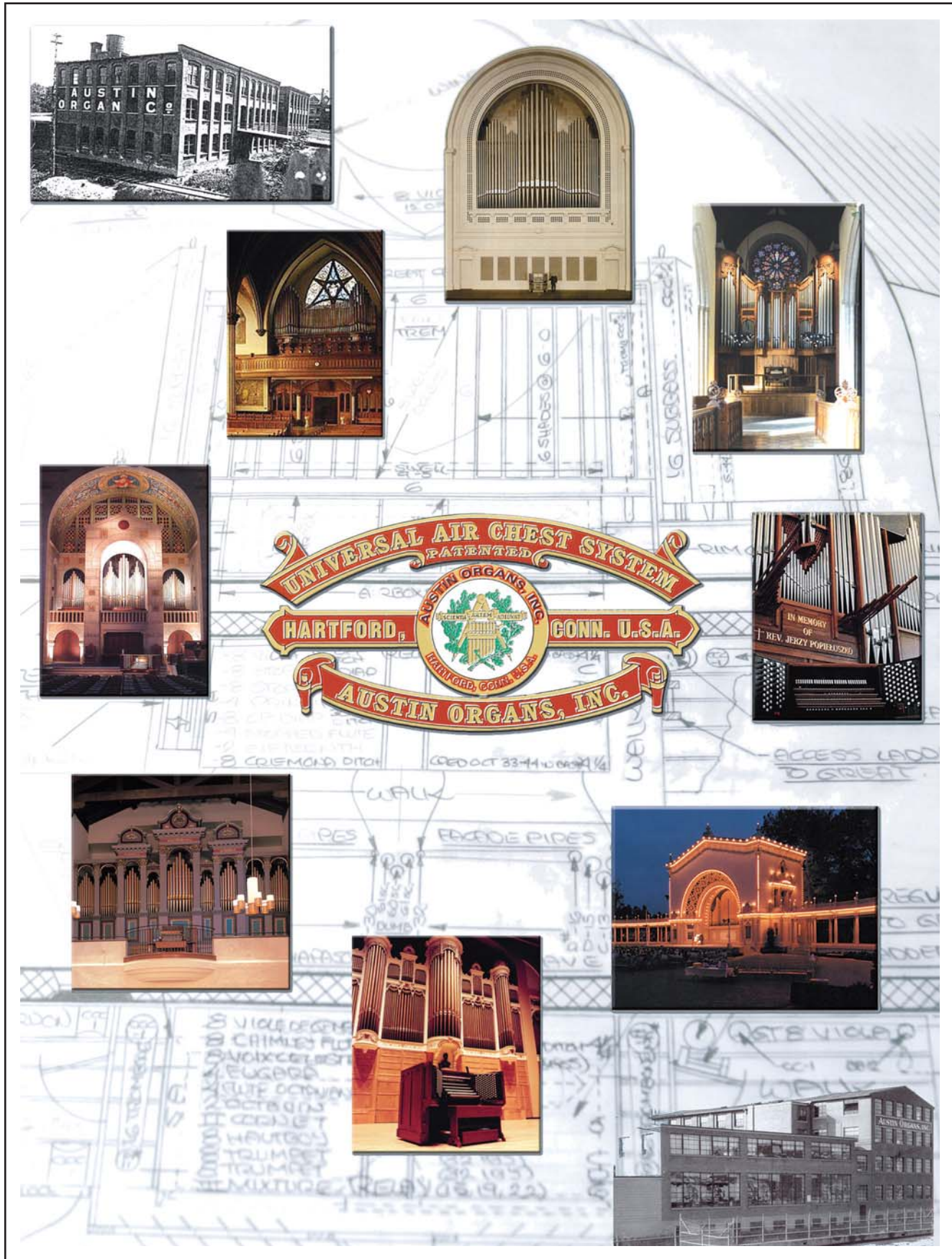


THE DIAPASON

FEBRUARY, 2007



Austin Organs
Milestones 1893 – 1937 – 2007
Cover feature on pages 30–31

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*the art of male a cappella
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(The Salt Lake Tribune, Utah)



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Letters to the Editor

Charles Quef

I read with interest Steven Young's article, "Introducing Charles Quef, Forgotten master of La Trinité in Paris," in the October 2006 issue of THE DIAPASON. End note no. 2 states "There seems to be some debate among biographers and scholars as to when Messiaen actually began his tenure at the church, as both 1930 and 1931 are cited by his biographers." I just wanted to let the author and readers know that there is no doubt concerning when Messiaen was appointed organist at La Trinité. On September 17, 1931, in Fuligny (in the Aube), he received a letter from the priest at La Trinité, officially announcing his appointment as titulaire of the Grand Orgue. On this same day, Messiaen wrote several letters thanking those who had recom-

mended him to this post (notably Charles Tournemire and Maurice Emmanuel). This fully supports the fact that Charles Quef most certainly maintained his post at La Trinité until his death. The letter Messiaen wrote to Tournemire has been published in the *Cahiers et Mémoires de L'Orgue* ("Charles Tournemire," no. 41, 1989-I), p. 82.

Also, one other small detail: in France, the choir organists are officially appointed to their posts and are therefore titular organists, like their colleagues who play on the tribune organs. It is therefore most likely that Charles Quef served as titulaire of the La Trinité Church choir organ before being appointed to the Grand Orgue.

Carolyn Shuster Fournier
Paris, France

Here & There

The Episcopal Church of the Resurrection, Eugene, Oregon, continues its music series: February 4, Choral Evensong, featuring Bach's *Cantata No. 18*; March 18, Bach, *St. Matthew Passion*; April 22, youth choirs. For infor-

mation: 541/686-8462;
<resurrectioneugene.org>.

St. Paul's Episcopal Church, Winston-Salem, North Carolina, continues its music series: February 6, Dan Lock-

lair; 2/18, Evensong; March 6, Margaret Sandresky; May 1, Mary Louise Kapp Peoples. For information: 336/723-4391; <www.stpauls-ws.org>.

A concert and conference will be held in Paris, France, to mark the release of a recording of Bach's *Well Tempered Clavier*, made on organ, harpsichord, and piano, using the Werckmeister III temperament. The February 15 concert, at the Eglise St-Louis en l'Île, on the Ile St-Louis, features Pascal Vigneron, organ; Christine Auger, harpsichord; and Dimitri Vassilakis, piano. The conference, to be presented twice on February 14 at the Salle Cortot, features Michel Chapuis, along with students of the Ecole Normale de Musique de Paris. For information: <aemc.2@wanadoo.fr>.

First Presbyterian Church, Pittsburgh, Pennsylvania, continues its music series: February 17, Jean Langlais celebration, in conjunction with Duquesne University; March 11, Flute Academy of Pittsburgh; April 1, University Choir, West Virginia University; 4/15, Catch 22 jazz ensemble; June 10, the Choir of First Presbyterian Church. For information: 412/471-3436; <www.fpcp.org>.

The Chorus of Westerly continues its 2006-07 series at Kent Hall, Westerly, Rhode Island: February 18, MDR Kinder Chor; May 20, Dvorák, *Requiem*. For information: 401/596-8663; <www.chorusofwesterly.org>.

The Brick Church, New York City, continues its music series: February 18 and 19, President's Day Convocation, symposium on the organ music of Franck, Langlais, and the Ste-Clotilde tradition; March 18, Keith Toth, recital, and Duruflé *Requiem*; April 6, Stainer, *The Crucifixion*; 4/16, Eric Lebrun; July 2, Thomas Trotter. For information: <www.brickchurch.org>.

Bryn Mawr Presbyterian Church, Bryn Mawr, Pennsylvania, continues its 2006-07 concert series on Sundays at 4 pm: February 18, Nathan Laube; March 4, tenor David Price; March 18, 34th anniversary concert featuring works by Barber, Gorecki, and Britten. For information: 610/525-2821 x 836; <www.bmpc.org/finearts>.

Region III of the **Association of Anglican Musicians** (AAM) will meet February 18-19 at Calvary Church, Pittsburgh. The schedule includes organ crawls, worship services, concerts, workshops, and a banquet. For information: 412/661-0120; <www.anglicanmusicians.org>.

Christ Church Cathedral, Indianapolis, continues its music series: February 18, Choral Evensong celebrating Kirkin' o' the Tartan; March 11, choral concert with orchestra (Allegri, Vaughan Williams, Panufnik, Vasks, Holst); May 5-7, Monteverdi/Vivaldi fest. For information: <www.cccindy.org>.

St. James Episcopal Cathedral, Chicago, continues its music series: February 18, Classical Orchestra and Pro Arte Singers of Indiana University; March 4, Choral Evensong (music by Rose and Phillips); 3/18, Duruflé, *Requiem*; April 1, Choral Evensong (music by Victoria, Batten and Tomkins); May 6, Choral Evensong (music by Smith, Howells and Batten); May 10, *Moonflower and the Plague*; June 3, Choral Evensong. For information: <www.saintjamescathedral.org>.

Lutheran School of Theology, Chicago, continues its chapel music series: February 18, CUBE contemporary ensemble; March 11, Larry Long; April 22, LSTC Gospel Choir, led by Keith Hampton. For information: <www.lstc.edu>.

First Presbyterian Church, Arlington Heights, Illinois, continues its music series: February 18, 22nd annual "Organ-Fest," with William Aylesworth, John Bryant, Christine Kraemer, Merlin

Lehman, Leon Nelson, Kirsten Synnvestvedt, and Christopher Urban; March 11, Pilgrim Chamber Players; April 15, Rutter, *Requiem*. For information: <www.fpcch.org>.

Knox Presbyterian Church, Santa Rosa, California, announces its Creative Arts Series on Sundays at 5 pm: February 18, Suzanne Murray, writer and poet; March 18, Great Bells of Fire, handbell choir; May 20, Eileen Morris & Janis Wilson, popular 30s & 40s songs. For information: 707/544-5468.

South Church, New Britain, Connecticut, continues its music series: February 23, The Yale Whiffenpoofs; March 11, The Waverly Consort; April 29, Theresa Thomason, Paul Halley, and the South Church Chancel Choir; June 3, Joel Frahm Quartet. For information: <www.musicseries.org>

First Congregational Church, Crystal Lake, Illinois, has established an annual organ recital series in memory of long-time church member **Wesley M. Vos**. Dr. Vos, a member of the faculty at DePaul University in Chicago, served for nearly 30 years as associate editor of THE DIAPASON. He also served as organist and/or choirmaster at churches in Pella, Iowa; St. Louis, Missouri; Franklin, Pennsylvania; and Barrington, Woodstock, Crystal Lake, and Palatine in Illinois.

Karel Paukert will be the soloist for the first recital, on February 23, which will feature the John-Paul Buzard organ (Opus 16) installed at FCC in 1996. Paukert served on the organ faculty at Northwestern University in Evanston, and then was appointed musician-in-residence at the Cleveland Museum of Art. He has served as organist-choirmaster at St. Paul's Episcopal Church in Cleveland Heights, Ohio since 1979. He also maintains an international organ solo career. For information: 815/459-6010; <fccrystallake.org>.

Greene Memorial United Methodist Church, Roanoke, Virginia, continues its music series: February 25, Ulrich Knörr, with trumpet; March 18, Fauré, *Requiem*; April 15, Kent Tritle. For information: <www.gmumc.org>.

The Cathedral Church of the Advent, Birmingham, Alabama, continues its music series: February 25, Ensemble Corund; March 11, Choral Evensong for Lent; April 27, Charles Kennedy; May 6, spring choral concert; 5/18, a Broadway cabaret. For information: <www.adventbirmingham.org>.

St. Bartholomew's Church, New York City, presents a Lenten organ recital series on Wednesdays at 12:30 pm: February 28, Mollie Nichols; March 7, Andrew Henderson; 3/14, Robert McCormick; 3/21, Nathan Laube; 3/28, Jeremy Bruns. On April 6 at 6 pm, Ken Cowan will perform Dupré's *Le Chemin de la Croix*. For information: <www.stbarts.org>.

All Saints' Episcopal Church, Beverly Hills, California, continues its music series: March 2, Tavener, *Lamentations & Praises*; 3/16, Joseph Galema, with Air Force Academy Brass; May 4, Choral Evensong. For information: <www.allsaintsbh.org>.

Emmanuel Church, Chestertown, Maryland, continues its music series: March 9, Gail Archer; April 6, Choral Evensong; May 5, Choir of the Church of the Redeemer, Baltimore. For information: 410/755-6025; <www.rlk.net/emmanuel>.

The Fribourg Organ Academy takes place April 19-22 in Fribourg, Switzerland. Presenters include Maurizio Croci, Michel Bouvard, Peter Wollny, and Jean-Claude Zehnder, in masterclasses, lectures, and concerts. Venues include Cathédrale St-Nicolas, Chapelle de l'Hôpital des Bourgeois, and Eglise du Collège St-Michel. For information: <www.academieorgue.ch>.

Pepperdine University has announced a hymn tune search for a symposium entitled "The Ascending Voice," June 4-7. Submitted hymns must be composed in four-part harmony (SATB) and intended for a cappella singing. The text, which may be in any language, may be newly written or may come from an existing work. Deadline is March 12. For information: 310/506-7644; <lincoln.hanks@pepperdine.edu>.

Rodgers Instruments LLC invites young musicians with piano skills to enter its scholarship competition to attend a week of intensive organ study at the International Music Camp on the North Dakota-Canada border. The week at camp includes an introduction to the organ for pianists and keyboard players, group instruction in basic organ technique, individual tutorials, and practice sessions.

The competition is for school-age pianists, keyboard players, and beginning organists who have secured the support of their home church or another sponsor. The scholarships will cover the cost of room, board and tuition during the camp's Organ Week, July 8-14, 2007. Sponsors will be responsible for travel expenses for the scholarship winners. The deadline to apply is April 30.

For information and a scholarship application: IMC Scholarship Fund, Rodgers Instruments, 1300 NE 25th Ave., Hillsboro, OR 97124; e-mail: <jbrandlon@rodgers.rain.com>.

The Organ Historical Society is accepting applications for its Alan Laufman Research Grants for 2007. Research grants of up to \$1,500 in memory of Alan Laufman, a former president of the society, are awarded for research projects related to the organ—the instrument's builders, construction, history, styles, repertoire, performance practices, and composers from all style periods and nationalities. Grants may be used to cover travel, housing, and other expenses.

Applicants should submit a cover letter, a curriculum vitae, and a proposal. The proposal, not to exceed 1,000 words, will contain at least the following information: (i) a description of the research project, including a statement of objectives, a plan for conducting the research, a description of phases of the research already completed or in progress, and an estimate of the time required to complete the project; (ii) a list of anticipated expenses to be funded by the grant (up to \$1,500); (iii) whether the applicant would accept a grant if less than the requested amount is awarded; (iv) a list of other organizations to which the applicant has applied or expects to apply for grants to fund the research project and amounts awarded or requested; and (v) publication plans.

It is expected that an applicant's research will result in a manuscript suitable for publication. Each grant recipient will be requested to submit a brief report after the research funded by the grant is complete, whether or not the manuscript is finished. Once the manu-

script is completed, the recipient is expected to submit it to the society's director of publications.

Applications may be sent by mail or e-mail. They must be postmarked or e-mailed by June 15, 2007, and awards will be announced in early July. Send applications or inquiries to: Dr. Christopher S. Anderson, Associate Professor of Sacred Music, Perkins School of Theology, Southern Methodist University, P.O. Box 750133, Dallas, TX 75275-0133; 214/768-3160; <csander@smu.edu>.

The Instituto de Órganos Históricos de Oaxaca, A.C. (IOHIO) in Mexico, an organization that has worked toward the restoration and use of historic organs, has launched a music education project to help train new organists. The IOHIO Academy provides piano and organ lessons to students ranging in age from seven to over fifty years old, with proficiency from beginner level to high intermediate. The academy provides lessons, classes in solfège and music appreciation, field trips to historic organs, and performance opportunities. A free organ concert is presented bimonthly in the Oaxaca Cathedral after the noontime Mass. For information: <www.iohio.org.mx>.

The 2006 Regensburg Academy took place October 12-14 in the College for Catholic Church Music (HfKM) in Regensburg, with the theme "The Grandeur of Gregorian." Presenters included Godehard Joppich and Theo Flury. More than 70 participants heard lectures in 12 sessions over three days, and two public recitals in the new parish church and in the cathedral. Premieres included *Orgelmesse* by Ruth Zechlin and *Toccata sopra Alléluia* by Enjott Schneider.



Godwin Sadoh conducts the LeMoyn-Owen College Concert Choir

LeMoyn-Owen College presented a Festival of Lessons and Carols on November 29, 2006, at the Second Congregational Church in Memphis, Tennessee. **Godwin Sadoh**, college organist, served as director of the choirs, organizer, and organist for the program. Participants included the Concert Choir, Women's Chorus, and Men's Chorus. Accompaniments were provided by Bennie Wilson, John Allen, Cishley Harper, Natasha Granger, Jerome Heard, Kyle Rushing, and James Wilburn, and included piano, tambourine, marimba, clarinet, *sekere*



The LeMoyn-Owen College Concert Choir sings and plays percussion instruments

(Yoruba shaking idiophone), Ghanaian finger bells, maracas, African drums, and Nigerian double bells.

Choral repertoire included John Ferguson's arrangement of *How Far Is It to Bethlehem*; Lloyd Larson's *I Bring You Good News*; John Leavitt's *Pie Jesu*; *The Little Baby* by Lena J. McLin; *The Calypso Noel* by Gordon Krumnusz; *Ain't a That Good News* by William Dawson; *Sing for Joy* by Craig Cassils; *Christmas Samba* by Craig Curry; *African Noel*, an arrangement by Benjamin Harlan; and the world premiere of *Keresimesi Odun De* (Christmas Festival), by Godwin Sadoh. The congregation joined in hymns: "O Come, O Come, Emmanuel," "The First Noel," "Hark, the Herald Angels Sing," "Angels We Have Heard on High," and "O Come, All Ye Faithful."

—Ceree Dumas

Ceree Dumas is a Sacred Music major at the Department of Music, LeMoyn-Owen College, Memphis, Tennessee.

Corrections and clarifications

The announcement (November 2006 issue) of **Steven Egler's** new recording, *The Organ Music of Gerald Near*, on the White Pine Music label, recorded on Casavant Frères Opus 3756 organ at Central Michigan University, failed to note that the two-CD set is available directly from MorningStar Music Publishers at

<www.morningstarmusic.com>.

Appointments



Tom Briggs

Barbara Wick, president of Wicks Organ Company, has announced the engagement of **Tom Briggs** as a management consultant. He will be working with the key executives at Wicks Organ, Wicks Aircraft Supply, and Wicks Custom Woods to set up strategic plans. His expertise in management will assist the companies to proceed into the 21st century. Briggs holds a bachelor of science in business and a master of business administration in finance. From 1979-82, he served B-Line Company as vice president of administration and vice president of sales; 1982-2003 president/CEO; and 2003-06 vice president of sales and marketing for Cooper Industries, Houston, Texas, where he continues as a consultant. He will be consulting with Barbara Wick, also Mark Wick, COO of Wicks Organ Company; Scott Wick, vice president of Wicks Air-

craft Supply; and Mary Wick Haberer, manager of Wicks Custom Woods.

Brian K. Davis has been named tonal director of John-Paul Buzard Pipe Organ Builders, LLC. His "field promotion" was made at Mount Pleasant Lutheran Church, Racine, Wisconsin, after completing tonal finishing of the new Buzard organ opus 34. Davis has served as associate tonal director and head voicer at the Buzard Company for the last eleven years. His promotion to tonal director recognizes his work in crafting the Buzard sound and providing its continuity in a wide variety of acoustical environments. President and former tonal director John-Paul Buzard has been named artistic director, to more accurately reflect his broader range of responsibilities.

Before joining the Buzard Pipe Organ Builders, Brian Davis had served as tonal director of Visser-Rowland and Associates in Houston, Texas, and worked for The Miller Organ Company in Louisville, Kentucky. Davis is at home in Champaign, Illinois, and also grows prize-winning irises.

Here & There



Thomas Baugh

Thomas Baugh, organist and choir-master at Christ Episcopal Church in Roanoke, Virginia, plays the recently completed Fisk pipe organ, op. 124, at Christ Church for a new CD on the Raven label. The CD is available online from <www.RavenCD.com> for \$14.98 with free delivery worldwide, and will be released nationally in the U.S. in February and in Germany, The Netherlands, and England in March.

This organ's plenum includes only open flue pipes in the manual divisions—there are no stopped or partially stopped ranks (such stops as Gedacks, Stopped Diapasons, Bourdons, Rohrflutes, Chimney Flutes, etc.), but, instead, entirely open flue ranks at all manual pitches, including open and harmonic flutes, principals, montres, and harmonically well-developed strings. (See "New Organs," p. 32.)

The program includes Thomas Baugh's transcription of Fauré's music for Maeterlinck's play, *Pelléas et Mélisande*; Searle Wright's *Introduction, Passacaglia and Fugue*; the first recording of Gerre Hancock's *Toccata; Hymn Prelude on Nyland* by Richard Cummins; *Improvisation on The Infant King* by Robert N. Roth; and works by de Grigny, Balbastre, and Bach.

Thomas Baugh became director of music of Christ Episcopal Church in Roanoke in 1986. There, he directs adult and young people's choirs, parish instrumentalists, and handbell ringers. He received the MMus degree from Westminster Choir College; he studied organ in the United States with John Mueller, Bruce Stevens, and Eugene Roan, and in Lyon, France with Louis Robilliard. He has also studied at the Royal School of Church Music in London.

David Chalmers is featured on a new CD, *Burnished Bright: Sacred Sounds of Brass, Organ and Bells* (Para-

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Craig Cramer



Aaron David Miller

For recitals and workshops contact Penny Lorenz
425.745.1316 penny@organists.net www.organists.net



David Chalmers

plete Press), in collaboration with the brass quintet Gabriel V and Extol handbell choir. The program, recorded on the E. M. Skinner organ at the Church of the Transfiguration in Orleans, Massachusetts, includes works by Daniel

Pinkham, Craig Phillips, Michael Bedford, Purcell, Pachelbel, Bach, and others. For information: <www.paracletepress.com>.



Stefan Engels

Stefan Engels is featured on a new recording, *Sigfrid Karg-Elert, The Complete Organ Works, Volume 3*, on the

Priory label (PRCD 830). Recorded on the Steinmeyer organ of Altoona Cathedral, Pennsylvania, the program includes *Twenty Preludes and Fugues*, op. 78, *Three Chorale Improvisations*, W14, and op. 75, nos. 1, 2, 3, and 4. For information: <www.priory.org.uk>.

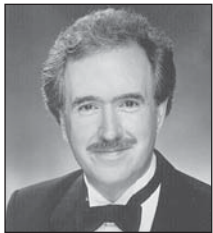


J. William Greene

J. William Greene is featured on a new recording, *Buxtehude at Lynchburg*, on the Pro Organo label (CD 7170). Recorded on the Taylor & Boody organ at Holy Trinity Lutheran Church, Lynchburg, Virginia, the program includes BuxWV 157, 179, 137, 224, 219, 202, 161, 174, 149, 198, 184, 220, 221, 175, 171, and 136. For information: <www.zarex.com>.

Composer **Lee Hoiby's** *Private First Class Jesse Givens*, a setting for voice and piano of a last letter home from an American soldier who died in Iraq, performed by baritone Andrew Garland, is viewable on YouTube at <http://www.youtube.com/watch?v=5wqnPjkqu20>. US Army Pfc. Jesse Givens died in Iraq in the service of his country on the first of May 2003, in his 34th year. He wrote this letter to his wife Melissa, his five-year-old son Dakota (nicknamed "Toad") and his unborn child Carson (nicknamed "Bean"). The work was originally written for a consortium of male vocal ensembles led by Cantus of Min-

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Recording Artist*

Lecturer, Organ Performance & Sacred Music Studies
East Carolina University
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Organ and Soprano with
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Titular Organist
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Faculty
National Conservatory
Dijon, France



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neapolis, Minnesota. Cantus first performed it in March 2006. An audio file of Cantus's performance can be downloaded at <www.cantusonline.org>.

Shortly thereafter, Hoiby made a version for baritone and piano, which had its first performance by Andrew Garland with the composer accompanying at a concert of Hoiby's music presented by the music department of the University of Wisconsin at Madison. The YouTube video dramatization features Garland lipsynching the Madison audio.



David Kinsela

David Kinsela is featured on a new recording, *Daybreak*, volume 1 in a series of Buxtehude organ works, on the organ.o label (ORO 106). Recorded on the 2004 Aubertin organ at St-Louis-en-Île, Paris, the program includes BuxWV 146, 172, 223, 177, 218, 151, 211, 205, 204, 171, 209, 191, and 137. For information: <www.organo.com.au>.

Ann Labounsky is featured on a new DVD, *Life and Music of Jean Langlais*, produced by the Los Angeles chapter of the American Guild of Organists. The DVD is based on the scholarship of Labounsky, narrator and performer, who has published a biography, *Jean Langlais: The Man and His Music*, and made the first recording of his complete



Ann Labounsky

organ works for the Musical Heritage Society. Using many original materials, the DVD program includes photos, maps, music scores, interviews with students and associates of Langlais, and performances of excerpts of his music. The voice of Langlais is also heard, speaking in both French and English. Available for \$28; 800/518-7214; <laago.org/langlais>.

Choral music by Dan Locklair was performed at concerts and church services in December. On December 1 and 2 the Piedmont Chamber Singers, William Osborne, music director, performed Locklair's *Three Christmas Motets*, along with settings of Latin texts by Poulenc, Palestrina, Richard Deering, and Luca Marenzio, *Three Flute Noels* by Jon Washburn as well as sets of carols by Colin Bumbry and John Rutter as part of their Festival of Carols concert at St. Timothy's Episcopal Church, Winston-Salem, North Carolina. The Choral Arts Society, Robert Russell, conductor and artistic director, performed the composer's *Gloria*, which they commissioned in 1978, at Cathedral of the Immaculate Conception, Portland, Maine, December 2 and 3.

The Providence Singers, Andrew Clark, artistic director, performed Locklair's *en natus est Emmanuel*

December 16 at the Cathedral of Saints Peter and Paul, Providence, and December 17 at St. Mary's Church, Bristol, Rhode Island. On December 17 the Choir and Tower Brass of Fourth Presbyterian Church, Chicago, John W. W. Sherer, director of music and organist, performed the composer's *Gloria*.

Hector Olivera will perform a solo concert at Notre Dame Cathedral in Paris, and will lead two trips to Europe. August 11-18: a luxury custom-made tour to Paris, including his performance at Notre Dame Cathedral; August 19-31: cruise the Mediterranean from Venice to Rome, Sorrento, Florence, Dubrovnik and Monte Carlo. For information, phone Admiral Travel Gallery at 888/722-3401.



Eric Plutz

Eric Plutz is featured on a new recording, *Musique Héroïque*, on the Pro Organo label. Recorded on the Aeolian-Skinner/Mander organ of Princeton University Chapel, the program includes works by Brewer, Dubois, Dupré, Stanford, Telemann, and Jongen. For information: <www.zarex.com>.

Stephen Roberts presented recitals in Bratislava, Slovakia; Vienna, Austria; and Győr, Hungary, in November. In Bratislava he also was interviewed for Slovak radio and gave a lecture on the history of the organ in the USA to the organ class of the conservatory. In Vienna, Austria, he played a recital at the church of St. Anton as part of the festival "Wiener Orgelkonzerte." The recital was recorded for broadcast over ORF Austrian Radio. During the tour he presented the European premiere of *Three Organ Scenes* by Kevin Isaacs, a faculty member at Western Connecticut State University, where Roberts teaches organ. Stephen Roberts is on the roster of Concert Artist Cooperative.



John Scott

John Scott, organist and director of music at St. Thomas Church, New York City, is playing the organ works of Dietrich Buxtehude to mark the 300th anniversary of the composer's death, in a series of ten organ recitals on Saturday afternoons (4 pm). The series began on January 20, and continues February 3, 10, 17, 24; March 31; April 28; May 12, 19, 26.

Scott performs on the Taylor & Boody organ, built in 1996 and consisting of 21 stops over two manuals and pedal. The instrument is inspired by the tradition of organbuilding that was active in the Netherlands and North Germany in the 17th and 18th centuries. For information: 212/664-9360; <www.SaintThomasChurch.org>.

Nunc Dimittis



James Raymond Garner

James Raymond Garner (1951-2006) died on October 31, 2006 of heart failure while at home on his ship, the Sea Wave. An accomplished concert organist, organbuilder and church musician, he was also at various times a computer retailer, Dixieland jazz musician, and sea captain. His initial organ study was with Karl Bonawitz in Newport Beach, California. Bonawitz was a student of Pietro Yon and an organist at many famous theaters during the silent movie era. Garner also studied with Justin Colyer, a former student of Virgil Fox, and he quickly developed an expressive and flamboyant style of playing reminiscent of Fox.

Garner majored in organ performance at the University of Redlands, studying with Raymond Boese, and earned the bachelor of music degree in 1974. Following graduation, he established an organ building, restoration and maintenance firm, Raymond Garner & Co., which existed in various forms throughout his life. He was responsible for the construction and preservation of nine or more instruments, including a handheld portativ organ for the National Cathedral in Washington, D.C. Ray's "Magnum Opus" was a three-manual Levi U. Stuart mechanical action organ, which he resurrected from a Masonic hall in Sydney, Ohio, and placed in St. John's Episcopal Church in San Bernardino, California, following three years of restoration.

Following his installation of two restored organs in churches in Kalispell, Montana, Ray relocated there in 1982. An active musical force in Northwest Montana, he was a founding member of the Glacier Symphony and Chorale, and in the early years of that organization could be found variously playing bassoon, tuba, percussion, singing tenor or conducting. He was also a Dixieland jazz musician, and played both piano and sousaphone in several ensembles, performing in many jazz festivals throughout the West. In 1993 he and Karla West co-founded the Glacier Jazz Stampede, a festival that attracts dozens of Dixieland groups from across the country each year. Ray was a virtuosic ragtime pianist, and specialized in the repertoire of Jelly Roll Morton.

In 1994 Ray moved to Denver to take the position of organist at the First Church of Christ, Scientist. He later also took the post of organist at the Cathedral of the Immaculate Conception in Denver, eventually becoming associate director of music. He was the logistics director of the Denver national AGO convention in 1998.

In 2000 Ray became assistant director of music at St. Mary's Cathedral in San Francisco, later moving on to St. Catherine of Siena R.C. Church in Martinez, St. Sebastian the Martyr R.C. Church in Greenbrae, and eventually to his final position, music director at St. Perpetua R.C. Church in Lafayette, California.

Ray was a member in the Third Degree of The Knights of Columbus (Council No. 7683, Lafayette, California), where he was affectionately dubbed with the title, "Odemeister." Early in 2006 he determined to purchase the historic tugboat "Sea Wave," berthed in Seattle. After arduous labor, he sailed it to Point Richmond, California, where it is now docked. While in Seattle, he was spotted by a production

Saint Thomas Choir



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Sunday, Feb. 25, 3:30 p.m.

Inaugural Recital

Catherine Rodland, *organ*

Sunday, March 18, 3:30 p.m.

St. Olaf Orchestra Concert

John Ferguson, *organ*
Catherine Rodland, *organ*
Christopher Atzinger, *piano*
Steven Amundson, *conductor*

Saturday, April 21, 9 a.m.

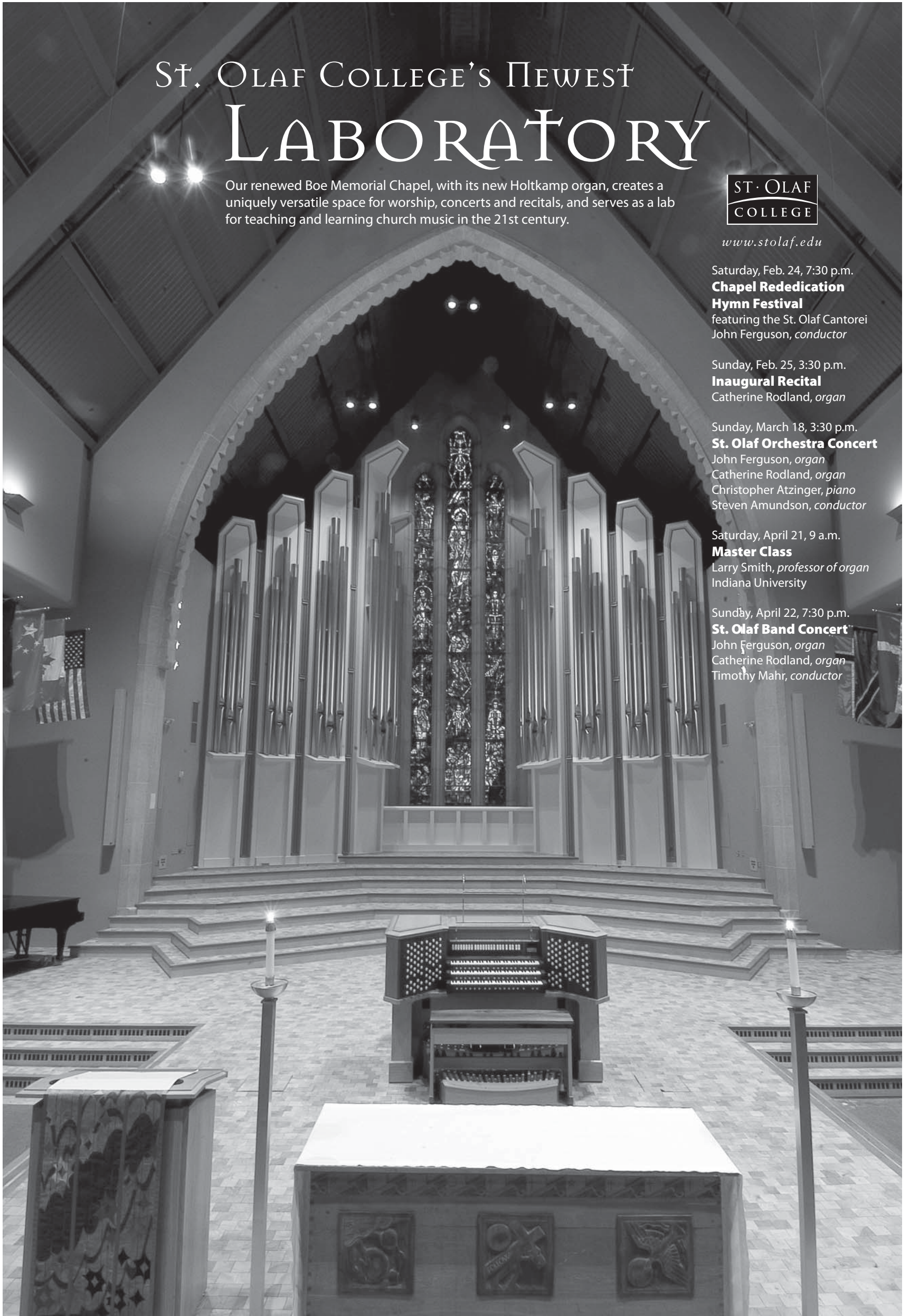
Master Class

Larry Smith, *professor of organ*
Indiana University

Sunday, April 22, 7:30 p.m.

St. Olaf Band Concert

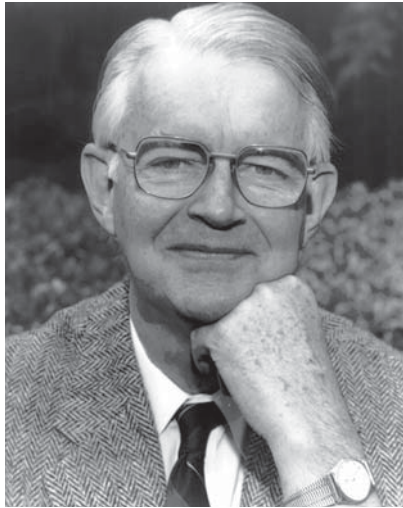
John Ferguson, *organ*
Catherine Rodland, *organ*
Timothy Mahr, *conductor*



company, which led to his (and Sea Wave's) appearance in a Chevrolet commercial. At this point he became a member of the Screen Actor's Guild.

Ray will be remembered as a vibrant, exciting performer who specialized in the French Romantic composers and who was also a talented improviser. He is survived by his mother Genevieve, wife Patrice, former wife Shauneen, and children Sydney, Adrienne, and Morgan. A Mass of Resurrection and memorial was held on November 11, 2006 at St. Perpetua Church.

—David Hatt



Daniel Pinkham

Daniel Pinkham—composer, organist, harpsichordist, conductor, and long-time music director at Boston's King's Chapel—died December 18, 2006, at the age of 83. A prolific composer, his output included symphonies, concertos, organ works, and especially music for chorus. His *Christmas Cantata* is a staple of the choral repertoire.

Daniel Pinkham was born in Lynn, Massachusetts on June 5, 1923. He studied organ and harmony at Phillips Academy, Andover, with Carl F. Pfatfeicher; then at Harvard (A.B. 1942;

M.A. 1944) with A. Tillman Merritt, Walter Piston, Archibald T. Davison and Aaron Copland. He also studied harpsichord with Putnam Aldrich and Wanda Landowska, and organ with E. Power Biggs. At Tanglewood he studied composition with Arthur Honegger and Samuel Barber, and subsequently with Nadia Boulanger.

In 1946 he was appointed to the faculty of the Boston Conservatory of Music. In 1953 and 1954, he also taught at Simmons College and Boston University. After serving as visiting lecturer at Harvard University in 1957–58, he joined the faculty of New England Conservatory, where he remained until his death. At NEC, Pinkham taught harmony and music history in addition to composition.

He composed music well into his later years. The evening before Pinkham's death, Edward E. Jones led the Harvard University Choir in the world premiere of Pinkham's *A Cradle Hymn* at Memorial Church in Cambridge. Pinkham's extensive catalog can be found at <www.danielpinkham.net>.

Pinkham's scholarship and work were recognized with a Fulbright Fellowship in 1950 and a Ford Foundation Fellowship in 1962. He received honorary degrees from NEC as well as from Nebraska Wesleyan University, Adrian College, Westminster Choir College, Ithaca College, and the Boston Conservatory. In 1990, Pinkham was named Composer of the Year by the American Guild of Organists. In 1996 Daniel Pinkham received the Alfred Nash Patterson Foundation Lifetime Achievement Award for contributions to the Choral Arts.

Jon Spong died in Iowa City, Iowa, November 11, 2006. Born in Des Moines, Iowa, in 1933, he received his bachelor and master of music degrees from Drake University, where he was an organ student of Frank B. Jordan, and a voice student of Andrew White. He received an honorary Doctor of Humane Letters from Grand View College, Des Moines, in 1990.



Jon Spong

Spong held combined organist/choir-master positions in many churches in Des Moines, Iowa City, and at Philadelphia's First Baptist Church. He also taught at Drake University, Washington State University, Angelo State University, University of Missouri-Kansas City, the University of Cincinnati College Conservatory of Music, and Luther College in Decorah, Iowa.

From 1964 to 1999 Jon Spong was the primary accompanist for Sherrill Milnes, baritone with leading opera houses in the United States and Europe. With Milnes, he recorded on RCA, VAI-Audio, and New World labels, and with Todd Thomas, operatic baritone from Philadelphia, on Diadem Records.

Spong had coached at the Vocal Arts Academy in Philadelphia and conducted masterclasses with the Cedar Rapids Opera Theatre. He performed many times at the White House and played at the Lincoln Memorial Prayer Service as part of President Carter's inaugural celebration.

He was a noted composer, with numerous published organ solos and anthems of sacred music from several publishers, including Cantate Music Press, MorningStar Music Publishers and Lorenz Publishing Company. He played the premiere performance of Myron Roberts' *Nova*, and played the first performance of several compositions by Alice Jordan. He gave numerous church organ dedicatory programs, as well as recitals for state, regional and national conventions of the American Guild of Organists.

A memorial celebration for Jon Spong was held December 1 at the Iowa City Senior Center, Iowa City, Iowa. Memorials are to be made to the Cedar Rapids Opera Theatre, 1120 Second Avenue S.E., Cedar Rapids, IA 52403.

—Robert Speed

Kenneth Edward Williams died on August 22, 2006, in Venice, Florida, at the age of 78. After serving in the U.S. Army, he earned degrees from Boston University and Union Theological Seminary, and was a certified church musician and commissioned church worker in the United Presbyterian Church U.S.A. He served as organist for churches in Boston, New York City, Indianapolis, Atlanta, and Wilmington, Delaware; Milburn, New Jersey; and Bartlesville, Oklahoma. He also held the position of music director at Princeton Theological Seminary for two years. A longtime AGO member, he served as dean of the Sarasota chapter 1994–97. He and his wife Lynelle directed the 1989 Montreat Conference on Worship and Music and served on the faculty of the conference for several years.

Here & There

Bärenreiter-Verlag announces new Bach releases. *Early Versions of the Mass in B minor*, edited by Uwe Wolf (BA 5293a, €17.95), contains *Missa BWV 232I* (1733 version), *Credo in unum Deum BWV 233II/1* (early version in G), and *Sanctus BWV 232III* (1724 version). These early versions shed light on the history of movements of Bach's *Mass in B minor*. The corresponding volume of the *New Bach Edition* (series II, volume 1a) serves as a conducting score. Werner Neumann has edited *Schweigt stille, plaudert nicht (Coffee Cantata, BWV 211)* (BA 10211a, €7), and *Mer hahn en neue Oberkeet (Peasant Cantata, BWV 212)* (BA10212a, €8), two of the best known and most frequently performed of Bach's cantatas. The editions are based on the *New Bach Edition* and feature straightforward and easy to play piano reductions by Andreas Köhs. Study scores and instrumental parts are available for both cantatas. *St. Matthew Passion: Early Version BWV 244b*, edited by Andreas Glöckner (BA 5099a, €18.95, instrumental parts available), presents the 1729 version, which requires only a single continuo group in pieces for double chorus, and exhibits other differences in instrumental scoring, voice leading, and chorale usage.

Bärenreiter has also released *Georg Philipp Telemann: Harmonischer Gottesdienst* (BA 5891 and 5894, €29.95 each), Christmas cantatas from Telemann's 1725 cantata cycle. The practical Telemann had scored the cantatas for higher voices (BA 5891) and middle range (BA 5894); the solo instrument part can be played by violin, oboe, recorder, or flute. For information: <www.baerenreiter.com>.

The National Association of Pastoral Musicians has announced new publications: *Hiring a Director of Music Ministries*, newly updated and expanded (\$6.00); and *National Certification Standards for Lay Ecclesial Ministers* (\$14.95). For information: <www.npm.org>.

Pape Verlag Berlin has announced the publication of *Dokumentation von Orgelrestaurierungen* (Documentation of Organ Restorations), edited by Wolfgang Rehn. The book presents the proceedings of the 2004 conference of the International Association of Organ Documentation (IAOD) in Boldern-Männedorf, Switzerland, with contributions by Friedrich Jakob, Martin Kares, Joost van Gemert, Niclas Fredriksson, Marc Schaefer, Georg Carlen, Wolfgang Rehn and Paul Peeters. It includes the complete inquiry form of the IAOD for making inventories of organs. Berlin, 2006, 168 pages, 23 photographs, French binding; ISBN 3-921140-71-4, €36.00 plus postage. For information: Prof. Dr. Uwe Pape, Pape Verlag Berlin, Prinz-Handjery-Str. 26a, 14167 Berlin, Germany; Tel: 030-811 10 64, Fax: 030-805 817 55; <pape@pape-verlag.de>, <www.pape-verlag.de>.

The Royal School of Church Music (RSCM) has announced new releases. *The Voice for Life Songbook* is a compilation of inspirational and sacred pieces for young and adult singers and includes a demonstration CD. Over 40 warm-up songs, rounds and canons, along with traditional and new pieces for single melody and two parts are found in the collection, compiled and edited by Esther Jones and Leah Perona-Wright.

Sunday by Sunday Collection 2 is a new volume of 30 choral works for communion services. The volume includes introits, anthems and pieces for all parts of the communion service, along with a mass setting by Peter Nardone. Other composers represented include Peter Aston, Richard Shephard, David Ogden, Colin Mawby, Simon Lole, and Geoff Weaver. For information: <www.rscm.com>.

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8	Gamba (Solo)	
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4	Fife	<i>Pipes only</i>
4	Flüte	
2	Octave	<i>Pipes only</i>
IV	Fourniture	<i>Pipes only</i>
IV	Mixture	
32	Contre Bombarde	
32	Contre Dbl. Trumpet (Gt)	
16	Bombarde	<i>Posaune</i>
16	Double Trumpet (Gt)	
8	Trompette	
4	Clarion	
SWELL		<i>English Swell/Pipes</i>
16	Bourdon doux	
8	Geigen Diapason	<i>Open Diapason</i>
8	Bourdon	
8	Gedeckt	<i>Pipes only</i>
8	Flute Celeste II	<i>Erzähler Celeste II</i>
8	Erzähler	<i>Pipes only</i>
8	Viola	<i>Pipes only</i>
8	Viola Celeste	<i>Pipes only</i>
8	Salicional	<i>Viole d'Orchestre</i>
8	Voix Celeste	<i>Viole Celeste</i>
4	Principal	<i>Pipes only</i>
4	Octave Geigen	<i>Octave</i>
4	Rohrflöte	<i>Pipes only</i>
4	Traverse Flute	
2 2/3	Nasard	
2	Octavin	<i>Pipes only</i>
2	Flautino	<i>Pipes only</i>
2	Piccolo	
1 3/5	Tierce	
IV	Fourniture	<i>Mixture V</i>
III	Plein jeu	<i>Pipes only</i>
16	Contre Trompette	<i>Double Trumpet</i>
8	Trompette	<i>Trumpet</i>
8	Hautbois	<i>Orchestral Oboe</i>
8	Vox Humana	<i>Vox Humana</i>
4	Clairon	<i>Clarion</i>
	Tremulant	
16	Swell to Swell	
	Swell Unison Off	
4	Swell to Swell	
	English Swell	
	Chimes	<i>mechanical (in Swell chamber)</i>
GREAT		<i>Second Voices/Pipes</i>
16	Double Diapason	<i>Quintaton</i>
16	Bourdon	
8	Principal	<i>Pipes only</i>
8	Diapason	<i>Prinzipal</i>
8	Bourdon	
8	Gedeckt	<i>Pipes only</i>
8	Harmonic Flute	<i>Metalgedackt</i>
8	Gamba	
4	Prestant	<i>Pipes only</i>
4	Octave	<i>Oktav</i>
4	Spitzflute	
4	Harmonic Flute	<i>Pipes only</i>
2 2/3	Twelfth	<i>Sesquialtera II</i>
2 2/3	Nazard	<i>Pipes only</i>
2	Super Octave	<i>Pipes only</i>
2	Fifteenth	
2	Waldflute	
IV	Mixture	
III	Cymbale	<i>Pipes only</i>
III	Sharp Mixture	
16	Double Trumpet	
8	Tromba	
	Tremulant	
	Chimes	<i>Carillon</i>
SOLO (no pipes)		
16	Gamba Celeste II	
8	Flauto Mirabilis	
8	Solo Gamba	
8	Gamba Celeste	
4	Gambette Celeste II	
16	Trompeta Real	
8	Trompeta Real	
8	French Horn	
8	Corno d'Bassetto	
8	Cor Anglais	
4	Trompeta Real	
	Tremulant	
	Celesta	
CHOIR (no pipes)		
16	Contra Viole	
8	Holzgedackt	
8	Viole	
8	Viole Celeste	
4	Prinzipal	
4	Koppelflöte	
4	Violes II	
2	Oktav	
1 1/3	Quintflöte	
III	Cymbale	
16	Bass Clarinet	
8	Petite Clarinette	
	Tremulant	

JAV Recordings has announced the release of *Paul de Maleingreau: Symphonic Organ Works, Vol. 1* (AE-10611). This new release is dedicated to the large-scale symphonic organ works of Belgian composer Paul de Maleingreau, a contemporary of his better-known compatriot Joseph Jongen. The program includes *Symphonie de l'Agneau Mystique*, op. 24; *Symphonie de la Passion*, op. 20; and *Suite Mariale*, op. 65, performed by Peter Van de Velde at Our Lady's Cathedral, Antwerp; the organ is by Pierre Schyven, 1891. CD-Audio: Stereo, DDD SACD: 5.0 Multichannel Surround Sound + 2.0 Stereo, DSD. For information: <www.pipeorgancds.com>.



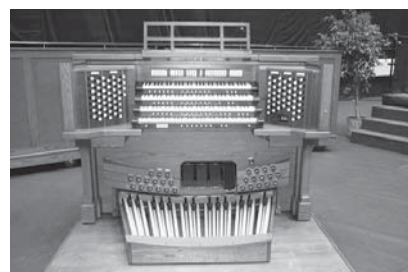
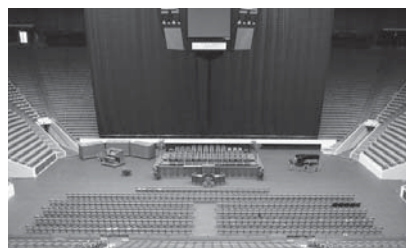
Walter Kraft Bach works

Musical Concepts has announced the release of *Bach, Complete Organ Music*, performed by Walter Kraft, from the Vox Box Recordings 1961-1967 (catalog no. MC 191, UPC 851950001919). Walter Kraft recorded Bach's complete organ works on 20 historic instruments in Germany, France, Switzerland, the Netherlands, Sweden and Denmark, most built during the composer's lifetime. This set was regarded as complete at the time, although it leaves out all alternative versions of the many chorale preludes. Released in a series of three-disc sets by Vox in one of the label's most ambitious undertakings, these recordings made the works available to a wide audience at a bargain price. Now for the first time this complete set is available on 12 CDs in new digital remasterings of the archival Vox tapes from sonically restored analog masters—over 14 hours of music, 196 works. Available from <Arkivmusic.com>. For information: <www.musicalconcepts.net/MC 191.htm>.

The Library of Congress has launched an online **Performing Arts Encyclopedia** to serve as a centralized guide for exploration of the performing arts. It focuses on music, motion picture, broadcasting, recorded sound, manuscript, rare book, and other non-book collections. The site is available at <www.loc.gov/performingarts/encyclopedia>.

Peterson Electro-Musical Products has created three organ-related websites. <www.PipeOrgans.com> is a

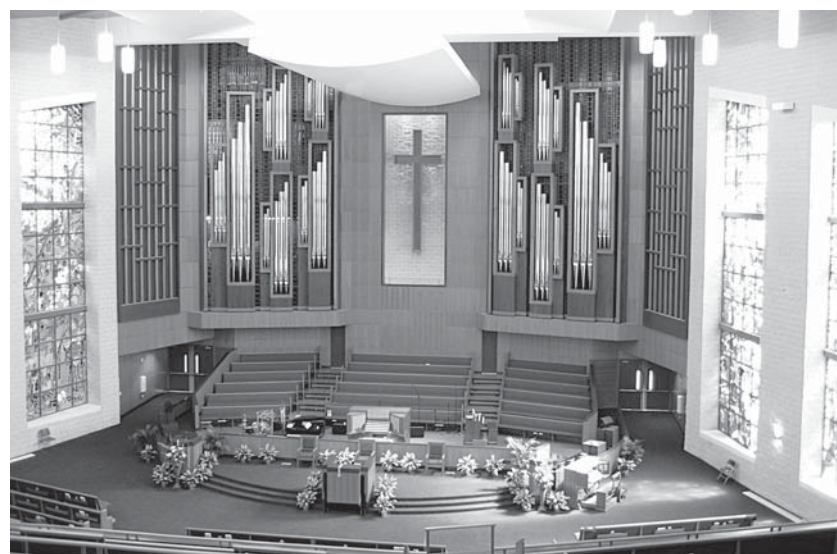
resource for organists and organ committee members who are considering the purchase of a new pipe organ or having their existing pipe organ rebuilt. <www.PetersonEMP.com> is the main company web site containing background on the firm, downloadable versions of the online product catalog and other resources for organbuilders, and access to instruction manuals including users' manuals for Peterson control systems. <www.ICS4000.com> was created specifically to provide information about the Peterson ICS-4000™. The ICS-4000 performs switching, combination action, and MIDI-related functions. This system's list of features includes a built-in record/playback system; file transfers to and from a USB memory stick; the unique "Organist Folders" format of combination action memory level organization with password protection; and a compact control panel. This website includes an onscreen, interactive demonstration of the control panel's menu system. For information: 800/341-3311; <speterson@petersonemp.com>.



Allen Quantum at BYU

The Marriott Center at Brigham Young University is not only home to Cougar basketball, but also hosts devotionals, forums, firesides, commencement exercises, concerts and pageants. For such events, a large organ is needed to support congregational singing, campus choirs and orchestras, as well as other various musical events.

The criteria for the organ of this 22,700-seat arena included a large specification with a large audio system. The instrument also had to be portable to accommodate a variety of events and different set-up configurations. The 79-stop, four-manual **Allen Quantum™** organ was built with three large movable dollies that contain the organ's custom audio system. The console is mounted on a movable platform so the entire instrument can be moved to a storage area. The organ is also equipped with a small audio system and headphone jacks to allow students and faculty to rehearse while the organ is in storage. The organ is mainly used for the university's weekly televised devotionals.



Fratelli Ruffatti five-manual, 89-rank organ at Friendship Missionary Baptist Church, Charlotte, North Carolina



Fratelli Ruffatti three-manual, 49-rank mechanical-action organ at Chiesa del Santo Volto, Turin, Italy

Fratelli Ruffatti has completed a new five-manual, 89-rank organ for Friendship Missionary Baptist Church, Charlotte, North Carolina, which features a 32' Contra Principal in the main façade. Installation began in May and was finished in mid-June; voicing continued through September. The dedication recital was played by R. Monty Bennett, the church's organist, on November 17. Ruffatti has also completed a three-manual, 49-rank mechanical action organ for the Chiesa del Santo Volto, the co-cathedral of Turin, Italy, featuring 18' tracker runs and casework of European maple.

Also recently completed is the restoration of the oldest organ in Malta, built in the 16th century and attributed to Raffaele La Valle of Palermo, the most prominent organbuilder of the Sicilian Renaissance. The organ, at the Co-cathedral of St. John in Valletta, had been silent for more than 100 years. The dedication of the restored organ took place on December 5 with a recital by Francesco Cera. Its restoration is the subject of a DVD documentary pro-



16th-century organ at the Co-cathedral of St. John, Valletta, Malta, restored by Fratelli Ruffatti

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Das Orgeleinbuch by Leonardo Ciampa (Op. 193)

Whereas *Das Orgelbüchlein* means “The Little Book for Organ,” *Das Orgeleinbuch* is “The Book for a Little Organ.” As much as I love a four-manual E. M. Skinner, I am equally thrilled when I play historic, one-manual organs in Europe. Sometimes the keyboard offers only 45 notes. But what of it? An architect once told me, “The hardest plot to design for is an unflawed perfect square.” Did not Michelangelo carve David out of a damaged hunk of marble? (That’s why David is leaning slightly to one side.) In the same way, these organs need not be restricting—they can be liberating.

However, what do you play on them? Since the time of Vierne, reams of “manuals only” music have been written. Unfortunately little of it is effective, if even playable, on these instruments. I was determined to fill this void, creating music not constrained by these limitations but, instead, inspired by them.

The *Orgeleinbuch* runs the gamut of styles—fugues, chorale preludes, Gregorian preludes, and dance movements. The ecclesiastical preludes touch on each of the major Christian seasons (Advent, Christmas, Lent, etc.), while the dance movements aren’t ecclesiastical at all. Some preludes will be playable

on Italian and Spanish organs with divided keyboard. (Some fabulous duos can be played with a 16’ in the right hand and a 4’ in the left, or a Cornet in the right hand and a reed in the left.) However, most of the preludes assume one undivided keyboard. Not one work in *Orgeleinbuch* will require pedal. This first installment is *Jerusalem, Quæ Ædificatur*, op. 193, no. 1.

In the wind . . .

by John Bishop

Location, location, location

Near where I live there’s a long hill with a sweeping curve on a two-lane U.S. highway. It’s often snow-covered, or worse, covered with black ice, that spookiest of road conditions where a sheet of invisible ice lurks to deceive the unwary. Just about halfway up the hill there’s an auto body repair shop. When I drive by I wonder if the proprietor chose the site because it would take just a few seconds for him to get his tow truck onto the road. His location must be a primary source of his success.

When we place a pipe organ in a church building, we should remind ourselves of this basic wisdom. Not that the organ is preying on the unfortunate for its success, but that good placement is simple wisdom. It doesn’t make much

sense to spend hundreds of thousands of dollars on an organ that is hindered by poor placement.

The organ should be placed where it can be best heard, where it can best lead, where its visual presence is most inspiring. The placement of the console or keydesk should allow the organist a view of the choir, the altar, pulpit, center aisle—all the places in the building where things might happen that would affect the player’s timing, response, and participation in the flow of worship. Also, the experience of the congregation can be enhanced by their ability to see and interact with the organist as a worship leader. One church where I served as music director had the organ console placed in an awkward hole in the chancel floor, out of sight for most of the congregation. There was a wonderful woman in the congregation who habitually sat in the little area where eye contact with the organist was possible. Every time I started a hymn, she’d nod or shake her head to let me know whether or not she liked that one. It was a ritual that I really enjoyed.

What’s Wright for one . . .

Frank Lloyd Wright is revered for his visual designs. But when touring his buildings, one is struck by their impracticability. Houses have built-in severe furniture such as chairs with stiff upright backs and flat seats. Because Mr. Wright abhorred clutter, he designed houses without closets.

We visited Taliesin West, the architecture school and enclave built by Wright on the outskirts of Phoenix, Arizona. There we saw many examples of Wright’s imposition of his opinions on those who would use his buildings. I was particularly impressed by the auditorium, intended for performances of music, with very dry and close acoustics, and permanently installed seats and music racks for the performers. As a church musician, you might try that the next time a brass quintet comes to play—nail some chairs and stands to the floor and see what reactions you get.

In my work with the Organ Clearing House, I am often involved in determining the placement of an organ. Sometimes we are charged with placing an historic organ in a new location, and must deal with the constraints of floor space as it relates to the “traffic” of the leaders of worship. Sometimes we are consulting with churches that are planning new buildings, working with architects to help see that the building will have a good place for an appropriate organ. Any organbuilder can tell war stories about working with architects—and I expect that many architects have equivalent organbuilder stories.

Several years ago a church engaged me as consultant. They had completed and dedicated a new building and were ready to discuss commissioning a new organ. Large gifts had been announced to begin a fund, and I was told how their architect had prepared a place for an organ. The drawings showed a figurative organ façade on the wall of the church and a location for a console. But the façade was on an outside wall. The architect showed some photos of organs he had copied from a book on liturgical architecture that showed façade pipes in various artistic arrangements on the wall of a church. When I told him (in front of the organ committee) that there would necessarily be an eight- or ten-foot deep room behind the façade, he admitted that he was not aware of that. I suppose the books to which he had referred left out that part. There was simply no place in the room where a pipe organ could be installed, and the parish was deeply disappointed.

A study of organ history allows us three rules for good organ placement:

1. The organ should be in the same room in which it will be heard.

2. The organ should be as high as possible on the center of the long axis of the room.

3. The organ should be in the same location as the choir and any other musical ensembles that would ordinarily perform with it.

Rules are made to be broken. The one about “the same room” is referring to organ chambers. Sound waves do not bend. They travel in straight lines. If an organ is placed in a deep chamber on the side wall of a chancel, most of the congregation will necessarily be hearing reflected sound rather than direct sound. Following my rule number one, this would be a recipe for an unsuccessful organ, but we’ve all heard wonderful instruments in situations like this.

Placing an organ as high as possible on the center of an axis implies that the instrument is either at the rear of the room, or front and center. When combined with rule number three, placing the organ in the back means that the choir is in the back also. This is a classic, traditional situation shared by the Thomaskirche in Leipzig and virtually all of the great churches in Paris. But many American congregations prefer the placement of the choir in the front of the sanctuary where they can be direct participants and leaders of the liturgy. St. Thomas Church on Fifth Avenue in New York famously has the organ placed in chancel chambers above the choir stalls. Attend Evensong there and I promise you will not be distracted by the disadvantages of the placement of choir and organ.

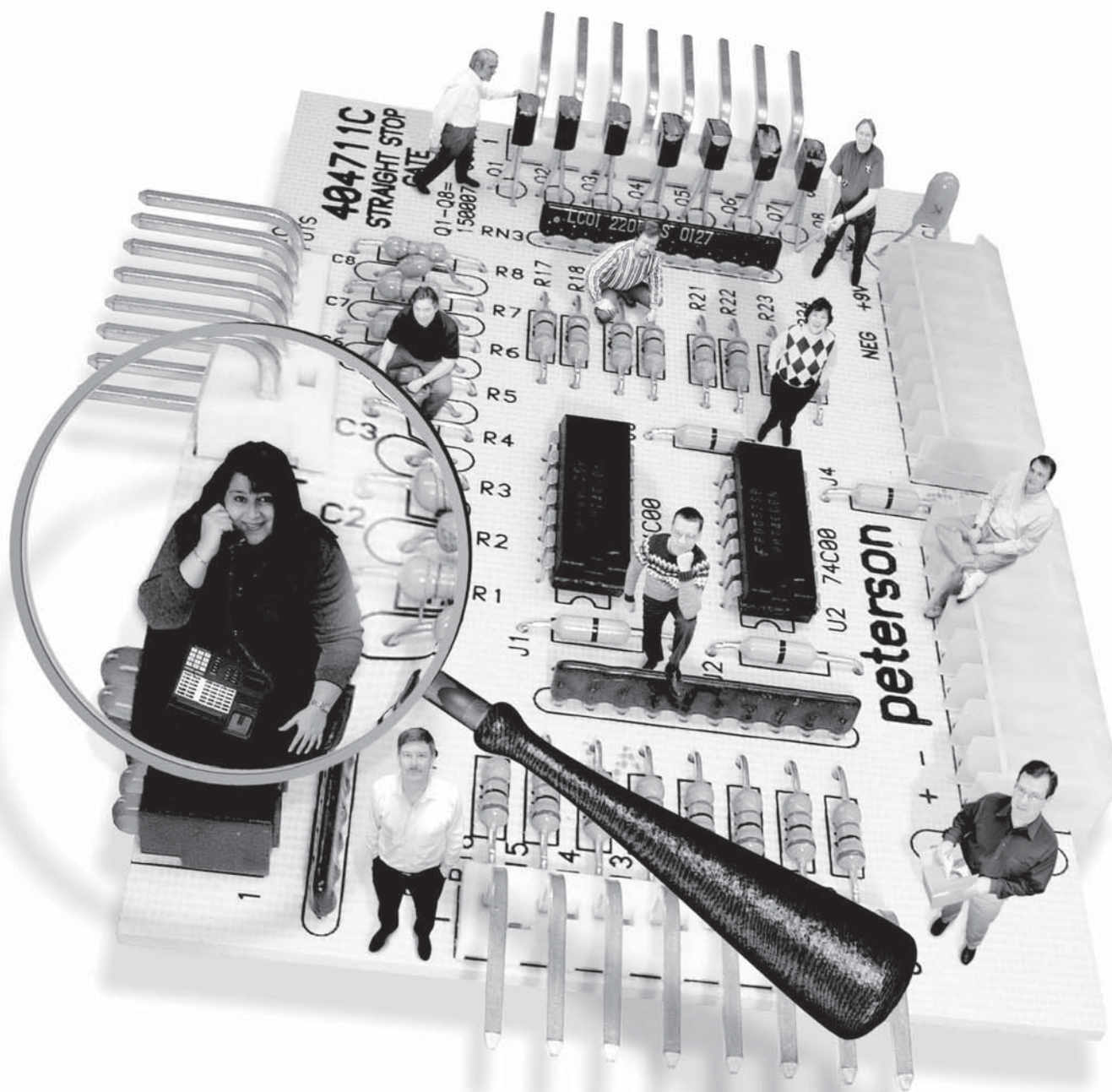
Or walk two blocks east and three blocks south to St. Bartholomew’s Church on Park Avenue, where you will find organs placed in the chancel, rear gallery, and above the dome, all played

I Jerusalem, Quæ Ædificatur

From *Das Orgeleinbuch* by Leonardo Ciampa (Op. 193, No. 1)

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from one console, accompanying the choir seated in the chancel. Again, broken rules lead to terrific sound.

The organ placed front and center in a church sanctuary is common enough, but it is often the source of discontent. The fair question is raised, are we worshipping the organ or the cross? Somehow, hanging a big cross in front of the organ doesn't help. Other parishes find that the organ façade behind the altar provides a magnificent inspiring architectural background for worship.

The examples I've cited are all traditional settings. The challenge today is that contemporary styles of worship, various new technologies, and new methods of construction provide us with countless situations where traditional standards do not apply. If in the past, the architect and organbuilder would discuss the concept of optimal placement of the organ in a building, now those meetings include sound and video consultants. Public address equipment and enormous video screens are becoming part of church architecture, dominating forward sight lines and conflicting with the placement of the pipe organ. Should the placement of microphones influence the placement of a pipe organ in the hope that the sound of the organ will not be carried by the P.A. system? What's next? I suppose they will institute instant replays with color commentary like a televised football game. (That reminds me of Peter Schickele as P.D.Q. Bach and the *Beethoven's Fifth Sportscast*.) Organbuilders will shake their heads, but, like wedding videos, these things are here to stay.

The hurrier I go, the behinder I get.

Technological advances make things easier for us. People of my parents' generation celebrated the introduction of refrigeration. My grandfather pointed out that his lifetime spanned travel by horse-drawn carriages, the introduction of the automobile, mechanized flight, and men walking on the moon. I have a love-hate relationship with the computer on which I write this column, but don't suggest I should try to do without it.

I have friends who resist new technologies. One says he'll never own a cell phone, one doesn't even own a telephone answering machine. It's very hard for me to be in touch with these people because my acceptance of cell phones, fax machines, and e-mail leaves me impatient. The seven seconds it takes for a document to open on the computer can seem like a long time. But I suggest that as we accept all these things and put them to use, we need to pay attention to their effect on our lives. Just because we have a cell phone in our pocket doesn't mean we have to answer it if we're talking in person with a friend (a recent newspaper etiquette columnist fielded a question about cell phones in public restrooms). Or we ask if anyone really believes that video games are enhancing the intellectual development of our children.

Enrico Caruso made quite a name for himself without the use of microphones.

I doubt that the operas of Mozart or the plays of Shakespeare would have become so popular if their contemporary audiences couldn't understand the words. The dramas of Aristophanes (448–380 BC), Euripides (440–406 BC), and Sophocles (496–406 BC) were enhanced by glorious amphitheatres whose acoustics would baffle the best modern audio consultant. Ten years ago I restored an organ for a small church in Lexington, Massachusetts, which enjoyed the legend that "Emerson preached here." How did the congregants hear him without the tinny P.A. system on which they now depend? Or how did Phillips Brooks make such a name for himself preaching in the cavernous Trinity Church on Copley Square in Boston without electronic enhancement—or without a jumbotron, for goodness sake? I just don't believe they couldn't be heard.

We ask the simple question, why can't we build buildings like the amphitheatres in Delphi or Athens or the grand stone churches of Paris? Simple answer—too expensive. A high ceiling means better acoustics (this doesn't apply to amphitheatres!), but a modern building contractor can tell you the cost of each additional foot of ceiling height in a public room. We seat 400 people in a room with a 20-foot ceiling and soft walls, add carpeting and cushioned pews, and we get acoustics similar to those of our living rooms at home.

In order to be able to hear, we create artificial acoustics—microphones for speakers and singers and digital 32' stops so we can pretend we're in a "real" building. I'm not suggesting the abolition of technology in worship. As I said earlier, it's here to stay. I am suggesting that we consider its use and effect on what we do. If we are installing public address equipment, let's be sure it's of good quality, well installed, and that we know how to use it. Where's the dignity of public worship if the opening words are "testing, testing . . ." or the ubiquitous call that defines the early 21st century, "Can you hear me?"

What does this have to do with organ placement? Plenty. Among the designers, consultants, and contractors involved in the creation of a new church building, the organbuilder is likely to be alone in making an effort to filter the list of conflicting technologies. This can mean that the organbuilder is perceived to be backwards, resisting change, insisting that the old ways are best. A visitor to an organ shop might note the beauty of old-world craftsmanship, but that same visitor might find the organbuilder to be old-fashioned as he defends proper placement of the organ in a committee meeting.

Good organbuilders are informed by the past. They study the work of their predecessors and try to emulate them in their work. And organbuilders are among the strongest proponents of the way things ought to be made and the way things used to be made better. Take a look at a handful of wood screws taken from an organ built in 1860 or 1915 and you'll forever disdain the dull-

threaded, shallow-headed, crooked-shafted, out-of-center junk they sell at Home Depot. But we don't make friends of the architects, the acousticians, the audio consultants, or the members of the organ committee if we are known for disdain of things modern. I don't mean we have to accept microphones without question, and I certainly don't mean we have to incorporate video screens in our organ façades.

We should look for any opportunity to inform or enlighten our clients about the factors that lead to a successful organ installation. We should encourage the design and construction of buildings that enhance sound rather than absorb it. And we should always be looking for balance between the ancient world that fostered our craft and the modern world in which we live. ■

Book Reviews

Dulce melos organorum: Festschrift Alfred Reichling zum 70. Geburtstag, edited by Roland Behrens & Christoph Grohmann. GdO 2005 (Gesellschaft der Orgelfreunde, Mettlach, 2005). 571 pages; <www.gdo.de>.

This volume is the annual gift of the Gesellschaft der Orgelfreunde to its members and, at the same time, a *Festschrift* for Alfred Reichling, president of the Society from 1973–1998 and a noted organ historian and musicologist. The contents include 114 illustrations, many of them in color, and 31 articles of varying length. In addition there are the *tabula gratulatoria* and indexes of authors, names, places, organ specifications, and the addresses of contributors.

The articles make available reports from numerous trips of the Gesellschaft. As examples one may list a fairly long article on the Frankfurt builder Macranter, by Martin Balz; "The Organ History of an English Village Church," by Hilary Davidson (the only article not in German); "Beiträge zur Orgelbaugeschichte von Mafra (Portugal)," by Gerhard Doderer; "Die Orgelbauerfamilien König in Ingolstadt, Münstereifel und Köln," by Hermann Fischer/Theodor Wohnhaas; and "Der Orgelbauer Johann David Sieber," by Jiří Sehnal.

Numerous articles are devoted to types of organs ("Bemerkungen zu den Kleinorgel-Typen Portativ, Regal, Positiv," by Rudolf Walter), and organ location ("Vom Hängen und Schweben. Ausgewählte Schwalbennestlösungen der Werkstatt Klais," by Philipp C. A. Klais). There are several articles on composers (notably Reger), and types of compositions ("Das *Et in terra pax* im Buxheimer Orgelbuch," by Franz Kördle).

I am tempted to say that every aspect of organ history and construction, organbuilding, and organ music is at least touched upon. American and British readers should remember that the articles reflect tours of the Gesellschaft, which are almost exclusively limited to the Continent.

The honoree, Alfred Reichling, is noted for his Bach scholarship and for his comprehensive knowledge of organ history, with emphasis on the age of Bach. He will surely have appreciated this fine tribute, a tribute that reflects so much the life and work of Reichling himself.

The book is a pleasure to use. Tables, pipe scales, and the like are clearly set out, and the illustrations, many of them in glorious color, are a joy. Anyone interested in any aspect of organs or organ music will treasure this volume.

—W. G. Marigold
Urbana, Illinois

William Tortolano, A Gregorian Chant Handbook. GIA Publications, \$7.95; 800/GIA-1358, <www.giamusic.com>.

I will always be grateful to a fellow graduate student who in the aftermath of the Second Vatican Council gave me a copy of the 1929 edition of the *Liber usualis*. Sister Mary had the instinct of the sower who went forth to sow. "I want you to have these," she explained to the organists and musicologists among her acquaintances, "because the Mother House is no longer going to use the Latin rite. These books will be thrown away and I am afraid that the whole tradition of Gregorian chant will be lost in a generation. I am placing them in the hands of people who will appreciate them." Fortunately the interruption of the tradition never became as complete as she feared.

Now William Tortolano, Emeritus Professor of Fine Arts/Music at Colchester College, Colchester, Vermont, a lifelong specialist in Gregorian chant, has produced an introductory handbook for the growing number of musicians and congregations attracted to this vital source of Western music. His expertise is so secure and the organization of the text so sensible that the reader is accelerated along the learning curve with remarkable ease. He presents a wealth of information without overwhelming the reader, because what is supplementary is artfully subordinated to the main material. For instance, the first chapter treats not only all the notes and signs with their Latin names, from *scandicus resupinus* to *episema*, but also offers a passing illustration of the neums in use prior to the introduction of the staff by Guido of Arezzo, and some introductory comments on the research into Gregorian chant done by the Benedictines of Solesmes in the nineteenth century.

Subsequent chapters deal with the eight modes and their associated characteristic motifs, and the psalm tones. The challenges of learning the latter prompt in their turn a chapter dedicated to the best use of modern notation and English translations to present Gregorian chant. One chapter is devoted to chironomy, the method of conducting chant.

Four chapters illustrate the history of the sung parts of the regular Mass and the Requiem Mass, and introduce some tunes deemed accessible for congregational singing. A thorough guide to Latin pronunciation (Italian model, not Viennese) is appended. Always the author's tone is practical and encouraging: "While some ordinaries are rather difficult . . . some are quite easy and accessible for congregational singing." Or again, "An ever-growing number of parishes have funeral choirs, often made up of retirees and others who are generally at home during the week. This is a wonderful ministry within the parish community."

A brief description on the back cover declares: "While libraries contain scholarly volumes on the history, develop-

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ment, interpretation, and various theories of Gregorian chant, this book is a primer that brings the reader to the experience of basic chant performance and is a stepping-stone into the world of further chant study." A thoughtfully annotated bibliography facilitates such a progress. Speaking of the many books on chant written prior to Vatican II, it says, "These can be found in libraries, antiquarian bookstores, and even old cabinets in the back of choir lofts!"

—Gale Kramer
Ann Arbor, Michigan

New Recordings

Sigfrid Karg-Elert: The Complete Organ Works, Volume 1. Stefan Engels, organ. The Späth organ of St. Georgskirche, Riedlingen, Germany. Priory Records PRCD 816 <www.priory.org.uk>. Available from the Organ Historical Society

(\$16.98 plus shipping), 804/353-9226, <www.ohscatalog.org>.

Triptych, op. 141: *Legend, Gregorian Rhapsody, Marche Pontificale; Sursum Corda*, op. 155, no. 2; *A Cycle of Eight Short Pieces*, op. 154: *Introitus, Gagliarda, Melodia Monastica, Aria Semplice, Appassionata, Canzona, Toccata, Corale; Prelude in C, W74; Partita Retrospettiva III*, op. 151: *Phantasie, Dialogo, Minuetto, Finale*.

Sigfrid Karg-Elert (1877–1933) has rarely been accorded the prominence he deserves as Germany's leading impressionist composer of organ music. Priory Records is therefore to be congratulated for taking the initiative in issuing a set of recordings of his complete organ works. Karg-Elert wrote extensively for the organ, and this project will therefore be a considerable undertaking. Stefan Engels seems an excellent choice as the player for the first disc, and so does the organ of the Georgskirche in Riedlingen, a warm Romantic-Symphonic style 3/68 mechanical-action instrument built by Hartwig Späth (Freiburger Orgelbau) in

1997. It is built very much in the Romantic style, and with a beauty and tone palette reminiscent of the 19th-century instruments of builders like Walcker, Steinmeyer and Reubke, the instrument is thus an ideal medium for Karg-Elert's music.

The *Triptych* was dedicated to the three conveners of the first London Karg-Elert Festival of 1930. The first movement, *Legend*, is a work of many contrasts, both of tempo and of dynamic level. Its harmonic texture is full of warmth with the occasional moments of excitement. The *Gregorian Rhapsody* that follows is more ebullient in its character, although again it shows many contrasts in its tone color and dynamic level. In spite of its name it does not include Gregorian melodies, although it is somewhat modal in character. The motif B-A-C-H features in the main theme. After a soft fugal section in the middle it builds up to a climax before ending on a quieter, somewhat mysterious note. The final movement, the *Marche Pontificale*, sounds, as the leaflet observes, as if it

was written in order to be as different as possible from Widor's composition of the same title. One almost wonders if Karg-Elert intended the piece as an irreverent lampoon of ecclesiastical pomp. Its beginning is surprisingly calm and sedate for a march, but as it develops it takes on a character that is both playful and lyrical, and then builds up as the main theme, the chorale *Schönster Herr Jesu*, is introduced and developed.

The charming *Sursum Corda* is the second of Karg-Elert's *Cathedral Preludes* of 1932, op. 155, although unfortunately the first is thought no longer to exist. The score of *Sursum Corda* itself was only recently rediscovered in a basement in Boston. The calm beginning makes good use of the Vox Humana and of the abundant strings on the Späth organ, after which there is as in so many of Karg-Elert's works a progression to a climax followed by a return to the earlier calm at the end. The *Sursum Corda* is followed by *A Cycle of Eight Short Pieces for Organ*, op. 154, another set of Karg-Elert's later works for the organ. It



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was probably written with his 1932 United States tour in mind and dedicated to his daughter Katharina who accompanied him on the tour. The structure of the cycle is interesting. The eight pieces are in four pairs, written in such a way that the first half of each pair flows smoothly into the second. Each member of each of the pair contrasts sharply with the other, but in a way in which each seems to complement rather than to subvert the other. Of particular interest is the vigorous, arpeggiated *Appassionata*, reminiscent of Mendelssohn in its extensive use of minor thirds, which leads into a warmly textured march-like *Canzona*. Also of interest is the bubbling scherzo-like *Toccata* leading to a massive and majestic *Corale*.

The *Prelude in C* is a charming miniature that forms one of the ten sketches posthumously collected and published by Karg-Elert's English friend and biographer Godfrey Secats as *A Second Sketch Book* in 1951. The silvery tones of the soft chorus stops and the gentle flutes of the Späth organ are particularly effective here. The *Partita Retrospektiva*, op. 151, was dedicated to Karg-Elert's most loyal of friends, Ernest M. Skinner. When Karg-Elert came on his 1932 tour of America he was already a dying man, and his organ playing was in consequence a pale shadow of what it had once been. Skinner's sympathetic and enthusiastic support did much to rescue what was otherwise a disastrous recital tour. What is *Retrospektiva* about it—that is, retrospective or looking back to earlier times—is that the suite incorporates a number of compositional techniques and styles from historic composers, particularly from the classical period. The ability to write in many different styles was indeed a particular talent of Karg-Elert, in which he had something in common with his Italian contemporary Ottorino Respighi. Particularly effective is the way that the lovely harmonic flutes of the Späth organ appear answering one another in contrapuntal elegance in the second movement, the *Dialogo*, subtitled "Homage to J. C. Bach," a piece that is quite charming in its classical simplicity. By contrast the *Minuetto* which follows is in a much more 20th-century idiom, with rich texture and harmonies reminiscent at times of Gershwin. It ends rather suddenly with a whimsical soft 32' foot pedal solo beneath the manual strings. The toccata-like *Finale* is clearly intended as Karg-Elert's homage to J. S. Bach, with its vigorous pedal solos and manual flourishes interspersed with softer passages. The last line of chorale, *Wachet auf, ruft uns die Stimme*, appears as a motif at the end, at which point the movement

becomes less Bach-like and reverts to Karg-Elert's own characteristic style. This manner of incorporating 200 years of compositional development in a single work recalls the Poulenc *Organ Concerto*. The work, and the recording, ends with a massive climax.

This is an excellent recording, which I thoroughly recommend. I hope that this series of compact discs will do something toward rescuing some of Sigfrid Karg-Elert's organ music from the obscurity that it has for too long endured.

—John L. Speller
St. Louis, Missouri

Sounds of Fotheringhay: Malcolm Archer plays the Vincent Woodstock organ at St Mary and All Saints Church, Fotheringhay. Lammas LAMM191D. TT 66:44; <www.lammas.co.uk>.

The 14 tracks on this CD include pieces by English, French, German, and Dutch composers covering the 16th to 18th centuries, chosen to show off the versatility of the small 2-manual organ by Vincent Woodstock in Fotheringhay Church. Installed in 2000, the organ has mechanical action and 15 stops on its two manuals and pedal: the Great has an Open and a Stopped Diapason and a Dulciana at 8', Principal, Fifteenth, 4-rank Mixture, and Trumpet; the Swell has 8' and 4' flutes, Nazard, 2' Gemshorn, and Tierce, which together form a Cornet; the Pedal has Bourdon, Bass Flute, and 16' Bassoon, with the usual couplers.

The first track is the *Sonatina in D minor* by Christian Ritter, which, like works of his contemporary Buxtehude, combines free sections sandwiching a fugue. Malcolm Archer captures the improvisatory rhapsodic atmosphere of the freer sections most impressively. (The CD notes err in stating that only two organ pieces by Ritter are known: first, the *Suite in F# minor* mentioned is for harpsichord, and second, there is a further *Suite in C minor* that has survived). The next two tracks are English voluntaries from the 18th century. John Stanley's *Voluntary in D major*, op. 6, no. 6, features a perky Trumpet movement as the second of its four movements. The opening Adagio displays the warm tones of the Diapason, and in the third and fourth movements—a further Adagio for Swell, and an Allegro marked originally as a dialogue between the Echo Division and Flute—Malcolm Archer selects stops appropriate to convey the spirit of the music, the original suggestions not being available. The next voluntary is here ascribed to John

Travers, but is not from the collection printed after his death, rather from an 18th-century anthology containing pieces composed, according to the cover, by "Dr Green and Mr Travers," but without specific pieces being allotted to each composer. Another Trumpet Voluntary in two movements, again the bars intended as a Trumpet echo are taken by the Swell. In both these pieces the articulation is not always as sharp as it could be, neither are all the marked ornaments played. The Trumpet is close to an 18th-century English Trumpet in its gentler tone, commanding without being shrill in the upper octave.

The following four movements by François Couperin are taken from his *Messe pour les Couvents*. The *Plein Jeu* shows off the transparent voicing of the chorus, and the *Fugue sur la Trompette* gives another opportunity to savor the tone of the stop in a movement in which Malcolm Archer shows a neat approach to the *notes inégales*. The highlight of the set is the *Tierce en Taille*, in which the Swell stops making up the Cornet show a refined nasal quality, quieter than the classical stop of the name, but still effective. Couperin's compositional skill is amply matched here by Archer's interpretational skill, and the *Dialogue sur les grands jeux* forms a worthy closing movement to this group.

These are followed by an attractive performance of Sweelinck's four variations on *Unter der Linder Grüne*, with the phrasing nicely pointed by clear articulation, especially in the lively right hand passagework with its runs in sixths. Also most effective on this recording is the cumulative registration, starting with 8' Stopped Diapason, adding Fifteenth in the second and third variations, and then the Principal for the final. Buxtehude is represented by three pieces. A reflective performance of the *Ciaccona in E minor* contains lighter registration for some of the passages, and the staccato treatment of the dactylic rhythmic figures contrasts well with the more generally applied legato. The two chorale preludes on *Ein feste Burg* and *Komm, heiliger Geist* both present the melody in a highly ornamented form in the right hand, the first being given out on the trumpet, the second on a flue combination. Both are well played and capture the spirit of the work, with excellent balance between the solo voices and the accompanying left hand and pedal, each of which can be clearly distinguished. The ornamentation is well played, sounding integral and improvisatory, and never merely mechanical.

The CD closes with three well-known pieces by Bach, the *Fugue a la gigue* being played with some vigor on 8' to 2'.

In the chorale prelude on *O Mensch bewein* the ranks composing the Cornet give out the highly ornamented melody, Malcolm Archer showing his skill in conveying the highly charged spiritual dimension to this work, all the ornaments again being neat integrations into the melodic line. The *Prelude and Fugue in E-flat* is also well played; in the *Prelude* the contrasted choruses display their own charm, and the final *Fugue* finishes most magisterially, despite being taken at quite a pace. The pedal Bassoon provides plenty of weight here in the final bars.

The booklet contains information about the performer, composers, and the pieces, as well as a brief introduction to the organ with a good color photo on the cover; it would, however, have been nice to have had a list of registrations provided. The playing is generally of a high standard showing awareness of the historical performance practice of the period, and the chosen registration in particular shows that it is possible to overcome the apparent lack of certain stops and tone colors (perhaps a 16' Open Diapason in the Pedal would have been a great advantage) by a careful approach and judicious selection, although it is a pity that both of the English voluntaries were for Trumpet—one asks why one of the delightful Cornet or Flute Voluntaries was not included. At 66 minutes the CD may be considered on the short side, but the quality outweighs this. It is recommended listening, and hopefully will inspire those organists who preside over more modest instruments that there is a large repertoire that can be presented successfully, providing that the voicing is of the standard achieved here by Woodstock.

—John Collins
Sussex, England

Music from the Second Empire and Beyond. Jesse E. Eschbach, organist. Raven, OAR-660, <www.ravencd.com>.

Jacques-Nicolas Lemmens, *Prélude [in E-flat Major]*; Alexandre-Charles Fessy, from *Manual de l'Orgue: Première prélude avec pédale à 2 pieds obligée [Marchand]*, *Deuxième prélude sur les plains jeux avec pédale à deux pieds, Prélude avec pédale obligée, Prélude avec pédale obligée [Fugue, grand-choeur]*; Edouard Batiste, transcriber: from *Deux Marches Funèbres*, op. 16: *Marche en si-bémol mineur* (Chopin, op. 35); César Franck, *Deuxième Choral en si mineur*; Jacques-Nicolas Lemmens, *Sonate Pontificale: Marche Pontificale, Fugue Fanfare*; Nicolas-Mammès Couturier, *Prélude et Fugue [en Ut Majeur]*; César Franck, *Fantaisie en Ut Majeur* (version 2); Eugène Gigout, *Grand Chœur Dialogué*.

Jesse Eschbach, chair of the keyboard studies division for the College of Music at the University of North Texas, has established a firm reputation as a scholar of French organs and organ music. Known and respected for his scholarship, Dr. Eschbach has recently released a book entitled *Stoplists of Aristide Cavallé-Coll*, a valuable resource in

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researching the organs of this pivotal organ builder. His present recording spans organ music of the Second Empire in France, the period of government from 1852–1870 established by Napoléon III, nephew of Napoléon Bonaparte. The instrument featured on this recording is the 1857 Cavaillé-Coll organ at the Cathédrale Saint-Jean in Perpignan, a city located in southern France. Unfortunately, this organ, like many other French organs, did not escape the “additions” and “improvements” made by those associated with the organ reform movement during the early 20th-century. In 1929–1930, Maurice Puget expanded the organ’s original compass, added new stops, and enclosed the Positif division. Thankfully, in 1990 Jean Renaud restored the organ to its original 1857 condition, complete with mechanical action, original wind pressures, voicing, and removing Puget’s additions. The voicing of both foundation and reed stops, numerous solo reed registers (Cor Anglais, Cromorne, Basson-Hautbois, Clarinette), and harmonic flutes at 8’, 4’, and 2’ pitch help yield an organ that is a telling example of Cavaillé-Coll’s work from the 1850s.

There exists on this recording some interesting repertoire by composers both familiar and unfamiliar, which deserves to be better known. For example, many organists associate the name Jacques-Nicolas Lemmens only with his *Fanfare in D Major* and his well-known organ method. One of the loveliest pieces on this recording is from this organ method, the *Prelude [in E-flat Major]*. This work features the 32’, 16’, 8’, 4’ foundation stops, providing a velvety tonal palette that washes over the listener. Lemmens composes a riveting modulation to G-flat major about halfway through the work that rivals the arresting modulation E-flat minor to F-sharp minor found later in the recording in the Franck *B-minor Choral*. The Lemmens *Prelude* would serve as a wonderful opening selection on an organ recital.

Two movements from Lemmens’ less-known *Sonate Pontificale* also appear on this recording. The third movement, entitled *Marche Pontificale*, contains an energetic, march-like rondo theme that appears throughout the movement. Organists looking for a new processional or uplifting postlude will find this work rewarding for both player and audience. The third movement, entitled *Fugue Fanfare*, whose fugue subject does indeed evoke a fanfare-like quality, demonstrates Lemmens’ skills as a contrapuntist.

The name Alexandre-Charles Fessy was previously unknown to this reviewer. Eschbach notes that Fessy, who was originally organist at La Madeleine in Paris, was “transferred” to Saint-Roch, Paris after Lefébure-Wély’s stunning inaugural recital of the Madeleine organ in October 1846. The four preludes on this recording are part of an organ method that Fessy wrote in the mid-1800s. The first prelude is actually the well-known double-pedal *Plein Jeu* by Louis Marchand found in his *Premier Livre d’Orgue*. The French classic *Plein Jeu* registration sounds right at home on the Perpignan Cavaillé-Coll, illustrating the fact that the romantic period organs of Cavaillé-Coll were indeed an outgrowth of the French Classic organs that preceded them. The second and third preludes by Fessy sport conservative harmonic language and figurations relating more to the classical era than to the middle romantic period in which they were composed. The fourth prelude, a fugue, calls for a *Grand Chœur* registration, a descendant of the French classic *Grand Jeu*. This prelude opens with a simple, yet catchy fugue subject that pervades the entire piece.

Eschbach treats the listener to a persuasive and moving account of Chopin’s famous funeral march in B-flat minor. This work, transcribed by Antoine-Edouard Batiste, former organist at Saint-Eustache, exemplifies the many transcriptions that organists played throughout 19th-century France. Not only does this work allow the listener to

hear the liquid combination of flutes, bourdons, salicionals, and the Récit Basson-Hautbois, but it also introduces three of the other reed stops on this organ—the Positif Cromorne, the Grand-Orgue Clarinette, and Récit Cor Anglais, the latter two of which are free reeds. Each of these stops has a charming and unique character.

Eschbach’s playing of César Franck on this recording is one of those rare unions of a superb organ and musician. It is here that the player’s love for Cavaillé-Coll organs and the literature of 19th-century France is joyously manifest. Many listeners will be interested in hearing the seldom-heard second version of Franck’s *Fantaisie in C Major*, which Eschbach speculates is the version that people heard at the inauguration of the Saint-Sulpice organ in 1862. This version has been available since 1980, published by the German publisher Robert Forberg Musikverlag. Eschbach’s sense of phrasing throughout this work is natural and elegant, and his playing of the concluding Adagio contains an almost prayer-like quality.

Little-known composer Nicolas-Mammès Couturier, organist at the Langres cathedral for 56 years, is represented by his manualiter *Prelude and Fugue in C Major*, which demonstrates his contrapuntal style used even at the end of the 19th century. The recording concludes with a spirited rendition of

Eugène Gigout’s *Grand Chœur Dialogué*, which demonstrates the organ’s blazing *tutti*. Eschbach’s rhythmic pacing of this work is rock solid and perfectly paced.

This is a first-class recording and an absolute must for any serious organ student—particularly connoisseurs of 19th-century French organ music. Much of the music on this recording is not part of the mainstream organ repertoire, yet it is a telling example of organ literature during the mid 1800s. Eschbach’s playing is musical, informed, and a perfect complement to this music. He has written fine program notes and also provides an informative description of the organ and its stoplist. The fine organ, playing, and music will assure this recording’s status as a collector’s item for years to come.

—David C. Pickering
Graceland University
Lamoni, Iowa

The Eastman Italian Baroque Organ. Hans Davidsson [Frescobaldi and Rossi], David Higgs [Zipoli, Scarlatti, Gherardeschi], William Porter [Quagliati and Pasquini], organists. Loft LRCD 1077, <www.loft.cc>, or from Gothic Records, <www.gothicrecords.com>.

Frescobaldi, *Toccata Quarta* (Libro II), *Bergamasca* (*Fiori Musicali*); M. Rossi, *Toccata Quarta*, *Toccata Settima*;

Zipoli, *All’Offertorio*, *All’Elevazione II*, *Al’ Post Communio*, *Pastorale* (*Sonata d’intavolatura*); D. Scarlatti, *Sonata in C Major*, K.255; Gherardeschi, *Sonata per organo a guisa di banda militare che suona una marcia*; Quagliati, *Toccata dell’Ottavo tuono* [1593], *Canzoni II*, XV (*Ricerari e canzoni* [1601]); Pasquini, *Ricercare con la fuga in più modi*.

Performed by three of the Eastman faculty, this recording of “the only full-size Italian Baroque organ in North America” is an aural portrait presenting a wide range of Italian organ music and showing off the many splendid colors of this historic instrument. With fourteen stops over its single manual and pedal, the organ is a reasonably good-sized 18th-century instrument, discovered in a Florentine antique shop, restored, and now housed since mid-2005 in the University of Rochester’s Memorial Art Gallery.

The Frescobaldi *Toccata* that opens the program displays the warm, sensuous *Voce umana*, and the succeeding *Bergamasca* and Rossi *Toccate* provide a sampler of the many combinations possible from the organ’s disposition. (The ending of Rossi’s *Toccata VII* is an illuminating if slightly ear-bending example of the results produced by the combination of highly chromatic writing and meantone tuning.)

Zipoli’s *Post Communio* provides a taste of the flute registers, while the

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New Organ Music

Heinrich Scheidemann, Complete Keyboard Works Part 2: 8 Magnificat Cycles, edited by Klaus Beckmann. Schott ED 9729, €34.95.

Heinrich Scheidemann, Complete Keyboard Works Part 3: Free Organ Works, edited by Klaus Beckmann. Schott ED 9730, €26.95.

Heinrich Scheidemann (c1595–1663) was one of the leading composers of the North German school who studied with Sweelinck in Amsterdam, becoming organist at the Katherinenkirche in Hamburg. These are the remaining two volumes devoted to his organ works, edited by Klaus Beckmann and published by Schott in the Masters of the North German Organ School series.

The second volume contains works based on the Magnificat. There are, in fact, nine settings—seven are attributed to Scheidemann in the source, that on the seventh tone is anonymous but accepted as being by Scheidemann, while Beckmann argues that the final one, an imposing one-movement second setting on the eighth tone, may well be by Franz Tunder, organist at the Marienkirche in Lübeck from c1641–67.

Apart from the setting on the eighth tone mentioned above, Scheidemann composed four verses for each tone, in the Hamburg tradition of his predecessor Hieronymus Praetorius, but with a reduction of voices from five to four and the introduction of echo effects. Given that the Magnificat actually contains 12 verses, it is seemingly unclear as to how the organ was interpolated into the canticle, but certainly the choir must have sung groups of verses.

In the settings of the first verse, the cantus firmus is heard in half notes in the bass in four tones (3rd, 4th, 6th and 7th), decorated in the bass in the fifth tone, and plain in the tenor in the others. The first verses occupy about 30 bars, and only in the sixth tone does 16th-note passagework disturb the smooth flow of quarters and eighths. Pedals are advisable, but careful consideration could lead to a *manualliter* performance.

The second verse is normally in the form of a choral fantasia requiring two manuals and pedal and is the longest and most interesting of the four. Most settings run to over 100 bars and include much 16th-note figuration, passages in quarter- and eighth-note triplets, and echo effects as phrases switch between Rückpositiv and Organo, requiring nimble and controlled fingerwork. Sometimes passages are repeated from one manual to another, at other times they overlap as in the first tone. The writing in bars 145–152 of the third tone (very similar to bars 30–34 of Tunder's chorale fantasia on *Christ lag in Todesbanden*) demands particular dexterity!

The settings of the third verse are quite varied in their structure, ranging from 62 bars in the fifth tone to 117 in the second; only that of the seventh tone specifies two claviers and pedal, but all require pedal, ranging from a continuo-style bass (as in the sixth tone) to giving out the cantus firmus (fifth tone). Highly decorated passagework and triplets also occur.

The fourth verse is headed *Manualliter* in five tones (1st, 3rd, 4th, 6th and 8th), *Pedaliter* in the fifth and seventh tones. Although there is no original direction in the second tone, the cantus firmus is given out first in the treble, then in the bass in the pedal. This setting and those on the third and eight tones are in three voices only. The cantus firmus is given out in the treble in the first, fourth and sixth tones, in the tenor in the third tone—care being needed to ensure smooth changes from

Pastorale adds the piquant flavoring of the *Tromboncini* in a perhaps tongue-in-cheek imitation of a shepherd's bagpipes. Like many contemporaneous Italian and revolutionary French compositions, the *Sonata . . . di banda militare* provides all the "glorious" effects of a military band on parade, with *ripieni* and *tromboncini* on full display and the warbling *uccelliera* providing an avian background.

The Quagliati and Pasquini works bring back the simple, limpid flute registers, with the Pasquini also providing an opportunity to hear the beauties of the *Principale 8'* on its own.

All three performers display an affinity for the instrument and literature alike. An opportunity to see, hear, and, perhaps, play this organ should impel many a visit to Rochester.

—G. Nicholas Bullat
River Forest, Illinois

The Great Organs of First Church, Vol. 2, David Goode, organ. Gothic Records G 49223, \$14.95 <www.gothicrecords.com>.

Improvisation: *Fanfare on FCCLA*; Wagner (arr. Lemare): *Overture to Die Meistersinger*; Howells: *Master Tallis's Testament*; Copland (arr. Fesperman): *Passacaglia*; Buxtehude: *Fantasia on Wie schön leuchtet der Morgenstern*; de Grigny: *Récit de tierce en taille*; Fugue, *Dialogue sur les Grands Jeux*; Frescobaldi: *Toccata avanti il Ricercare*, *Canzona dopo l'Epistola*; Purvis: *Greensleeves*; Bach: *Vater unser im Himmelreich*, BWV 682; Thalben-Ball: *Elegy*; Goode: *Concert Fantasy on Themes by Gershwin*.

What is billed as "The World's Largest Church Organ" in the First Congregational Church of Los Angeles began as a modest E. M. Skinner instrument of some 58 ranks. It has been increased to 346 ranks over some 19 divisions. A feature of the booklet is that each of the 14 selections played in the recording is given a notation as to which part of the instrument is used: "On the Whole Organ," "On the Italian and Musicians' Gallery Organs," etc. Five of the pieces use the entire instrument.

The original Skinner is heard in Howells' *Master Tallis's Testament*, de Grigny on the Schlicker Gallery Organ, and so on. The *Récit de tierce en taille* is serene and beautiful. Frescobaldi is gentle and persuasive. David Goode lets the music speak for itself throughout this estimable disc. Purvis's *Greensleeves* and Thalben-Ball's familiar *Elegy* have romantic sweep and sound—Doctor would have been pleased.

The final selection, played on (you guessed it) THE WHOLE ORGAN, is Goode's *Concert Fantasy on Themes by Gershwin*. It features some wild sounds, approaching in places, dare I write, a Mighty Wurlitzer! Here are 79 minutes of pieces musically played throughout—a most enjoyable recording.

On a Sunday Afternoon, Vol. 2, Washington National Cathedral, Gerre Hancock, organist. JAV Recordings JAV 144, \$18.95, <www.pipeorgancds.com>.

Victimae Paschali Laudes (improvised versets); Bach: *O Wither Shall I Flee*, BWV 646, *Art Thou, Lord Jesus, from Heaven to Earth Now Descending*, BWV 650, *My Soul Doth Magnify the Lord*, BWV 648; Sowerby: *Canon*, *Chacony and Fugue*; *Improvisation on Submitted Themes: A Symphony*.

The first few minutes of this disc consist of improvisations on *Victimae Paschali Laudes* with alternating verses sung by the men of the Cathedral Choir. To write anything about how well Gerre Hancock improvises for the august readership of this magazine will be

rather like preaching to the choir. If you don't know by now, Honey, as Virgil would have said, you simply have not been paying attention! This program was recorded live, but congregation noise is minimal.

Three *Schübler Chorales* follow the "Victimae," and Sowerby's *Canon*, *Chacony and Fugue* is played with Gerre's expected style and élan. A symphonic improvisation of nearly 29 minutes occupies the second half of this splendid program. A useful feature is that the themes used during the four movements are printed in the accompanying booklet. It is wonderful playing, and we are fortunate to have it available to hear again and again.

Philadelphia Gothic, Joseph Jackson, organist. The First Presbyterian Church in Philadelphia, Möller/Reuter organ. Direct-to-Tape Recording Co. DTR2011, 856/547-6890, <www.dtrmusic.com>.

Liszt: *Klagen, Sorgen, Zagen, Liebesträume*; Whitlock: *Fantasia Choral No. 2 in f-sharp*; Yon: *March Pastorale (Shepherds' March)*; Karg-Elert: *Symphonic Chorale op. 87/2 (Jesu, meine Freude)*.

This instrument contains over 90 ranks, and produces a most effective sound under Joseph Jackson's imaginative playing. Two massive compositions are played at the beginning and the end: Liszt's *Variations on Weinen, Klagen* and Karg-Elert's *Symphonic Chorale on "Jesu, meine Freude."* We do not hear these monumental works enough, so here is an opportunity to hear them splendidly played again and again.

In between are an interesting *Fantasia Choral No. 2* by Percy Whitlock, Pietro Yon's *March Pastorale*—just the ticket for your Christmas Eve recital, and a version of Liszt's *Liebestraum No. 3*. The Karg-Elert, by the way, concludes with an extremely difficult fugue, excitingly played.

Historic Organs of Connecticut, Organ Historical Society OHS-94, 4 CDs for \$29.95 plus \$7 shipping, <www.ohscatalog.org>.

This wonderful bargain, recorded during the 1994 convention, features 35 organs, 44 compositions, 10 hymns sung by the attendees, and 38 performers! Instruments range from tiny one-manuals to the Yale Woolsey Hall Skinner. The package includes a 32-page booklet with stoplists and photos of each instrument.

50 Years of the Crouse Holtkamp, Syracuse University, SUR-1012. Available from the Organ Historical Society (\$14.98 plus shipping), 804/353-9226, <www.ohscatalog.org>.

The importance of this instrument derives in large part from the organ teaching that has been done on it through the years. Performers here are the legendary Arthur Poister (Bach: *Prelude & Fugue in E-flat*, BWV 552; Franck: *Pièce héroïque*) and subsequent teachers Will Headlee (de Grigny: *Récit de Tierce en taille*; Dupré: *Cortège et Litanie*), Donald Sutherland (Scheidt: *Cantio sacra Warum betrübst du dich mein Herz*), David N. Johnson (*Improvisation in Baroque Style [Passacaglia]*), Katharine Pardee (Durufle: *Choral varié sur Veni Creator*, op. 4), and Christopher Marks (Messiaen: *Alléluias sereins from L'Ascension*). Recordings of the nine selections date from 1965 to 1999. Notes on the music, a history of the organ, and brief bios of the performers are included. Hundreds of past organ students should obtain this recording to remind them of the good old days!

—Charles Huddleston Heaton
Pittsburgh, Pennsylvania

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hand to hand (a possible solution would be to play it on the pedals), and in the bass in the seventh and eighth tones, in the latter finishing with a flourish of 16th-note passagework. In the fifth tone the cantus firmus is given out in a decorated form in the treble. Much of the writing is 16th-note passagework that will test the fingering.

The third volume contains the surviving works not based on chorale melodies or the Magnificat, comprising twelve praeambula, two fugues, two toccatas, (that in G being marked for two keyboards, manualiter), a canzona, and a fantasia, plus an anonymous arrangement of the *Toccata in G* for two manuals and pedals. A comparison with Werner Breig's edition of the chorale settings for Bärenreiter in 1971 shows that Beckmann does not include Praeambula in C and G, the *Canzona in G*, Fantasias in C major and D minor, as well as variants of the *Praeambulum in E*, the *Canzona in G*, and another variant of the *Toccata in G*. Beckmann also uses a third staff to indicate a pedal part in several pieces, but it is not overtaxing to mentally adjust to using the left hand.

Most of the praeambula are relatively short at about 60–70 bars and are improvisatory in feel, in mainly quarter- and eighth-note movement, frequently built on sequential patterns and imitations, with a few containing stricter fugal entries as a middle section, such as the canzona-like rhythm with repeated notes in no. 3 in d-minor. Particularly effective is the chromatic section in no. 4 in d-minor in a dotted quarter and eighth formula, leading to a closing section in 16th notes; such closing figuration is also found in no. 6. Of the two fugues in d-minor, the first is a contained working in 32 bars of the descending triad A F D rising to A B C, while the second includes the subject in augmentation against 16th-note passagework before a close in quarters and eighths.

The manualiter *Toccata in C*—with its scale passages and 16th-note figuration leading to another example of a canzona-like subject before a close built on sequences—is most successful, especially so when played on harpsichord or clavichord. The toccata for two manuals requires some nimble fingerwork to change manuals, but a scrutiny of the text of the complex echo effects around bar 75 reveals that several changes between the Organo and the Rückpositiv have been omitted, as indeed have the changes from bar 150 to the end, and the player is left to work out what is played on which manual from the direction of the stems and beaming of the notes. This magnificent piece would have benefited from more careful editing. A manualiter *Canzona in F* is reminiscent of Frescobaldi and Froberger in its three sections—in the second one the subject is transformed into a triple-time variant. The *Fantasia in G* is another piece that would sound particularly well on harpsichord and clavichord; in it Scheidemann shows his debt to Sweelinck's toccata style.

The shorter pieces are still fresh today and offer useful material for services, while the longer ones should feature in concerts, whether on organ or stringed keyboard instruments. The printing is clear, and the introduction in German and English gives a brief introduction to the general style of the non-chorale-based works as well as reasons for rejecting some of the pieces included by Breig in his edition. Facsimile pages of part of the *Praeambulum on the Fourth Tone ex E* and the *Toccata in G* in New German tablature make fascinating reading for

those not used to this form of notation. Many of the pieces do not attain the expressive power of Scheidemann's works based on chorales and the Magnificat settings, and leave one to wonder further about the role of the non-liturgically based works in the Hamburg service. As mentioned above, with careful planning many of them are eminently suitable for performance on harpsichord and clavichord as well.

These two volumes give a most valuable insight into what would have been improvised at this time, but the Magnificat settings in particular will require a suitable instrument and a performer with a first-rate technique who is also well versed in the performance practice of the place and period for a convincing performance. That said, they will most definitely repay the detailed study required.

These editions are a valuable addition to the series, but a scrutiny of the text of the second verse on the second tone reveals that in the closing 11 bars the changes between the Organo and the Rückpositiv have not been indicated as such, and as in the *Toccata in C* in the volume of the free works, the player is left to work out from the direction of the stems and beaming of the notes what is played on which manual; this also occurs in the second verse of the *Magnificat on the Eighth Tone* in the closing three bars. In several cases in each volume the

player must take care to read the notation correctly, since dotted notes are not tied over the barlines.

The introduction in German and English contains much useful information on the life and duties of the organist in Hamburg in the 17th century (apparently they received free accommodation!), as well as a penetrating stylistic analysis of the genres and consideration of attributions. As I have commented previously in my review of the chorale preludes (*THE DIAPASON*, October 2006, p. 19), it is a great pity that in this series devoted to the masters of the North German Organ School, the extensive discussion of the sources and the critical commentary on the individual pieces is in German only. These two volumes are recommended, but a fuller selection of the free pieces and the same Magnificat settings are found in Breig's edition, so there is little need for players who already own these to buy the Schott edition reviewed here unless they can read German fluently in order to benefit from the extensive source information.

—John Collins
Sussex, England

K. Lee Scott, *Voluntary on Shades Mountain*. MorningStar MSM-10-592, \$7.00.

K. Lee Scott's 1987 hymn tune *Shades Mountain* sets Erik Routley's

paraphrase of the 17th-century text, an allegorical description of the Crucifixion—the Tree of Wisdom, Jesus, bears the “scars of suffering,” yet “it lives!—its grief has not destroyed it.” The tune owes a debt to the 18th century: Scott clothed this text with a simple, lovely foursquare classic-style melody, primarily with intervals of a fourth and smaller, over a direct harmonic scheme in common time. Scott's tune uses the same rhythms as the 1739 *Bayeux Antiphoner* tune *Diva Servatrix*, to which this text has been set previously. Scott's setting is available as a hymn tune—in Augsburg's 1995 Lutheran hymnal *With One Voice*, and in Yale University Press's 1992 *A New Hymnal for Colleges & Schools*, for instance—and also as a choral anthem (MSM-50-3000, see James McCray's review in August 2006 issue of *THE DIAPASON*).

The present voluntary, written for a two-manual instrument, is straightforward, alternating a varying interlude (indicated for strings) with three iterations of the tune, each in a different textural placement and registration. At just under five minutes and moderately easy, it will be appreciated not only by organists but also by congregations—both those who know the tune and, given the tune's melodiousness, also by those who as yet do not. Recommended.

—Joyce Johnson Robinson

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Additional copies of the Directory are available for \$5 each.

Pipe Organs of the Keweenaw Houghton County, Michigan

Janet Anuta Dalquist

Introduction

The Keweenaw Peninsula, the northernmost part of Michigan's Upper Peninsula, projects into Lake Superior and was the site of the first copper boom in the United States. The land was mined by prehistoric miners, starting in 3,000 B.C., and has produced over 1.5 billion pounds of pure copper. Its major industries are now logging and tourism. The northern end, referred to locally as Copper Island, is separated from the rest of the peninsula by the Keweenaw Waterway, a natural river that was dredged and expanded in the 1860s across the peninsula between the cities of Houghton on the south side and Hancock on the north.

The Keweenaw's importance in mining led to the founding of the Michigan College of Mines (now Michigan Technological University) in Houghton in 1885. From 1964–1971, the University of Michigan cooperated with NASA and the U.S. Navy to run the Keweenaw Rocket launch site.

In the Keweenaw, many artifacts, buildings, and locations have been documented and preserved for local historical museums and the Keweenaw National Historic Park. What have not been documented are the historic pipe organs in the area. It is the intent of this article to do that. Included are a brief description and history of each church structure and a description, stoplist, and photos for each pipe organ featured. Information was gleaned from books about the area, brochures and bulletins from the individual churches, clippings from Upper Peninsula newspapers, and people—the local organists and pastors and local historic preservationist, Ed Yarbrough. A bibliography is included at the end of the catalog.

In 1995 the Pine Mountain Music Festival (PMMF) for the first time included a pipe organ recital and workshop in their concert schedule. Two major events happened at that time. First, the Keweenaw group formed the Organists of the Keweenaw, and since then we have met three or four times a year sharing in presenting programs for each other. The second event was an organ crawl to visit the historic organs that David Short had "rediscovered" thirty years earlier. Shortly after, I began collecting material for a catalog of the Keweenaw organs.

David Short has been a partner with me in the collection of this material. In his early enthusiasm he became acquainted with all the instruments listed and registered some of them with the Organ Historical Society. I am indebted to him for providing access to the buildings and the instruments and providing much of the history. I collected the stoplists, wrote the histories from the collected sources, did all the photography, and formatted the information. He read the draft and corrected technical errors. It is to him that I dedicate this catalog. Errors are strictly my own.

These magnificent music machines are a valuable historic resource in the Keweenaw. They reflect the boom days of the copper mining era when people of wealth who lived in the area sought the best music for their churches and arranged for the purchase of these instruments. To replace any one of these pipe organs at this time would cost a minimum of \$200,000 and many times more for the larger instruments. Their great value requires regular maintenance and care similar to any other major investment such as automobile or home. Well-maintained pipe organs live for centuries. A loss of any one of the Keweenaw pipe organs is a loss of history, loss of a valuable asset, and, because they are wind instruments similar to the human voice, a loss of the very best way to lead the people of a congregation in their song.



Garret House, Heritage Center, Lake Linden

We hope this catalog will trigger interest in the organs of the Keweenaw from the local folk as well as travelers to this unique place. To see the organs, visitors may contact the church offices to make arrangements for a convenient visit.

History

People have always had their songs. Prior to the boom of the music publishing industry in the early 1900s, people matched their voices with whatever instruments they had—homemade or store-bought. Angus Murdoch writes in *Boom Copper* of the "Grand Calithumpian" parade in Calumet (*Boom Copper*, 1943, 199), where bands from all over the Copper Country gathered for the Fourth of July celebration. The bands were from mining companies, lodges and guilds, various "locations," and represented various ethnic groups. Larry Lankton quotes Bishop Baraga being surprised at

"the fast spreading of civilization on the shores of Lake Superior . . . [where] there was even a piano on which a young American woman played very skillfully . . . Many settlers undoubtedly brought musical instruments with them. Others special-ordered instruments at frontier stores. By as early as 1849–50, John Senter's store in Eagle River did a modest trade in musical instruments, selling an accordion, a melo-dion, bass violas and bows, a violin and bow, guitars and guitar strings. Flageolets, and a German flute, a tuning fork, and a violin and cello instruction book" (*Beyond the Boundaries* 1997, 168–169).

The ethnic folk brought with them their song. They sang drinking songs, folk songs, or parlor songs such as published in *The Gray Book of Favorite Songs*, and they sang their hymns. Much of what defined ethnic identity and culture through the decades was the song of the church in their hymnals. Indeed, the religious belief of people is, in large part,

learned and remembered from the words and tunes of their hymns. It was only in the last decades of the 20th century that some foreign-language hymnals ceased to be used and the hymns begun to be sung in English. During all that time the leader of that song was, and still is, the organ.

Reed pump organs were common in both church and home. Thurner, in writing about the early 20th century, quotes Clare Moyer who recalled a pump organ in her home (*Strangers and Sojourners*, 1994, 187). Most likely, church congregations that could not afford pipe organs bought reed pump organs instead. Some of these instruments, now over 100 years old, still survive. At least two are currently used during summer services in local chapels. Others, also in working order, can be seen in local museums.

Acquisition of pipe organs probably reflected the wealth of the congregation. Some instruments from the late 19th century cost little over \$2000. The Boom Copper folks wanted for their local churches what they had had "out East"—the pipe organ. This was not uncommon for people in remote areas. During the "Gold Rush" in Canada's Dawson City in the Yukon, a frame Presbyterian Church, built to hold 650 people, had a pipe organ, which had been shipped to the church by steamboat up the Yukon River. The Congregational Church in Calumet bought a Garret House organ in 1870 from the manufacturer in Buffalo, New York. It was shipped—keydesk, 16' metal and wood pipes and all—to Lake Linden and then transported up the hill to Calumet. Some time later, the congregation decided to get a larger organ and bought a Hook & Hastings instrument, again from "out East." The Garret House was given to the Lake Linden Church and made the journey back down the hill. Sad to say, the

Calumet church met with disaster when both the building and the organ were destroyed by fire. The congregation joined with the Presbyterian congregation that had in their building a 1905 Estey organ. Both the Estey, which was rebuilt in 1970, and the Garret House, which has been cleaned and reconditioned, are still in use. There is a great irreplaceable investment in the Keweenaw pipe organs!

Thurner writes that the German Lutherans in Laurium built a church "early in the twentieth century [which had] an altar with elaborate wood carving, three steeple bells, and an organ . . ." (*Strangers and Sojourners*, 134). Armas Holmio describes the Finnish Lutheran Church that was built in 1889 on Reservation Street in Hancock: "In the balcony of the new church, which was the most imposing one owned by Finnish Americans of that time, there was a large pipe organ . . ." (*History of the Finns in Michigan*, 2001, 188). That organ, a Kilgen dating from 1915, was moved to the newly constructed Gloria Dei building after the Lutheran Church mergers in 1964.

The Houghton Methodists suffered several fires, the last one in 1916 destroying a pipe organ, according to Terry Reynolds' history of the church (*Grace of Houghton*, 37). Until their new building was erected, the Methodists worshiped for a time with the First Presbyterians on Franklin Square, and then separately in the Masonic Temple. When the Methodists decided to purchase an organ for their new church, the Presbyterians apparently took advantage of the opportunity. Both churches dealt with the same company during the same period of time and ended up with similar instruments, the Methodists' Maxcy-Barton organ being somewhat larger. When the Presbyterian church was razed to allow for highway expansion down Montezuma Hill, their Maxcy-Barton was purchased by a local party and installed in the family home.

Sadly, the same did not happen for the large Austin organ in the First Congregational Church of Hancock, which was razed about the same time. The music history of that church, which included among others the notable baritone Will Hall, was impressive. The organ had played a huge musical role in the church and community, but unfortunately could find no local home, and was sold to a party outside of the area.

Another organ has lain in state for over 30 years. When one local church closed, no home could be found for the pipe organ. Pastor John Simonson dismantled the instrument and made plans to install it in an enlarged garage on his property. The project was not completed, and the organ now awaits resurrection, hopefully to be placed in the St. Anne Heritage Center in Calumet, where it could be used for concerts, weddings, and other events and to echo the music of the ethnic people of the area.

The Keweenaw boasts pipe organs dating from 1870 to 1968. All are in working order and in regular use, and several are tracker organs. All of the Keweenaw tracker organs now have electric blowers; however, two of the trackers can still be hand pumped. One has a detached and reversed keydesk. Several of the Keweenaw organs are in their original state with no changes having been made. They were installed with electric blowers and with either electro-pneumatic or electro-magnetic action. Three have been moved to different locations. Although the consoles have been moved in at least two churches, the innards of the instruments remain the same. One organ has been enlarged to meet the specifications for the original instrument. Others have

been so enlarged with additional pipes and digital circuitry that they no longer resemble the original instrument. Only two organs have three manuals. One has an echo organ placed at the opposite end of the sanctuary from the main organ chamber. Another is a beautiful one-manual, no-pedalboard organ with fully exposed pipes.

The Keweenaw pipe organs are irreplaceable treasures, a legacy from those folks of the Boom Copper days who sought to bring the best of instruments to their churches for their peoples' song. These are instruments worthy of preservation, care, and constant use. Let them be heard!

Pipe Organs of the Keweenaw, Houghton County, Michigan

Calumet, Laurium

Community Church, Calumet. Estey, 1907; Verlinden 2M, 1970

St. Paul the Apostle, Calumet. Kilgen 2M, 1869; Lauck, 2001

St. Paul Lutheran (Missouri Synod), Laurium. Schuelke 2M, 1902; Verlinden, 1963

Hancock, Houghton

First United Methodist, Hancock. Kimball 2M, 1905; electro-pneumatic 1958; refurbished, Lauck, 2005

Gloria Dei Lutheran, Hancock. Kilgen 2M, 1915?; moved to new location 1969; rebuilt and enlarged, Fabry, 2000

Grace United Methodist, Houghton. Maxcy-Barton, 1931; rebuilt, Verlinden, 1971

Michigan Technological University. Wurlitzer, 3M, c1920; installed at MTU, John Wagner, Wicks, 1970-1975

David and Carol Waisanen residence. Maxcy-Barton 2M, c1931-1933; moved from original location, 1975

Sts. Peter & Paul Lutheran (Missouri Synod), Hancock. Haase 2M, 1901; modified and electrified, Haase, 1960; rebuilt, Roscoe Wheeler, 1997

Trinity Episcopal, Houghton. Austin 3M, 1913, 1976, 1987

Lake Linden, Hubbell

Heritage Center (former First Congregational Church), Houghton County Historical Museum, Lake Linden. Garret House 2M, 1870; cleaned, Dana Hull, 2001; restored, Helmut Schick, 2002

St. Cecilia RC, Hubbell. Felgemaker 2M, c1900

St. John's Lutheran (Missouri Synod), Hubbell. Verlinden 1M, 1968

St. Joseph's RC, Lake Linden. Casavant Frères 2M, 1916; overhauled 1957; electro-pneumatic, Verlinden, 1982; cleaned, new console, J. A. Hebert, 1995; additions, Lauck, 2001

Lake Linden United Methodist, Lake Linden. Lancashire-Marshall 2M, 1893; Hugh Stahl, 1950

Keweenaw area

Rockland Roman Catholic. Garret House, 1859 (not functional)

Calumet and Laurium

Community Church of Calumet

201 Red Jacket Road, Calumet, MI 49913; 906/337-4610.

Estey tracker 1907; rebuilt, Verlinden "incorporating most of the stops from the original organ," electro-pneumatic, 1970. 2M/28 stops, 16 ranks

Placement: center front of sanctuary in well of choir loft, facing organ chamber

GREAT (enclosed)

8'	Open Diapason	61 pipes
8'	Melodia	61 pipes
8'	Dulciana	61 pipes
4'	Octave	61 pipes
4'	Waldflöte	12 pipes
2'	Fifteenth	12 pipes
II	Grave Mixture	122 pipes
8'	Trumpet	61 notes
16'	Great to Great	
4'	Great to Great	
8'	Swell to Great	
4'	Swell to Great	
	Four combination pistons	

SWELL (enclosed)

16'	Bourdon	73 notes
8'	Stopped Diapason	73 pipes

8'	Salicional	73 pipes
8'	Voix Celeste TC	49 pipes
4'	Principal	73 pipes
4'	Flute d'Amour	12 pipes
4'	Salicet	61 notes
2 1/2'	Nazard	61 notes
2'	Principal	61 notes
2'	Flautino	61 notes
1 1/2'	Tierce	57 notes
8'	Trumpet	73 pipes
4'	Clarion	61 notes
	Tremolo	
16'	Swell to Swell	
4'	Swell to Swell	
	Swell Unison Off	
	Four combination pistons	

PEDAL (enclosed)

16'	Bourdon	32 pipes
16'	Lieblich Gedeckt	12 pipes
8'	Octave	12 pipes
8'	Bass Flute	32 notes
8'	Gedeckt	32 notes
4'	Choral Bass	32 notes
8'	Trumpet	32 notes
8'	Great to Pedal	
8'	Swell to Pedal	
4'	Great to Pedal	

Deagan Chimes - 21 bells
Expression pedal for entire organ
Crescendo pedal
Sforzando toe piston
Great to pedal reversible toe piston

The Calumet Congregational Church was the church of James MacNaughton and Alexander Agassiz and represented the elite and wealthy of the community. The original church, built in 1874, burned down in 1949. In 1971 the congregation merged with the Calumet Presbyterian Church, which had been built in 1894 to serve the Scottish Presbyterians in the area. The merged churches, first named the Federated Church, then became the Community Church of Calumet (Congregational-Presbyterian). In 2005 the congregation separated from the Presbyterian Church (USA) in order to lease the basement facilities to the Copper Country Community Arts Council. It retains affiliation with the United Church of Christ.

The organ was originally built from two Estey trackers from Brattleboro, Vermont. Estey was in business from



Estey, Community Church of Calumet

1846-1960 and manufactured more than 3,200 pipe organs during the first half of the 20th century. On November 5, 1969, the Calumet organ was removed by Verlinden Organ Company, Milwaukee. Roman J. Leese, president of Verlinden, designed a new chamber, and the organ was reinstalled with most of the original pipes on July 13, 1970. It was converted to electro-pneumatic, and the console was moved from next to the chamber to a well at the opposite side of the choir loft. It is totally under expression. The first service with the new installation was played July 17, 1970, with James Abrams at the console. Dedicatory recitalist on November 5, 1970, was Harvey L. Gustafson. (Source: church records by Charles Stetter)

St. Paul the Apostle Church

301 Eighth Street, Calumet, MI 49913; 906/337-2044.

Kilgen, 1905, reverse tracker, 2M, 17 stops; oak, 18' wide, 9' deep; original cost \$4,000. Rebuilt, cleaned, new trackers, manuals regulated, 1 stop*



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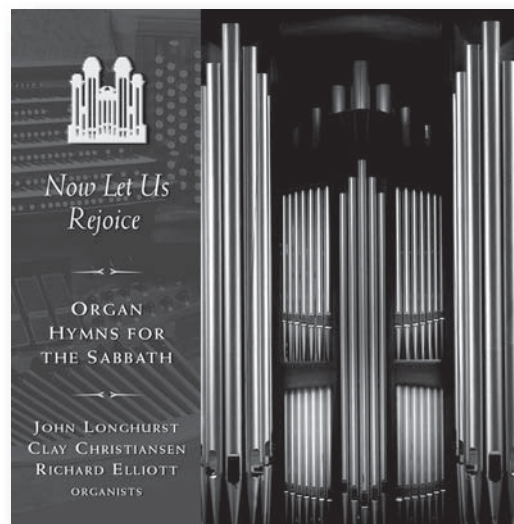
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Kilgen, St. Paul the Apostle Church, Calumet



Console, St. Paul the Apostle Church, Calumet

added, Lauck, 2001. Pneumatic pedal, hand pump preserved.

Placement: rear balcony, facing front of sanctuary

GREAT

- 8' Open Diapason
- 8' Trompette^o
- 8' Melodia
- 4' Octave
- 4' Flute d'Amour
- 2' Fifteenth
- 16' Bourdon

SWELL (enclosed)

- 8' Violin Diapason
- 8' Salicional
- 8' Aeoline
- 8' Oboe Gamba (2 ranks, non-reed)
- 8' Stopped Diapason
- 4' Violina
- 4' Flute Harmonique
- 2' Flautina
- Swell to Great
- Tremolo

PEDAL

- 16' Bourdon
- 8' Violon Cello
- Great to Pedal
- Swell to Pedal

Pneumatic assist
Five foot pedals: soft to loud

The parish was established in 1889 by Slovenian immigrants and was originally named St. Joseph Roman Catholic Church. The original 1890 wood frame building was destroyed by fire in 1902. The new twin-spired church was built of Jacobsville sandstone from 1903 to 1908 at the cost \$100,000. In 1928 St. Joseph's Parish absorbed St. Anthony's Polish Parish. After 1966 they absorbed St. Mary's (Italian), St. Anne's (French), St. John's (Croatian), and took the name St. Paul the Apostle Parish. The structure was designated an Historical Building in the State of Michigan in 1983.

The 1905 Kilgen organ is a reverse tracker. Although operating with electric power, the organ retains the original pump and can be operated in that manner. (Source: church brochure)



Schuelke, St. Paul Lutheran Church, Laurium

St. Paul Lutheran Church (Missouri Synod)

146 Tamarack, Laurium, MI 49913; 906/337-0231.

Schuelke, 1902; rebuilt Verlinden, 1963

Placement: rear balcony, right side of console faces the front of the sanctuary

GREAT

- 8' Diapason
- 8' Melodia
- 8' Dulciana
- 4' Principal
- III Mixture
- 8' Trumpet
- 16' Great
- 4' Great
- Great Unison Off
- 16' Swell to Great
- 8' Swell to Great
- 4' Swell to Great
- Chimes
- Tremulant

SWELL

- 8' Geigen
- 8' Bourdon
- 8' Salicional
- 8' Celeste
- 4' Harmonic Flute
- 2' Fifteenth
- II Sesquialtera
- 16' Krummhorn
- 8' Krummhorn
- 8' Trumpet
- 4' Fagotto
- 16' Swell
- 4' Swell
- Swell Unison Off
- Chimes
- Tremulant

PEDAL

- 16' Bourdon
- 8' Octave Bass
- 4' Fagotto
- 8' Great to Pedal
- 8' Swell to Pedal
- 4' Great to Pedal
- 4' Swell to Pedal

Presets are inside the organ chamber

The congregation formed in 1879. The first church building was located on Scott Street in Calumet. The present building was dedicated 1899.

The Schuelke tracker organ was given to the congregation in 1902 by Mr. Ernest Bollman. In 1929 two recitals were performed by Mr. Martin, Chicago, to celebrate the 50th anniversary of the church. In 1961 Rudolf Patsloff donated the trumpet rank, which is mounted to the left of the chancel in the front of the church. Franz Ziems, organist for many years, left a bequest to renovate the organ. Renovation was completed by Verlinden Co., Milwaukee, in October 1963. The dedicatory recital was played by Rev. Harvey Gustafson, Minneapolis. He played four more recitals after that time. The chimes were given in memory of John Messner. The casework of the chamber is the work of Arthur Jarvela. (Source: e-mail from church organist Jan List)

Hancock and Houghton

First United Methodist Church

401 Quincy Street, Hancock, MI 49930; 906/482-4190.

Kimball, 1905, tracker, 2M, 11 ranks; rebuilt to electro-pneumatic action 1950; new wind lines, 1998; refurbished 2005 by Fabry, Antioch, Illinois.

Placement: front left dais; console is on a moveable platform

Console: not AGO, but radiating pedalboard

GREAT

- 8' Open Diapason
- 8' Melodia
- 8' Dulciana
- 4' Principal
- 4' Flute
- 2 3/4' Twelfth
- 2' 15th
- 4' Great to Great
- 16' Swell to Great
- 8' Swell to Great
- 4' Swell to Great

SWELL

- 8' Violin Diapason
- 8' Stopped Diapason
- 8' Gamba
- 4' Flute d'Amour
- 2 3/4' Nazard
- 2' Flautino
- Tremolo
- 16' Swell to Swell
- 4' Swell to Swell

PEDAL

- 16' Bourdon
- 16' Gedeckt
- 8' Principal
- 8' Bass Flute
- 4' Flute
- 8' Great to Pedal
- 4' Great to Pedal
- 8' Swell to Pedal



Kimball, First United Methodist Church, Hancock

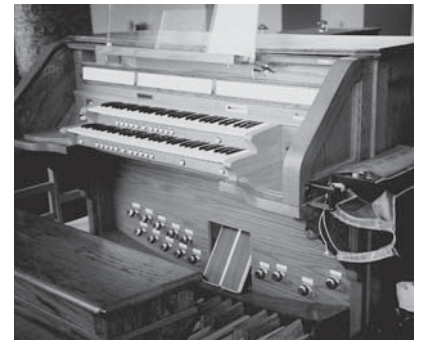


Console, First United Methodist Church, Hancock

The congregation of the First Methodist Church organized in 1860, the first of any denomination to be established in Hancock. The first building was erected in 1861. The present structure of Jacobsville sandstone and brick was dedicated in 1903.

In 1905 the Kimball tracker organ was installed, a gift from Mr. and Mrs. W. H. Roberts. The console was built into the paneling of the chamber with the choir loft on either side and in front,

with the organist's back to the choir and congregation. In 1950 the organ was converted to electro-pneumatic and the console moved from its tracker position to a well at the opposite side of the choir loft. In 1998 the sanctuary was renovated and choir loft was leveled to make a flat dais across the chancel area. The organ console was placed on a moveable platform and new wind lines installed by Fabry, Inc. In 2005 Fabry also replaced slide tuners in the pipes, installed a new blower, and repainted the pipes located above the paneling fronting the lower part of the chamber. (Sources: Monette; church organist Carol Waisanen)



Kilgen, Gloria Dei Lutheran Church, Hancock

Gloria Dei Lutheran Church (ELCA)

1000 Quincy Street, Hancock, MI 49930; 906/482-2381.

Kilgen, 1915? 2M; moved to new building, 1969; console rebuilt and preparation made for additions, Fabry, 2002

Placement: rear balcony; left side of console faces front of sanctuary

GREAT

- 8' Diapason
- 8' Gedeckt
- 8' Dulciana
- 4' Principal
- 4' Flute d'Amour
- 4' Dulcet
- 12th Dolce
- 15th Dolce
- 1 1/2' Dolce Tierce
- 16' Great to Great
- 4' Great to Great
- 16' Swell to Great
- 8' Swell to Great
- 4' Swell to Great
- Chimes
- Unison Off
- MIDI to Great

SWELL

- 8' Violin Diapason
- 8' Gedeckt
- 8' Salicional
- 8' Voix Celeste
- 4' Principal
- 4' Flute d'Amour
- 2 3/4' Nazard
- 2' Flautino
- 8' Trompette
- 8' Oboe
- Tremolo
- 16' Swell to Swell
- 4' Swell to Swell
- Unison Off

PEDAL

- 32' Resultant
- 16' Bourdon
- 16' Lieblich Gedeckt
- 8' Diapason
- 8' Bass Flute
- 8' Gedeckt
- 4' Choral Bass
- 8' Great to Pedal
- 8' Swell to Pedal
- 4' Great to Pedal
- 4' Swell to Pedal

Memory Select
Transposer
Swell presets: 5, Swell to Pedal
Great presets: 5, Great to Pedal
Generals: 10, Tutti

Toe studs:
General cancel
10 generals
Swell to Pedal
Great to Pedal
Resultant
Tutti

The Gloria Dei congregation traces its roots to 1867 when the Scandinavian Evangelical Lutheran Congregation was formed. It was reorganized in 1880 as the Finnish Evangelical

Lutheran Congregation. The first wood frame building was partly destroyed by fire in 1896 and again in 1909. A brick building was constructed in 1910. Shortly after, a member of the congregation, Andrew Johnson, gave the first pipe organ to the church. In 1955 the name of the church was changed to St. Matthew's Evangelical Lutheran Church. In 1962 most of the national Lutheran church bodies merged into the Lutheran Church of America. Salem Lutheran (Swedish) and St. Matthew's (Finnish) merged in 1966 and adopted the name Gloria Dei.

The present building was constructed in 1969, and the Kilgen organ from St. Matthew's was moved and installed in the new structure. In 2002, the organ was rebuilt by Fabry, Inc. of Fox Lake, Illinois. (Sources: Monette; church records and members)



Maxcy-Barton, Grace United Methodist Church, Houghton

Grace United Methodist Church

201 Isle Royale, Houghton, MI 49931; 906/482-2780.

Maxcy-Barton, 1931; rebuilt Verlinden, 1971

Placement: left of chancel, below dais

GREAT

8' Open Diapason
8' Melodia
8' Salicional
8' Dulciana
4' Octave
4' Wald Flute
4' Dulcet
2 1/2' Twelfth
2' Fifteenth
16' Great to Great
4' Great to Great
8' Swell to Great
4' Swell to Great
Chimes

SWELL

16' Bourdon
8' Stopped Flute
8' Salicional
8' Dulciana
8' Vox Celeste
4' Principal
4' Flute d'Amour
4' Salicet
2 1/2' Nazard
2' Flautino
1 1/2' Tierce
8' (Syn) Orchestral Oboe
16' Swell to Swell
4' Swell to Swell
Unison Off
Tremulant

PEDAL

16' Sub Bass
16' Bourdon
8' Octave
8' Bass Flute
8' Bourdon
8' Cello
4' Choral Bass
4' Flute
8' Great to Pedal
8' Swell to Pedal
4' Great to Pedal

3 pistons and cancel on Swell
3 pistons and cancel on Great
One toe stud, coupler
1 expression pedal
1 crescendo pedal



Console, Grace United Methodist Church, Houghton

Grace's history from 1854 to 2004 is documented in booklet form by Professor Terry Reynolds of the Social Science Department of Michigan Technological University. The church stems from a "Methodist Class" that formed in 1854, an outgrowth of Methodist missions that had begun around 1832 with the Ojibwa natives of the Upper Peninsula. A frame building was constructed in 1859 and in 1890 money was first raised to purchase an organ. In 1893 a new sandstone structure was built and again, in 1907, church records show efforts to raise money for an organ.

An organ must have been installed in that structure as the church history reports a fire in 1916, which destroyed, among other things, the organ. The present Maxcy-Barton was installed in 1931. It is most likely that the Maxcy-Barton organ of the First Presbyterian Church was also installed at that time as the organs are similar except that the Methodist instrument is larger. In 1971 Verlinden rebuilt the instrument and in the 1990s the console was moved from the dais to the main floor level on left side of the chancel. (Source: Reynolds)

Michigan Technological University

MacInnes Ice Arena, 1400 Townsend Drive, Houghton, MI 49931.

Rudolph Wurlitzer Company, c1920; installed May 1975

Placement: platform on rafters, west wall of MacInnes Ice Arena, access on a 50-ft. ladder climb

1119 pipes, 15 ranks, 130 stops
drums
bells
130 stops
24 notes, cathedral chimes
32-note pedalboard

This instrument was first installed in the Presbyterian Church, Utica, New York, and later moved to the home of James Thomas, who added theatre organ components from two Pennsylvania theatre organs and accessories from a Boston radio station. The instrument, valued at \$75,000, was donated to MTU in the late 1960s through the efforts of John Wagner, class of '61. It was moved to MTU in 1970 with initial installation done by Wagner and completed by the Wicks Organ Company, Highland, Illinois.

The organ was first played for Michigan Tech's commencement exercises May 1975 by Gerrit Lamain, director of the Suomi College (now Finlandia University) Choir, Hancock, and later of Minneapolis, Minnesota. Lamain entertained hockey fans prior to Michigan Tech's games until he left the area, returning regularly to play for Tech's commencement exercises. The console is mounted on a high platform at the west end of the MacInnes Ice Arena. Access is achieved by climbing a 50-foot ladder. An article and pictures featuring this instrument can be found in the April 2000 "Alumnus" magazine of Michigan Tech. (Source: Nordberg)

David and Carol Waisanen residence, Hancock, MI.

Maxcy-Barton, Oshkosh, WI, 2M, 8 ranks, 1931-33?, electro-pneumatic; installed by owner, 1975

Placement: music room, console on balcony (former back porch); organ chamber installed with original paneling and grillework

GREAT

8' Open Diapason 61 pipes
8' Melodia 73 pipes
8' Dulciana 61 pipes
4' Flute 61 notes
Unison Off

SWELL

8' Stopped Diapason 73 pipes
8' Salicional 73 pipes
8' Vox Humana 61 pipes
4' Flute d'Amour 61 notes
Tremulant
Unison Off

PEDAL

16' Bourdon 12 pipes
(20 notes from Sw St. Diap.)
8' Flute (from Sw St. Diap.)

Couplers

16' Great to Great
4' Great to Great
16' Swell to Great
8' Swell to Great
4' Swell to Great
8' Great to Pedal
8' Swell to Pedal

Combination pistons:

3 Swell, controlling Swell and Pedal organs and couplers, cancel
3 Great, controlling Great and Pedal organs and couplers, cancel

Balanced expression pedal

Balanced adjustable crescendo pedal

First installed in the First Presbyterian Church, Houghton between 1931 and 1933, it is believed that this instrument was installed during the same period that a larger Maxcy-Barton was placed in the Grace Methodist Church. Maxcy organs were custom built to fit the acoustics of the space. The organ chamber in the Presbyterian church was



Maxcy-Barton, Waisanen residence, Hancock

at the front of the sanctuary and enclosed in a wooden grillework similar to the one in Grace. The detached console was located below the rostrum and in front of the choir loft, which was an elevated tiered area at one side of the chancel. The building was razed in 1976 due to highway construction, and the instrument was purchased by a private party. The owner converted his back yard to a vaulted music room. The organ chamber is enclosed in the original wood grillework from the church and the console sits on what used to be the back porch of the home. (Sources: *The Daily Mining Gazette*; Waisanen)

Sts. Peter and Paul Lutheran Church (Missouri Synod)

323 Hancock Street, Hancock, MI 49930; 906/482-4750.

Haase, tracker 1901; modified and electrified by Haase Organ Co., Marenngo, IL, 1960; rebuilt, Roscoe Wheeler, Curran, MI, 1997

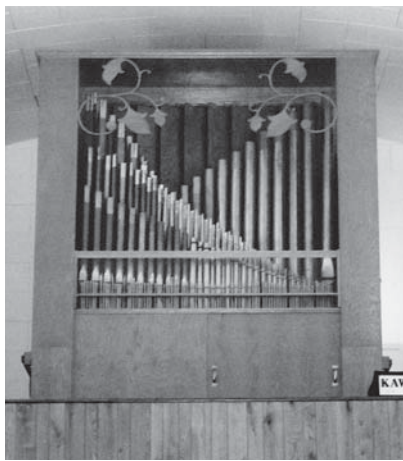
Placement: balcony, rear of church, left side of console faces front of sanctuary

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Haase, Sts. Peter and Paul Lutheran Church, Hancock

- GREAT**
 8' Principal
 8' Quintaten
 8' Gemshorn
 4' Octave
 2 1/2' Twelfth
 2' Fifteenth
 Great Unison Off
 8' Great to Pedal
 4' Great to Pedal
 16' Great to Great
 4' Great to Great

- SWELL**
 8' Rohr Gedeckt
 8' Salicional
 4' Koppel Flute
 2 1/2' Nazard
 2' Flautino
 8' Oboe
 Swell Unison Off
 Tremolo
 16' Swell to Great
 8' Swell to Great
 4' Swell to Great
 16' Swell to Swell
 4' Swell to Swell
 8' Swell to Pedal

- PEDAL**
 16' Sub Bass
 16' Quintaten
 16' Posaune
 8' Principal
 8' Rohr Flute
 8' Oboe
 4' Choral Bass

Great expression pedal
 Swell expression pedal
 Crescendo pedal
 Sforzando pedal piston
 Swell enclosed
 Great open

Presets for Swell and Great individually and in combination; located within the organ chamber.

MIDI to Swell, Great, Pedal
 Schulmerich carillon keyboard attached to console

The congregation, the first Lutheran one in the Copper Country, was founded in 1867 as the Deutsche Evangelische Lutherische Peter and Paul's Gemeinde in Hancock. The first church structure was built in 1867 and the present church structure in 1881.

In 1901 the organ was purchased for the sum of \$500 from St. Stephen's Lutheran Church in Milwaukee, Wisconsin. The dedicatory recital was played by Professor Karl Haase. Most of the original pipes were constructed in Berlin, Germany by August Laukhuff Orgelteile. New ones were constructed and added by the Durst Organ Co., Erie, Pennsylvania. Under the Rev. Mr. Boomhower the organ was refurbished in 1997 at the cost of \$25,000. Improvements included work on all inner mechanical works and solid state circuitry. Total cost for repairs and improvements up to 1998 was \$30,000. This church also houses in its belfry tower three bells of 1,000, 800, and 600 pounds. (Sources: Monette; service bulletin)

Trinity Episcopal Church
 205 East Montezuma, Houghton, MI 49931; 906/482-2010.

Austin, 1913, 3M, 26 ranks; new console, 1958; rebuilt with new console, 1976; rebuilt, Roscoe Wheeler, Iron Mountain, MI, 1987; repaired, including reinstallation of the Echo organ, Lauck, 2004.

Placement: chancel, right side, in well facing the opposite side

- GREAT**
 8' Open Diapason Rank 1
 8' Clarabella Rank 2
 8' Dulciana Choir
 4' Octave Rank 3
 4' Stopped Flute Choir
 2' Fifteenth (ext of Rank 1)
 III Mixture Ranks 4-5-6
 Great 16
 Great 4
 Great Unison Off
 Swell to Great 16, 8, 4
 Choir to Great 16, 8, 4
 Echo on Great
 Echo on Great Off
 Chimes (Echo) 25 bars

- SWELL**
 16' Bourdon Rank 12
 8' Rohrflute Rank 13
 8' Viole d'Orchestre Rank 14
 4' Geigen Principal Rank 15
 4' Flute Harmonique Rank 16
 2 1/2' Nazard Rank 17
 2' Flautino Rank 18
 8' Cornopean Rank 19
 8' Oboe Rank 20
 Tremolo
 Swell 16, 4
 Swell Unison Off



Austin, Trinity Episcopal Church, Houghton

- CHOIR**
 8' Violin Cello Rank 7
 8' Spitzflute Rank 8
 8' Dulciana Rank 9
 4' Flute Rank 10
 8' Clarinet Rank 11
 Tremolo
 Choir 16, 4
 Choir Unison Off
 Swell to Choir 16, 8, 4

- ECHO**
 8' Chimney Flute Rank 21
 8' Viole Aetheria Rank 22
 8' Vox Angelica Rank 23
 4' Fern Flute Rank 24
 8' Cor Anglais Rank 25
 8' Vox Humana Rank 26
 Tremolo
 Chimes 25 Bars
 16' Pedal Bourdon (ext of Rank 21)

- PEDAL**
 32' Resultant Bass Wired
 16' Open Diapason (ext of Rank 1)
 16' Bourdon Rank 27
 16' Contra Dulciana (ext of Rank 9)
 16' Gedeckt Swell
 8' Flute (ext of Rank 27)
 16' Echo Bourdon (ext of Rank 21)
 Great to Pedal 8, 4
 Swell to Pedal 8, 4
 Choir to Pedal 8, 4

Programmable thumb pistons under each manual

Toe pistons: 10 General; 5 Pedal with some reversibles
 Crescendo pedal
 Swell expression
 Choir expression
 Choir and Great are on same wind chest

The forming of the Houghton Episcopal congregation began in 1860. The parish was officially founded in 1861 when the congregation entered into an agreement with members of the Con-



Console, Trinity Episcopal Church, Houghton

gregational denomination to jointly construct a building in Hancock. Disagreement followed as to which denomination the building would be dedicated. The Episcopalians, who comprised the majority of the joint church board, floated the building across Portage Lake to Houghton to the site of the present church. Construction on the present church began in 1907 and was completed in 1910 when it was dedicated.

The Austin organ was installed in 1912 with the dedicatory service played by Edwin Arthur Kraft of Trinity Cathedral, Cleveland, Ohio. The Echo organ was dedicated in 1924 with a recital played by Joseph Kershaw. During a building renovation in the 1970s the wind lines and electrical work to the Echo organ were dismantled. In 2001 Father Ted Durst initiated refurbishing during which time the Echo organ was again connected to the main organ. A re-dedicatory recital was played in 2002 by Deward Rahm of St. Peter's Episcopal Church, Chicago, Illinois. (Sources: Centennial History; recital service bulletin)

Lake Linden and Hubbell

Heritage Center (former First Congregational Church), Lake Linden, MI. Property of Houghton County Historical Museum Society.

Garret House, Buffalo, New York, 1873-4, 2M/23 stops, tracker, installed 1887; cleaned, Dana Hull, 2001; cleaned and restored, blower replaced 2002, Helmut Schick, Ann Arbor, MI

Placement: left front of sanctuary, bench faces away from audience

- GREAT**
 8' Open Diapason
 8' Viol d'Amour (TC)
 8' Stopped Diapason Bass
 8' Melodia
 4' Flute
 4' Principal
 2' Fifteenth
 Tremolo

- SWELL (enclosed)**
 8' Open Diapason
 8' Clarabella (TC)
 8' Stopped Diapason Bass
 8' Stopped Diapason Treble
 4' Violina
 8' Hautboy (TC)

- PEDAL**
 16' Bourdon

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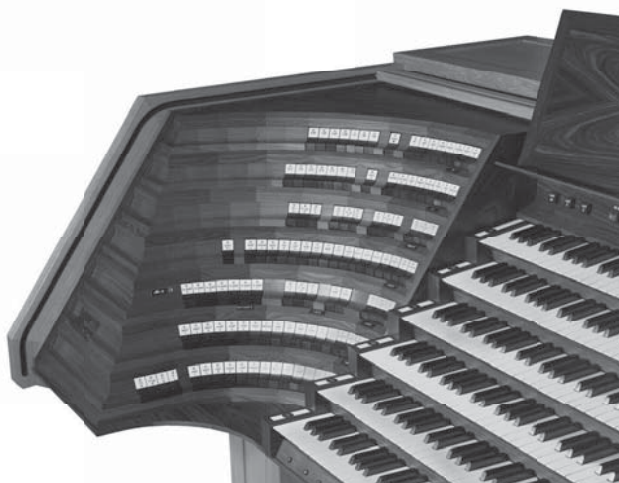
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Verlinden, St. John's Lutheran Church, Hubbell

- 8' Dulciana
- 8' Unda Maris TC
- 4' Octave
- 4' Travers Flute
- 2' Octave
- 16' Coupler
- 4' Coupler
- Tremulant

Crescendo pedal
No pedal organ
No presets

pipe stoppers renewed. Interior actions were reconditioned as needed and one rank of pipes was added. Cost was \$16,000. (Source: e-mail from organist June Peterson, 2-4-06)



Casavant Frères, St. Joseph's Roman Catholic Church, Lake Linden

St. Joseph's Roman Catholic Church
701 Calumet Street, Lake Linden, MI 49945; 906/296-6851.

Casavant Frères Opus 41, 1916, tubular pneumatic; overhauled by Pipe Organ Craftsmen, Minneapolis, Minnesota, 1957; converted to electro-pneumatic, Verlinden, 1982; dismantled and cleaned, new console, J. A. Hebert & Son Associates, Troy, Michigan, 1995; enlarged to meet original specifications by Lauck Pipe Organ Company, Otsego, Michigan, 2001. 2M/23 stops, 25 ranks, electro-pneumatic.

Placement: rear gallery, right side of console to front of church



Garret House, Heritage Center, Lake Linden

Couplers

- Swell to Great
- Great to Pedal
- Swell to Pedal

Tracker (mechanical) action; parts and case are all hand-crafted
580 pipes, 12 ranks, 2 manuals, 25 pedals
Hitch-down Swell pedal
May be hand-winded (pumped)

The organ was built in 1873-74 in Buffalo, New York, shipped to Lake Linden, and then transported in 1874 to the Congregational Church in Calumet, which served the wealthy class during the copper boom era. It was replaced there by a larger instrument (Hook & Hastings of Boston) and returned, as a gift from the Calumet church, to the Lake Linden church.

The Lake Linden church was built in 1896 at the cost of \$8,325. A museum piece in itself, the building was designed by Holabird & Roche of Chicago in the Victorian Stick style on a non-coursed mine-rock foundation. It was dedicated February 27, 1887, with the dedicatory service being played by Professor Roney, organist of the Michigan Grand Commander of the Knights Templar.

In the summer of 1887 a fire destroyed almost all of Lake Linden, but the frame Congregational Church survived. It housed eight families for several months until new homes were found. The congregation ceased as a church in 1979, and ownership was taken over by the Houghton County Historical Museum. Grants have helped to renovate plumbing, roofing, electrical wiring, heating, and repainting of the outside of the building.

Dana Hull, Ann Arbor, representative of the Organ Historical Society, and Helmut Schick of the University of Michigan cleaned and restored the organ during 2001 and 2002. A new blower replaced the original. (Sources: Taylor; *The Daily Mining Gazette*)

"Beautifully made, much detail and care; shows growth and refinement in an organ shipped to the hinterlands; finials, medallions in the casework, nice lines in the presentation; some expensive wood here and there, very well cut and finished; excellent pipework." (Source: e-mail from David Short quoting Dana Hull and Helmut Schick, 10-04-01)



Felgemaker, St. Cecilia Roman Catholic Church, Hubbell

St. Cecilia Roman Catholic Church
Guck Street, Hubbell, MI 49934; 906/296-6971.

A. B. Felgemaker, Erie, Pennsylvania, c1900, 2M, 12 ranks, tracker
Placement: gallery, rear of sanctuary

GREAT

- 8' Open Diapason
- 8' Flute
- 8' Dulciana
- 4' Octave
- 2' Super Octave
- 16' Bourdon
- Bellows Signal

SWELL

- 8' Stopped Diapason
- 8' Viola
- 8' Aolina
- 4' Flute Harmonique
- 8' Oboe

PEDAL

- 16' Bourdon

Couplers

- Swell to Great
- Swell to Pedal
- Great to Pedal

Tremolo

St. Cecilia Church, organized in 1893 to provide for German, French, and Irish immigrants, was an offshoot of St. Joseph's Church in Lake Linden. The frame building was dedicated in 1893. It features a stained glass window of St. Cecilia, the patron saint of church music, playing an organ. (Source: e-mail from David Short, 2-14-06)

St. John's Lutheran Church (Missouri Synod)

311 Guck Road, Torch Lake Township, Hubbell, MI; 906/296-1022.

Verlinden, 1M, 5 ranks, 1968, Roscoe Wheeler, Iron Mountain, Michigan; 2' flute added, Verlinden, 1977; rebuilt 2006, B. K. Kellogg & Associates*

Stoptist (257 pipes)

- 8' Open Diapason
- 8' Flute
- 8' String
- 4' Flute
- 2' Flute
- 4' Coupler
- 16' Coupler
- Tremulant

***Rebuilding 2006 (354 pipes)**

- 8' Principal
- 8' Holz Gedackt
- 8' Travers Flute

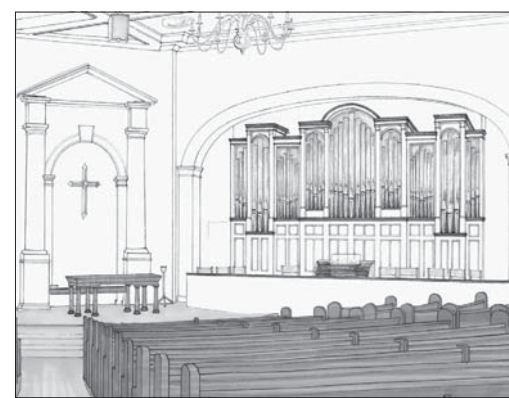
The church was formed on May 15, 1893 by twelve men who gave the congregation the name "Saint Johannes Congregation." The white frame building was dedicated August 13, 1893. The organ was installed by Verlinden in 1968. The open pipes of this unique instrument are mounted in the rear gallery of the sanctuary. The rope for the steeple bell descends amidst the pipes. The console is placed at one end of the gallery. The first part of the dedication service in November 1968 was played on the existing electronic instrument. During the service the pastor, Frank J. Schulz, demonstrated the newly installed pipe organ, and the remainder of the service was played on that instrument. A 2' flute rank was added in 1977 as a memorial to the longtime organist.

The organ was rebuilt during 2006. Relay switches, console stop controls, key contacting systems and wiring were replaced, and the leather on the wind regulator, the tremulant and the wooden

First Presbyterian Church

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North Carolina. With 26 stops over two manuals and pedal, the organ will be played from a detached two-manual console with terraced stopjams. Currently under construction in our workshops, the instrument will be completed during the first quarter of 2007.

GREAT:

- Bourdon 16'
- Open Diapason 8'
- Chimney Flute 8'
- Salicional 8'
- Principal 4'
- Open Flute 4'
- Fifteenth 2'
- Mixture IV
- Cornet III
- Trumpet 8'

SWELL:

- Stopped Diapason 8'
- Viola di Gamba 8'
- Voix Celeste 8'
- Harmonic Flute 4'
- Piccolo 2'
- Mixture III-IV
- Trumpet 8'
- Oboe 8'

Tremulants for Great and Swell divisions.

PEDAL:

- Subbass 16'
- Bourdon (GT) 16'
- Principal 8'
- Flute 8'
- Choral Bass 4'
- Trombone 16'
- Trumpet 8'

Usual unison couplers, plus Swell to Great Suboctave.

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Console, St. Joseph's Roman Catholic Church, Lake Linden

GRAND-ORGUE

8'	Montre	65 pipes
8'	Melodia	65 pipes
8'	Dulciana	65 pipes
4'	Prestant	61 pipes
2 1/2'	Quint°	61 pipes
2'	Doublette°	61 pipes
III	Fourniture°	183 pipes
8'	Trompette°	61 pipes
4'	Grand-Orgue to Grand-Orgue	

RÉCIT (enclosed)

8'	Principal	65 pipes
8'	Bourdon	65 pipes
8'	Viola di Gamba	65 pipes
8'	Voix Céleste	53 pipes
4'	Flute Harmonique	65 pipes
2'	Octavin°	61 pipes
II	Sesquialtera TC°	98 pipes
8'	Hautbois	65 pipes
4'	Chalumeau°	61 pipes
	Tremulant	
4'	Récit to Récit	

PÉDALE

16'	Bourdon	30 pipes
16'	Gedeckt	30 pipes
8'	Flute Bouchée	12 pipes
4'	Prestant°	32 pipes
16'	Bombarde°(ext G-O)	12 pipes
4'	Chalumeau	Recit

Tirasses

8'	Grand-Orgue/Pédale
4'	Grand-Orgue/Pédale
8'	Récit/Pédale
4'	Récit/Pédale
16'	Récit/Grand Orgue
8'	Récit/Grand Orgue
4'	Récit/Grand-Orgue

*Added stops 2001
23 stops, 25 ranks, 1340 pipes

Combination pistons:
6 thumb pistons, Swell
8 thumb pistons, Great
6 thumb pistons, Pedal
8 general pistons (thumb/toe)
8 memory levels - Peterson

St. Joseph Church was founded and the first building dedicated in 1871. In 1902 a new structure was built on the same site. The Casavant Frères organ was installed in the rear gallery in 1916 with the dedicatory recital played by the Rev. Father Dobbblestein, O.Praem., thought to be from DePere, Wisconsin. The pipework is believed to have been made in Canada and the workmen from South Haven, Michigan. During the late 1990s, through the efforts of director of music and organist David Short and Father Eric Olson, the organ was cleaned and the console replaced. In 2001 twelve ranks were added by the Lauck Organ Company, Otsego, Michigan. (Source: church brochure)



Lancashire-Marshall, Lake Linden United Methodist Church

Lake Linden United Methodist Church

53237 N. Avenue, Lake Linden, MI.
Lancashire-Marshall, Moline, Illinois, 1893, \$2100, 2M/19 ranks, tracker, pneumatic assist pedal; Hugh Stahl, 1950
Placement: center front of chancel, keydesk back of pulpit facing the case

GREAT (58 notes)

8'	Open Diapason
8'	Dulciana
8'	Melodia
4'	Octave
4'	Flute Harmonique
2 1/2'	Twelfth
2'	Fifteenth
16'	Trompette
	Tremolo
	Pedal Check
	Bellows Signal

SWELL (enclosed)

16'	Lieblich Gedact
16'	Bourdon Bass
8'	Open Diapason
8'	Stopped Diapason
8'	Aeoline
8'	Salicional
4'	Flauto Traverso
4'	Fugara
2'	Flautino
8'	Oboe

PEDAL (27 notes) (pneumatic)

16'	Bourdon
8'	Flute

Couplers

Swell to Great
Swell to Pedal
Great to Pedal

5 pedal presets, loud to soft
Original cost: \$2100
Additional work done by Hugh Stahl

The Methodist Church was formed shortly after 1868, the year that two Methodist missionaries had been assigned to organize a Sunday School in the Lake Linden area. The present sanctuary was built and dedicated in 1886.

The organ was installed in 1893 and considered something of a "wonder." At one point, an organist traveled to Lake Linden from Houghton and stayed the day so as to play both morning and



Lancashire-Marshall, Lake Linden United Methodist Church

evening services. The organ was originally winded by hand, and the blower was installed after World War I, much earlier than work done by Stahl. It is thought he may have worked on the pneumatics in the two pedal ranks, possibly doing needed repairs, and affixed the company tab to the keydesk at that time. Roscoe Wheeler of Iron Mountain, Michigan, did maintenance on the organ for many years prior to James Lauck taking over in 2001. (Source: e-mail from David Short, 2-14-06)

St. Mary's Roman Catholic Church

71 Michigan Ave., Rockland, MI.
Garret House, 1859. On board inside case: "1859 - Irish Hollow - Ontonagon - Lake Superior - Michigan"

The oldest pipe organ in Michigan, by 12 years. Thought by Dana Hull and Helmut Schick of Ann Arbor to be one of the first organs built by Garret House, possibly made from a template instrument, roughcut, less refined than the Lake Linden instrument. The congregation is still active. This organ must be restored. (Source: Short)

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Janet Anuta Dalquist holds degrees from Macalester College, McCormick Theological Seminary, and the University of Michigan. She began playing for church services at the age of 12, served as a substitute organist in various churches from 1956-1988, and in 1989 was appointed organist at Portage Lake United Church (UPUSA/UCC), Houghton, Michigan. She is a co-founder of the Organists of the Keweenaw and holds memberships in the AGO, PAM, ALCM, OHS and the Hymn Society. As a professional academic librarian, she served as director of the Suomi College (now Finlandia University) library from 1968 to 1984 and as collection manager of the J. Robert Van Pelt Library at Michigan Technological University in Houghton from 1984 to 1994.

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EROI Festival 2006

Eastman School of Music

Joel H. Kuznik

The 2006 EROI Festival was presented by the Eastman School of Music and the Westfield Center October 12–15. The topic was “Aspects of American Organ Building in the 20th Century with emphasis on E. M. Skinner and John Brombaugh.”

The Eastman Rochester Organ Initiative (EROI)

When the Eastman School of Music opened its doors in 1921, it housed the largest and most lavish organ collection in the nation, befitting the interests of its founder, George Eastman. Mr. Eastman provided the school with opulent facilities and stellar faculty, creating an expansive vision for organ art and education in the 20th century.

Over the years, the Eastman School has built on this vision by offering one of the most distinguished organ programs in the world. In keeping with this tradition of excellence, the Eastman School of Music has embarked on a long-range plan, the Eastman Rochester Organ Initiative (EROI), which will extend George Eastman’s vision into the 21st century.

With the aim of making Rochester a global center for organ performance, research, building, and preservation, the Eastman School will assemble a collection of new and historic organs unparalleled in North America. An incomparable teaching resource, this collection will offer access to organs of diverse styles and traditions to talented young musicians from around the world.

Tourists, scholars, and music lovers will be drawn to Rochester to hear the varied sounds of these extraordinary instruments. The Italian Baroque organ inaugurated within the frame of the EROI Festival 2005 marks the first concrete milestone in EROI Phase One. A new instrument closely modeled after a Lithuanian organ built by Casparini in 1776 will be constructed and installed in Christ Church (Episcopal) by 2008, in cooperation with the Episcopal Diocese of Rochester.

The restoration of the historic Skinner organ, housed in the Eastman School’s Kilbourn Hall, and the restoration and replacement of the school’s fourteen practice organs, will complete the initial phase of this ten-year plan.

—The EROI Brochure 2006

See <www.esm.rochester.edu/organ/> for information on Eastman, EROI Festivals, and for a PDF file of the 2006 Festival brochure, which has the complete festival program, biographies of participants, and detailed documentation of all the instruments played, with specifications and historical background for venues and organs. For information on organbuilders with links to E. M. Skinner and John Brombaugh, see <http://en.wikipedia.org/wiki/Category:Pipe_organ_builders>.

Photo composition and text: Joel H. Kuznik

Photo credit: Nicole Marane

Organs

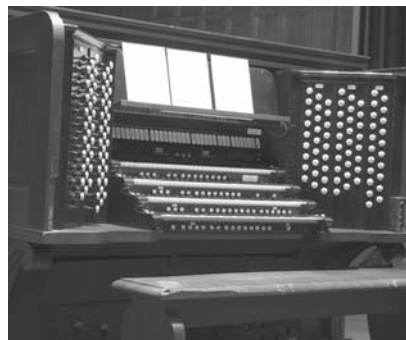


At the opening of the EROI Festival **William Porter**, known for his traditional improvisatory skills, delighted

attendees with an authentic performance on the mighty **Wurlitzer Opus 1492** (1926, 121 stops, 12 ranks; restored by the Rochester Theatre Organ Society) at the Rochester Museum and Science Center.



Bozeman-Gibson Opus 24 (1984, 23 stops, 31 ranks, with gifts of Vox Humana by Paul Fritts, 2005, and Pedal 16’ Posaunenbass by Flentrop Orgelbouw, 2006), modeled on Gottfried Silbermann’s instrument at Grosshartmanskendorf, Germany. Currently on loan to Eastman and housed at Asbury First United Methodist Church.



“Gleason’s Dream Machine” designed by the legendary Harold Gleason for Eastman’s Kilbourn Hall, **Skinner Opus 325** (1922, 6,030 pipes, 91 ranks, 83 stops), scheduled to be restored by 2010. Today it is Rochester’s largest organ.



John Brombaugh’s landmark 1972 **Opus 9** (20 stops, 29 ranks), originally built for Ashland Avenue Baptist in Toledo, Ohio; now on loan to Sacred Heart Cathedral (RC), Rochester until 2008, when they receive a 52-stop Paul Fritts organ. The compact casework and pipework of extraordinary craftsmanship complement the remarkable sound.



Holtkamp organ (1962, 40 stops, 45 ranks) at the Lutheran Church of the Incarnate Word, with its modern façade and neo-baroque tonal concept, typical of the mid-20th century.



Builder **John Brombaugh** discusses the concept of his Opus 9 and the importance of “vocale” voicing, inspired by his experience as a boy singer and found in old instruments throughout Europe, typically in Principal sounds to imitate the human voice.



Console of the South End Organ, **Aeolian Opus 947** (1904, 59 stops, 66 ranks), in the George Eastman House, where Harold Gleason played for breakfast each day and musicales twice a week with a resident string quartet. Still playable by rolls or console.



Historic Pennsylvania **Samuel Bohler organ** (1869, 8 stops, 7 ranks), with a clear, crisp sound, at the Lutheran Church of the Incarnate Word. Built for Muddy Creek Presbyterian Church, Pennsylvania; restored by R. J. Brunner and Co. in 2006.



Computer image of the **Craighead-Saunders organ** to be installed in Christ Church (Episcopal) beginning July 2007, with completion in 2008. The organ is modeled on the exceptional Casparini organ (1776) at the Holy Ghost Church in Vilnius, Lithuania.

► page 28



John Brombaugh and friends—how many do you know? Left to right: builder **Martin Pasi**, **Aaron Reichert** (Taylor & Boody), **Munetaka Yokota** (GOArt, Göteborg), **John Brombaugh**, builder **George Taylor**, builder **Paul Fritts**, **Bruce Shull** (Paul Fritts), **Frits Elhout** (Flentrop), and **Mats Arvidsson** (GOArt, Göteborg).



Festival attendees listen attentively to the panel's illuminating discussion on Brombaugh.

Presenters



Roger Sherman led a panel on Brombaugh's contributions to organbuilding and impact on performance with **Munetaka Yokota** (GOArt, Göteborg), **William Porter**, **David Boe** (Oberlin) and **Erica Johnson** (student of Harald Vogel and DMA candidate at Eastman). Boe also gave a keynote speech on Brombaugh's early formative years as a builder.



Orpha Ochse, recipient of Eastman's Alumni Achievement Award, gave a remarkably insightful keynote lecture on "The American Organ in the 20th Century," citing builders and styles as they were affected by history and culture.



Thomas Murray of Yale gave an idiomatic demonstration of the Kilbourn Hall Skinner Opus 325, the first of many organs he played.

Concerts



A model opening recital at Asbury First United Methodist Church played on the Bozeman-Gibson and on an Austin Opus 215 (70 stops, 76 ranks) by talented students (left to right) **Christopher Petit**, **Erica Johnson**, **Robert Kwan**, and **Kola Owolabi** playing Mendelssohn, an improvised partita, Gubaidulina, Saint-Saëns, and Krebs.



Barbara Owen presented a truly informative illustrated lecture on "E. M. Skinner—The Man," and Jack Bethards (not pictured) shared a moving tribute to Skinner the builder with his focus on orchestral sound.



Chair **David Higgs** with student artists **Lars Gjerde**, **Justin Wallace**, **Michelle Rae Martin**, and **Rudy de Vos** in a skillfully rendered concert of difficult contemporary music at St. Mary's Church (RC) on Austin's Opus 2186 (1952, 56 stops, 50 ranks).



Jonathan Ambrosino articulately introduced Skinner Opus 325 in Eastman's Kilbourn Hall and many other instruments during the festival.

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FIRST PRIZE: \$3,500
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Panel of Judges



Paul Jacobs

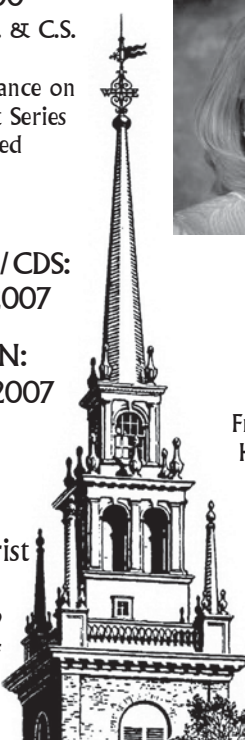


Diane Meredith Belcher



Frederick Hohman

PAST JUDGES: Colin Andrews, Diane Meredith Belcher, Benjamin Doby, Paul Fejko, Janette Fishell, Frederick Hohman, Marilyn Mason, Katharine Pardee, Cherry Rhodes, Catherine Rodland, John Rose, John Walker and John Weaver



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Organbuilders and Eastman faculty after their impressively compelling recital on Brombaugh's Opus 9. Left to right: **David Higgs**, chair; **John Brombaugh**, **William Porter**, **Hans Davidsson**, and **George Taylor**, who assisted in building Opus 9.



Also at the St. Mary's concert, the **Schola Cantorum** of Christ Church (Episcopal), composed of Eastman students under **Stephen Kennedy**, presented refined, carefully blended readings of challenging contemporary choral music.



A relaxed post-concert **Schola Cantorum** with **David Higgs**, accompanist, on the left and **Stephen Kennedy**, director, on the right.



Francesco Cera of Rome displayed muscular virtuosity in the closing recital on Eastman's late 18th-century Italian Baroque organ in the Memorial Art Gallery.

Remarkable Spaces



Interior of the 1200-seat **First Church of Christ, Scientist**, with 1916 Casavant rebuilt by Möller (66 stops, 53 ranks). (Photo credit: Tiffany Ng.)

Sacred Heart Cathedral (RC) (not pictured), a recently renovated modern liturgical space, features Brombaugh Opus 9, and is the future site of a 52-stop organ by Paul Fritts, 2008.

- GREAT**
 16' Bourdon
 8' Praestant I-II
 8' Holpijp
 4' Octave
 4' Spielflöte
 2' Octave
 III-X Mixture
 8' Trumpet

- RÜCKPOSITIVE**
 8' Gedackt
 4' Praestant
 4' Rohrflöte
 2' Octave
 1½ Quinte
 II Sesquialtera
 8 Musette

- PEDAL**
 16' Subbass
 8' Octave
 16' Fagot
 8' Trumpet (Gt)

Joel H. Kuznik, NYC, has been writing for 50 years, with over 35 recently published articles. A native of Waukegan, Illinois, he studied organ with Austin Lovelace at Northwestern University, David Craighead at the Eastman School of Music, Mme. Duruflé and Jean Langlais in Paris, and Anton Heiller at the International Concours in Haarlem. He has had a career as church musician and college organist, and has served the AGO as Dean of the Ft. Wayne Chapter, on the Executive Board of the NYC Chapter, and on the National Finance Committee.

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Cover feature: Austin Organs Milestones 1893 – 1937 – 2007



Key for the cover illustration

1. Original factory building, 158 Woodland Street. Occupied from 1899–1937.

2. Opus 2, Sweetest Heart of Mary Church, Detroit, 2 manuals, 20 stops. Still in regular service.

3. Opus 500, Panama-Pacific Exhibition, San Francisco, 4 manuals, 121 stops. Damaged in a 1989 earthquake, it remains in storage awaiting completion of restoration and installation.

4. Opus 2536, Trinity College Chapel, Hartford, 3 manuals, 68 stops.

5. Opus 2719, Our Lady of Czestochowa, Doylestown, Pennsylvania, 4 manuals, 65 stops.

6. Opus 453, The Organ Pavilion, Balboa Park, San Diego, 4 manuals, 62 stops.

7. Opus 323, City Hall Auditorium, Portland, Maine, 5 manuals, 124 stops.

8. Opus 2768, St. Mary's College, Moraga, California, 4 manuals, 68 stops.

9. Opus 2782, Fountain Street Church, Grand Rapids, Michigan, 4 manuals, 139 stops.

10. The "new" factory building (1937), as expanded several times.

Center: The Austin Universal Airchest logo, including the crest with the motto: *Scientia Artem Adjuvat*. The motto and crest are said to have been the design of former Austin employee Robert Hope-Jones.

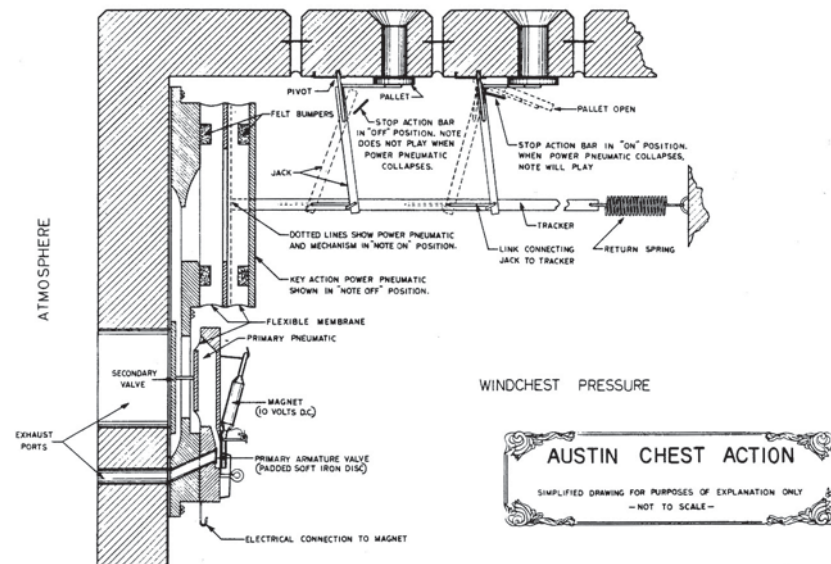
Background: The background is a blueprint, Opus 2786, Assumption Church, Westport, Connecticut.

The first Austin milestone: 1893—the first instrument

The Austin story begins like so many tales of European emigration. It was in the year 1889 that young John T. Austin sailed for the shores of the new world with a man he met who was visiting England (the Austin family native soil) and was returning to California. The Austin family was considerably well off: Jonathan Austin (the father) was a "gentleman farmer," whose hobby was tinkering with organs and organbuilding. During the voyage, all of John's money was liberated from his person before arriving in New York, presumably the result of the kindness of his traveling companion!

Penniless, he used his extraordinary wits to find his way to Michigan, and was immediately hired by the Farrand & Votey firm in Detroit. In a few years' time, he had become plant superintendent, and in his free time he developed a concept for a new type of windchest. After building and servicing bar and slider (tracker organ) windchests, and certainly seeing many of the new electro-pneumatic actions coming on the scene, he was convinced that *there must be a better way*. The folks at Farrand & Votey were not interested, so in 1893 he built and sold a new organ that he built at the Clough & Warren (reed organ) plant.

His concept was innovative, because you could simply walk right into the windchest (he called it an airbox) and service the complete mechanism. Inside the airbox of many of these early instruments were also the motor for the bellows and the electric (direct current) generator. He started selling these new instruments with alacrity. It is an often-held belief that Austin organs have tracker-like lifespan, and this is evidenced by the fact that several of these



The Austin mechanism

early instruments, Opus 2 from 1894 for example, continue to play well year after year.

A discussion of the Austin mechanism would easily consume an entire volume, but in digest form, the organ utilizes one *manual motor* (primary note action) for each note, or key, in a division, and one *stop action motor* for each stop on a main windchest. The valves under each pipe are not leather pouches, such as one might find in a Skinner, Möller, or other electro-pneumatic instrument, but in an Austin, they are simply mechanical valves connected by wooden trackers (yes, trackers!) to the manual motor for each particular note. This mechanism is reliable and inherently self-adjusting. Springs and felt guides allow wild changes in humidity and temperature with no degradation in performance. The whole concept is, in a word, brilliant!

In 1899, perhaps the apex of the American Industrial Revolution, John T. Austin was just 30 years old when he moved into the facility on Woodland Street in Hartford, Connecticut. Legend has it that the crew (including JTA) was installing the organ at the Fourth Congregational Church (Opus 22, now the Liberty Christian Center) when the factory in Detroit burned to the ground. Actually, John T. Austin was in Woodstock, Ontario, supervising the construction of the first and only Austin organ constructed by the Karn-Warren Company. The date of the fire was February 2, 1899 (the feast of Candlemas!). On March 31 of that year, the Austin Organ Company was incorporated in the state of Maine. The company actually signed a contract for a new organ on March 1 of that year and rented factory space in Boston—just down the street from the first, soon-to-be Skinner organ factory. The following August, the board of directors authorized the acquisition of the Hartford facility.

The business moved along quickly. It would be safe to say that most instruments of this period were of moderate size; literally dozens of three and four-manual instruments were delivered between 1900 and 1915. This was the point in Austin's history when some rather significant and interesting instruments were installed. For example: Opus 323, The Kotschmar Memorial Organ (www.foko.org) was built for the City Hall in Portland, Maine. It was one of the first municipal organs installed in the country. The organ has been played and maintained with loving care. A handsome, new five-manual drawknob console was built for the organ by the Austin firm in 2000.

This organ was followed a few years later by Opus 453, the Spreckels Organ in Balboa Park, San Diego, on New Year's Eve, 1914. The largest and most renowned outdoor organ, it was the gift of businessmen John D. Spreckels and his brother Adolph B. Spreckels. The

organ continues to be heard in regular concerts and events. Dr. Carol Williams retains the position as Municipal Organist, performing regularly to hundreds (www.sosorgan.com). This organ was originally built for the Panama-California Exposition, before being re-gifted to the city.

Meanwhile, up the coast in San Francisco, the Panama-Pacific Exposition in San Francisco would open just two months later and run concurrently with the San Diego event. Austin was chosen from a list of about 31 builders to construct the organ for this exposition, and was given a stiff timeline: six months! It was completed the very morning that the exposition opened. When the exposition was concluded, the organ was moved to the Civic Auditorium. The city's new municipal organist, Edwin Lemare, specified scores of tonal and mechanical changes that he required the Austin Company to complete upon re-installation. Of primary concern was the fact that the organ was being moved from a space that seated 3,000 to an auditorium with a capacity of over 10,000. The organ had many years of fame, but fell to near-obscure in the late 1950s. In 1963, the Austin firm built a stunning black lacquer drawknob console. It saw a bit more use, but the horrific 1989 Loma Prieta earthquake rendered the organ silent. The organ sustained some damage due to falling debris. Funds were eventually allocated to repair and re-install the organ. The organ was returned to Hartford, and much work had been completed, but a few months into the project, a directive from the city ordered the organ to be returned to San Francisco. It remains in storage beneath the city, much like that final scene of Indiana Jones's *Raiders of the Lost Ark!*

Opus 558 would be the company's first five-manual instrument, built for the Medinah Temple (Masonic Lodge) in Chicago. This organ also had a sister stopkey console of four manuals. During this period, the company production averaged over 60 new pipe organs a year! The next major instrument would be for the Eastman Theater (for the Eastman School of Music); Opus 1010 was a unique theatre organ—the largest ever—of 229 stops! It was, sadly, removed in the 1970s. There were additional notable instruments during this time: the University of Colorado received a four-manual, 119-stop instrument in 1922. The Cincinnati Music Hall awarded a contract for Opus 1109, an 87-stop instrument that utilized much of the existing Hook & Hastings pipework. Opus 1416, a four-manual instrument of 200 stops, was built for the Sesquicentennial Exposition in Philadelphia. The final large concert hall organ of this period, Opus 1627, four manuals and 102 stops, was built for Hartford's own Horace Bushnell Memorial Hall in 1929.

By the mid-1920s, Austin Organ Com-



The old factory

pany was producing over 80 new pipe organs annually. This trend continued until the crash of 1929 and ensuing depression era. The company soldiered on, a bit weakened because of the lack of new business, tremendous overhead (the factory was expanded over three times from its original footprint), and company financing of new instruments to churches, from which payments only dribbled in. In July 1935, THE DIAPASON published the announcement that the Austin Organ Company would close its doors. Non-specific Austin assets and raw materials were sold, and remaining contracts were completed (the final A.O.C. contract was number 1885). A few folks remained to complete warranty work and move the Austin tools and machines into storage. At this time, young Frederic Basil Austin and long-time employee Harold Dubrule kept the fires burning by completing some small rebuilds and service jobs. It was this association that inspired John T. Austin's nephew to consider purchasing the company, a process that was completed in 1937.

The second Austin milestone: 1937—reorganization and move into a new facility

The "new" Austin Organs, Incorporated opened its doors in February of 1937. The transition from the old management to the new Austin was as seamless as could be expected. They were able to return most employees to their workstations, however, in a scaled-down facility located directly behind the behemoth structure that had been home to the company for the previous 36 years. For the first few years, the company leased the property from G. F. Heublein & Bro. Distributors—liquor distributors for much of the East Coast, famous for their pre-mixed "Club Cocktails." A wooden guard mounted to an ancient band saw that is still in service in the Austin mill is actually a trespassing warning sign from the pre-1937 Heublein days. Within a few years, the property was purchased by the Austin corporation, and over the next three decades the buildings were expanded several times.



The new factory (current configuration)

The original factory was rather foursquare—four stories, small footprint. Then a separate wood frame structure was built that served as an erecting room, then a fire, then the mill and new brick erecting room, additions to the main building that became pneumatic departments, more voicing rooms, console and cabinet shop, etc. The design department and metal pipe shop grew along the railroad tracks, requiring the private rail siding to be moved. In the late 1960s, the final addition was the large shipping/receiving and casting room. This expansion required a somewhat more adventurous move: purchase of land from the N.Y./N.H. & Hartford Railroad. Somehow, it was pulled off; the centerline of the main rail appears to have been moved slightly north, and the siding was

completely eliminated. The sprawl of the factory now reached nearly 50,000 square feet. Sometimes it was not enough, but it is as efficient as any multi-story manufacturing space can be.

A charming, vintage Otis elevator allows safe and uncomplicated material transport between floors. Systems throughout the factory are up to date, and have been carefully maintained by conscientious staff and the foresight of F. B. Austin's son, Donald. Assuming the role of president in 1973, Don was a formidable figure in the organ industry. He was a very private person, well respected by his colleagues and employees. Aside from his devotion to the company and care of the physical plant, he maintained the Austin tradition of assiduous design trends.

The well-regarded voicer, David Broome, who retired as tonal director at Austin in 1998, describes the "Austin sound" as never one of extremes. Austin has, as he expresses it, not traditionally been a leader in any new tonal movement in organbuilding. That being said, the company has always built a well-balanced chorus. Even instruments from the 1930s, when so many of our hallowed builders (now gone) built the most tubby-sounding diapason choruses, one can hear the gentle articulation and effects of moderately scaled Austin pipework. We can argue about the sound of the vintage Austin trumpets and oboes, etc., but we never find reeds like them—they not only remain in tune, but have good, steady tonal color as well. The construction of reed pipes was just one of the more than four dozen patents that the Austin Company was granted through the years.



The company motto—*Scientia Artem Adjuvat*—was not just a clever marketing concept for the Austin family; it was a way of life. Many of the machines in the factory that are used for Austin were made right here. So, we have the machines that repair the machines, right here in the factory! The now

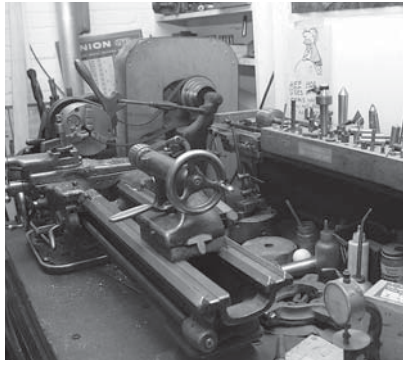


Edward Dubrule at work on the amazing pedal action machine

famous seven-headed monster that is used to build pedal and stop action blocks was originally built in the front building, and moved here in 1937. It has been improved several times, most recently this year when we added new bushings and guides to allow the belts to travel and run their saws and drills efficiently. (Rafael Ramos, who has been mill foreman since the 1980s, states that it now runs faster and smoother than ever before.)



Some current Austin personnel at work: (top row) Jordan Burill, Ginny Sica, Benton (Ozzie) Osgood, Rafael Ramos; (bottom row) Keith Taylor, Jadwiga Majewski, Stewart Skates, Colin Coderre & Tony Valdez



Lathe in one corner of the machine shop

In 1999, Don Austin retired from active participation in the daily operation of the company. He appointed his daughter Kimberlee as president. He continued as CEO until his death in the fall of 2004. In early 2005, Kimberlee Austin resigned her position with the company.

On an otherwise pleasant Monday in March of 2005, I received a phone call from Trinity College Organist John Rose. He told me that as of that afternoon, the Austin Company would be closing its doors. I was shocked. It felt as though my slightly peculiar but lovable old uncle had passed away. (We were at that time competitors, of course.) We wondered how in the world this could happen. Austin was always so . . . solid. The truth of the matter was that, in fact, the company did not "close", but just temporarily ceased manufacturing new organs. There was no bankruptcy, no liquidation of tooling or assets. Don Austin's wife, Marilyn, retained the services of business consultants; the result of their consultation was basically a public offering in the form of a letter sent to nearly every organbuilder or supplier in the country, while Marilyn and a few employees kept the phones answered and made small parts for existing instruments.

The third Austin milestone: 2007—a new direction

In the late 1960s, Richard Taylor, a former Aeolian-Skinner employee and New England Conservatory graduate, arrived at Austin Organs to assume the position of the soon-to-retire Les Barrows, who had been purchasing manager for 59 years. After a couple of years working in the plant and in the service department, the day finally arrived when he would occupy a small desk in the corner of the factory offices on the second floor. At the rather generous rate of \$2.00 an hour, he was fairly pleased with his position. In the early 1970s, there was a brief drop in organ sales, and Don Austin decided to cut back in every department. He decided that there was no need for a purchasing manager. So, Mr. Taylor moved on to other industries, among them, purchasing manager—military operations for Colt Firearms. By the late 1980s, he had returned to organbuilding, as superintendent at the former Berkshire Organ Company in Western Massachusetts.

As for me, I have studied engineering in Springfield, Massachusetts, music at Westminster Choir College, and Emergency Medicine at Northeastern University. I had attended two



Michael Fazio (l), Richard Taylor (r)

seminaries, and for a short time was a novice in a small Franciscan religious order. Leaving all that behind, I applied science to music, and was working with Berkshire Organs in its final years, where I discovered the absolute wonder of the technology that transmits music from the organist, through the console, windchests and eventually evokes sound from the pipework.

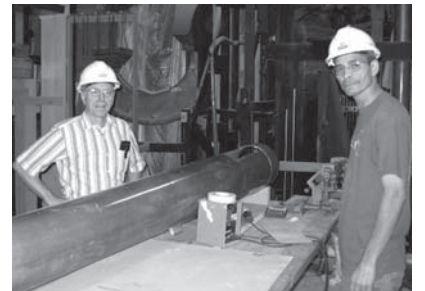
Following the demise of Berkshire Organs in 1989, we formed American Classic Organ Company. While remaining a modest-sized operation, we completed several new instruments and built a respectable service business. We located the workshops in sleepy Chester, Connecticut in 2000.

We came into the Austin picture during the summer of 2005. Through a series of events, we received a letter proposing financial investment or purchase. After several weeks of soul-searching and discussions, we were able to come to an agreement. In January 2006, we purchased the assets and liabilities of the company. Almost immediately a dozen employees returned to their benches, sales representatives arrived back at the door, and the company has begun to rebuild. Several new people have since been added to the roster of Austin employees. The new management aims to build team spirit, stay nimble, and remain rational in the face of terror!

Among the projects completed this year have been dozens of action orders for existing Austin organs (often delivered ahead of schedule). We designed, built and delivered a mahogany four-manual drawknob console in 62 days. It was constructed on the traditional Austin steel-frame system. We completed a major project on an instrument in Lansing, Michigan, which required a new console, utilizing the existing (stripped and refinished) casework, re-acting, and some tonal additions. A new instrument, Opus 2790, will be installed this coming Easter. This contract was negotiated within a few weeks of restructuring. Several interesting projects are pending for 2007. The metal pipe shop has completed new pipework for the new organ on the floor



Factory superintendent & designer James Bennett at work in the latter role.



Daniel Kingman (senior voicer) and Antonio Valdez from the pipeshop at the Mormon Tabernacle, repairing pipework from Aeolian-Skinner Opus 1075

right now (Opus 2790) and other Austin projects. We have also recently completed extensive repairs and historic renovation on several sets of vintage Aeolian-Skinner pipework at the Mormon Tabernacle. We continue to cast our own pipe metal, and manufacture both flue and reed pipes.

The company is celebrating the milestones of 114 years since the first Austin organ was built, and 70 years since reorganization and move into the current factory. We are on solid footing and in good shape to complete projects large and small, with confident vision of significant growth and expansion.

In quiet moments around the factory, you can hear the faint, yet distinct footsteps of John, Basil, F.B., and Don Austin, as their spirits permeate every process and instrument. The memories of so many gifted and wonderful people who have literally spent their lives here continue to affect our days. They are all a constant reminder of our commitment and challenge to continue Austin's heritage in American organbuilding. We are humbled to bring new life into this venerable institution, and the many calls and notes we receive encourage us to move forward to celebrate whatever might be the "next milestone."

—Michael Brian Fazio
<www.AustinOrgans.com>

Photo credits: Most retrieved from the Austin archives and website. Taylor, Fazio & Bennett photographed by Victor Hoyt; collage on this page by Caryn Davis.

Bibliography: Much information garnered from Austin archives, remembrances and discussions. Additional material from *Austin Organs* by Orpha Ochse, Organ Historical Society, 2001.

New Organs



C. B. Fisk, Inc., Gloucester, Massachusetts, Opus 124 Christ Episcopal Church, Roanoke, Virginia

The new organ at Christ Episcopal Church, Roanoke, Virginia, is Opus 124 of the Fisk firm: two manuals, 38 ranks housed in a mahogany case. Charles Nazarian, design consultant, developed the visual design of the organ with members of the Fisk shop, and in consultation with the organ committee.

The mechanical key actions for Opus 124 were made simple and direct to reduce the literal and figurative distance between musician and music. Some of the largest pipes are pneumatically controlled to preserve the lightness of touch. The Swell division was placed high in the case, with its pipes arranged from back to front in the 19th-century French style. The Great division was placed below and

to each side to speak boldly into the nave. The manual divisions are winded from a single large wedge bellows to provide a unified breath for music requiring a flexible wind supply; a stopknob may be drawn to engage an integrated system of wind stabilizers. The mechanical stop action ensures maximum longevity for the instrument.

Rooted firmly in historic principles, Opus 124's stoplist is a blending of elements representing several centuries of the most noteworthy schools of European organbuilding. If there is a strong nod in the direction of 19th-century Parisian builder Aristide Cavallé-Coll, it is because in his work one finds the diversity, integrity, drama, and expressiveness of tone most becoming to the modern-day Episcopal worship service. *The Hymnal 1982* and its many supplements resolutely celebrate all of these



musical qualities; the sacred choral repertoire comes to life when supported by such rich, sharply defined, symphonic sounds.

Pipe scalings, pipe metal alloys and surface treatments, pipe constructions, and voicing techniques all follow historic precedents. One interesting example is the tapered, hammered lead Spillpfeife 8' on the Great; it is modeled after the elegant Spillpfeife found in the Hauptwerk of Friedrich Stellwagen's 1637 transept organ at the St. Jakobikirche in Lübeck, Germany. Standing beside it on the Great windchest of Opus 124 is the hammered tin Violoncelle 8', scaled and voiced after Cavallé-Coll's numerous Violoncelle stops; the pipe bodies are overlength with tuning slots à pavillon in the French style, and the pipe mouths are fitted with Cavallé-Coll's singular harmonic bridges, or *freins harmoniques*, all of which contribute to the pipes' characteristically rich, edgy timbre. The instrument is also home to a quartet of Cavallé-Coll-inspired harmonic flutes. Due to their double-length construction, these flutes are voiced to sound their first, or octave, harmonic; this results in a very pure, slightly breathy tone with potential for great power in the treble range. The large-scaled Flûte harmonique 8' in the Great division, singing and voluptuous in tone, takes full advantage of this potential as the instrument's primary solo flute. In contrast, the Swell Flûte traversière 8', of moderate scale, is voiced to be imitative of an orchestral traverse flute. Together with the Swell Flûte octaviante 4' and Octavin 2' it forms a chorus of harmonic flutes, all under expression—an indispensable combination for 19th- and

20th-century French repertoire, and ideal for choral accompaniment.

All told, the Great and Swell divisions contain seven 8' flue stops of widely varying timbres. When drawn together they form what the French refer to as the *fonds d'huit*, or 8' foundations, a combination of stops frequently called for in 19th- and 20th-century scores. What is unusual about Opus 124's *fonds* combination is that every one of the voices is open and full-length (or harmonic and double-length), resulting in a sonority of extreme opulence and depth.

The organ's five reed stops are also worthy of note. The Great Trompette 8' is modeled after the Trompette stops of 18th-century French organbuilder François-Henri Clicquot and exhibits the free-wheeling, bass-heavy brashness of that builder's reeds. The Swell Trompette 8' and Hautbois 8' are both modeled after Cavallé-Coll and are therefore more restrained, refined, and vocal. The Swell also contains a German reed, the Dulcian 16', whose construction and voicing are based on a stop found in Arp Schnitger's famous 1670 instrument in the St. Cosmaekirche in Stade, North Germany. It adds another dimension to the otherwise French Swell division and allows for very convincing performance of Renaissance and early Baroque repertoire. The Pedal Posaune 16' is a full-blown, large-scaled Schnitger reed and provides a powerful, foundational underpinning to large combinations on the manuals.

The temperament is the mildly unequal Fisk II, which, while favoring the common keys, allows for music of all styles to be performed. Wind pressures are 3" water column for the manual divisions and 4" for the Pedal.

David C. Pike, tonal director
Gregory Bover, project manager

Photo credit: Thomas Baugh

GREAT (58 notes)

- 16' Prestant
- 8' Octave
- 8' Violoncelle
- 8' Spillpfeife
- 8' Flûte harmonique
- 4' Octave
- 4' Offenflöte
- 2' Superoctave
- Mixture IV-VI
- Grand Cornet V (c1-f3)
- 8' Trompette

SWELL (58 notes, enclosed)

- 8' Diapason
- 8' Viole de gambe
- 8' Voix céleste
- 8' Flûte traversière
- 4' Principal
- 4' Flûte octaviante
- 2 1/2' Nazard
- 2' Octavin
- 1 1/2' Tierce
- Plein jeu IV
- 16' Dulcian
- 8' Trompette
- 8' Basson et Hautbois

PEDAL (30 notes)

- 16' Prestant (Great)
- 16' Bourdon
- 8' Octave (Great)
- 8' Violoncelle (Great)
- 8' Spillpfeife (Great)
- 4' Octave (Great)
- 16' Posaune
- 8' Trompette (Great)

Couplers

- Swell to Great
- Great to Pedal
- Swell to Pedal
- Swell Super to Pedal

26 voices, 38 ranks, 1,910 pipes
Wind: stable, flexible, tremulant
Key action: direct mechanical except for certain large bass pipes
Stop action: mechanical
Keydesk: built into the case, two manuals and pedals; manuals 58 keys CC-a3, naturals of grenadil, sharps of rosewood capped with cowbone; pedalboard 30 keys CC-f1
Casework: a single cabinet of Honduras mahogany, free standing in the front of the sanctuary; front pipes of polished hammered spotted metal



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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 FEBRUARY

Charles Miller; Church of the Holy Family, New York, NY 12:45 pm
Gillian Weir; Austin Auditorium, Wingate University, Wingate, NC 7:30 pm
David Higgs, masterclass; James R. Cox Auditorium, University of Tennessee, Knoxville, TN 2:45 pm

16 FEBRUARY

Richard Hill; Trinity Church, Boston, MA 12:15 pm
Stefan Engels; St. Matthew's Lutheran, Charleston, SC 7 pm
Diane Meredith Belcher; Trinity Lutheran, Akron, OH 8 pm
Erik Suter; St. Mark's Episcopal, Columbus, OH 8 pm

17 FEBRUARY

Zachary Hemenway; Battell Chapel, Yale University, New Haven, CT 5 pm
Satomi Akao; Woolsey Hall, Yale University, New Haven, CT 8 pm
John Scott; St. Thomas Church Fifth Avenue, New York, NY 4 pm
Eric Lebrun, Susan Ferré, Carolyn Shuster Fournier, Ann Labounsky, Andrew Scanlon, Robert Sutherland Lord, Jean Langlais Celebration; First Presbyterian, Pittsburgh, PA 3 pm
David Higgs; James R. Cox Auditorium, University of Tennessee, Knoxville, TN 8 pm
 Handel Week; Grace Episcopal, Oak Park, IL 7:30 pm

18 FEBRUARY

Robert Richter; Ascension Memorial Episcopal, Ipswich, MA 4:30 pm, following Evensong
 MDR Kinder Chor; Kent Performance Hall, Westerly, RI 4 pm, 6 pm
David Westfall, James Gower, Christopher Houlihan, Christopher Jennings, Lois Toepfner, Jason Charneski; South Church, New Britain, CT 4 pm
Carol Williams; Avila on the Hudson, Germantown, NY 2 pm
William Trafka, with Excelsior Trombone Ensemble; St. Bartholomew's, New York, NY 3 pm
 Bach, Cantata 22; Holy Trinity Lutheran, New York, NY 5 pm
Mark Williams; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Marie-Louise Langlais; Brick Presbyterian, New York, NY 8 pm
Benjamin Nicholas; Christ Church, New Brunswick, NJ 6:30 pm, following 6 pm Choral Vespers
Nathan Laube; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm
Donald Wilkins; Calvary Church, Pittsburgh, PA 4:30 pm, Evensong at 5 pm
 The American Boychoir; St. Matthew's Episcopal, Richmond, VA 3 pm
 Choral Evensong; St. Paul's Episcopal, Winston-Salem, NC 5 pm
Ken Cowan; First Presbyterian, Wilmington, NC 5 pm
Janette Fishell; St. Paul's Episcopal, Greenville, NC 5 pm
Peter Richard Conte; First Presbyterian, Gastonia, NC 7 pm
Stefan Engels; St. Joseph's Catholic Church, Orlando, FL 3 pm
Scott Montgomery; Epworth-Euclid United Methodist, Cleveland, OH 2 pm
Mary Preston; St. John United Methodist, Augusta, GA 3 pm
 Festival Evensong; Peachtree Road United Methodist, Atlanta, GA 4 pm
Nathan Davy; First United Methodist, Columbus, IN 3 pm
 Choral Evensong; Christ Church Cathedral, Indianapolis, IN 4:30 pm
 Choral Evensong; Christ Church Cathedral, Lexington, KY 5 pm
 Organ-fest; First Presbyterian, Arlington Heights, IL 4 pm
 The Classical Orchestra & Pro Arte Singers; St. James Episcopal Cathedral, Chicago, IL 4 pm

James O'Donnell; Central Christian Church, Decatur, IL 4:30 pm
 Hymn Festival; Cathedral of St. Paul, St. Paul, MN 3 pm
Carolyn Shuster Fournier; St. Olaf Church, St. Paul, MN 7 pm

19 FEBRUARY

Donald Wilkins; Calvary Church, Pittsburgh, PA 4:30 pm, Choral Evensong at 5 pm
Marilyn Keiser; Academy Chapel, Mercersburg Academy, Mercersburg, PA 7 pm
 Handel Week; Grace Episcopal, Oak Park, IL 7:30 pm

20 FEBRUARY

Harry Huff; King's Chapel, Boston, MA 12:15 pm
Velda Bell; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

21 FEBRUARY

Choir of the Church of The Advent; Church of the Advent, Boston, MA 6:30 pm
John Sittard; North Christian Church, Columbus, IN 12 noon
William Schnell; First Presbyterian, Arlington Heights, IL 12:10 pm

23 FEBRUARY

Birger Marmvik; Trinity Church, Boston, MA 12:15 pm
Gerre Hancock; The Cathedral of St. Joseph, Hartford, CT 8 pm
Maxine Thevenot; St. Petersburg College, St. Petersburg, FL 7:30 pm
 Rodrigo Guitar Trio; United Church of Marco Island, Marco Island, FL 7:30 pm
Mary Vessels; St. Mary's Catholic Church, New Albany, IN 12 noon
Karel Paukert; First Congregational, Crystal Lake, IL 7:30 pm

24 FEBRUARY

Gerre Hancock, masterclass; Cathedral of St. Joseph, Hartford, CT 10 am
 Fauré, *Requiem*; Woolsey Hall, Yale University, New Haven, CT 8 pm
John Scott; St. Thomas Church Fifth Avenue, New York, NY 4 pm
Robert Grogan; Franciscan Monastery, Washington, DC 12 noon
 Bach, *St. John Passion*; Rockefeller Chapel, Chicago, IL 8 pm

25 FEBRUARY

Heinrich Christensen, with trumpet; King's Chapel, Boston, MA 5 pm
Maxine Thevenot; Unitarian Universalist Congregation, Shelter Rock, Manhasset, NY 1:30 pm
Rick Erickson; Holy Trinity Lutheran, New York, NY 5 pm
Jeremy Bruns; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Joan Lippincott; Miller Chapel, Princeton Theological Seminary, Princeton, NJ 3 pm
Jonathan Moyer; Christ Church, New Brunswick, NJ 6:30 pm, following 6 pm Choral Vespers
The Chenaults; Wilson College, Chambersburg, PA 2 pm
 Singing Boys of Pennsylvania; Presbyterian Church, Tunkhannock, PA 4 pm
Alan Morrison; Bomberger Auditorium, Ursinus College, Collegeville, PA 4 pm
Ulrich Knörr; with trumpet; Greene Memorial United Methodist, Roanoke, VA 4 pm
William Peterson; Duke University Chapel, Durham, NC 5 pm
Michael Corzine; Jacoby Hall, Jacksonville, FL 3 pm
Bradley Hunter Welch; First Presbyterian, Pompano Beach, FL 4 pm
 Ensemble Corund; Cathedral Church of the Advent, Birmingham, AL 4 pm
 Rodrigo Guitar Trio; Vineville United Methodist, Macon, GA 4 pm
Emanuel Schmelzer-Ziringer; Kenilworth Union Church, Kenilworth, IL 5 pm
 Ensemble Amarcord; Church of the Holy Spirit, Episcopal, Lake Forest, IL 4 pm
 Handel, *Samson*; Grace Episcopal, Oak Park, IL 3 pm
 VocalEssence; Ordway Center for the Performing Arts, St. Paul, MN 4 pm

26 FEBRUARY

Ensemble Amarcord, masterclass; Wabash College, Crawfordsville, IN 7 pm
Emanuel Schmelzer-Ziringer; Elliott Chapel, The Presbyterian Homes, Evanston, IL 1:30 pm

27 FEBRUARY

Erik Wm. Suter; Portland City Hall, Portland, ME 7:30 pm
 Ensemble Amarcord; Wabash College, Crawfordsville, IN 8 pm
Daniel Roth; Principia College, Elsau, IL 7:30 pm
Bob Neinaber; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

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28 FEBRUARY

Mollie Nichols; St. Bartholomew's, New York, NY 12:30 pm

Renée Anne Louprette; St. Ignatius Loyola, New York, NY 7:30 pm

Cj Sambach; First Presbyterian, Basking Ridge, NJ 12 noon, Pipe Organ INformance® at 4 pm

Thomas DeWitt; Morrison United Methodist, Leesburg, FL 12 noon

John Matthews, Jr.; Grace Lutheran, Columbus, IN 12 noon

Chris Urban; First Presbyterian, Arlington Heights, IL 12:10 pm

1 MARCH

Ensemble Amarcord; St. Paul's Episcopal, Chattanooga, TN 7 pm

2 MARCH

Paul Weber; Trinity Church, Boston, MA 12:15 pm

Roland Martin; Slee Hall, University at Buffalo (SUNY), Buffalo, NY 8 pm

John Buckel; Church of St. Joseph, Bronxville, NY 8 pm

Ensemble Amarcord; Covenant Presbyterian, Fort Myers, FL 7:30 pm

Community Sing with **Alice Parker**; First Presbyterian, Birmingham, MI 7:30 pm

David Lamb; Trinity United Methodist, New Albany, IN 12 noon

3 MARCH

Paul Bisaccia, piano; First Church, Glastonbury, CT 7 pm

Choral Evensong; St. Paul's Episcopal, Doylestown, PA 6 pm

Paul Jacobs; Knowles Memorial Chapel, Winter Park, FL 3 pm

Spiritus Collective; Harkness Chapel, Case Western Reserve University, Cleveland, OH 7:30 pm

David Higgs, masterclasses; First Presbyterian, Birmingham, MI 9:30, 11:30 am, 1:30 pm

4 MARCH

Paul Bisaccia, piano; First Church, Simsbury, CT 3 pm

Choral concert; Woolsey Hall, Yale University, New Haven, CT 3 pm

Choral Evensong; Trinity Episcopal, Hartford, CT 5 pm

Jan Piet Knijff, with violin and cello; Holy Trinity Lutheran, New York, NY 5 pm

Julie Evans; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Elizabeth Wong; Christ Church, New Brunswick, NJ 6:30 pm

Singing Boys of Pennsylvania; Jordan United Church of Christ, Allentown, PA 4 pm

Dubois, *Seven Last Words of Christ*; Church of St. John the Evangelist, Severna Park, MD 7 pm

Choral Evensong; St. James's Episcopal, Richmond, VA 5 pm

Daniel Roth; First Presbyterian, Gainesville, FL 4 pm

The Texas Boys Choir; Park Ave. United Methodist, Valdosta, GA 2 pm

David Higgs; Cathedral Church of St. Paul, Detroit, MI 4 pm

Cj Sambach; First Presbyterian, Columbus, IN 10:30 am INformance, 3 pm performance

Choir of St. Thomas Church, New York City; St. Francis in the Fields, Harrods Creek, KY 5 pm

Lenten Evensong; Church of the Holy Comforter, Kenilworth, IL 5 pm

North Shore Choral Society; Parish Church of St. Luke, Evanston, IL 3 pm

Roger Stanley; St. Chrysostom's, Chicago, IL 2:30 pm

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

University of Minnesota Choirs; Cathedral of St. Paul, St. Paul, MN 2:30 pm

6 MARCH

Margaret Sandresky; St. Paul's Episcopal, Winston-Salem, NC 7 pm

Ensemble Amarcord; All Saints Episcopal, Atlanta, GA 7:30 pm

The Texas Boys Choir; St. Simons Presbyterian, St. Simons Island, GA 8 pm

Anne Phillips; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

7 MARCH

Andrew Henderson; St. Bartholomew's, New York, NY 12:30 pm

Lisa Lohmeyer; St. Peter's Lutheran, Columbus, IN 11:45 am

Kent Jager; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

William Aylesworth; First Presbyterian, Arlington Heights, IL 12:10 pm

Choir of St. Thomas Church, New York City; St. Joseph Cathedral, Baton Rouge, LA 7:30 pm

8 MARCH

Choir of St. Thomas Church, New York City; St. Francis Xavier Cathedral, Alexandria, LA 7 pm

9 MARCH

Harold Stover; Trinity Church, Boston, MA 12:15 pm

Ensemble Amarcord; Trinity College, Hartford, CT 7:30 pm

Joseph Gramley, percussion; Trinity Episcopal, Hartford, CT 7:30 pm

Gail Archer; Emmanuel Church, Chester-town, MD 8 pm

Paul Jacobs; Capital University, Columbus, OH 7:30 pm

Marci Dickinson & Judy Diekhoff; Central Christian Church, New Albany, IN 12 noon

10 MARCH

Ensemble Amarcord; St. Martin's Episcopal, Providence, RI 8 pm

Jonathan Helleman; Franciscan Monastery, Washington, DC 12 noon

Paul Jacobs, masterclass; Capital University, Columbus, OH 10 am

Erik Suter; Spivey Hall, Clayton State University, Morrow, GA 3 pm

11 MARCH

Peter Krasinski; St. Anthony of Padua, New Bedford, MA 3 pm

Assabet Valley Mastersingers; Wesley United Methodist, Worcester, MA 3 pm

Waverly Consort; South Church, New Britain, CT 4 pm

Rick Erickson, with clarinet and cello; Holy Trinity Lutheran, New York, NY 5 pm

Timothy Spelbring; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Kaori Hongo; Christ Church, New Brunswick, NJ 6:30 pm

True North Brass Ensemble; Shadyside Presbyterian, Pittsburgh, PA 4 pm

Choral Evensong; St. John's Episcopal, Hagerstown, MD 5 pm

Ken Cowan; First United Methodist, Salem, VA 5 pm

Atlanta Baroque Orchestra; Peachtree Road United Methodist, Atlanta, GA 3 pm

Cj Sambach; Presbyterian Church, South Bend, IN 4 pm

Choral concert; Christ Church Cathedral, Indianapolis, IN 4:30 pm

Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 4 pm

Ensemble Amarcord; Cathedral of the Blessed Sacrament, Detroit, MI 4 pm

Larry Long; Lutheran School of Theology, Chicago, IL 4 pm

12 MARCH

True North Brass, masterclass; Shadyside Presbyterian, Pittsburgh, PA 10 am

Michael O'Neal Singers; Peachtree Road United Methodist, Atlanta, GA 7:30 pm

13 MARCH

Ray Cornils, with oboe; Portland City Hall, Portland, ME 12 noon and 7:30 pm

Carole Terry; Central Synagogue, New York, NY 12:30 pm

Anthony & Beard; St. Paul's Episcopal, Chattanooga, TN 7 pm

Paul Weber; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

14 MARCH

Robert McCormick; St. Bartholomew's, New York, NY 12:30 pm

Michel Bouvard; St. Ignatius Loyola, New York, NY 7:30 pm

Wayne Marshall; Kimmel Center, Philadelphia, PA 8 pm

Ed Brunjes; Asbury United Methodist, Columbus, IN 12 noon

Joyce Robinson; First Presbyterian, Arlington Heights, IL 12:10 pm

John Weissrock; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

15 MARCH

Scott Matthias; Church of the Holy Family, New York, NY 12:45 pm

Theile, *St. Matthew Passion*; Church of St. Luke in the Fields, New York, NY 8 pm

Choral concert; Mary, Queen of the Universe Shrine; Orlando, FL 7:30 pm

16 MARCH

Andrea Macinanti; Trinity Church, Boston, MA 12:15 pm

Wilma Jensen, masterclass; East Carolina University, Greenville, NC 11 am

Wilma Jensen; St. Paul's Episcopal, Greenville, NC 7:30 pm

Janet Hamilton; St. Mark's United Church of Christ, New Albany, IN 12 noon

17 MARCH

Bruce Neswick, masterclass; Covenant Presbyterian, Charlotte, NC 9 am

Aaron David Miller, with Masterworks Chorale; Monroe Street Methodist, Toledo, OH 8 pm

18 MARCH

Mark Nelson; St. John's Episcopal, Gloucester, MA 4 pm

David Kazimir, with choir; Ascension Memorial Episcopal, Ipswich, MA 4:30 pm

Andrew Scanlon; Church of the Advent, Boston, MA 4:30 pm, Choral Evensong 5 pm

CONCORA; Immanuel Congregational, Hartford, CT 4 pm

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Keith Toth, followed by Duruflé, *Requiem*; Brick Presbyterian, New York, NY 4 pm
James Bobb; Holy Trinity Lutheran, New York, NY 5 pm

Geoffrey Ward; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Choral Evensong; Christ Church, New Brunswick, NJ 6:30 pm
Choral concert; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm

Singing Boys of Pennsylvania; St. Theresa Catholic Church, Wilkes-Barre, PA 4 pm
Fauré, *Requiem*; Greene Memorial United Methodist, Roanoke, VA 4 pm

Bruce Neswick; Covenant Presbyterian, Charlotte, NC 3 pm

Peter Richard Conte; St. Gregory's Episcopal, Boca Raton, FL 4 pm

Cameron Carpenter; Jacoby Hall, Jacksonville, FL 3 pm

Douglas Cleveland; First Presbyterian, Naples, FL 7 pm

Rachmaninoff, *Vespers*; Holy Trinity Lutheran, Akron, OH 7 pm

Choral concert; Peachtree Road United Methodist, Atlanta, GA 5 pm

Erich Balling; Christ Church Cathedral, Lexington, KY 4:30 pm, Choral Evensong at 5 pm

Scott Hyslop, organ, **Martha Folts**, harpsichord, with tenor, Buxtehude *Bash*; St. Lorenz Lutheran, Frankenmuth, MI 4 pm

Anthony & Beard; Church of the Holy Spirit, Episcopal, Lake Forest, IL 4 pm

Bach, Cantata 48; St. Luke Church, Chicago, IL 4 pm

David Schrader, with Cathedral Choir and orchestra; St. James Episcopal Cathedral, Chicago, IL 4 pm

Erik Suter; Christ Episcopal, Milwaukee, WI 3 pm

Gillian Weir; St. Paul's Episcopal, Greenville, NC 7:30 pm
Birmingham-First Chamber Choir; First Presbyterian, Birmingham, MI 7:30 pm

Thomas Murray; Madison Street United Methodist, Clarksville, TN 7 pm

Judith Miller; St. John United Presbyterian, New Albany, IN 12 noon

Andrew Kotylo; First Presbyterian, Evansville, IN 7:30 pm

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19 MARCH

Charles Tompkins; Furman University, Greenville, SC 8 pm

Jamie Garvey, with piano and vocalists; St. John United Methodist, Augusta, GA 3 pm

Craig Cramer; Reyes Organ Hall, University of Notre Dame, South Bend, IN 8 pm

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Russell Patterson; Slee Hall, University at Buffalo (SUNY), Buffalo, NY 8 pm
Theresa Bauer; St. Paul's Episcopal, New Albany, IN 12 noon

31 MARCH

Parker Kitterman; Battell Chapel, Yale University, New Haven CT 5 pm
Buxtehude, Passion music; Grace Episcopal, Hartford, CT 7:30 pm
Christian Lane; Dwight Chapel, Yale University, New Haven CT 8 pm
John Scott; St. Thomas Church Fifth Avenue, New York, NY 4 pm
Fauré, *Requiem*; St. Paul's Episcopal, Greenville, NC 4 pm
Brahms, *Requiem*; First Presbyterian, Gainesville, FL 7:30 pm

UNITED STATES West of the Mississippi

16 FEBRUARY

Douglas Cleveland; Clapp Recital Hall, The University of Iowa, Iowa City, IA 8 pm
Paul Bisaccia, piano; Trinity Cathedral (Episcopal), Little Rock, AR 7:30 pm
Clive Driskill-Smith; All Saints Episcopal, Fort Worth, TX 7:30 pm

18 FEBRUARY

Michael Burkhardt; First Presbyterian, Hastings, NE 5 pm
Paul Jacobs; Cathedral Basilica of St. Louis, St. Louis, MO 2:30 pm
Calmus Ensemble; Christ the King Lutheran, Houston, TX 5 pm
Maxine Thevenot; Hamilton Recital Hall, University of Denver, Denver, CO 3 pm
Graham Barber; Grace Cathedral, San Francisco, CA 4 pm
Frederick Swann, with choirs and instrumentalists; Cathedral of Our Lady of the Angels, Los Angeles, CA 7 pm
Carol Williams; Balboa Park, San Diego, CA 2 pm

19 FEBRUARY

Paul Jacobs, masterclass; Cathedral Basilica of St. Louis, St. Louis, MO 7:30 pm

24 FEBRUARY

+Hymn festival; St. Olaf College, Northfield, MN 7:30 pm

James David Christie; Arizona State University, Mesa, AZ masterclass 10:30 am, recital 7:30 pm

25 FEBRUARY

Aaron David Miller, hymn festival; St. John Lutheran, Minneapolis, MN 3 pm
+Catherine Rodland; St. Olaf College, Northfield, MN 3:30 pm
Diane Norton-Jackson; Christ Church Cathedral, Houston TX 4:15 pm
Choral Evensong; Christ Church Cathedral, Houston TX 5 pm
The Buxtehude Trio; Christ the King Lutheran, Houston, TX 7:30 pm
Jeffrey Lee, with soprano; Thomsen Chapel, St. Mark's Cathedral, Seattle, WA 3 pm
Carol Williams; Balboa Park, San Diego, CA 2 pm

26 FEBRUARY

Christopher Anderson; Caruth Auditorium, Southern Methodist University, Dallas, TX 8 pm

27 FEBRUARY

Goshen College Men's Choir; Grace Cathedral, San Francisco, CA 1 pm

2 MARCH

John Friesen; St. Paul United Methodist, Lincoln, NE 12:10 pm
Choir of St. Thomas Church, New York City; St. Andrew's Episcopal, Fort Worth, TX 7:30 pm
Pacific Boychoir; Grace Cathedral, San Francisco, CA 7:30 pm
Tavener, *Lamentations & Praises*; All Saints' Episcopal, Beverly Hills, CA 8 pm

4 MARCH

Murray Forbes Somerville; First Presbyterian, Lincoln, NE 4 pm
Ensemble Amarcord; St. Mark's Episcopal, San Antonio, TX 4 pm
Choral Evensong; Cathedral Church of St. John, Albuquerque, NM 4 pm
Matthew Dirst; Lagerquist Hall, Pacific Lutheran University, Tacoma WA 3 pm
Carole Terry; Grace Cathedral, Episcopal, San Francisco, CA 4 pm

5 MARCH

Choir of St. Thomas Church, New York City; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm

9 MARCH

Joseph Adam; University of Puget Sound, Tacoma, WA 12:05 pm
St. John's Lutheran Choir (Hamburg); Cathedral of Our Lady of the Angels, Los Angeles, CA 7 pm

11 MARCH

Christopher Marks; Zion Lutheran, Imperial, NE 2:30 pm
Fred Swann; First-Plymouth Congregational, Lincoln, NE 7:30 pm
Maxine Thevenot, followed by Fauré, *Requiem*; St. Michael's Episcopal Cathedral, Boise, ID 4 pm
Lola Wolf; St. Mark's Cathedral, Seattle, WA 3 pm
James Warren; Grace Cathedral, San Francisco, CA 4 pm

12 MARCH

Ann Elise Smoot; Zion Lutheran, Dallas, TX 8 pm

16 MARCH

True North Brass; First United Methodist, Boise, ID 7:30 pm
Joseph Galema, with brass quintet; All Saints' Episcopal, Beverly Hills, CA 8 pm

17 MARCH

Alan Morrison, with orchestra; Augustana Lutheran, Denver, CO 7 pm

18 MARCH

Catherine Rodland & John Ferguson, with orchestra; St. Olaf College, Northfield, MN 3:30 pm
Ken Cowan; St. Martin's Episcopal, Houston, TX 3 pm
Christoph Keggenhoff; Christ the King Lutheran, Houston, TX 5 pm
Founders Day Choral Concert; Cathedral of the Madeleine, Salt Lake City, UT 8 pm
Martin Jean; Cathedral Church of St. John, Albuquerque, NM 4 pm
Christiaan Teeuwssen; Trinity Lutheran, Lynnwood, WA 7 pm
Bach, *St. Matthew Passion*; Episcopal Church of the Resurrection, Eugene, OR 7 pm
Thomas Joyce; Grace Cathedral, San Francisco, CA 4 pm
Bach Birthday Bash; Trinity Episcopal, Santa Barbara, CA 3:30 pm
Handbell concert; Knox Presbyterian, Santa Rosa, CA 5 pm
Paul Jacobs; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

19 MARCH

Carlene Neihart & David Diebold, with choir; Country Club Christian Church, Kansas City, MO 8 pm

20 MARCH

Thomas Murray; Broadway Baptist, Fort Worth, TX 7:30 pm

21 MARCH

Maxine Thevenot & Iain Quinn; University of New Mexico, Albuquerque, NM 7:30 pm

24 MARCH

VocalEssence; Basilica of St. Mary, Minneapolis, MN 8 pm
Martin Jean; Bridges Hall of Music, Pomona College, Claremont, CA 8 pm

25 MARCH

Paul Oakley; First Presbyterian, Hastings, NE 5 pm
The Tallis Scholars; Cathedral Basilica of St. Louis, St. Louis, MO 7:30 pm
The Eton College Choir; St. John's Cathedral (Episcopal), Denver, CO 4 pm
Mel Butler, with saxophone; St. Mark's Cathedral, Seattle, WA 2 pm
Susan Jane Matthews; St. Bede's Episcopal, Menlo Park, CA
Ken Cowan; First Congregational, Los Angeles, CA 4 pm
Carol Williams; Balboa Park, San Diego, CA 2 pm

27 MARCH

Patrick Hawkins; Arizona State University Organ Hall, Tempe, AZ 7:30 pm
The Eton College Choir; Wichita State University, Wichita, KS 7:30 pm

28 MARCH

The Eton College Choir; St. Michael's Cathedral, Episcopal, Boise, ID 7:30 pm

30 MARCH

Joseph Adam; University of Puget Sound, Tacoma, WA 12:05 pm
David Higgs; St. Mark's Lutheran, San Francisco, CA 8 pm

INTERNATIONAL

15 FEBRUARY

Pascal Vigneron, organ, **Christine Auger,** harpsichord, **Dimitri Vassilakis,** piano; Eglise St-Louis en l'Île, Paris, France 9 pm
Thomas Wilson; St. Matthew's Westminster, London, UK 1:05 pm
Gavin Roberts, with trumpet; St. Marylebone, London, UK 7 pm

16 FEBRUARY

John Tuttle; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm

17 FEBRUARY

Ben Saul; St. George's Cathedral, Southwark, London, UK 1:05 pm

19 FEBRUARY

Felix Hell; Church of St. Andrew's and St. Paul's, Montreal, QC, Canada 7 pm

21 FEBRUARY

Naoko Imai; Minato Mirai Hall, Yokohama, Japan, 12:15 pm

23 FEBRUARY

Daniel Roth; Symphony Hall, Birmingham, UK 7:30 pm
Ensemble Amarcord; Shallaway, St. John's, NF and Labrador, Canada 7:30 pm
Paul Jacobs; Lawrence Park Community Church, Toronto, ON Canada 8 pm

24 FEBRUARY

Carolyn Shuster Fournier; Georg Philipp Telemann Concert Hall, Magdeburg, Germany 7:30 pm
Paul Jacobs, masterclass; Lawrence Park Community Church, Toronto, ON 10 am

25 FEBRUARY

Erik van Bruggen; Kirche "Zur frohen Botschaft," Berlin Karlshorst, Germany 5 pm
Carolyn Shuster Fournier, with piano and voice; The American Church, Paris, France 5 pm

2 MARCH

John Belcher; SS. Peter and Paul, Godalming, UK 1 pm

3 MARCH

Margaret Phillips; St. Albans Cathedral, St. Albans, UK 5:30 pm

4 MARCH

David Scott; Our Lady of Grace, Chiswick, UK 4 pm

5 MARCH

Carol Williams; Birmingham Symphony Hall, Birmingham, UK 1 pm

10 MARCH

Gillian Weir; Cheltenham Ladies' College, Cheltenham, UK 7:30 pm

13 MARCH

Mami Sakato; Saint-Etienne du Mont, Paris, France 8:30 pm

14 MARCH


Keith Hearnshaw; Reading Town Hall, Reading, UK 1 pm
Mami Yoneyama; Minato Mirai Hall, Yokohama, Japan 2 pm



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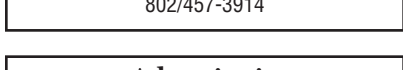
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15 MARCH

John Belcher; St. Martin's, Dorking, UK 1 pm
Ashley Grote; St. Matthew's Westminster, London, UK 1:05 pm

16 MARCH

Jean-François Vauche; Eglise Saint-François, Lausanne, Switzerland 8 pm

17 MARCH

Mark Swinton; St. George's Cathedral Southwark, London, UK 1:05 pm
Choir of St. Thomas Church, New York City, with Musica Angelica Los Angeles and Orchester Wiener Akademie; Centro Historico and UNAM Salle Nezahualcoyotl, Mexico City, MX, also 3/18

21 MARCH

Wolfgang Baumgratz; Catholic Cathedral, Moscow, Russia 7:30 pm

22 MARCH

Andrew McCrea, lecture/recital; Organ Hall, Gnessins' Academy of Music, Moscow, Russia 7 pm

24 MARCH

Edgar Krapp; Catholic Cathedral, Moscow, Russia 8 pm

25 MARCH

Ronald Ebrecht; State M. Glinka Museum of Music Culture, Moscow, Russia 4 pm
Alexander Fiseisky; Tchaikovsky Hall, Moscow, Russia 7 pm
Beate Kruppke, with chorus; Kirche "Zur frohen Botschaft," Berlin Karlshorst, Germany 5 pm
Marie-Ange Leurent & Eric Lebrun; Notre-Dame de Lorette, Paris, France 4 pm

29 MARCH

David Pipe; St. Martin's, Dorking, UK 1 pm

31 MARCH

Gerben Mourik; St. Saviour's, St. Albans, UK 5:30 pm

Organ Recitals

FRANCESCO CERA, Holy Name Cathedral, Chicago, IL, October 22, and Illinois College, Jacksonville, IL, October 28: *Toccata sesta*, Rossi; *Capriccio sopra la Girolmeta*, *Toccata per l'elevezione*, *Toccata quinta sopra i pedali*, Frescobaldi; *Passagagli*, *Sonata*, Pasquini; *Offertoire sur les grands jeux*, *Benedictus chromorne en taille*, Couperin; *Praeludium in C*, BuxWV 137, Buxtehude; *Nun komm' der Heiden Heiland*, BWV 659, *Prelude and Fugue in E flat*, BWV 552, Bach.

CRAIG CRAMER, Holy Trinity Evangelical Lutheran Church, Hickory, NC, September 17: *Fantasia and Fugue in g*, BWV 542, Bach; *Noël a minuit fut un Reveil*, *Noël Pour l'Amour de Marie*, *Noël de Saintonge*, Dandrieu; *Wondrous Love*, op. 34, Barber; *Introduction*, *Scherzo und Fuge on B-E-A-T-E*, Zahnbrecher; *Incarnation Suite on Puer natus est nobis*, Martinson; *Prelude and Fugue on O Traurigkeit*, *O Herzeleid*, Smyth; *Sonata No. 1 in f*, Mendelssohn.

ANDREW DEWAR, Bethany Lutheran College, Mankato, MN, October 5: *Präludium in e*, Bruhns; *Trio Sonata No. 4 in e*, BWV 528, Bach; *Double Voluntary in d*, Purcell; *Flute Concerto in F*, Rinck; *Andante and Variations*, Mendelssohn; *Fantasia in f*, K. 608, Mozart.

JAMES DORROH, St. Thomas Episcopal Church, New York, NY, October 29: *Praeludium und Fuge, e-moll*, Bruhns; *Processional*, Mathias; *Fantasia in A*, Franck; *Vier Stücke für die Flötenuhr*, Haydn; *Herzlich tut mich verlangen*, Brahms; *Prelude on a Christmas Carol*, Gibbs; *Prelude on Cwm Rhondda*, Manz; *Irish Air from County Derry*, Lemare; *Hornpipe Humoresque*, Rawsthorne.

TRACY FIGARD, Pullman Greenstone United Methodist Church, Chicago, IL, September 24: *Prelude and Fugue in E-flat*, BWV 552, Bach; *Nocturne for Organ*, Cohen; *Toccata and Fugue in d*, BWV 538, Bach; *Jesu, meine Freude*, Karg-Elert.

DAVID A. GELL, St. Joseph the Worker Catholic Church, Winnetka, CA, September 2: *Concert Variations on The Star-Spangled Banner*, Buck; *Introduction and Fugue in e*, Parker; *America the Beautiful*, Whitford; *Variations on America*, Lovelace; *Yankee Doodle Battle Hymn*, Balderston; *Variations on The Navy Hymn*, Joseph; *God of Our Fathers*, Diemer; *Prelude on Balm in Gilead*, *En Seguido Litúrgico*, Gell.

THOMAS GOUWENS, Cathedral of the Holy Angels, Gary, IN, October 15: *Sonata de I° tono*, Lidon; *Twee Danswijsjes*, Sweelinck; *Ach, bleib bei mir*, BWV 649, *Meine Seele erhebt den Herren*, BWV 648, *Kommst du nun, Jesu, vom Himmel herunter*, BWV 650, *Praeludium und Fuge in G*, BWV 541, Bach; *Sonata III in A*, op. 65, no. 3, Mendelssohn; *Deux Danses à Agni Yavishita*, Alain; *Prélude et Fugue sur le nom d'Alain*, Duruflé.

CHARLES HUDDLESTON HEATON, Second Presbyterian Church, St. Louis, MO, September 18: *Unter der Linden grüne*, Sweelinck; *Trio Sonata V in C*, BWV 529, Bach; *Concert Variations on The Star-Spangled Banner*, Buck; *Swanee River*, Foster, transcr. Lemare; *Three Rhapsodies*, op. 7, Saint-Saëns.

KAREL PAUKERT, Valparaiso University, Valparaiso, IN, September 25: *A Flourish for Valpo*, improvisation; *Prelude and Fugue in D*, BWV 532, Bach; *Adagio*, Postludium (*Glagolitic Mass*), Janáček; *Tre pezzi per organo*, Teml; *With (Etude No. 1)*, Baker; *Albion II*, D'Alessio; *Prelude and Fugue in B*, op. 7, no. 1, Dupré; *Postlude pour l'Office des*

Complies, *Deuxième Fantaisie*, Alain; *Final (Six Pièces d'Orgue*, op. 21), Franck.

SYLVIE POIRIER & PHILIP CROZIER, Parish Church, Breitenfeld, Germany, July 28: *Praeludium und Fuge in C-Dur*, Albrechtsberger; *Le tombeau de Georges Cziffra (Suite à 4 mains pour l'orgue dans le style français)*, Perrot; *Fantasia in f-Moll*, K. 608, Mozart; *A Fancy for Two to Play*, Tomkins; *A Verse*, Carleton; *Variations sur un thème original pour orgue quatre mains*, Bédard; *Mutationes*, Eben.

JOYCE JOHNSON ROBINSON, Sinsinawa Mound, Sinsinawa, Wisconsin, August 30: *Prelude, Fugue & Chaconne*, BuxWV 137, Buxtehude; *Pastorale (Sonata I in d)*, Guilman; *Magnificat du Premier Ton*, Corrette; *Come Thou Fount of Every Blessing*, Manz; *Jerusalem, My Happy Home*, Shearing; *Pastorale (Symphonie I)*, Vierne; *Adagio and Rondo*, K. 617, Mozart, arr. Biggs; *Prelude and Fugue in D*, BWV 532, Bach.

KENT TRITLE, Church of St. Ignatius Loyola, New York, NY, September 24: *Prelude and Fugue in a*, BWV 543, Bach; *Shimah B'Kolî (Psalm 130)*, op. 89, Persichetti; *Sonata in A*, op. 65, no. 3, Mendelssohn; *Pièce héroïque*, *Cantabile*, Franck; *Méditation V (Méditations sur le mystère de la Sainte Trinité)*, Messiaen; *Prélude et fugue sur le nom d'Alain*, Duruflé.

JOHANNES UNGER, First Congregational Church, Los Angeles, CA, October 22: *Toccata und Fuge d-Moll*, BWV 565, *Ach was soll ich Sünder machen*, BWV 770, Bach; *Andante in F*, K. 616, Mozart; *O Gott du frommer Gott*, BWV 767, Bach; *Fuga VI (Sechs Fugen über B-A-C-H)*, op. 60), Schumann; *Christ der du bist der helle Tag*, BWV 769, Bach; *Fugue sur le thème du Carillon des Heures de la cathédrale de Soissons*, Duruflé; *Sei gegrüßet, Jesu gütig*, BWV 768, Bach.

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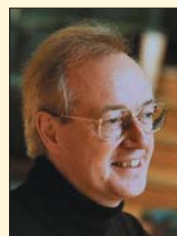
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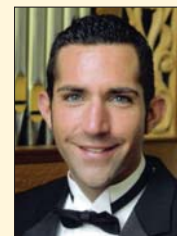
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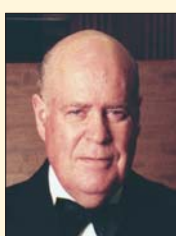
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