Project bid

The first part of the restoration report begins with the project bid, because the investigation report for the bid is the first part of the overall report. Unfortunately it is not possible to include the competing project bids of the other firms here also, even though this would result in a more complete picture for later readers.

2. Disassembly Report

The second part of the restoration report, the disassembly report, is definitely the most complex and most important part of the total documentation. The following approach to inventory and description of pipes serves as an example of the importance of this documentation:



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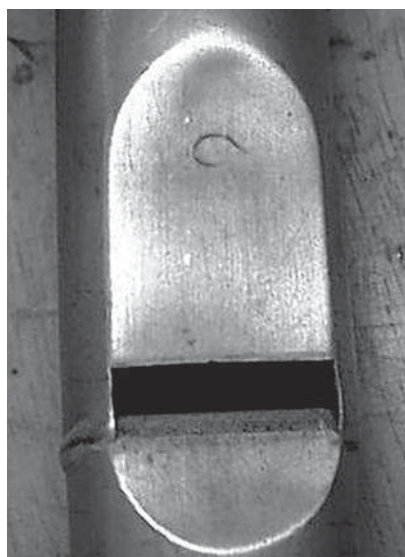
All pipes are noted in the account sheets prepared for the corresponding organ with measurable and computable values—scalings of circumferences, lengths of bodies and feet, widths of toe-holes, mouth widths, cut-ups and number of nicks. If pipes are of different design, these are described exactly and illustrated by photographs. The analysis of alloys may be provided by companies for material testing.¹⁴ Very important is the investigation of inscriptions [any markings on the pipes, e.g., pitch indications, maker's marks, etc., known as *Signaturen*]. These are copied by hand and transferred to special documentation sheets with information describing their placement on each pipe. A specific or unusual *Signatur* characteristic may also be photographed in all octaves. (See illustrations.)

Of course this investigation and recording of information must have reasonable limits. While it is clear that there are still more possibilities concerning pipe documentation, it is important not to strive for accuracies that are beyond reasonable measurement. We apply the principle: better no data than incomprehensible or incorrect data. Rehn gives several examples such as wall thickness of small pipes and pipes with coned-in feet. How many measurements are reasonable? Another example is the measurement of the windway and the languid bevel. Here one could demand a multiplicity of values at each languid. Further examples are also the depth and placement of nicks, or which file profile has been used in the nicking process. These characteristics are much more relevant to a pipe's sound than the second decimal place of a scale's diameter. Another example may be the analysis of the partials produced by each pipe of an organ. Thus the actual tonal condition can be exactly documented. But what is the use of a documentation of the sound of dirty pipe work? We would have to measure the sound characteristics again after cleaning. And we have to do this yet again after the restoration in order to document the result and any changes. Does this make sense? If we recognize that the third partial tone is weaker than it was in the second measurement, what do we do then?

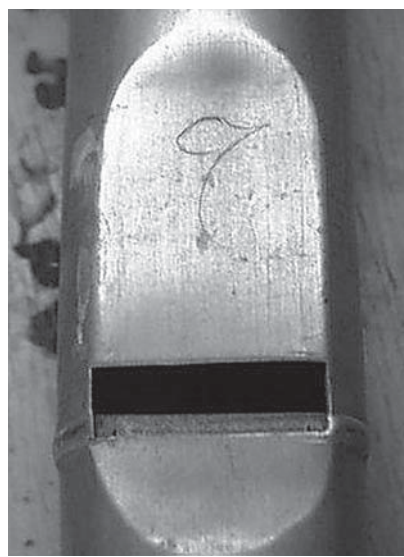
Demands and expenditure can become limitless in light of the possible scientific measurements. The costs of the documentation of the pipe work alone in a large organ can thus easily reach five- to six-digit Euro or dollar amounts. Therefore, in practice we must limit ourselves to the values specified above. These permit us to make an exact copy if necessary. From these data later substantial changes, e.g., changes of cut-ups and toe-hole openings, are readily understandable.

3. Project Elaboration

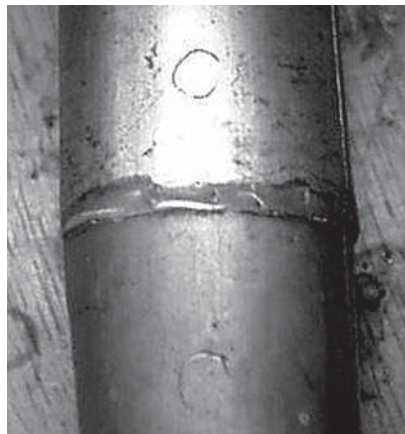
In this section of the report the results of the investigation process are converted into a work program and its documentation. Continuing the example of the pipe work, we can see how the documentation at the same time



Signatur on front of C pipe (Photo credit Uwe Pape)



Signatur on front of C-sharp pipe (Photo credit Uwe Pape)



Signatur on back of C pipe (Photo credit Uwe Pape)



Signatur on back of C-sharp pipe (Photo credit Uwe Pape)

becomes a tool in the workshop: Decisions concerning allocation of and actual work on the pipes follow the description of the registers from the investigation in accordance with their manufacturing method and *Signaturen*. Along with this process a classification table may be provided to ensure an overview during work on the project while also allowing a later comprehensive representation of the project.

This example shows how the documentation becomes to a certain extent a by-product of the work. The other parts of the organ are documented in the same way during the restoration process. Apart from these remarks all minutes of meetings and the resolutions of issues raised are also attached in this section of the report.

4. Implementation

The last part of the restoration report summarizes briefly which portions of the plan were definitely implemented. This part is deliberately brief because more detailed reporting would result in additional expenditure that has no real relation to the craftsmanship. It consists mainly of references to necessary parts of sections 2 and 3, and, if necessary, supplements any deviations from plan.

Summary

Restoration reports should compile and obtain as much meaningful information as possible. Rehn emphasizes that details should be written to explain that "We implemented the following—and these are our reasons." Although including such details may be viewed as 'make-work' in connection with organ restorations, one must admit that there may be a real need for such remarks in individual cases, and that how and why actions were undertaken should be made clear in a report. Glossing over facts, rationales, and ideologies should not be allowed.

As the financial support available for the documentation of a restoration is usually very limited, the organ builder must work as efficiently as possible. The approach described above provides a useful method and reasonable result. ■

*This article was edited by Dr. G. Nicholas Bullat.

Notes

1. International Association for Organ Documentation e.V., Peer Schlechta, Postfach 103511, D-34035 Kassel, Germany; Technische Universität Berlin, Fakultät IV, Forschungsstelle für Orgeldokumentation, Franklinstr. 25-29, D-10587 Berlin, Germany (aedv.cs.tu-berlin.de/

projects/or-da/); GOArt, Göteborg University, Box 210, SE-405 30 Göteborg, Sweden (www.goart.gu.se).

2. Judit Ängster, Fraunhofer-Institut für Bauphysik, Nobelstr. 12, D-70569 Stuttgart, Germany (www.ibp.fraunhofer.de); Martin Kuhn, Waldstr. 65, D-74731 Walldürn, Germany (www.orgel dienstleistungen.de).

3. F. Jakob: "Sinn und Zweck der Dokumentation von Orgelrestaurierungen." In W. Rehn (Ed.): *Dokumentation von Orgelrestaurierungen*. Berlin 2006, ISBN 3-921140-71-4, pp. 9–20.

4. Reports about the Wallis organs of Ernen and Münster.

5. Museums of musical instruments like the Musikinstrumentenmuseum in Leipzig or the Germanische Nationalmuseum in Nuremberg also influenced restorers. Both institutions offered workshops and worked as training centers. Here a completely different style of education in restoration was put into practice. It was mainly this systematic work and type of documentation that impressed the visiting organ builders.

6. Fritz Schild: *Denkmal-Organ: Dokumentation der Restaurierung durch Orgelbau Führer, 1974–1991, Teile I und II*, Wilhelmshaven, 2005.

7. This arrangement, used in the report of Hohenkirchen (1974), became the model for further reports and was modified several times. 'Key and Stop action' became one grouping, and 'Temperament and Voicing' were included in the grouping 'Pipe work'.

8. Evangelisch-lutherische Landeskirche Hannovers, Rote Reihe 6, 30169 Hannover, Germany; Evangelische Kirche der Kirchenprovinz Sachsen, Am Dom 2, 39104 Magdeburg, Germany.

9. Th. Kuhn AG, Seestr. 141, CH-8708 Männedorf, Switzerland; Johannes Klais Orgelbau, Kölnstr. 148, D-53111 Bonn; Hermann Eule Orgelbau, Wilthener Str. 6, D-02625 Bautzen; Alexander Schuke Potsdam Orgelbau, Otto-Lilienthal-Str. 33, D-14542 Werder/Havel.

10. Wolfgang Rehn gives an extensive insight into his documentary work in the company of Theodor Kuhn Orgelbau: W. Rehn: "Dokumentation von Orgelrestaurierungen." In W. Rehn (Ed.): *Dokumentation von Orgelrestaurierungen*. Berlin 2006, ISBN 3-921140-71-4, pp. 89–102.

11. Kristian Wegscheider, Bauernweg 61, D-01109 Dresden.

12. See footnote 10.

13. Examples for database systems to receive a biography of instruments in Northern Germany are ORDA (aedv.cs.tu-berlin.de/projects/or-da/) and ORDA 2015 (www.orda2015.de).

14. Examples are BAM = Bundesamt für Materialprüfung (Berlin) or EMPA = Eidgenössisches Materialprüfungsamt (Zürich). These are state owned agencies, but there are also private firms.

Prof. Dr. Uwe Pape studied mathematics and physics in Göttingen. He was a professor of information systems at the Technical University of Berlin from 1971–2001, also serving as visiting professor at MIT in 1974 and 1984–85. His interest in organbuilding began in the 1950s, during his student days in Göttingen, when he encountered Paul Ott and his workshop. In 1959 he began an inventory of the organs of Braunschweig. In 1962 he established an organbuilding history publishing house. He is the author of many monographs in the field of north German organ construction. Since 1985 he has directed a research group for the documentation of organs and organ restoration projects. He is a consultant for institutions in Berlin, Bremen, Niedersachsen and Sachsen.

G. Nicholas Bullat, D.Mus.A., J.D., F.A.G.O., F.R.C.C.O., L.T.C.L., a former Dean of the Chicago AGO Chapter, served as chairman of the graduate studies division and organ and theory departments of the American Conservatory of Music, Chicago, and for many years was minister of music at First United Church of Oak Park, Illinois. After retiring from performing and teaching in the early 1990s, he practiced securities law at a large Chicago firm and was Vice President and Counsel at Harris Trust and Savings Bank, Chicago, until his retirement in mid-2005.

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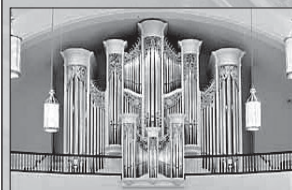
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2006 AGO National Convention Chicago, Illinois

Edward Maki-Schramm, Joy Schroeder, W. James Owen, and Jerome Butera

In beginning a daunting task such as reviewing a national convention, I thought it best to canvas convention-goers for their reactions. Not surprisingly, everyone asked had an opinion not only about the convention but also how the review should appear—easier than filling out the questionnaire tucked into the mammoth, 400-page convention book or losing it in the largest convention bag of recent memory. I received all kinds of advice on not only content but also style: “Don’t let it be boring,” and “nothing too long.”

In deference to them, I offer this concise opinion of convention events: Peter Gomes, Janette Fishell, Stefan Engels, Rollo Dilworth, the Bach Week Festival Orchestra, St. Clement Choir and Sophie-Véronique Cauchefer-Choplin—fabulous. 7:00 a.m. bus rides, long evening concerts that cut time away from the exhibits, competition with fireworks, and the final concert—not so fabulous.

If you’ve made it this far, perhaps you’ll read a bit further for more details and highlights.

Chicago

Chicago—it was my kind of town. The love affair began the moment I arrived in the Loop. Organists from all over the world met in Chicago, July 2–6, to convene for the 48th time. And Chicago was an excellent choice of city. Visitors to Chicago experience a virtual explosion of cultural activity, civic pride and multicultural expression. The first thing that struck me was the greenery. There were parks everywhere—not just tennis courts and country clubs like Los Angeles—but real parks with ample areas of grass and 29 miles of Lake Michigan lakeshore in the heart of the Midwest. Organists sampled everything from stunning architecture and world-famous museums, churches and concert halls, to lakefront parks and vibrant ethnic neighborhoods.

The almost 3 million residents of Chicago and the city’s organists and enthusiasts were hosts to over 2,000 organists in some of the best weather for which one could have asked. Chicagoans were approachable and helpful. Temperatures were pleasant, which made making use of the buses a bit easier as attendees had the expected lines waiting their turn to board. So thank you, Windy City, for one spectacular week.

It is impossible to attend every event at a convention in a city such as this. The varied opportunities and scheduling options leave each attendee with a slightly different experience. All convention attendees had an early shock on Monday morning when they had to start boarding the buses at 7:00 a.m. I think no one but organists would be asked to board a bus for their first weekday session the day before a national holiday when most people are in a vacation frame of mind. The buses were prompt, and passengers quickly boarded for their transportation to Valparaiso, Indiana. At the annual meeting, attendees applauded **G. Ronald Vanderwest**, convention coordinator, and the convention committee’s decision to get the early day over early in the week. Little did we realize that we would be asked again on Thursday to board buses at 7:00 a.m. Some people simply gave up at that point and rejoined the convention midday.

Monday, Annual Meeting Rockefeller Chapel

The annual meeting at Rockefeller Chapel began the Monday afternoon sessions. We were greeted on the lawn by the sounds of the carillon and the impressive grounds of the chapel. After the official welcome by President **Frederick Swann**, organist **Dan Miller** played Mendelssohn’s *Sonata*



Fred Swann and Pleasant Rowland

No. 3 in A. The tuning of the instrument was so excellent that upon hearing it, I made a note to personally thank the organ technicians for their good work. After reading the back page of the program and hearing President Swann’s announcement that the historic Skinner organ was inoperable and we were listening to a Rodgers Model 957, I crossed out my note. We were duped by those enviable acoustics.

At the meeting, things went as smoothly as possible. These are the types of events where our president really shines. Fred Swann graciously and humorously guided us through what could have been an interminably long meeting. The need and pressure to keep the meeting on time is immense. President Swann asked Dan Miller to cut his playing of the *Fanfare* by John Cook. This is just the behavior we try to teach our clergy colleagues to avoid. In turn, Miller must have felt that pressure. It was disappointing to hear Miller’s carefully prepared pieces rushed and cut. The acoustic just did not allow a rushed performance of Bach’s *Tocatta*, BWV 538.

Awards were given and noteworthy to mention among all the awards is membership. Memberships were up, especially in Singapore by 47.5%. A higher percentage of young people in attendance was noted several times at this convention. The future of our craft seems to be ensured for another generation.

Monday workshop

All afternoon sessions were marked by their variety and diversity, and Monday afternoon was no exception. The “Celebration of Black Saints in Hymns” given by **Wallace M. Cheatham** was an incredible excursion into the lives of Absalom Jones, Richard Allen, Martin Luther King, Jr., St. Monica, Augustine of Hippo, Simon of Cyrene, Cyprian of Carthage, and Philip the Evangelist. Dr. Cheatham’s enthusiasm for this treasury of hymnody was contagious. He possessed a thorough knowledge of and passion for his selected material and painted the picture and circumstances in which these saints were born. As Cheatham pointed out, they were not derived from theological differences but from the atrocities of our history. He was very generous in giving all attendees of the session a copy of all the hymns with permission to copy one of his works to distribute as widely as possible. After the afternoon sessions, convention-goers dispersed for dinner and either evening fireworks on the Navy Pier, the NCOI Finals, or other events of their choosing.

Tuesday St. James Episcopal Cathedral

In contrast to Monday’s beginning, attendees had to walk to all of the Tuesday events. This was welcomed by most as a way of getting to know the Windy



Bach Week Festival Orchestra at Holy Family Catholic Church

City and its people. With cool, sunny skies and the help of a city map, we all made our way to the various worship opportunities made available. The service at St. James Episcopal Cathedral was packed, and began with the prelude: *The Joy of the Redeemed* by Clarence Dickinson, well suited for the instrument. The voicing was typically Victorian, a bit tubby, but the use of color stops and full organ brought the full import of the piece to the fore. Guest organist **Jonathan Oblander**’s playing of Sowerby’s *Prelude on “Deus tuorum militum”* made judicious use of the chamade. And it was gratifying to hear Sowerby’s music at the prelude and his *Tocatta* at the postlude because of Sowerby’s connection to Chicago. (For a complete discussion of this connection one simply had to attend **Robert Parris**’s afternoon session, “Leo Sowerby: A Chicago Legend.”) The service of Morning Prayer that followed the prelude was executed exceedingly well by the clergy and musicians of the cathedral, **Bruce J. Barber, II**, director. The Reverend Joy E. Rogers, homilist, spoke with passion leavened with humor. Her support and respect of church musicians and her feeling of a shared call was welcomed by all. The most memorable line of her homily was that she never told her music director “no.”

The recitals that followed the worship services were the type where a recitalist’s tires hit the road, so to speak. With the services beginning the day and the recitals starting shortly thereafter, a recitalist has little or no time to warm up to reduce any performance anxiety. And yet the two recitals that morning were among the most well played of the convention.



Janette Fishell at the Flentrop organ, Holy Name Cathedral

Holy Name Cathedral

Janette Fishell at Holy Name Cathedral was up to the task, and played a flawless recital. Fishell plays music

about which she is passionate, and her choice of program, “Music That Moves,” allowed her to be just that. While one could argue her choices of interpretation of the two Bach trios on *Allein Gott in der Höh sei Ehr*—especially the added zymbelstern on the final cantus firmus entrance in the pedal, which I actually liked—one could only admire her sense of skill and bravura. It was wished, however, that the organ was up to the organist’s task. Out in the sanctuary near the altar, the sound did not carry, which was surprising. It seemed to be the fault of the building and not the organ. After all, the organ comprises 117 ranks! The building carried all the upperwork but not much foundation.

Fourth Presbyterian Church

The other stellar recital of the morning was that given by **Stefan Engels** at the Fourth Presbyterian Church. Here was the perfect marriage of organist and instrument. Engels’ thorough knowledge of the organ from his time as an assistant organist there allowed him a full expression of the extremely difficult and complex repertoire. In Karg-Elert’s *Partita Retrospektiva III*, op. 151, Engels made good and thoughtful use of the instrument, including the required harp and celesta, while managing extremely wide contrasting dynamic ranges that included an extended use of the antiphonal organ in the rear gallery. It was simply the right piece on the right organ played by the right person.

The commissioned piece by Naji Hakim that followed was a pure delight. The *Capriccio for Organ and Violin* is a fine work. The crowd loved this piece and expressed their appreciation to Engels, violinist Yuan-Qing Yu, and finally the composer who was in attendance. The piece has a clear form, a carefree theme in an abridged sonata form that developed and kept a good balance between solo violin and accompaniment, and also allows the organ a few shining moments. The beginning, based loosely on a dominant seventh chord, set the expectation of things to come. The work leans toward romanticism with wit in the middle percussive section.

The program concluded with Max Reger’s little-known *Fantasie über den Choral “Straf mich nicht in deinem Zorn,”* op. 40/2. The work is typically dense, but in Engels’ capable hands it unfolded in a wave of tumultuous sound. It was again Engels’ experience with the instrument that allowed him to take full and convincing advantage of the piece’s contrasting sections of solo stops and organo pleno. It was nothing short of thrilling.

Tuesday workshop

The Tuesday afternoon sessions offered again a great variety. **Rollo Dil-**



St. Clement Choir at First United Methodist Church, Evanston

worth undertook "Gospel Music and Spirituals for Your Choir." His focus was on introducing the works of newer, lesser-known artists as well as the tried and true. Clearly apparent was this man's talent as a leader and director. His charisma and skill brought out his desired results from the attendees as they sang the pieces so generously provided by the publishers. If your choir needs a kick in the pants, Dr. Dilworth is your man. He knows his repertoire, and he knows what to do with it.

Bach Week Festival Orchestra The Cathedral Singers

One of the two concerts on Tuesday evening featured the Bach Week Festival Orchestra, **Richard Webster** conducting, and the Cathedral Singers, **Richard Proulx** conducting. Both groups made some spectacular music but the program was simply too long. In the very hot Holy Family Roman Catholic Church with its many statues and light bulbs tracing the antebellum architecture, many people suffered what one attendee called "fanny fatigue." The first half of the concert, which consisted of two major Bach works and the *Concerto in C Major* of Mozart, would have sufficed as the entire concert. It lasted one hour and 20 minutes—and then a 20-minute intermission—and then another 45-minute program by the Cathedral Singers. Because the concert ran longer than expected, even by the performers and convention programmers, people complained that their shopping time was cut short. I was told the first half of the concert was cut for the repeat performance on Wednesday evening. To add to the

discomfort of the concert, some very loud fireworks were set off near the church. One had the feeling that we were near Beirut.

Despite all of these obstacles, the musicians met the high mark for which their reputations are known. The Bach Week Festival Orchestra played with all the stylistic interpretation appropriate for the music: *Orchestral Suite No. 3* and *Brandenburg Concerto No. 5*. **David Schrader's** performance of the Mozart Concerto was played flawlessly, entirely from memory. His command of the harpsichord (not a piano!) was stellar. The Cathedral Singers, despite the distractions of the fireworks and heat, sang accurately and seemed at ease. The women sang in straight tone but the choir still had a full and warm sound.

Wednesday St. Luke's, Evanston

Wednesday morning was spent in Evanston, where **Thomas Murray** played at St. Luke's Episcopal Church. The Skinner organ, Op. 327, a.k.a. "Lucille," was in capable hands. She seemed best suited for the final work of the recital, Elgar's *Severn Suite* transcribed by Murray. The crescendi and decrescendi were seamless, suave and his playing dry but poised. And he managed all of this with only five generals.

St. Clement Choir First United Methodist Church, Evanston

The St. Clement Choir (of Chicago) sang at First United Methodist Church, Evanston. I enjoyed this choir the most, if only for their diversified, impressive and still useful repertoire. It was a



Final concert, Moody Memorial Church

refreshing change from the Cathedral Singers' all-Latin program the night before. **Randall Swanson**, conductor, was energetic, clearly understood, connected and at all times sensitive to the music and text. The choir has 32 singers, eight of whom were sopranos who sang in a warm straight tone; the repertoire alternated between a cappella and accompanied works. **Marie Rubis Bauer** provided superb accompaniment—she followed every nuance given by Swanson. This was no small task as she had to see around that massive console. The choir displayed their artistic mettle in Colin Mawby's *Ave verum corpus*. The contrasting, lush and expressive portions of the work were handled most ably by the choir, with muscle for the fortissimo sections and sensitivity and grace in the pianissimo sections.

Thursday workshop

The final event of particular note was the workshop given by **Sophie-Véronique Cauchefer-Choplin** on Thursday afternoon, "Improvisation in the French Manner," a packed event in St. James Cathedral. Cauchefer-Choplin outlined the French education system; since 1968 one could choose interpretation, improvisation or both. She then went on in her wonderful accent to outline the graduated steps of learning and teaching improvisation. The crowd ate every word. Other than her gift for improvisation, which she demonstrated, she was zealous to share her knowledge and passion for the art.

Final concert

The final concert held at Moody Memorial Church was, in a word, disap-

pointing. I understood where the convention committee wanted to go with this event. As the celebratory culmination of a national convention, it missed the mark. The organ did not speak well in the room, and the acoustical tile on the ceiling didn't help. To make matters worse, **Mickey Thomas Terry's** memorized solo performance on the worst organ of the convention was not to the level one would have expected. It simply was not on par with the prior performances of the convention. With missed notes and inappropriate rushed sections, added to the boredom of the audience in a dimly lit sanctuary after a long week at the convention, we simply didn't care at that point. Dupré's *Variations sur un Noël*, op. 20, called the most life out of the Reuter organ, even though most of the movements were played under tempo.

The concert was salvaged by the Chicago Community Chorus. The second half of the concert began with an impressive procession by the chorus, an unadorned chorus reflective of the diversity that is Chicago. The procession resulted in a crescendo as each choir member was added to the chancel. The choir's sound is dark and robust, not unlike a good cabernet, with sopranos who have gusto and stamina for days. Their charismatic conductor, **Keith Hampton**, was entertaining to watch. His choice to include two movements of Mozart's *Mass in C Minor* was a curious one. Although the chorus handled the work well, the pacing of the Gloria was a bit pedantic and unlike anything else in the program. Moreover, it seemed to prove their spirit as a community chorus as well as a possible symphony chorus. Where the chorus really shone was in the published works of their conductor and Moses Hogan. At only three years old, this chorus will be interesting to watch grow and prosper.

Dr. Hampton played the world premiere of the AGO *Celebration Suite for Organ*. This memorized performance proved him to be an able player and was refreshing to hear, especially after the first half of the concert. This commissioned piece by Sharon Willis was well proportioned, useful and improvisational in style. Of all the commissioned works for this convention, I highly recommend this work and the piece by Naji Hakim. Note to future convention committees: choose your performers carefully; they really do sell the piece.

Closing reception

The final reception was chaotic and unnecessarily so. The ballroom was packed with extremely long lines waiting for liquor and food; all the while **Paul Bisaccia** played the piano and was largely ignored by the crowd. He tried to play above the noise of the assembly to no avail. With long lines and a grumpy crowd, the convention ended in a whimper instead of a grand Amen. ■

—Edward Maki-Schramm

Edward Maki-Schramm is director of music at Central United Methodist Church in Detroit, Michigan. He received the MMus and DMA from the University of Michigan

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and BMus from the University of Cincinnati College-Conservatory of Music. While a student he was the first place winner two years consecutively, 1994 and 1995, at the Jean and Broadus Staley Organ Competition in Organ Improvisation, sponsored by the American Center for Church Music.

In 2005, Dr. Maki-Schramm was the organist for the Grammy Award-winning recording of William Bolcom's *Songs of Innocence and Experience*. In September 2004, Maki-Schramm made his European debut playing a recital at the Schlosskirche in Altenburg, Germany (the church of Johann Ludwig Krebs). In 2003 he was the organist for the Detroit Annual Conference of the United Methodist Church and was the organist for Ann Arbor's Annual New Music Festival featuring the music of composer-in-residence Richard Webster. He performed the commissioned work for the AGO Region V Convention in 1999, and in 1995 was a featured soloist of the OHS national convention. His recordings have been featured on *Pipedreams*. He is now beginning his sixth year as Dean of the Ann Arbor AGO Chapter. For information: <<http://sitemaker.umich.edu/edward.maki.schramm>>.

The Chicago 2006 National Convention of the American Guild of Organists was hosted July 2-6 by the Chicago, Fox Valley and North Shore AGO chapters, with all three chapters planning and presenting events. Events were not only held in Chicago, but also in Valparaiso, Evanston, Lincoln Park, Naperville, and Wheaton. Some of these venues are a fair distance from downtown Chicago and the convention hotels.

Sunday, July 2

The gala opening concert took place at Chicago's Orchestra Hall. The Metropolitan Symphony Orchestra, under the direction of **Julian Wachner**, joined with organists **Philippe Bélanger**, **David Schrader**, **Maxine Thevenot**, and **Thierry Escaich** for a program of newer compositions for organ solo and organ with orchestra: *Triptych for Organ and Large Orchestra* by Julian Wachner, *Ha'lel-an* organ solo by Shulamit Ran (a convention commission), *Concerto for Organ and Strings* by Richard Proulx (AGO 2006 Distinguished Composer), *Sleepy Hollow—a tone poem for organ and orchestra* by Aaron David Miller (also a convention commission), and *Concerto pour Orgue et Orchestre* by Thierry Escaich. In this memorable event—long memorable event—all music was performed with great skill by soloists and orchestra alike, and the crowning jewel was the 1998 Casavant organ, inspiring even those of us who had tickets in the very last row of the top balcony. Long after the concert was finished, musicians spoke of two works as standing apart and fresh from the rest, due to changes in medium—the Proulx work used only the strings of the orchestra—and due to a change in composition style—the Wachner work, which was written to be performed in St. Joseph's Oratory in Montreal, with a 10-second reverberation.

Monday, July 3

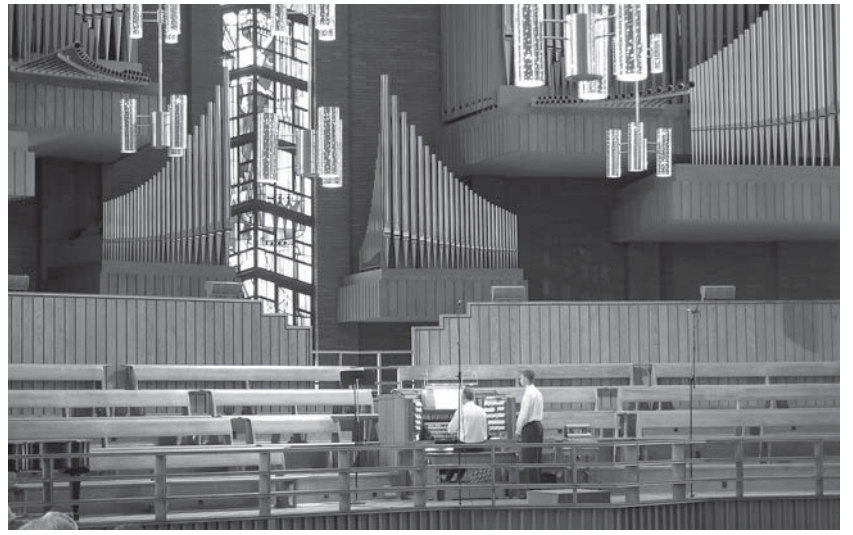
Monday, July 3, conventioners traveled to Valparaiso University for the opening worship service and a concert by **James O'Donnell**, then to Rocke-

efeller Memorial Chapel for the AGO annual meeting. In the worship service, music of Bach (including the motet *Lobet den Herrn, alle Heiden*, BWV 230), Mendelssohn, Richard Proulx (a convention commission), and Richard Webster (another commission) was sung interspersed with hymns, readings and a sermon by Rev. Peter Gomes. **Martin Jean**, the Valparaiso University Bach Choir, Guild Chaplain Rev. Gregory Norton, the Dean of the Chapel Rev. Joseph Cunningham, and guild dignitaries were part of this service that used historical and new ideas.

After this, James O'Donnell gave a recital of music by Michael Berkeley, J. S. Bach, Augusta Read Thomas (convention commissions *Angel Tears* and *Earth Prayers*), Alain, Ad Wammes, and Patrick Gowers. The Schlicker organ was refurbished in 1996 by the Dobson Pipe Organ Builders and gained stops in several divisions to make an incredible instrument.

Monday workshops

The bus then returned to Chicago for the national meeting. Buses were late returning to the hotel, and so the workshops were late starting and sparsely attended. Workshops offered an eclectic mix of presentations of music, methods of interacting with other musicians, computer programming advice, and two recitals, one by **Alexander Fiseisky** and one by **Chelsea Chen**. Emphasis in the workshops seemed to be on music of various denominations and cultures: Gregorian chant, evangelical church music, Hispanic resources, handbells, and the celebration of black saints in hymns. This reviewer attended the dramatic skit "Interviewing for a Job" with



James O'Donnell at Valparaiso University




Opening worship service, Valparaiso University

role players **Donna Wernz**, **James Thomashower**, **Edwina Beard**, **Barbara Gulick**, **Roy Roberts**, and **James Owen** (who was the job applicant). Because the workshop started late not

all parts of the skit could be acted, but general, confrontational, overly broad, and illegal questions received sample answers for those who might find themselves in similar situations.

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Choir of Trinity Church, Wall Street, at St. Mary of the Angels

Monday night featured a dinner and fireworks spectacular at Navy Pier, and the NCOI Finals. Unfortunately, it was impossible to attend both.

Tuesday, July 4

Tuesday was Chicago day, beginning with worship services at St. James Episcopal Cathedral, Fourth Presbyterian Church, and Holy Name Cathedral. Hearing the liturgical music of Albert Alain in the liturgy of the Memorial of St. Elizabeth of Portugal at Holy Name Cathedral made the service one of great beauty. The service featured organists **Matthew Walsh**, **Ricardo Ramirez**, and **Sophie-Véronique Cauchefier-Choplin**, and the Cathedral Gallery, Chamber and Women's Schola of Holy Name choirs, with the Most Reverend Joseph N. Perry, Auxiliary Bishop of Chicago, participating.

Afternoon workshops were offered on music of Sowerby, the Netherlands, Wilhelm Middelschulte, Calvin Hampton, Colonial Mexico, organ methods, gospel and spirituals, the musician-pastor team, AGO chapter endeavors, the life of Russell Saunders, teaching organ, repertoire, and a composer's forum. This reviewer attended the workshop on improvising hymns in jazz style, by long-time convention exhibitor **Joe Utterback**, who distributed examples of his improvisations on hymn tunes and performed at the piano.

Tuesday evening, half of the conventioners went to the Bach Week Festival Orchestra concert—in the middle of what sounded like a war, but were fireworks just outside the church door—the other half to Trinity Church Wall Street's concert.

Wednesday, July 5

On Wednesday morning, buses traveled to Evanston and got lost on return, so that we went many miles north, instead of south, and some were late for future events. Afternoon workshops covered organ restoration, music of Buxtehude, women composers, Canadian composers, handbells, Reger, psalms, African-American organ music, children's choirs, anthems, counterpoint, assertiveness training, the new ELCA hymnal, teaching styles, reading sessions, and improvisation, plus there were two Rising Star recitals and the NYACOP winner's recital.

On Wednesday evening, the choir of Trinity Church, Wall Street, gave a performance at St. Mary of the Angels Roman Catholic Church. After an introduction to the Marshall and Ogletree, Opus 1, Epiphany Series III/85 organ, which was situated in the front of the sanctuary, **Owen Burdick**, conductor and organist at Wall Street, played Bach's *Pièce d'Orgue*, BWV 572, on a Werckmeister III tuning that had been set to sound "sweet" in G major. This was a startling experience for this reviewer, for it was truly "sweeter" and very different from the standard equal temperament tunings, or even Werckmeister in a C major home key; and it certainly could be argued to be an accurate historical event, for harpsichordists changed tunings frequently in the Baroque period. Only such a complex instrument of the 21st century as the Marshall & Ogletree instrument can now be programmed to apply these alternate tunings, and present such an alternate listening experience. The piece actually seemed more "major,"



Hymn festival at St. Raphael Catholic Church, Naperville

more "bright," and was radically different from other hearings.

An audience rehearsal followed of hymns from *A Song of David* by William Albright, and after intermission, choir, conductor, organist **Robert Ridgell**, narrators, and audience performed this haunting, seemingly unending, highly repetitious, extremely melodious, and emotionally moving, even draining, 75-minute work.

Thursday, July 6

On Thursday, the buses left for Naperville, Wheaton, Lincoln Park or Fox Valley. My bus got lost in the city. **Thierry Escaich's** concert at St. Pauls UCC (no, it doesn't have an apostrophe, for it is a direct and proud translation from German) offered music of Tournemire, Messiaen, Escaich and Duruflé in the mezzo-forte to fortissimo range, with the improvisation on "Yankee Doodle" at the end serving to show the soft flutes and strings of the Aeolian-Skinner organ.

Going from a loud performance to the next, that of a nine-voice a cappella group in the reverberant St. Clement Church, made the ears twitter, for the tuning, vowels, selections, and blend of this group was excellent; this was a concert to remember, truly, forever. The group, Chicago a cappella, chose a varied repertoire, and actually started the concert twice, due to a mix-up in starting times, and buses arriving at different times from other venues. But they could have started 50 times—it was a magic moment.

Again, on Thursday, workshops were presented. Offerings included music of France, Karg-Elert, Hakim, Liszt, Hun-

gary, Gerald Near, the Marilyn Mason library, Virgil Fox, AGO exam preparation, improvisation, fundraising, teaching, medical aspects of performance, computers, reading sessions, Indian pipe organs, worship questions, and regional conventions.

The closing concert was in a totally different style, with an African-American volunteer choir that has only been in existence for three years, and was a very enjoyable experience to finish the week.

Chicago is a stunning city. The convention was stunning with its near-perfection in music. Other than the endless bus rides, I would love to return and do it all again. Congratulations to the committees and all the hard workers for a fine convention!

—Joy Schroeder

Joy Schroeder, FAGO, teaches at the Flint Institute of Music and the Monroe County Community College. She worked in church positions for 36 years, and is now a substitute organist and choir director. In 1999, she was the convention coordinator for the Region V convention held in Ann Arbor, spent six years as the District Convener for Michigan, and is now the Education Coordinator for Region V and serves on the AGO National Committee on Seminary and Denominational Relations. She has a DMA from The University of Michigan in organ performance and a MM from Wayne State University in choral conducting.

Hymn Festival

The hymn festival was held at St. Raphael RC Church in Naperville. The organ is a Berghaus (III/60), completed in 2005, which incorporates portions of a previous Kimball. The venue was superb for a hymn festival, incorporating natural light from many windows and a clerestory. The theme of the festival, "Light from a Fire Within," was enhanced by the marvelous, sparkling room. The quarry tile floor and lack of fabric and carpeting (minimal parameters and two small flags) created a resonant space for hymn singing. **Aaron David Miller** played the service with great expertise and was assisted by brass (Concordia University faculty), handbells (The Agape Ringers) and the Heritage Chorale. A good variety of tunes was provided, including "Splendor of God's Brightest Glory" by Dr. Miller, "Ermuntre Dich," "Delig Er Den Himmel Blaa," "The Glory of Christ," by K. Lee Scott, an Iona song, "Take, Oh, Take Me as I Am" and a rousing closing hymn, "When the Morning Stars Together" sung to the tune, *Weisse Flaggen*.

Commissioned pieces included an organ work, *People Look East*, by Emily Maxson Porter, and *Lyric Piece* for handbells by Carl Wiltse and Donald Allured. Choral anthems included *Angelus* and *Take My Life* by Dr. Miller. The readings continued the theme of "Light" throughout the festival.

Excellent hymn accompaniments, including alternate harmonizations and interludes, were provided, along with a cappella SATB stanza treatment and with nice, full accompaniments for female voices on selected hymn stanzas, instead of the usual and obligatory thin

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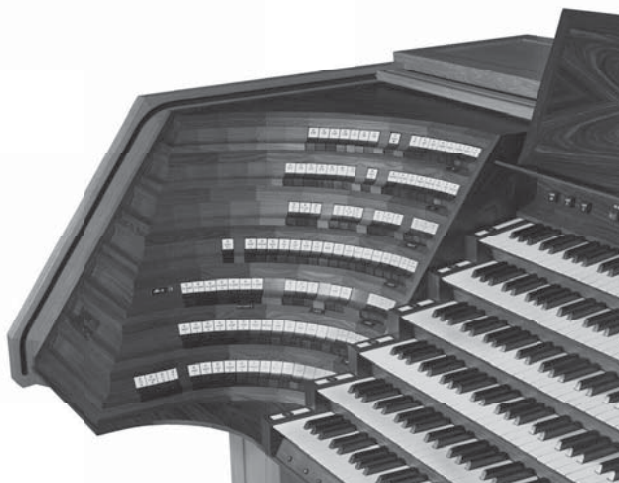
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treble textures. This festival was so well done that its overall impact surely was "better than the sum of its parts." A verse from Susan Palo Chervien's *Music from Crossings* best summarizes the event:

There is a noble sound of pipes and voice
That marries the mind and the heart
That transfigures the spirit.

House of Hope Choir with Glen Ellyn Children's Chorus

The concert was a partnership between The Motet Choir of the House of Hope Presbyterian Church and the Glen Ellyn Children's Chorus. The venue was Grace United Methodist Church, Naperville. The choirs were conducted by **Thomas Lancaster** and **Emily Ellsworth**. **Nancy Lancaster** served as the organist. The organ is a Reuter III/41 with a few digital 16' and 32' sounds. Solos were provided by Sandra Schoenecker, mezzo-soprano. The adult and children's choirs each numbered around 35 singers. The children's group included approximately five boys. Works presented included an organ piece by Stephen Paulus, *As If the Whole Creation Cried*, which is movement three from *Triptych*, and the choral works *There Is No Rose* by Stroope and *Psalms-Cantata* (2000) by Frank Ferko.

The Stroope selection was memorized by the children's choir and contained a beautiful accompaniment for piano and oboe. This challenging piece was sung with clear diction and good expression.

The composer's program notes for the *Psalms-Cantata* indicated that the work's "performing forces" include a mixed chorus representing the past and present and a children's chorus representing the future. Sections of the work alternated between the two choirs and combined singing. The organ accompaniment was very well played, and it provided nice color and relevance to the work, as a whole. The Psalm and hymn texts built in intensity from "Lord Who May Dwell" to "Praise God, Hallelujah!" The aural accompaniments to these texts were enhanced by visual elements consisting of bright red and black vests over white shirts worn by the children and by the organ grille/screen which was a flame motif beautifully executed in a reddish hardwood.

—W. James Owen
(Reprinted from *The American Organist* with permission.)

National Competition in Organ Improvisation

The ninth National Competition in Organ Improvisation was held at St. James Episcopal Cathedral in Chicago. Five semi-finalists were chosen from 19 preliminary round recordings. Judges for the preliminary round were Justin Bischof, Marianne Ploger, and Bruce Shultz. Five semi-finalists resulted from the recorded round: Steven Ball, Vincent Carr, John Karl Hirten, David J. Hughes, and Tom Trenney. Judges for the semi-final and final rounds were James Biery, Sophie-Véronique Cauchefer-Choplin, and Hans Davidson. Richard Proulx composed original themes for the competition.

The three finalists chosen to compete in the final round on Monday evening, July 3, were Vincent Carr, John Karl Hirten, and Tom Trenney. The first prize of \$2,000, provided by the Holtkamp Organ Company, was awarded to **Tom Trenney**, director of music and organist at First Presbyterian Church, Birmingham, Michigan. The second prize of \$1,500, provided by Dobson Pipe Organ Builders, was awarded to **Vincent Carr**, a graduate organ student at Yale University's Institute of Sacred Music where he studies with Martin Jean. An audience prize of \$1,000 provided by David and Robin Arcus and McNeil Robinson was awarded to Tom Trenney.

A 30-page souvenir booklet, which included a history of the NCOI competition, competition criteria, semi-finalists' biographies and photographs, judges for



Tom Trenney

all rounds, specifications of the Austin/Skinner organ at St. James Cathedral, statements from the prize donors, and lists of NCOI committees, previous judges, and composers was made available to those attending the semi-final and/or final rounds. This booklet also included 14 pages of themes used in past competitions.

National Young Artists Competition in Organ Performance

On Sunday, July 2, three organists competed in the final round of the National Young Artists Competition in Organ Performance at St. Paul's United Church of Christ: Robert Horton, Bálint Karosi, and Scott Montgomery. Each performed Bach's *Fantasy and Fugue in G Minor*, BWV 542, Georg Böhm's *Vater unser im Himmelreich*, and Max Reger's *Fantaisie and Fugue on "Wie schön leuchtet der Morgenstern,"* op. 40, no. 1. Competitors were allowed to complete their program with a contemporary work of their choice. These were *Cinq versets sur le "Victimae Paschali"* by Thierry Escaich, performed by Horton; *Two Portraits for Organ: I. György Ligeti, II. Béla Bartók* by Bálint Karosi, performed by the composer; and Olivier Messiaen's "Les deux murailles d'eau" and "Prière après la communion" from *Le Livre de Saint Sacrement*, performed by Montgomery.

First place (The Lilian Murtagh Memorial Prize: \$2,000 cash award and career development assistance from Karen McFarlane Artists, Inc., and a CD recording for the Pro Organo recording label) went to **Scott Montgomery**, director of music and organist at Holy Cross Catholic



Scott Montgomery (photo credit: Karen McFarlane Artists)

Church in Champaign, Illinois, and a master's student of Dana Robinson at the University of Illinois. Second place (\$2,000 provided by John-Paul Buzard Pipe Organ Builders): **Bálint Karosi**, a native of Budapest, Hungary, and a student of James David Christie at the Oberlin Conservatory. Third place (\$1,000 provided by the Noack Organ Co. Inc.): **Robert Horton**, assistant professor of music at Dordt College, Sioux Center, Iowa. Audience Choice prize: Scott Montgomery (\$500 provided by Martin Ott Pipe Organ Company Inc.). The Reger Prize: Robert Horton (\$500 provided by Jim Zinkhan and Heather Holowka).

Judges for the final round were Christa Rakich, Charles Tompkins, and Christopher Young.

Recitals

St. Ita's RC Church was the site of the recital by **Sophie-Véronique Cauchefer-Choplin** on Wednesday, July 5. Cauchefer-Choplin is titular at St. Jean Baptiste de la Salle in Paris and co-titular at St. Sulpice, Paris. Her program included *Suite pour Orgue*, Bédard; *Prelude* (from *Suite*, op. 5), Duruflé; *Mélodie Intérieure*, Grunenwald; *Résurrection* (from *Symphonie-Passion*), Dupré; and an improvisation on a submitted theme ("Chicago").

The elegant French Gothic architecture of the church was the perfect setting for Cauchefer-Choplin's elegant playing, and the Opus 2918 Wicks organ (1949-50), rebuilt in 2002-03 by H. A. Howell, provided the necessary color and brilliance for the program of French works. Passion and delicacy were evi-

dent in pleasing proportion throughout the program, and the improvisation on the tune "Chicago" demonstrated technical mastery and structural coherence, and brought the audience to its feet.

San Diego Civic Organist **Carol Williams** played an unusual program at St. Vincent de Paul Church on Thursday, July 6. Beginning with a virtuosic performance of the Liszt *Prelude and Fugue on B.A.C.H.*, in a syncretic version by Jean Guillou, the artist then offered the *Six Sketches on Children's Hymns*, op. 481, by Barrie Cabena, winner of the Holtkamp-AGO Award in Organ Composition, *The Brothers Gershwin* arranged by Howard Cable, and *Toccata "Store Gud, vi lover deg"* by Iver Kleive.

A veteran of numerous performances at the outdoor Spreckels Pavilion, as well as recitals worldwide, Williams was right at home with the eclectic program, playing with brilliance in the Liszt, tenderness in the Cabena, playfulness in the Gershwin, and sheer enjoyment in the Kleive toccata. The venerable 1901 Lyon & Healy organ has been under the care of Alfred J. Butler of New York City.

Wolfgang Seifen played an all-improvisation concert on the Opus 2207 Reuter organ (III/64) at Trinity United Methodist Church in Wilmette on Wednesday, July 5. The program consisted of an improvised Symphony in Six Movements based on submitted themes. Seifen amazed the audience with his phenomenal technique, even combining the submitted themes with patriotic tunes in honor of the recent holiday. Listeners praised his phenomenal technique, energy, and command of the organ, showing the wide variety of color in the recent installation. He was given an enthusiastic standing ovation.

The Morrison Duo, **Jeannine Morrison**, piano, and **Alan Morrison**, organ, played a recital at College Church Wheaton (Schantz Opus 2012, III/54), on Thursday, July 6. The program included *Flying Fingers*, Johnny Costa; *Sinfonia*, op. 42, Dupré; *Newmark Variations* and *Mountain Music*, Harold Stover; and *Variations on a Theme by Paganini*, Lutoslawski. One heard many comments on Mrs. Morrison's flawless piano technique and the overall polished performance of the duo in what proved to be unfamiliar repertoire for most convention-goers.

—Jerome Butera

Photos by Stephen Schnurr, with the exception of those of Scott Montgomery and Tom Trenney.

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Westfield Center Conference

Christ Church Cathedral, Victoria, British Columbia, Canada

Herbert L. Huestis

Christ Church Cathedral, Victoria, British Columbia, Canada, and the Westfield Center, Orcas, Washington, presented an international conference entitled "Central/Southern European influences on Bach," June 7–10, 2006. The conference celebrated the new cathedral organ by **Hellmuth Wolff**, Laval, Quebec, Canada, and honored organ virtuoso, historian and teacher, **Harald Vogel**, Osterholz-Scharmbeck, Germany.

The Westfield Center

The Westfield Center is a national resource for the advancement of keyboard music, serving professionals and the public since 1979. In pursuit of this goal, they host symposia to celebrate major instruments of our day, and have sponsored more than 30 conferences. This year they met in Victoria to honor the career of Harald Vogel, noted organist and scholar, and a new organ built by Hellmuth Wolff for Christ Church Cathedral, Victoria, British Columbia.

The new Wolff organ

I have dubbed this organ of 60 stops a "singing organ" because it stands nearly alone in its ability to bring to life the vocal effects and Italianate characteristics that infused the music of Bach and his predecessors. For Hellmuth Wolff, the creation of this organ was no small accomplishment. In fact, this masterpiece caps a career that is filled with instruments of artistic merit.

Delicate and well-balanced voicing is a hallmark of Wolff organs, and in this case the organ matches the room perfectly. Wolff has a reverence for historical organs and is able to build in various styles for his clients and the contemporary buildings they offer. The musical requirements of Christ Church, Victoria, and inclinations of the builder came together when a design was chosen that followed the work of builders such as Holzhey and Riepp, who were linked to French, German, and Italian organ building practices in the 18th century.

Hellmuth Wolff established his firm in 1968, after serving his apprenticeship in Switzerland with Metzler and continuing as a journeyman with Otto Hoffman in Texas and Charles Fisk in Massachusetts. In Canada, Wolff worked with Casavant Frères in the development of their mechanical-action workshop and subsequently worked in collaboration with Karl Wilhelm until he started his own workshop in Laval, Quebec. There, he heads an elite group of organbuilders who participated in the design and construction of this organ over a period of several years.

The organ comprises 61 stops, located in five divisions, including the pedal. Three manual divisions begin with 16' sub octaves, while the pedal has two stops at 32' pitch. There is an abundance of unison tone on every level, and the harmonics of the pipework are enhanced by both third- and fifth-sounding mixtures spread over four keyboards. Wolff was able to integrate character and variety into an extremely broad ensemble while at the same time emulating vibrant examples of organ style from times past. This sense of integration is perhaps the strongest aspect of Wolff's art.

Spatial variety is a very strong characteristic of this organ. The wide case with Hauptwerk split on either side and Oberwerk in the center provided unique opportunities for registration at many volume levels by combining these two divisions into a large ensemble or playing them separately. The Rückpositiv lies well forward of the rest of the instrument and speaks directly to the listener, creating a clear, three-dimensional sound.



Wolff organ, Christ Church Cathedral, Victoria, British Columbia



Michael Gormley, Hellmuth Wolff, Harald Vogel

The variety of stops is compelling, both in flues and reeds. All are voiced with a sense of just the right volume so that interplay between stops is remarkably well balanced. Trumpets of all national styles are available on each keyboard and pedal, providing a tonal palette seen in few organs. Wolff has an intuitive sense of proportion in the placement of these reeds, so that volume and stylistic variation work very musically. He has taken great care in the selection of pipework to amplify his concept of the Holzhey organ style found in southern Germany in the late 18th century.

The conference

The conference topic, "South/Central Influences on J. S. Bach," grew out of advances in musical scholarship and organology that have increased the understanding of influences of Pachelbel, Frescobaldi, Kerll and others on the music of Bach. The celebration of the work of Harald Vogel reaches to the beginnings of the Westfield Center, founded by two of his early students, **Lynn Edwards Butler** and **Edward Pepe**. This all culminates in the largest publication of the Westfield Center to date: *Orphei Organi Antiqui: Essays in Honor of Harald Vogel*. This Festschrift brings together 21 articles and essays that delineate the Vogel personality as well as performance practice, improvisation, congregational singing, organ restoration and organ culture. This work was edited by **Cleveland Johnson**, professor of music history and dean of the School of Music at DePauw University. Harald Vogel's legacy as a teacher

was outlined by **Elizabeth Harrison**, assistant professor of music at Westminster College in New Wilmington, Pennsylvania. She gave an inside look at the North German Organ Academy, the founding of which she described as his most pivotal accomplishment.

Recitals

One should note that there are two audiences who have interest in an event such as this, "those who were seen and those who were unseen." For those who heard this amazing instrument and the recitalists who presented this organ literature in a vital way, this report may serve to crystallize the event itself. For those who were not able to attend, it is hoped that some idea of the freshness and originality of these players will be communicated.

It is invigorating to see how a group of players could present varied aspects of this unusual organ in such a concerted way. Harald Vogel praised the instrument as one of the finest of its type in the world, and each artist contributed a unique vision to the celebration of this organ. One had the feeling that all recitalists read from a similar script, with great attention paid to Southern influences on German music.

William Porter, professor of organ and harpsichord at the Eastman School of Music, presented the inaugural concert with a fresh idea that served the symposium very well. He designed his concert after the style that Bach himself used when he played, as described by Forkel, his biographer. This showcases the instrument rather than the repertoire. Porter has a strong reputation as



Edoardo Bellotti, "Frescobaldi-Pachelbel-Bach" concert (Photo by Roger Sherman)



Erica Johnson and William Porter (Photo by Herb Huestis)



Ulrika Davidsson, performer on fortepiano, "From Father Bach to Papa Haydn" (Photo by Roger Sherman)



Carole Terry, "Bach Influences on Central and South Europe" concert (Photo by Herb Huestis)

an improviser, which led him in this direction for the concert. He maintained that "since the repertoire of the 17th and 18th centuries has its roots in improvisational practice," he could take the opportunity to show off all the colors of the organ. Italian influences were immediately apparent, and Porter, like all of the recitalists, concentrated on variation and ciaccona forms.

Michael Gormley, Christ Church Cathedral organist, and **Erica Johnson**, a student of Hans Davidsson, Eastman School of Music, continued the concert series with an exploration of the breadth of the instrument and a further presentation of Italianate aspects of the music and instrument. Johnson explored the concerto style and played with a lightness and delicacy that characterized subsequent recitals. Her theme for the recital was the dance—both in her playing style and aspects of the musical styles of Italy and Germany. She characterized this as a "pas de deux" where Italy led and Germany followed. Indeed, Italian influences on German music were the order of the day.

Harald Vogel continued these ideas with toccatas, canzonas, a spectacular battaglia and the famous *Capriccio Cucu* of Johann Kerll. His program



Clive Johnson presents *Festschrift* to Harald Vogel (Photo by Roger Sherman)



Colin Tilney, performer on harpsichord (Photo by Roger Sherman)



Gold leaf case decoration by Jacques L'Italien (Photo supplied by Hellmuth Wolff)

that all of the recitalists had similar goals: to show the full effect of this magnificent new organ and to trace the beauty of the musical styles that made their way from Italy to Germany in the 17th and 18th centuries and beyond.

These musical influences were further elaborated in noontime recitals by **Colin Tilney**, harpsichordist, and **Ulrika Davidsson**, fortepianist. Tilney explored the Italianate forms and Davidsson followed J. S. Bach's influence through C. P. E. Bach to Joseph Haydn.

Keynote addresses

The academic side of the symposium centered on the presentation of a *Festschrift*, *Orphei Organi Antiqui* by Cleveland Johnson, to Harald Vogel on the occasion of his 65th birthday. The publication ("Orpheus of the Historic Organ") is a collection of 21 articles and essays. It features writings about Vogel as teacher, performer and scholar, and deals with keyboard literature, performance practice, improvisation, congregational singing, organ restoration and organ culture.

Harald Vogel took the opportunity in his keynote address to open up some very interesting concepts regarding organ culture. He examined "organ tradition" and outlined some rather subjective but important considerations. The most notable of these seemed to be the idea that somehow "traditions" were carried from Bach through the 19th and 20th centuries unbroken, when in fact, they are deeply flawed in terms of playing style, registration and type of instrument. He appealed to his listeners to look toward historical evidence to make decisions regarding playing style, rather than rely on old traditions that have been passed through many teachers and students, with all the attendant changes in organ culture, of each period of time and style of instrument.

Lynn Edwards Butler also presented a keynote address on the general topic of organ examinations, which harkened back to the celebration of the Paul Fritts organ at Arizona State University and the topic of "The Historical Organ" presented in 1993.

In a third keynote address, **Keith Hill**, the noted harpsichord maker, took a look at the psychological aspects of artistic performance in a topic called "The Craft of Musical Communication." This is a difficult subject, and he was able to create the imagery to help his audience grasp important concepts involved in music making. He outlined various building blocks of artistic performance so that some analysis could be made of performers and their art. A certain objectivity was welcome in an area that is almost always purely subjective!

Masterclasses were provided by the artists, and of course there was the joy of discovering all the various aspects of the organ and its construction. Michael Gormley and the cathedral staff were most gracious, and the setting in the provincial capital of British Columbia was magnificent. From a meeting in the parliament buildings on the first day to high tea on the last, there was the constant infusion of Canadian culture and magnificent weather, found only on this

enchanted isle on the west coast of North America. I suppose the only thing that can be said is "You should have been there!" ■

Herbert L. Huestis is a graduate of the Eastman School of Music, where he studied organ with David Craighead 40 years ago. After a stint as a full-time church organist, he studied psychology and education at the University of Idaho, where he obtained his Ph.D. in 1971. He spent time as a school psychologist, and was subsequently lured back into the organ world and took up pipe organ maintenance with his wife Marianne and son Warren. Now retired, he spends more time tuning pianos and reconditioning harpsichords.

Improvisation jam session

For many of us the culmination of the symposium was the jam-session of the three improvisers by name of Vogel, Porter and Bellotti. The demonstration was divided into three parts, first the reeds, second the solo possibilities and then the different *organo pleno* possibilities.

Harald Vogel demonstrated the many different reed stops—there are six trumpets at 8' pitch, four reed stops at 16', and one 32' Posaune, besides softer

reed stops, such as Hautbois, Krummhorn, Schalmey and Vox humana. The sound of the latter, a Voix Humaine after Dom Bédos, can easily be coloured by adding flutes at different pitches. Mr. Vogel's improvisation was *haute voltige*—flying high, through all kinds of places unheard of—and concluded his flight with the glorious roar of the trumpets!

A good number of the organ's solo possibilities were shown through William Porter's delightful and poetic improvisations. The various flutes and strings—typical for organs of Southern Germany and Austria—and the mutations (there is a *jeux de tierce* in every keyboard division, except for the Swell) were shown in a single piece, wonderfully constructed by a great player.

One could have thought that demonstrating the mixtures might be a much more arduous task, but Edoardo Bellotti brought us to new heights with his magnificent demonstration.

Each organist was an inspired Orpheus, playing with great power and imagination—and each of them should have received an Olympic trophy!

—Hellmuth Wolff

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Cover feature

J.H. & C.S. Odell Opus 645 United Methodist Church of Westport and Weston, Westport, Connecticut

From the builder

I first looked over the 1968 Angell pipe organ at the United Methodist Church of Westport and Weston in the winter of 2005, having been recommended to the church by our friend K. Bryan Kirk. What we found in Westport was an organ with many pipes that were well made, but in some cases unusually constructed and, by our standards, only roughly voiced. The flue pipes were made mostly with a high content of tin. We suspect Tim Koelewijn was the original pipemaker. Just about everything else in the organ had been made by domestic and foreign supply houses. Overall, quality varied widely. Some things were very neatly done.

Though by our standards not altogether under-scaled, the organ did suffer in just about every other way from the prevailing trends of the era when it was built. Wind pressures were low: less than two inches in the Great and three in the Swell. Looking at the original stoplist, we noted that none of the choruses in the organ were complete, though the organ did boast two Célestes and a triple-overblowing Zauberflöte. The reed complement for the organ consisted of a double-blocked French style 8' Trompette (extended to 16' in the Pedal) and a 4' Rohr Shalmei.

The windchest mechanism was a problematic plunger-type solenoid system that had been giving trouble for years. The console was a veneered plywood supply house unit already years beyond its life expectancy. The open contact switching system was dispersed throughout the organ; some of its components had already failed. The wind supply for the entire Great division was provided by a single 18" by 24" reservoir whose internal volume was largely dedicated to its curtain valve.

After an initial tuning of the organ, the church's new music director and organist, Todd Simmons, pressed me as to what could be done to make the organ better. I pointed out that the organ had mechanical and tonal issues, to be sure, but there was something to work with here, some raw material, which with proper attention could be the basis for a good pipe organ. In my wife Holly's words, the existing pipework possessed "unrealized potential."

Weeks later we met with the trustees to present our findings, expecting that at some point in the future funds could be raised to finance the organ project. One can imagine my surprise when Mr. Simmons called me a few weeks later to say that a single anonymous donor had stepped forward. How soon could we start? Thus we found ourselves sweating in the summer heat on a stretch of days the following July, packing and removing the pipes that would become the basis for our Opus 645.

In the design process we developed a new specification with input from K. Bryan Kirk. We instinctively sought first to meet the essential requirements of a liturgical instrument, something we believe to be utterly crucial, especially in the case of smaller pipe organs. Given the limited space for the organ, we felt a two-manual scheme with few frills would be best. We resisted a request for digital augmentation, instead focusing on a design that would be pipe only.

Certain early decisions seemed obvious. Given the dry acoustic of the church, the baseline scale of the Great chorus needed to be increased. This chorus was also completed with the addition of appropriately scaled new pipework from 2½' pitch upward. The cutup schedule of the existing Great capped flute was raised, arched, and the stop entirely revoiced. A new independent 4' Harmonic Flute (based on the unique and very successful scale found



Façade

in our historic Opus 178 at St. Charles Borromeo in Brooklyn) was constructed and voiced. Over the course of the project nearly every zinc pipe in the organ made its way through our pipe shop: frozen metal caps were freed, tuning inserts and toes replaced, seams and scrolls repaired. Being left in a raw state, many of the zinc pipes had an unsightly powdery white oxidation. We removed this, and gave all zinc basses a sealing coat of varnish to protect them.

The wind pressure of all manual divisions was raised to a more moderate four inches. Holly, then pregnant with our son Caleb, did her usual superb job of revoicing all the other existing and new flue pipework, managing to do so before reaching her final trimester. During this past winter we joked more than once: which would be given birth first, our son Caleb or the organ for Westport?

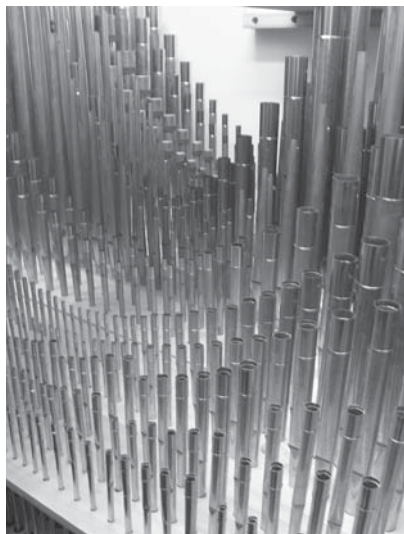
Where, before, the Great division of the organ had seven ranks, it had now eleven. To provide for this expanded division adequately, we built a new, larger reservoir. The rest of the organ's wind system was rebuilt and reengineered as the new design required.

In dealing with the Swell division, again certain decisions seemed obvious. The 4' Rohr Shalmei, only marginally useful, was replaced with an 8' Oboe, expertly voiced by Sam Hughes. Proceeding as she did in the Great, Holly revoiced all of the existing Swell flues and voiced the new pipework for the Swell flute chorus, which was completed to 1½' pitch. The existing Trompette was kept, though carefully cleaned up and regulated in a cooperative effort between Sam and Holly.

In our recently expanded East Hampton shop I concentrated on the construction of the console, while our shop foreman John Williams constructed new windchests whose design was first developed for our organ at St. Ann's in Bridgehampton. The unusually short feet of the 8' old flute basses made for some interesting pipesetting. New offset chests were provided for everything save the original Pedal Subbass, a mammoth mahogany affair that only needed rebuilding.

The new console was based on our current terrace-jamb design with several embellishments. Improvements on the existing design include a slightly deeper cabinet with an added horizontal stile, raised panel work, additional applied moldings, hand-carved brackets, a two-piece knee panel and solid walnut music desk, the latter being picture-framed with the same quarter-sawn white oak used for the carcass and façade.

The console features an integrated solid-state capture and control system with fully programmable features, MIDI interface, and our standard complement of rear-fulcrum keyboards with basswood levers. The oblique drawknob heads are a reproduction of our 19th-century design. Respected organists who have played it have



Great pipework

described our console at Westport as "elegant and comfortable."

My design of the façade was in part born of necessity. Since both the manual and pedal principal stops were being rescaled, new bass pipes would be required. We naturally needed to make the most of the existing chamber space, and one of the simplest ways to do that was by moving the basses of these stops out into a façade.

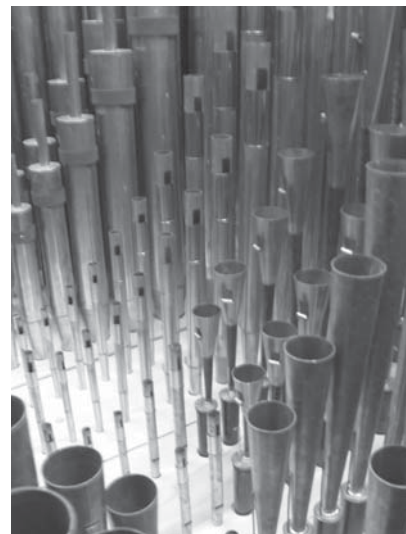
Every pipe in the façade is functional. The bass notes of the Great and Pedal principals are polished aluminum, made to our specifications by Matters, Inc. of Hermosa, South Dakota. The pipes are arranged in three towers and two flats and the overall height of the case tops out at 15 feet, mounted roughly 10 feet above the sanctuary floor. The style of the casework is deliberately simple, so as to be in harmony with the appointments of the church sanctuary.

The façade performs a very important function in giving one a visual focal point. It declares the organ present, and urges one to consider it rather than wonder from where behind the grille cloth the organ might be. Its cruciform arrangement also reflects elements of sacred numerology: three towers with three pipes each for the Trinity, ten pipes located within the inner flats for the Commandments.

The sanctuary space in Westport could be described as a postwar-modernist take on the "Akron Plan," less the adjoining Fellowship Hall. Four sets of pews radiate from the altar and pulpit up front, with organ and choir off to the left. The space over the altar is open with a ceiling height of approximately 35 feet. This intersects with a lower A-frame suspended transversely over the pews. From there the ceiling slopes downward to the rear of the pews to meet a northeasterly facing wall that is mostly glass. The floor is a simple concrete aggregate. Thankfully, carpet was absent. More simply described, it is a space with a great deal of cubic volume, but not overly reverberant.

Throughout the process we gave a great deal of thought to what levels of power would be appropriate for the various tonal resources of the organ. Our concerns about sufficient tonal egress from the chambers were put to rest when we experienced how well the organ spoke into the room. In the tonal finishing process we were pleased to discover how our scaling and voicing decisions suited the space. With a well-balanced variety of 8' tone available, the organ easily leads congregational singing in a variety of settings.

Overall, we are very happy with what we have achieved in Westport. I would be remiss not to mention others who have contributed to this project: my wife and business partner Holly Odell was responsible for revoicing all existing pipework and voicing of new pipework. John Williams built nearly all the windchests and was responsible for all pipesetting. John and I collaborated on



Swell pipework

the wind reservoirs and organ case elements. In addition to overall mechanical design and layout, I milled, built and finished the console and casework as well as handling most other finishing duties. Working out of our pipe shop, Stewart Skates handled all pipe repairs. Luc Ladurantaye of Lac Saguay, Quebec, built the new metal pipes to our specifications. Gordon Auchincloss assisted in the wiring and final assembly of the console, and Thomas White assisted in windchest construction and wiring. John Williams, Thomas White, and myself handled the installation. Tonal finishing duties were divided between Holly and myself, with occasional assistance from Richard Hamar and Fred Heffner.

—Edward Odell

From the music director

In my third year as choir director and first year as organist of the United Methodist Church of Westport and Weston, I was introduced to Edward Odell by K. Bryan Kirk, as we were in search of someone local to assume the maintenance of our Angell pipe organ. While I was not dissatisfied with the firm maintaining our organ at that time, I knew it was only a matter of time before a major overhaul was needed, and no one had ever made a complete inspection and report on our instrument. Given the current condition of our organ, I felt comforted in knowing someone local could resuscitate it at a moment's notice.

After a thorough tuning and evaluation of the organ, I was encouraged by Mr. Odell's report that although there were serious electrical and tonal issues present, the pipes themselves were well made and could be repaired and voiced (apparently for the first time ever) if we had the means to fund an organ project. Having just completed a fund-raising campaign for a new grand piano, our church did not have extra money to start an organ building fund-raiser, and we felt uncomfortable asking the congregation to dig into their wallets again so soon. This was discouraging as we knew that time was close at hand; in recent years our organ had become increasingly undependable.

Not long after we began exploring these issues, it happened one Sunday morning that the entire organ pedalboard suddenly made itself unusable. Having little alternative, I decided to play that morning's service on the piano. This coming just a few weeks after Mr. Odell's presentation to our trustees, there was (understandably) a certain degree of panic, since we were totally unprepared financially to fund an organ project this soon. Even though our organ was one of the longest surviving Angell pipe organs in the area, we had hoped (and expected) it to last longer. It was more and more apparent that something had to be done soon. Before we even had a chance to strategize, I received a call the next day from the

J.H. & C.S. Odell Opus 645
United Methodist Church of Westport and Weston, Westport, Connecticut

Great (Wind pressure 4")		
8'	Principal	CC-AA en façade, otherwise 70% tin 61 pipes
8'	Second Principal	1-12 from Principal 8', 13-49 from Octave 4'
8'	Bourdon	70% tin, arched cutup 61 pipes
8'	Harmonic Flute	1-12 from Bourdon 8', 13-61 from Harmonic Flute 4'
8'	Gemshorn	70% tin, 2/3 taper 61 pipes
8'	Gemshorn Céleste	70% tin, 2/3 taper 49 pipes
4'	Octave	70% tin 61 pipes
4'	Harmonic Flute	55% spotted metal, special Odell scale, harmonic at middle C 61 pipes
2 1/2'	Quint	55% spotted metal 61 pipes
2'	Super Octave	55% spotted metal 61 pipes
III	Mixture	55% spotted metal, 19-22-26 183 pipes
	Chimes	25 tubes

Swell (Expressive, in existing chamber, wind pressure 4")		
16'	Rohr Gedeckt	wood, 13-61 from Rohr Flute 8' 12 pipes
8'	Rohr Flute	70% tin, chimneyed 61 pipes
8'	Camba	70% tin, bearded 61 pipes
8'	Camba Céleste	70% tin, bearded 49 pipes
4'	Spitz Principal	70% tin, 2/3 taper 61 pipes
4'	Flute	55% spotted metal, 2/3 taper 61 pipes
2 1/2'	Nazard	70% tin, capped and chimneyed to middle C 61 pipes
2'	Block Flute	70% tin 61 pipes
1 3/4'	Tierce	55% spotted metal, 2/3 taper 61 pipes
8'	Trompette	double blocked, French shallots, 56 reeds 61 pipes
8'	Oboe	dual taper resonators, English shallots, 49 reeds 61 pipes
	Tremulant	

Pedal		
16'	Subbass	wood 32 pipes
16'	Rohr Gedeckt	from Swell
8'	Octave	CC-GG# en façade, otherwise 70% tin 32 pipes
8'	Bourdon	extension, Subbass 12 pipes
8'	Rohr Flute	from Swell
4'	Choralbass	extension, Octave 8' 12 pipes
4'	Flute	from Swell
16'	Trompette	extension to Swell Trompette 12 pipes
8'	Trompette	from Swell
8'	Oboe	from Swell
4'	Clarion	from Swell

Composition: Great Mixture

1 to 24	19 - 22 - 26
25 to 36	15 - 19 - 22
37 to 48	12 - 15 - 19
49 to 61	8 - 12 - 15

Couplers/Accessories

Great/Pedal 8-4, Swell/Pedal 8-4
 Great/Great 16-UO-4, Swell/Great 16-8-4,
 Swell/Swell 16-UO-4
 12 generals, 6 divisionals per, 3 reversibles, tutti
 32 levels of memory, 12-step transposer

pastor informing me that a donor wishing to remain anonymous had left a very large check on his desk with the intention of funding the organ project.

As has been elsewhere stated, our previous instrument suffered from a lack of tonal finishing and the pipes themselves had never been voiced properly. The pipes being of relatively small scale, we were used to a thin, shallow sound that did not possess enough power to adequately fill our worship space, even when I registered full organ. At the start of the project, I had doubts as to whether any new organ would be strong enough, given the room's difficult acoustics and the location of the organ chambers. Mr. Odell assured us that once the new organ was installed, we would be amazed at the difference.

One of the most impressive enhancements with the new organ, aside from the exquisite façade, is the quality of sound as well as the power behind it. We now have an instrument that adequately leads our congregation in singing, as well as providing full, but subtle, accompaniment for the choir anthems. I can honestly say that at every step of the way, Mr. Odell and his firm have not only met but exceeded my expectations with our new organ and have gone above and beyond the call of duty to deliver an instrument that is even better than the original proposal.

It is a testament to his excellent work that not only do the trained musicians in the congregation appreciate this new pipe organ, even the untrained listeners have noticed a huge improvement over the previous instrument. One member (who at one time happened to be unsupportive of the project) admits that now she could not imagine our service without a pipe organ. The church is well pleased, as am I, and we celebrate at every Sunday service this work of art courtesy of the firm of J.H. & C.S. Odell.

—Todd Simmons, organist and music director, United Methodist Church of Westport and Weston

From the consultant

When I began teaching in 1988 at a music school in Westport, Connecticut,

I was naturally curious about local pipe organs. Over the years, I became more familiar with the organ at a nearby church: the United Methodist Church of Westport and Weston. The instrument was in poor mechanical condition: it exhibited a failing combination action, frequent ciphers, tuning instability and other frustrations, even though periodic maintenance was given. Being a product of its time, it was very thin in sound, had little bass response (as did the room) and few solo colors. Most importantly, there was no sense of real ensemble, even when the *tutti* was drawn. The instrument was also limited in its dynamic range for choral accompaniment and congregational singing, and was weak when trying to blend with other instruments. Overall, the organ did not make a strong impact.

A few years later a new organist and choir director was hired, Todd Simmons, one of my teaching colleagues from the music school. As the organ continued to deteriorate, he and the church became even more disappointed with the organ's unreliability and marginal tonal resources. Knowing I had done other consulting work, Todd asked me to work with him and the church regarding the organ. Realizing the inherent problems, both musical and mechanical, we began an in-depth study of what could be done to either rebuild or replace the organ with something that would not only offer more tonal possibilities but also fill the room and excite the strong congregational singing potential we knew was there.

As we talked, it was apparent that virtually a new organ would be the best option, although much of the existing pipework could be retained if it were rescaled, revoiced and placed on a new, reliable chassis. The organ needed to be reliable and have a wider dynamic range, more tonal colors and a strong sense of presence in the room. It had to strongly lead and accompany congregational singing and sensitively render choral, solo and instrumental accompaniment.

From the outset, one of my pervasive concerns was the church's acoustic, which, while fine for chamber music,



Console

was a bit dry for organ and choral music and congregational singing. Having noted the difference in the acoustic when the room was more fully occupied, I knew the challenge of filling the room efficiently would be a mandate for the builder.

Our task began to take shape. Meetings were held and candidate builders were vetted. As work continued, a stoplist began to emerge, while we kept in mind budget and space limitations. One of my thoughts was to ask for a façade, as the previous organ had nothing visible but for a console in a lowered pit in the choir area. I reasoned that a façade would reinforce the impression that the church was getting something new, better and different. We agreed from the beginning that the organ should remain an all-pipe instrument.

After naming a few candidates, one firm was clearly the most interested, experienced and willing to work with us and on this organ. Having known the Odells and their fine lineage of historic instruments as well as their excellent work on new organs and various projects over many years, I was happy to welcome their presence.

The church had Edward and Holly Odell give the organ a full tuning and submit a proposal for either rebuilding or a new organ. As the Odells looked through the organ, they determined that a new console, chassis and electrical system would be required, and that it would be possible to rebuild one small windchest, but otherwise new windchests would be required throughout. By adding a façade for visual interest, some new pipework and retaining about half the existing pipework (though carefully rescaled and revoiced), the organ could take on a new character that would be far more flexible and of greater quality than its predecessor. This concept, coupled with their thorough proposal, helped to land them the contract.

As the new organ design was developed, the specification was refined. Among the ideas we discussed was the clever suggestion to borrow the Great 4' Octave as an 8' Second Principal stop on the Great, creating a secondary 8' Principal for smaller combinations. The stop could also be used to fill out foundation tone when needed. As we continued to explore various tonal issues, it was noted that the old organ had no soft reed color or solo flute color. Among other things, Odell suggested adding an 8' Oboe and building a new Harmonic Flute, patterned after historic Odell examples, but carefully adapted for the flute scales at Westport.

My early recommendations had included new 2 1/2' and 2' principal stops to replace the existing flute-scaled 2' in the Great. The Odells suggested going further to install a new Mixture to create a full Principal chorus, giving the organ a sense of ensemble, a true *plenum*, something it never had.

Having listened to the result, I can state these stops create a truly full-sounding principal chorus, finally integrating the instrument into the room. The organ as conceived by the Odells has made a huge difference for hymn and repertoire playing and can now "ring the room" more effectively.



Setting pipes in one of the two new Swell windchests



Shop foreman John Williams installing gussets on the new Great reservoir

The Great also contains the revoiced 8' Bourdon, now sounding more like a continuo stop, suitable in choral music or to accompany the Swell's *cornet décomposée*. The Gemshorn and its Celeste were retained for flexibility in accompanying and providing more soft colors.

The Swell received "the Odell treatment," in that all the pipework was revoiced. The flues, strings and mutations were all transformed by voicer Holly Odell, and the reeds were reworked to make a dramatic difference. The strings and 8' Rohrflute now have more presence and can fully support the choir, as well as contribute to the ensemble. The Swell *cornet décomposée* is now nicely balanced, and the flutes have a more piquant character.

The new 8' Oboe offers a nice color for softer choral accompaniment and foundation combinations, as well as providing a new solo stop. The existing 8' Trompette, originally extended to 16' for the Pedal, was also cleaned, revoiced and regulated into a stop that now serves a dual-purpose chorus/solo reed. The 16' octave, now reconditioned, adds more *gravitas* to the Pedal and the full ensemble.

The full ensemble now fills the church worship space with a richer, warmer and well-blended tone. The softer sounds are more usable and possess a wider dynamic range, so the possibilities for choral, vocal and instrumental accompaniment are greatly enhanced.

As a concerned observer, I paid close attention to the project throughout the building process. The Odells always welcomed my inquiries and kept all parties informed with frequent photographs from their shop. Once the installation commenced, it was exciting to see how beautifully designed and well made all components of the organ were, both inside and out. During the tonal finishing, it was gratifying to witness the attention to detail in balancing each stop and the various ensembles. Further, it was refreshing to hear from the builder that materials and workmanship were never an issue; they simply insisted that in every aspect things be done thoroughly, with the highest level of attention to detail.

The organ is now in regular use and a series of dedication concerts have been planned. My thanks go to Edward and Holly Odell, their associates, to Todd Simmons and the United Methodist Church of Westport and Weston, Connecticut, and the donor for having me work with them in a collaborative effort to complete this important project to enrich the worship and outreach of this vibrant congregation.

—K. Bryan Kirk, advisor/consultant

New Organs



**Karl Wilhelm Inc., Mont St. Hilaire, Québec, Canada, Opus 155
St. Thomas Episcopal Church, Berea, Ohio**

The new organ at St. Thomas Episcopal Church is built according to classical principles. Key and stop action are mechanical. The organ consists of three

divisions: the Great, above the impost, the Swell, enclosed in its own case behind the main organ, and the Pedal, with the Great except for the Subbass 16' and Posaune 16', which are of poplar wood and are on both sides behind. There are 21 stops and a total of 1156 pipes. Natural keys are plated with cow

bone; sharps are ebony.

The organ is located in front of the stained glass window, where the sound projects along the central axis of the church. The casework is made of solid white oak, compatible to this modern church. The pipe shades above the pipes are motifs taken from the stained glass window, thus providing an acoustical function as well as enhancing the visual appearance of the organ.

In order to achieve a satisfying tonal ensemble, various stops have been chosen from different schools of organ building. The St. Thomas Episcopal Church organ mainly represents the classic German and French orientation with its principal choruses, flutes, strings, and reed stops. The brilliant sound of the instrument can be attributed in part to the temperament after Vallotti, which yields six pure fifths. The metal façade pipes are 75% pure polished tin. Other metal pipes in the organ are an alloy of 40% tin and 60% lead. This instrument has one wedge-shaped bellows and a winding configuration that creates a flexible wind effect.

— *Karl Wilhelm Inc.*
Facteurs d'Orgues-Organbuilders

**Karl Wilhelm Opus 155
St. Thomas Episcopal Church
Berea, Ohio**

GREAT (C-g''' 56 notes)

- 16' Bourdon
- 8' Principal
- 8' Rohrflöte
- 4' Octave
- 2½' Quinte
- 2' Superoktave
- 1¾' Terz
- 1⅓' Mixtur IV
- 8' Trompete

SWELL (C-g''' 56 notes)

- 8' Salicional
- 8' Celeste TC
- 8' Hohlflöte
- 4' Spitzflöte
- 2' Doublette
- 1⅓' Larigot
- 8' Oboe
- Tremolo

PEDAL (C-f' 30 notes)

- 16' Subbass
- 8' Offenflöte
- 4' Choralbass
- 16' Posaune
- 8' Trompete (Great)

One manual coupler and two pedal couplers
Zimbelstern with 8 bronze bells

**Levsen Organ Company,
Buffalo, Iowa
St. Peter Lutheran Church,
Denver, Iowa**

In 1902, Carl Schmidt donated a piece of land in the center of Denver, Iowa, to what is now St. Peter Lutheran Church. Denver is a little town of about 1700 residents north of Waterloo, Iowa, where the church now stands. By 1912, the predominantly Swedish congregation recognized the need for a pipe organ to enhance their musical worship. They purchased a 5-rank Hinners tracker organ from Pekin, Illinois. This information was disclosed by the Hinners Opus List created by E. A. Broadway in 1962. The organ was rebuilt with new electric action in 1954 by the Wicks Company of Highland, Illinois, and three ranks were added at that time. By the late 1980s, the organ developed serious problems with the relay; therefore, an organ committee was formed to explore their options.

Church member Marvin Schumacher, although not on the committee, made an important suggestion when the decision to go ahead and rebuild the organ had been made. As the owner of the Schumacher Elevator Company and builder of passenger, freight, and other elevators, he understood the need for safety and reliability. He proposed that a digital relay would be most appropriate. As his company's website says, "Schumacher components are built to last," and with that idea, the Levsen Organ Company of Buffalo, Iowa, which had serviced the instrument since around 1970, was awarded the contract to rebuild and enlarge the organ using a digital relay system.

Levsen Organ Company expanded the romantic instrument to include a 2' Fifteenth, III Mixture, 8' Trompette, 4' Gemshorn in the Swell and a 2½' Nazard in order to provide more colorful ensembles. The church opted to keep all the organ pipes in the chamber rather than expose them. The entire 15 ranks are now under expression and are successful in leading the congregation in hymn singing and worship.

Organist August Knoll of Wheatland, Iowa had served as a consultant with proposals for enlarging and making these changes, and performed the dedication service.

— *Tamara Fudge, D.Mus.*
Moline, Illinois

GREAT

- 8' Open Diapason
- 8' Melodia
- 8' Dulciana
- 4' Octave
- 4' Concert Flute (12 pipes)
- 2' Fifteenth
- III Mixture
- 8' Trompette (Sw)

SWELL

- 8' Stopped Diapason
- 8' Salicional
- 8' Vox Angelica (TC)
- 4' Gemshorn
- 2½' Nazard
- 2' Gemshorn (12 pipes)
- 16' Fagott (TC, ext)
- 8' Trompette
- 4' Oboe
- Tremolo

PEDAL

- 32' Resultant (32 notes)
- 16' Bourdon
- 16' Lieblich Gedeckt (12 pipes)
- 8' Open Diapason (Gt)
- 8' Bassflöte (12 pipes)
- 4' Choralbass (Gt)
- 16' Trompette (12 pipes)
- 8' Trompette (Sw)
- 4' Oboe (Sw)

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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 DECEMBER
Michael Kleinschmidt & Richard Webster; Trinity Church, Boston, MA 12:15 pm
Adventori; St. Bartholomew's, New York, NY 7:30 pm
Christmas choral concert; First Presbyterian, Birmingham, MI 7:30 pm
Atlanta Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7:30 pm, also 12/16
Sursum Corda; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

16 DECEMBER
Adventori; St. Bartholomew's, New York, NY 7:30 pm

17 DECEMBER
The Chorus of Westerly; Kent Hall, Westerly, RI 4 pm, 6 pm, 8 pm
Lessons & Carols; South Church, New Britain, CT 4 pm
Bach, *Christmas Oratorio*; St. Bartholomew's, New York, NY 3 pm
Handel, *Messiah*; Trinity Church, New York, NY 3 pm

Lessons & Carols; The Presbyterian Church, Irvington-on-Hudson, NY 4 pm
Lessons & Carols; The Church of the Holy Trinity (Episcopal), New York, NY 4 pm
Bach, *Magnificat*; Holy Trinity Lutheran, New York, NY 5 pm
David Arcus; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Lessons & Carols; St. Peter's Episcopal, Morristown, NJ 11:15 am
Advent Lessons & Carols; Christ Church, New Brunswick, NJ 6 pm
Andrew Scanlon, with choir; Heinz Memorial Chapel, University of Pittsburgh, Pittsburgh, PA 3 pm

Singing Boys of Pennsylvania; St. John Union Church, Lehigh, PA 4 pm
Choral concert, with orchestra; St. Paul's Episcopal, Doylestown, PA 4 pm
Advent Lessons & Carols; St. John's Episcopal, Hagerstown, MD 10:15 am
Mozart, *Vesperae Solennes de Confessore*; First Presbyterian, Lynchburg, VA 5 pm
Lessons & Carols; Grace Episcopal, The Plains, VA 5 pm

Lessons & Carols; Cathedral Church of St. Paul, Detroit, MI 4 pm
James Metzler, with choir; Park Congregational, Grand Rapids, MI 4 pm
Holiday brass concert; First Presbyterian, Birmingham, MI 7:30 pm

Alvin Blount, with brass and choir; St. John United Methodist, Augusta, GA 3 pm
Choral concert; Cathedral of St. Philip, Atlanta, GA 3:15 pm

David Lamb; St. Meinrad ArchAbbey Church, St. Meinrad, IN 3 pm
South Bend Chamber Singers; Church of Our Lady of Loretto, Notre Dame, IN 7:30 pm

Christmas concert; First Presbyterian, Arlington Heights, IL 4 pm
Anonymous 4; St. James Episcopal Cathedral, Chicago, IL 4 pm
Bach, Cantata 91; St. Luke Church, Chicago, IL 4 pm

Jim Fackenthal, carillon; Rockefeller Chapel, Chicago, IL 5 pm
Choral concert; Cathedral of St. Paul, St. Paul, MN 3 pm

18 DECEMBER
Paul Bisaccia, piano; The Gables, Farmington, CT 2 pm
Christmas carol sing; St. Bartholomew's, New York, NY 6 pm

19 DECEMBER
Ray Cornils, with choir and brass; Portland City Hall, Portland, ME 7:30 pm
Handel, *Messiah*; Trinity Church, New York, NY 6 pm

Christmas concert; St. Bartholomew's, New York, NY 7:30 pm
Choralaires; Park Congregational, Grand Rapids, MI 12:15 pm

20 DECEMBER
John Scott; St. Thomas Church Fifth Avenue, New York, NY 6:15 pm
Matthew Glandorf; St. Mark's, Philadelphia, PA 12:45 pm

21 DECEMBER
William Atwood; Church of the Holy Family, New York, NY 12:45 pm
Todd Wilson, with Burning River Brass and Cleveland Orchestra Youth Chorus; Severance Hall, Cleveland, OH 8 pm

22 DECEMBER
Wesley Hall; Trinity Church, Boston, MA 12:15 pm
Paul Bisaccia, piano; Chatfield, West Hartford, CT 7:45 pm

23 DECEMBER
Ronald Stolk; Franciscan Monastery, Washington, DC 12 noon

David Lamb; Central Presbyterian, Louisville, KY 7 pm

24 DECEMBER
Lessons & Carols; Camp Hill Presbyterian, Camp Hill, PA 5 pm, 7 pm, 9 pm
Lessons & Carols; St. John United Methodist, Augusta, GA 10:30 pm
Lessons & Carols; Rockefeller Memorial Chapel, Chicago, IL 4 pm
Choral concert; Cathedral of St. Paul, St. Paul, MN 10:45 pm

25 DECEMBER
Ray Nagem; Trinity Church, Boston, MA 12:15 pm

30 DECEMBER
ARTEK; St. Bartholomew's, New York, NY 7:30 pm

31 DECEMBER
Lessons & Carols; Church of the Advent, Boston, MA 5 pm
Scott Lamlein; Wesley United Methodist, Worcester, MA 5 pm
Bach, *Brandenburg Concerti*; St. Bartholomew's, New York, NY 8 pm
William Trafka; St. Bartholomew's, New York, NY 11 pm

Choral Evening Prayer; Church of the Immaculate Conception, Montclair, NJ 8:30 pm
Sumner Jenkins; Washington National Cathedral, Washington, DC 5 pm
Thomas DeWitt; Morrison United Methodist, Leesburg, FL 8 & 10 pm

Mary Vessels, Keith Norrington, Linda DeRungs, David Lamb, Judith Miller, Gary Pope, Theresa Bauer; St. Mary's RC Church, New Albany, IN 7 pm

5 JANUARY
Amanda Mole; Trinity Church, Boston, MA 12:15 pm
Epiphany Evensong; Emmanuel Church, Chestertown, MD 6 pm

7 JANUARY
Amanda Mole; Wesley United Methodist, Worcester, MA 12:15 pm
Choral Evensong; Trinity Church, Hartford, CT 5 pm
Jack Grebb; Christ Church, New Brunswick, NJ 6:30 pm, following 6 pm choral vespers
Singing Boys of Pennsylvania; Gate of Heaven Catholic Church, Dallas, PA 4 pm
Menotti, *Amahl and the Night Visitors*; Grace Episcopal, The Plains, VA 5 pm
Choral Festival; St. John the Evangelist, Severna Park, MD 7 pm

Choral concert; St. Paul's Episcopal, Winston-Salem, NC 5:30 pm
Guy Bovet; Cathedral of St. John the Evangelist, Cleveland, OH 2:30 pm
Karel Paukert, Messiaen, *La nativité du Seigneur*; St. Paul's Episcopal, Cleveland Heights, OH 3:45 pm

Choral Evensong; St. James Episcopal Cathedral, Chicago, IL 4 pm

8 JANUARY
Paul Bisaccia, piano; Avery Heights, Hartford, CT 7:30 pm

9 JANUARY
Kirby Koriath; Ball State University, Muncie, IN 7:30 pm
Norma Stevlingson; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

10 JANUARY
Stephen Tharp; St. Ignatius Loyola, New York, NY 7:30 pm

12 JANUARY
Isabelle Demers; Trinity Church, Boston, MA 12:15 pm

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13 JANUARY
The Chorus of Westerly; Kent Hall, Westerly, RI 1 pm, 4 pm, 8 pm
Eric Plutz; Franciscan Monastery, Washington, DC 12 noon

14 JANUARY
Emanuele Cardi; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Grant Moss; Christ Church, New Brunswick, NJ 6:30 pm, following 6 pm choral vespers
Susan Jane Matthews; Washington National Cathedral, Washington, DC 5 pm
Gillian Weir; First Baptist, Fort Lauderdale, FL 4 pm
An Epiphany Procession; Cathedral Church of St. Paul, Detroit, MI 4 pm
John Behnke; Concordia University Wisconsin, Mequon, WI 3:30 pm
Choral concert, with orchestra; Evangelical Lutheran Church of St. Luke, Chicago, IL 4 pm

16 JANUARY
Cj Sambach; Highland Presbyterian, Lancaster, PA 9 am, 10:30 am, 1 pm School Informances
Melanie Ohstad; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

17 JANUARY
Jessica French; Woolsey Hall, Yale University, New Haven, CT 12:30 pm
Cj Sambach; Highland Presbyterian, Lancaster, PA 7 pm
Craig Cramer; Reyes Organ Hall, University of Notre Dame, South Bend, IN 8 pm

18 JANUARY
Schola Cantorum; Sprague Memorial Hall, Yale University, New Haven, CT 8 pm
Christopher Babcock; Church of the Holy Family, New York, NY 12:45 pm
Nancianne Parrella, with violin and cello; St. Ignatius Loyola, New York, NY 7:30 pm
Presidio Saxophone Quartet; St. Paul's Episcopal, Chattanooga, TN 7 pm

19 JANUARY
Heinrich Christensen; Trinity Church, Boston, MA 12:15 pm
Schola Cantorum; Sprague Memorial Hall, Yale University, New Haven, CT 8 pm
Paul Jacobs; St. Petersburg College, St. Petersburg, FL 7:30 pm
Josh Perschbacher; St. Luke's Episcopal, Atlanta, GA 7:30 pm
Ken Cowan; St. James Episcopal, Fairhope, AL 7:30 pm

20 JANUARY
Schola Cantorum; Woolsey Hall, Yale University, New Haven, CT 8 pm
Nathaniel Dett Chorale; St. Bartholomew's, New York, NY 3 pm
Daniel Sullivan; St. Norbert Abbey, De Pere, WI 2 pm
John Behnke, handbell workshop; Concordia University Wisconsin, Mequon, WI 9 am

21 JANUARY
William Ness, with harp and flute; First Baptist, Lexington, MA 4 pm
Peter Togni, with bass clarinet and cello; St. Bartholomew's, New York, NY 3 pm
Kent Tritle, with trombone; St. Ignatius Loyola, New York, NY 4 pm
Gail Archer; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
David Shuler; Christ Church, New Brunswick, NJ 6:30 pm, following 6 pm choral vespers
David Higgs; Duke University Chapel, Durham, NC 5 pm
Paul Jacobs; Our Lady of Hope, Port Orange, FL 3:30 pm
David Hurd; Christ Church Cathedral, Nashville, TN 4 pm
Jonathan Dimmock; St. James Episcopal Cathedral, Chicago, IL 4 pm

23 JANUARY
Kirsten Uhlenberg; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

24 JANUARY
William Trafka, with orchestra; St. Bartholomew's, New York, NY 7:30 pm

25 JANUARY
Choral concert, with violin; Church of St. Luke in the Fields, New York, NY 8 pm

26 JANUARY
Michael Smith; Trinity Church, Boston, MA 12:15 pm
Judith Hancock; Emmanuel Church, Chestertown, MD 8 pm
Todd Wilson; Christ United Methodist, Greensboro, NC 7:30 pm
Scott Montgomery; Opperman Music Hall, Florida State University, Tallahassee, FL 8 pm
Tom Trenney, silent film accompaniment; University of Louisville, KY 8 pm
The Magic City Concert Choir; Cathedral Church of the Advent, Birmingham, AL 12:30 pm
Hilliard Ensemble; Rockefeller Chapel, Chicago, IL 8 pm

27 JANUARY
Samuel Carabetta; Franciscan Monastery, Washington, DC 12 noon
Scott Montgomery, masterclass; Opperman Music Hall, Florida State University, Tallahassee, FL 10:30 am
Andrew Scanlon; Cathedral of St. Philip, Atlanta, GA 3:15 pm
•Choral Festival; St. Mark's United Church of Christ, New Albany, IN 3 pm

28 JANUARY
John Scott; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Leon Couch III; Christ Church, New Brunswick, NJ 6:30 pm, following 6 pm choral vespers
Carol Williams; Covenant Presbyterian, Fort Myers, FL 4 pm
Hilliard Ensemble; Harkness Chapel, Case Western Reserve University, Cleveland, OH 3 pm
Samuel Melson; John Wesley United Methodist, Cincinnati, OH 4 pm
Martin Jean; Hyde Park Community United Methodist, Cincinnati, OH 4 pm
Atlanta Baroque Orchestra; Peachtree Road United Methodist, Atlanta, GA 3 pm
Paul Jacobs; Nardin Park United Methodist, Farmington Hills, MI 2 pm
Marilyn Mason; St. Paul's United Methodist, Rochester, MI 4:30 pm
Todd Wilson; St. Mark's Episcopal Cathedral, Shreveport, LA 4 pm

30 JANUARY
Huw Lewis; Dimnent Memorial Chapel, Holland, MI 7:30 pm
Sumner Jenkins; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

31 JANUARY
Ryan Jackson; Woolsey Hall, Yale University, New Haven, CT 12:30 pm
Paolo Bordignon; St. Bartholomew's, New York, NY 7:30 pm

**UNITED STATES
West of the Mississippi**

15 DECEMBER
Frederick Grimes; All Saints' Episcopal, Fort Worth, TX 7:30 pm
Britten, *A Ceremony of Carols*; Cathedral Church of St. John, Albuquerque, NM 7 pm
Christmas carol sing-along; Trinity Episcopal, Santa Barbara, CA 7:30 pm

17 DECEMBER
Choral Service of Shelter; Episcopal Church of the Resurrection, Eugene, OR 5 pm
Mark Bruce; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
David Higgs; Davies Symphony Hall, San Francisco, CA 7 pm
Alison Luedecke, with Millennia Consort and the St. James Choir; St. James-by-the-Sea Episcopal, La Jolla, CA 4 pm

18 DECEMBER
Christmas carol service; Cathedral of the Madeleine, Salt Lake City, UT 8 pm, also 12/19

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

24 DECEMBER
Christmas carol service; Cathedral of the Madeleine, Salt Lake City, UT 4 pm
Christoph Tietze; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

27 DECEMBER
Messiah Sing-Through; Episcopal Church of the Resurrection, Eugene, OR 7 pm

31 DECEMBER
Christmas Lessons & Carols; St. Stephen's Presbyterian, Fort Worth, TX 10 am
Christoph Tietze; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
James Welch; St. Mark's Episcopal, Palo Alto, CA 8 pm

5 JANUARY
Bruce Neswick, hymn festival; First United Methodist, Dallas, TX 7 pm
Mark Robson, organ and harpsichord; Trinity Lutheran, Manhattan Beach, CA 12:15 pm
Epiphany Evensong; All Saints' Church, Beverly Hills, CA 7:30 pm

7 JANUARY
Charles Callahan; Cathedral Basilica of St. Louis, St. Louis, MO 2:30 pm
Bach Vespers; Christ the King Lutheran, Houston, TX 5 pm
Choral Evensong; Cathedral Church of St. John, Albuquerque, NM 4 pm
David Hatt; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
Epiphany Lessons & Carols; Cathedral of St. Mary of the Assumption, San Francisco, CA 5:30 pm

12 JANUARY
Missouri Collegiate Choirs; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm

13 JANUARY

•**Mark Brombaugh**, masterclass; Episcopal Church of the Resurrection, Eugene, OR 10 am

14 JANUARY

Magnus Kjellson; Christ the King Lutheran, Houston, TX 5 pm

The Chenaults; Pinnacle Presbyterian, Scottsdale, AZ 4 pm

Paul Jacobs; Our Lady of Lourdes Church, Sun City West, AZ 3 pm

Sharon Shull; Grace Lutheran, Tacoma, WA 3 pm

•**Mark Brombaugh**; Episcopal Church of the Resurrection, Eugene, OR 5 pm

Epiphany concert; Trinity Episcopal, Santa Barbara, CA 7:30 pm

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

19 JANUARY

VocalEssence; Trinity Lutheran, Stillwater, MN 8 pm

Douglas Cleveland; St. Barnabas Episcopal, Bainbridge Island, WA 7:30 pm

20 JANUARY

VocalEssence; Ted Mann Concert Hall, Minneapolis, MN 8 pm

21 JANUARY

Stephen Tharp; Cathedral Church of St. John, Albuquerque, NM 4 pm

Tamara Still; First Presbyterian, Portland, OR 3 pm

John Dillistone; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

David Lamb; Knox Presbyterian, Santa Rosa, CA 5 pm

John Weaver; First Congregational, Los Angeles, CA 4 pm

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

23 JANUARY

Steinbach and Helvey Piano Duo; Bishop Union High School, Bishop, CA 7:30 pm

26 JANUARY

Cj Sambach; Good Shepherd Lutheran, Downey, CA 9:30 am, 11 am, 1 pm School Informances

28 JANUARY

John Romeri, with tenor; Cathedral Basilica of St. Louis, St. Louis, MO 2:30 pm

Ken Cowan; Northminster Presbyterian, Tucson, AZ 3 pm

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

Cj Sambach; St. Gregory's Episcopal, Long Beach, CA 4 pm

Richard Gehrke, with Concordia Wind Ensemble; Cathedral of St. Mary of the Assumption, San Francisco, CA 6 pm

30 JANUARY

Daniel Fenn; Provine Chapel, Mississippi College, Clinton, MS 7:30 pm

INTERNATIONAL

15 DECEMBER

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

16 DECEMBER

Robert Crowley; St. George's Cathedral, Southwark, London, UK 1:05 pm

17 DECEMBER

Handel, *Messiah*; St. Katharinen, Oppenheim, Germany 6 pm

Roger Sayer; Rochester Cathedral, Rochester, Kent, UK 4:30 pm

Robert Sharpe; Truro Cathedral, Truro, UK 5:15 pm

Robert Quinney; Westminster Abbey, London, UK 5:45 pm

Huw Williams; St. Paul's Cathedral, London, UK 6 pm

18 DECEMBER

Scott Farrell; Newcastle Cathedral, Newcastle, UK 1 pm

19 DECEMBER

David Boarder; Marlborough Road Methodist, St Albans, UK 12:30 pm

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

Richard Hobson; Grosvenor Chapel, Mayfair, London, UK 1:10 pm

20 DECEMBER

Carolyn Shuster Fournier; La Trinité Church, Paris, France 3 pm

21 DECEMBER

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

23 DECEMBER

Michael Sands; St. Wulfram's, Swinegate, Grantham, UK 11:30 am

28 DECEMBER

Roger Fisher; Chester Cathedral, Chester, Cheshire, UK 1:10 pm

30 DECEMBER

Michael Sands; St. Wulfram's, Swinegate, Grantham, UK 11:30 am

31 DECEMBER

Felix Hell; St. Laurentiuskirche, Dirmstein (Pfalz), Germany 6:30 pm

Ralf Bibiella; St. Katharinen, Oppenheim, Germany 10:30 pm

Kalevi Kiviniemi; St. Joseph, Bonn-Beuel, Germany 10:30 pm

1 JANUARY

Felix Hell; Abteikirche, Otterberg (Pfalz), Germany 7:30 pm

5 JANUARY

David Leeke; St. Peter and St. Paul, Godalming, Surrey, UK 1 pm

Andrew Fletcher; St. Thomas, Stourbridge, UK 1 pm

6 JANUARY

Felix Hell; Heilig-Geist-Kirche, Mannheim, Germany 5 pm

8 JANUARY

David Houlder; Leeds Town Hall, Leeds, UK 1:05 pm

9 JANUARY

Felix Hell; Zwölf-Apostel-Kirche, Frankenthal (Pfalz), Germany 7:30 pm

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

11 JANUARY

Carolyn Shuster Fournier, with mezzo-soprano; La Trinité Church, Paris, France 12:45 pm

Henry Fairs; St. John's, Smith Square, London, UK 1 pm

12 JANUARY

John Belcher; St. Stephen's, Walbrook, London, UK 12:30 pm

13 JANUARY

Paul Carr; The Victoria Hall, Hanley, UK 12 noon

14 JANUARY

Miko Giedroyc; All Saints', Blackheath, London, UK 5:30 pm

Herndon Spillman; St. Paul's Church, Paget, Bermuda 7:30 pm

16 JANUARY

David Herman; St. Lawrence Jewry, London, UK 1 pm

17 JANUARY

Huw Jones; Reading Town Hall, Reading, UK 1 pm

18 JANUARY

Stephen Disley; St. Martin's, Dorking, UK 1 pm

Daniel Moul; St. Matthew's, Westminster, London, UK 1:05 pm

20 JANUARY

Matthew Owens; Huddersfield Town Hall, Huddersfield, UK 1 pm

Thomas Trotter; St. Albans Cathedral and Abbey, St. Albans, UK 5:30 pm

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

22 JANUARY

Matthew Owens; Huddersfield Town Hall, Huddersfield, Yorkshire, UK 1 pm

Arnfinn Tobiassen; Leeds Town Hall, Leeds, Yorkshire, UK 1:05 pm

23 JANUARY

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

Thomas Trotter; St. Lawrence's, Alton, UK 8 pm

25 JANUARY

Steven Grahl; St. Marylebone, London, UK 7 pm

26 JANUARY

Denis Bedard; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm

27 JANUARY

Carlo Curley; Gillingham Methodist, Gillingham, Dorset, UK 7:30 pm

Jamie McVinnie; St. Katharine's, Knockholt, Kent, UK 12 noon

28 JANUARY

Rupert Jeffcoat; St. John's Anglican Cathedral, Brisbane, Australia 3 pm

30 JANUARY

Simon Lindley; Leeds Town Hall, Leeds, Yorkshire, UK 5 pm

Organ Recitals

FEDERICO ANDREONI, St. James United Church, Montreal, QC, Canada, August 1: *Concerto No. 1 in D*, BWV 972, Bach; *Toccata per l'Elevatione (Fiori Musicali)*, Aria detta Balletto (*Second Book of Toccatas*), Frescobaldi; *Étude Symphonique*, op. 78, Chant du soir, op. 92, no. 1, Bossi; *Variations sur un thème de Clement Janequin*, JA 118, Alain; *Prélude et danse fuguée*, Litaize.

STEPHANIE BURGOYNE, Cathedral Church of St. Paul, London, ON, Canada, August 15: *Variations sur Old Hundredth*, Bédard; *Chant de Mai*, Jongen; Dialogue sur les mixtures (*Suite Brève*), Langlais; Andante sostenuto (*Symphonique Gothique*, op. 70), Widor; Allegro (*Sonatine for Organ*), Hill.

CHARLES CALLAHAN, First Presbyterian Church, Hastings, NE, September 10: *Fanfare Fugue in C*, Lord God, *Now Open Wide Thy Heavens, These Are the Holy Ten Commands*, In *Thee Is Gladness*, Bach; *Solo de Flute*, Grand Choeur in *D*,

Lemmens; *Starlight*, op. 108, no. 2, Karg-Elert; *Wachet Auf*, op. 68, no. 5, *Concert Piece*, op. 52a, Peeters; *Postlude in D*, Smart; *Solemn Melody*, Davies; *Will o' the Wisp*, *Toccata in d*, Nevin; *Capriccio on the Notes of the Cuckoo*, Purvis; *Aria, Fanfares and Riffs*, Callahan.

DAVID CARLE, St. James United Church, Montreal, QC, Canada, July 4: Voluntary and Fugue in C (*Twelve Voluntaries and Fugues for Organ or Harpsichord, with rules for tuning*), Handel; The Good Shepherd (*Wood Works on Original Themes*), Wood; *Psalms Prelude (Set Two, No. 2)*, Howells; Introduction, Aria (*Farewell to Arms*), Finzi; Finzi's Rest (*Howells's Clavichord*), Howells; *Cortège Académique*, Macmillan.

MARGARET CHEN, The Presbyterian Homes, Evanston, IL, September 25: *Sketches for Pedal Piano*, op. 58, Schumann; *Capriol Suite*, Warlock, transcr. Teague; Larghetto (*Quintet for Clarinet and String Quartet*, K. 581), Mozart, transcr. Boyd; *Fugue à 5 con pedale pro Organo Pleno*, BWV 552/2, Bach.

PAUL CIENNIWA, Temple de Mens, Mens, France, August 5: *Prélude et fugue en sol mineur*, BWV 535, Bach; *Two Meditations*, Adler; *Partita on Spanish Hymn*, Woodman; *Mein junges Leben hat ein End*, Sweelinck; *Triptych for Organ*, Bohn; *Paduana Lachrimae*, Sweelinck; *Dance No. 4*, Glass.

RAY CORNILS, Sinsinawa Mound, Sinsinawa, WI, August 9: *Festival Toccata*, Fletcher; *Ballo del Granduca*, Sweelinck; *Les Fiftes*, Dandrieu; *Prelude and Fugue in E-flat*, BWV 552, Bach; *Simple Gifts*, Fox; *Concert Variations on the Austrian Hymn*, op. 3, Paine; *Be Thou My Vision*, Gárdonyi; *Praise to the Lord, The Almighty, Göttsche*; *Thanks in Blue (Now Thank We All Our God)*, Penkuhn; *Hornpipe Humoresque*, Rawsthorne.

KEN COWAN, First United Methodist Church, Oak Park, IL, July 1: *Overture to Oberon*, Weber, arr. Cowan; *Elegy*, Still; *Salamanca*, Bovet; *Introduction, Passacaglia, and Fugue*, Willan; *Sonata No. 1 in f*, Mendelssohn; *Clair de Lune*, Karg-Elert; *Giga*, Bossi; *Prelude to Die Meistersinger*, Wagner, arr. Lemare/Warren.

PHILIP CROZIER, Christ Church Cathedral, Montreal, QC, Canada, June 23: *Voluntary en ré mineur*, Boyce; *Christ, der du bist der helle Tag*, BWV 766, Bach; *Postlude per l'office de Complies*, Alain; *Sonate en trio no. 5 en do majeur*, BWV 529, Bach; *Warum betrübst du dich, mein Herz*, Pachelbel; *Toccate en ré mineur*, BuxWV 155, Buxtehude.

The Church of St. Andrew and St. Paul, Montreal, QC, Canada, July 6: *Finale (Sunday Music)*, Eben; *Chant de mai*, op. 53, no. 1, Jongen; *Deux danses à Agni Yavishtha*, JA 77, 78, *Petite pièce*, JA 33, Alain; *Impromptu*, op. 54, no. 2, Vierne; *Praeludium und Fuge*

G-Dur, BWV 550, Bach; *A Festive Voluntary (Variations on Good King Wenceslas)*, Eben.

ISABELLE DEMERS, St. James United Church, Montreal, QC, Canada, August 15: *Pièce d'orgue*, BWV 579, Bach; *Six Trios*, op. 37, Reger; *Variations sur Est-ce Mars?*, Sweelinck; *Sonata No. 4 in B-flat*, Mendelssohn.

EUGENIO MARIA FAGIANA, St. James United Church, Montreal, QC, Canada, August 8: *Improvisations on given themes*.

KURT-LUDWIG FORG, St. James United Church, Montreal, QC, Canada, July 11: *Three Fantasias*, Telemann; *Thema mit Variationen*, op. 26, Köhler; *Präludium*, op. 89, no. 2, *Legende*, op. 89, no. 3, Kirchner; *Concertango*, Guzzini; *Rhapsody in Blue*, Gershwin, transcr. Crawford/Forg.

PATRICIA GALLAGHER, O.P., Queen of the Rosary Chapel, Sinsinawa, WI, July 12: *Prelude in F (Wedding Processional)*, Hensel; *Prelude, Improvisation*, Boulanger; *Trio Sonata*, Richardson; *Maestoso*, Stirling; *Chorale Preludes on Gregorian Themes*, Demessieux; *Prelude on an Old Folk Tune, The Fair Hills of Eire, O, Beach*; *Wie schön leuchtet der Morgenstern, Sonne der Gerechtigkeit (Chorale Preludes in Jazz Style)*, Kunkel.

DAVID A. GELL, with James Tinsley, trumpet, Trinity Episcopal Church, Santa Barbara, CA, August 27: *O Mensch, beweine dein Sünde gross, Jesu, joy of man's desiring*, Bach; *Vadoro (Julius Caesar)*, Largo (*Xerxes*), *Trumpet Voluntary in C*, Handel; *Concerto in E-flat for trumpet*, Neruda; *Trumpet Tune and Ayre*, Telemann, arr. Wolff; *Heroic Music*, Telemann; *Trumpet Voluntary in C*, Purcell; *Trumpet Voluntary in D*, Clarke.

WILLIAM D. GUDGER, Medical University of South Carolina, Charleston, SC, September 26: *Prelude and Fugue in C*, op. 87, no. 1, Shostakovich; Largo (*Symphony No. 5*, op. 47), Shostakovich, transcr. Gudger; *Children's Notebook*, op. 69, Shostakovich.

WILLIAM C. HENDRICKSON, with Diana Lee Lucker, Wayzata Community Church, Wayzata, MN, August 9: *Elegy*, Biery; *Rondo-Scherzo*, Noret; *Praise to the Lord*, Burkhardt; *Sonata*, Near.

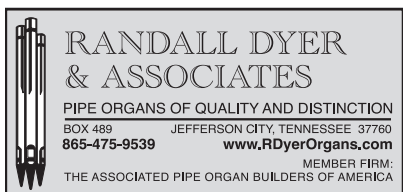
MARY H. HOLLEY, First Congregational Church of Orwell, Orwell, VT, August 6: *Praise the Lord with Drums and Cymbals*, op. 101, no. 5, Karg-Elert; *Ein feste Burg ist unser Gott, Werde munter, mein Gemute, Herr Gott, dich loben alle wir, Freu dich sehr*, Pachelbel; *Prelude in G*, BWV 568, *Erbarm' dich mein, o Herre Gott*, Bach; *Adagio, Allegro and Adagio*, K. 594, Mozart; *St. Clement*, McKinley; *Ar hyd y nos*, Lemare; *Tallis Canon*, Purvis; *Song of the Skylark*, Tchaikovsky; *Summer Night on the Water*, Delius; *Capriccio*, Lemaigre; *Sicilienne*, Paradis, transcr. Callahan; *Lied*, Carillon (*24 Pièces en Style Libre*), Vierne.



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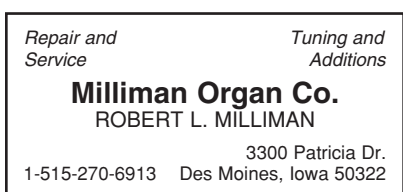
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DAVID HURD, Third Baptist Church, San Francisco, CA, August 13: *March on a theme of Handel*, op. 15, no. 2, Guilman; *Liebster Jesu, wir sind hier*, BWV 730, 731, *Fugue in G*, BWV 577, Bach; *Miniature*, Langlais; *Prélude (Symphonie I)*, op. 14, Vierne; *Somber Music on Psalm 103 verse 8*, Zwart; *Four Spiritual Preludes, Toccata*, Hurd; improvisation on submitted themes.

TIMOTHY HUTH, with Jonathon Sills, flute, St. Francis of Assisi Catholic Church, Ann Arbor, MI, August 7: *Organ solo (Glagolithic Mass)*, Janáček; *Sonata da chiesa*, Locklair; *Praeludium und Fuga*, BuxWV 146, Buxtehude; *Prelude on Iam sol recedit igneus*, Simonds; *Final (Symphony Romane)*, op. 73, Widor.

PAUL JACOBS, St. Andrew's Cathedral, Honolulu, HI, June 9: *Toccata for Organ*, Weaver; *O wie selig seid ihr doch, Es ist ein Ros' entsprungen*, op. 122, Brahms; *Prelude and Fugue in a*, BWV 543, Bach; *Berceuse*, op. 31, no. 19, Vierne; *Variations on America*, Ives; *Allegro vivace (Symphony No. 5)*, op. 42, no. 1, Widor; *Sicilienne, Toccata (Suite)*, op. 5, Duruflé.

Makawao Union Church, Wailuku, HI, June 12: *Sinfonia from Cantata No. 29*, Ich ruf zu dir, Herr Jesu Christ, BWV 639, Trio *Sonata in C*, BWV 529, *Prelude and Fugue in a*, BWV 543, Bach; *Concerto No. 1 in g*, op. 4, Handel; *O wie selig seid ihr doch, Es ist ein Ros' entsprungen*, op. 122, Brahms; *Variations on America*, Ives.

JARED JACOBSEN, Balboa Park, San Diego, CA, September 10: *Introduction and Passacaglia in d*, op. 56, Reger; *Marche en Rondeau*, Charpentier, transcr. Hitchcock; *The Syncopated Clock*, Anderson, transcr. Thomas; *The Voice of the Chimes*, Luigini, transcr. Stewart; *Fuga Vulgaris (Toot Suite for Calliope)*, P.D.Q. Bach, transcr. Jacobsen; *Rondo Capriccio*

(*A Study in Accents*), Lemare; *Carol Rhapsody*, Purvis; *Final (Symphonie III)*, Vierne; *The Star-Spangled Banner*.

ANGELA KRAFT-CROSS, Basilique Notre-Dame du Cap, Trois-Rivières, QC, Canada, July 9: *Prélude et fugue en Do majeur*, BWV 547, Bach; *Canon en La bémol majeur*, Schumann; *Fantaisie en Fa mineur*, K. 608, Mozart; *Allegro, Finale (Symphonie No. 8)*, op. 42, no. 8, Widor; *Chant de paix*, Langlais; *Symphony of Peace*, Kraft-Cross.

GARY LEWIS, with John Moskwa, trumpet, Sinsinawa Mound, Sinsinawa, WI, August 2: *Fantasia in G*, BWV 572, *Wer nur den lieben Gott lässt walten*, BWV 647, *Schmücke dich, o liebe Seele*, BWV 654, *Prelude and Fugue in e*, BWV 548, Bach; *Trumpet Tune in D*, Johnson; *Wer nur den lieben Gott lässt walten*, op. 14, *Schmücke dich, o liebe Seele*, op. 9, Manz; *Après un rêve*, Fauré; *Fanfare*, Cook.

ARDYTH LOHUIS, with Robert Murray, violin, Grace Covenant Presbyterian Church, Richmond, VA, August 23: *Sonata in E*, op. 19, no. 5, Corrette; *Adagio*, K. 261, Mozart; *Sonata XII, "La Folia"*, op. 1, no. 12, Corelli, arr. Kreisler; *Sehr rasche Bewegung (Violin-Orgelkonzert)*, op. 40, Springer; *Adagio*, op. 51, Merkel; *Summer Nights*, Jansson; *A Sonata for Virginia*, op. 94, Healey; *Stars and Stripes in the Virtuoso Style of Wieniawski*, Sousa, arr. Dukov.

ROBERT SUTHERLAND LORD, University of Pittsburgh, Pittsburgh, PA, September 24: *Chant de Paix (Neuf Pièces)*, Langlais; *Fantasia and Fugue in G*, Parry; St. Francis expresses his unworthiness before God, An angel appeared to me with a viol and a bow in his hand (*Sei Fioretti*), Tournemire; *Suite Médiévale en forme de Messe Basse*, Langlais; improvisation on a liturgical theme.

DEREK E. NICKELS, Cathedral of St. Mary of the Assumption, San Francisco, CA, July 23: *Pièce d'Orgue*, BWV 572, Bach; *Fugue*, Tierce en Taille, Basse de Trompette (*Premier Livre d'Orgue*), DuMage; *Fantasia in f*, K. 608, Mozart; *Cantabile*, op. 37, no. 1, Jongen; *Prelude and Fugue in B*, op. 7, no. 1, Dupré.

ANDREW PETERS, Sinsinawa Mound, Sinsinawa, WI, August 16: *Bring a Torch, Jeanette Isabella*, Chapman; *Praeludium in e*, BuxWV 142, Buxtehude; *Is It Mars?*, Sweelinck; *Sketchbook Four for Organ*, Gawthrop; *Lively (Second Symphony)*, Fleury; *In You Is Gladness*, Bach; *Espuelita*, Albarda (*Desert Flowers*), Decker; *Hornpipe Humoresque*, Rawsthorne; *Fantasy on an Irish Ballad*, Clarke.

SYLVIE POIRIER & PHILIP CROZIER, St. James United Church, Montreal, QC, Canada, June 22: *Fantasia in f/F*, K. 594, *Fugue in g*, K. 401, *Fantasia in f*, K. 608, Mozart.

Christ Church Cathedral, Montreal, QC, Canada, June 23: *Prélude et fugue en do majeur*, Albrechtsberger; *Fugue à six parties et deux sujets à 4 mains*, Loret; *Introduction et fugue en ré mineur*, op. 62, Lachner; *Fugue en mi mineur*, op. posth. 152, Schubert; *Vorspiel et fugue*, Schönfelder; *A Fancy for Two to Play*, Tomkins; *A Verse*, Carleton; *Sonate en ré mineur*, op. 30, Merkel.

CHRISTA RAKICH, with Thom Freas, clarino, First Lutheran Church, Boston, MA, September 4: *Prelude in C*, *Wachet auf, ruft uns die Stimme*, *Fugue on B-A-C-H*, *Herzlich lieb hab ich dich, O Herr*, *Freu dich sehr, o meine Seele*, *In allen meinen Taten*, *Ach Herr, mich armen Sünder*, *Gott der Vater, wohn uns bei*, *Wachet auf, ruft uns die Stimme*, *Vom Himmel hoch, da komm ich her*, *Wachet auf, ruft uns die Stimme*, *Wie schön leuchtet der Morgenstern*, *Fantasia in C*, *Wachet auf, ruft uns*

die Stimme, *Fugue in C*, Krebs.

NAOMI ROWLEY, First United Methodist Church, Appleton, WI, June 28: *Voluntary*, Smith; *Largo (Lute Concerto in D)*, Vivaldi; *Praecambulum in F*, Lübeck; *An American Tribute*, Powell; *Chant elegiaque*, *Sortie (Liturgical Suite)*, Bédard.

WILLIAM TINKER, with Margaret Cornils, flute, Queen of the Rosary Chapel, Sinsinawa, WI, July 26: *Prelude in g*, Buxtehude; *Sonata in D*, *Sonata in G*, Scarlatti; *Sonata in F for Flute and Keyboard*, Handel; *Variations on O God, Thou Faithful God*, Bach; *Rhosymedre*, Bryn Calfaria (*Preludes on Welsh Hymn Tunes*), Vaughan Williams; *Toccata in e*, Foote.

THOMAS TROTTER, Overture Hall, Madison, WI, July 7: *Allegro vivace (Symphony No. 5)*, Widor; *La Shy Myze*, *Belle et jeune fleur de quinze ans*, *Upon La Mi Re*, *Saltarelle*, anonymous 16th century; *Adagio and Allegro*, K. 594, Mozart; *Le Tombeau de Georges Rouault*, Macmillan; *Miroir*, Wammes; *Pomp and Circumstance March No. 1*, Elgar.

PATRICK WEDD, with Matt Haimovitz, cello, Christ Church Cathedral, Montreal, QC, Canada, August 18: *Recercar Cromatico post il Credo*, Frescobaldi; *Ricercare (Homage to Frescobaldi)*, *Harmonies*, *Coulée*, *Volumina*, Ligeti.

JOANNE WRIGHT, with Kestrel Wright, French horn, Gabriel Renteria, oboe, and St. Matthew's Lutheran Church Choir, Queen of the Rosary Chapel, Sinsinawa, WI, July 19: *The Balboa Park Organ Suite*, Burkhardt; *Concerto for French Horn and Organ*, Forster; *Jesus, Priceless Treasure*, *Blessed Jesus, at Thy Word*, *Dear Christians, One and All, Rejoice!*, *Aria*, Manz; *O God, Our Help in Ages Past*, Ore; *Prelude and Fugue in E-flat*, BWV 552, Bach.

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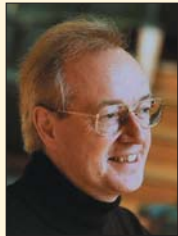
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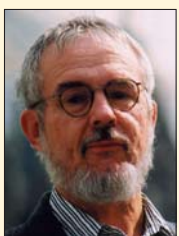
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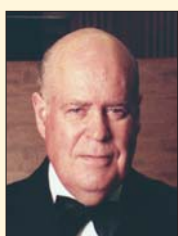
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