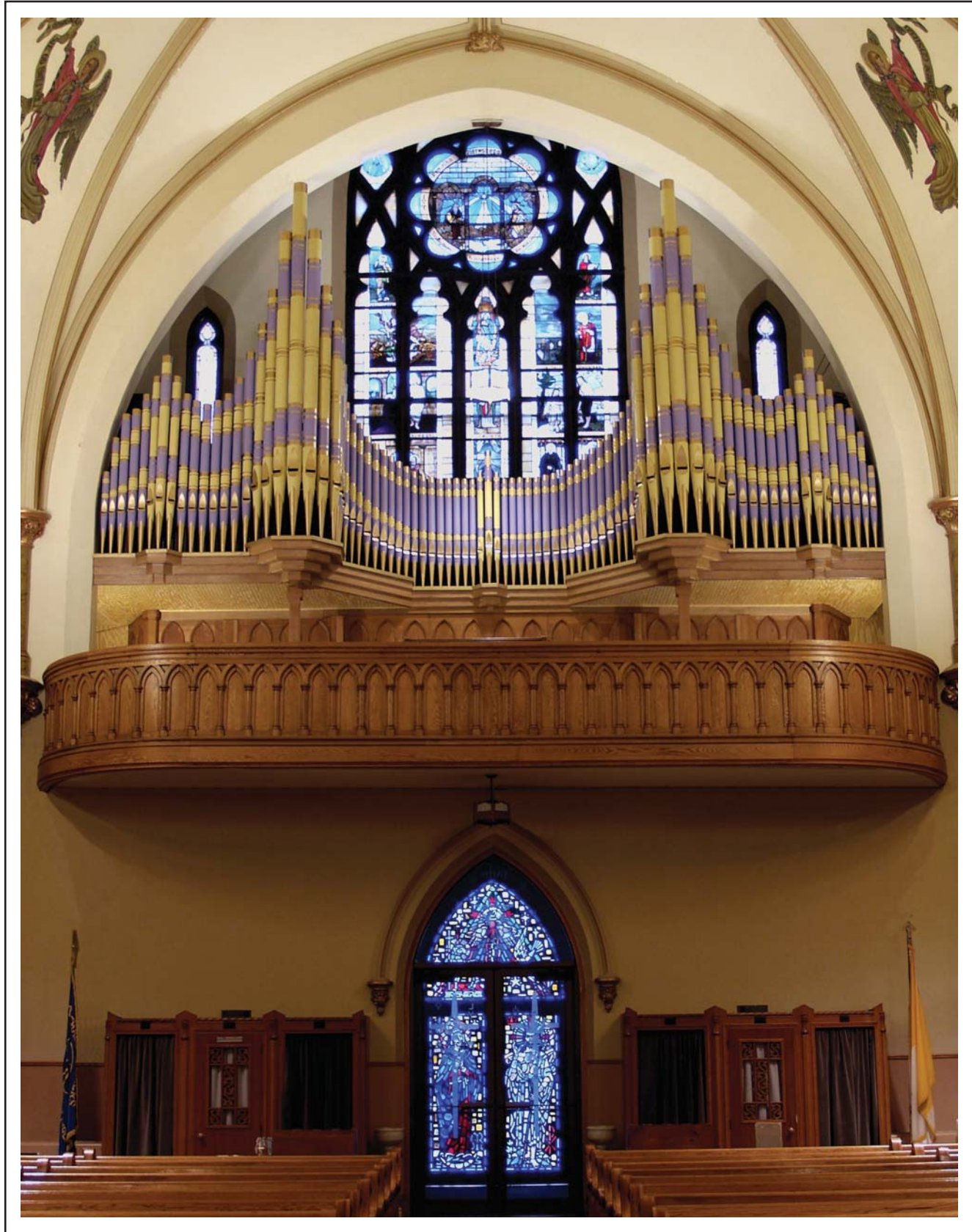


THE DIAPASON

JANUARY, 2007



Holy Trinity Church
Utica, New York
Cover feature on page 29

Introducing for Season 2007-2008 our 40th Anniversary Season

Jean-Baptiste Robin

Parisian organist-composer Jean-Baptiste Robin is Titular Organist of Poitiers Cathedral (Cathedral of Saint-Pierre) and Professor of Organ at the Conservatoire National de Région de Versailles.



Tours: November 2007 & February-March 2008

"Jean-Baptiste Robin is the new Marcel Dupré, with his miraculous technique and the post-symphonic style of his compositions." (*Le Journal d'Alsace*, France)

"Jean-Baptiste Robin performed one of the most beautiful recitals in the history of the Haarlem Organ Festival at St. Bavo—his is a name never to forget." (*Haarlem* magazine, Holland)

"Perfect clarity and virtuosity. This concert was synonymous with perfection." (*Le Figaro*, Paris)

Olivier Vernet

French organist Olivier Vernet is Titular Organist of Monaco Cathedral and Professor of Organ at the Tours Conservatory in France and the Academy of Music Rainier III in Monaco.



Tours: October-November 2007 & Feb.-March 2008.

"Olivier Vernet is a formidable performer... always accurate, musical, and satisfying." (*The American Organist*)

"An unrivalled organist of dazzling virtuosity...Olivier Vernet makes the organ dance." (*La Marseillaise*, France)

"Vernet's vision left us overwhelmed by so much strength and energy, but also such tenderness. Vernet brings together the ardor of youth with wise maturity." (*Classica*, France)

Affabre Concinui

The men's a cappella sextet Affabre Concinui (Latin for "ideally harmonized," the ensemble's artistic credo) was formed in 1983 by alumni of two famous men's choirs in the city of Poznan.



Tours: October-November 2007 & February 2008

"Astonishing vocal effects." (*Diapason*, France)

"These extraordinary six voices could replicate any musical instrument without hesitation." (*Rheinische Post*, Germany)

"Interesting sound effects, talented actors, good sense of humor, able improvisers." (*Gazeta Wyborcza*, Poland)

"These Polish singers were able to charm, amuse, and win the hearts of the audience." (*Corrèze*, France)

Dong-Ill Shin

Our "Winner's Circle" artist for season 2007-2008 won First Prize in the 2006 Chartres International Organ Competition in France, and has won prizes at a number of other international performance competitions. He is the Organist & Music Associate at First United Methodist Church of Hurst, TX, and teaches



organ at Texas Wesleyan University.

"Brilliant young organist with unlimited potential." (*The Audience*, South Korea)

"Played with great virtuosity and made the instrument sing." (*L'Union*, France)

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the Harpsichord, the Carillon and Church Music

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Here & There

Christ Church Cathedral, Houston, Texas, continues its music series. Concerts are at 4:15 pm, followed by Evensong at 5 pm: January 7, Bruce Power; February 25, Diane Norton-Jackson; May 20, Mendelssohn, *Elijah*; 5/27, Gail Archer. For information: 713/222-2593; <www.christchurchcathedral.org>.

The Church of St. Joseph, Bronxville, New York, continues its music series: January 8, Epiphany Lessons & Carols; March 2, John Buckel; May 5, Kyrie & Cabaret; 5/13, Handbells and flute; 5/20, Huff, *Requiem*. For information: 914/337-9205.

The Church of St. Louis, King of France, St. Paul, Minnesota, continues its recital series on Tuesdays at 12:35 pm: January 9, Norma Stevlingson; 1/16, Melanie Ohstad; 1/23, Kirsten Falck Uhlenberg; 1/30, Summer Jenkins; February 6, Aaron Miller; 2/13, Cathy Rodland; 2/20, Velda Graham Bell; 2/27, Bob Neinaber; March 6, Anne Phillips; 3/13, Paul Weber; 3/20, Sarah Koehler; 3/27, Mary Newton. For information: <www.stlouisingoffrance.org>.

The Church of St. Ignatius Loyola, New York City, presents a mid-win-

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February 10, Olivia Buthold; 2/24, Robert Grogan; March 10, Jonathan Helleman; 3/24, Leon Griesbach. For information: <www.myfranciscan.org>.

Trinity Episcopal Church, Santa Barbara, California, continues its music series: January 14, Epiphany concert; February 11, new music for voice, piano, organ, and instruments; March 18, Bach birthday concert; April 22, Eastertide concert; May 20, members of the Santa Barbara AGO chapter. For information: <www.trinitysb.org>.

The Church of the Holy Family (The United Nations Parish), New York City, continues its concert series to celebrate the tenth anniversary of its five-manual organ built by Robert M. Turner. Programs take place on Thursdays at 12:45 pm: January 18, Christopher Babcock; February 15, Charles Miller; March 15, Scott Matthias; April 19, Russell Weismann. For information: <www.churchholyfamily.org>.

VocalEssence presents a concert of bluegrass and classical music with the group Monroe Crossing on January 19 at Ted Mann Concert Hall, Minneapolis. VocalEssence presents its annual "Witness" concert on February 25 at Ordway Center for the Performing Arts, St. Paul. The program will include a performance of Hannibal Lokumbe's oratorio *Dear Mrs. Parks*. For information: <www.vocalescence.org>.

Christ Church, New Brunswick, New Jersey, continues its series of organ recitals on Sundays at 6:30 pm, following Vespers at 6 pm: January 21, David Shuler; 1/28, Leon Couch; February 4, Gavin Black; 2/11, Gail Archer; 2/18, Benjamin Nicholas; 2/25, Jonathan Moyer; March 4, Elizabeth Wong; 3/11, Kaori Hongo; 3/25, Mark Laubach. For information: <christchurchnewbrunswick.org>.

The Presbyterian Homes, Evanston, Illinois, continues its recital series Mondays at 1:30 pm: January 22, Christopher Urban; February 26, Emanuel Schmelzer-Ziringer; March 26, Paul Ayres; April 23, Margaret Wilson; May 21, David Christiansen; and

June 25, James Russell Brown. For information: 800/896-9095; <mkemper@northwestern.edu>.

St. Bartholomew's Church, New York City, presents a concert series to celebrate the Brimberg organ console, a new five-manual console, installed in 2006: January 24, William Trafka, with The Park Avenue Symphony; 1/31, Paolo Bordignon; February 14, Preston Smith; 2/28, Mollie Nichols; March 7, Andrew Henderson; 3/14, Robert McCormick; 3/21, Nathan Laube; 3/28, Jeremy Bruns. For information: 212/378-0222; <stbarts.org>.

The Church of St. Luke in the Fields, New York City, continues its choral series: January 25, Biber, *Mass in B-flat*; March 15, Johann Theile, *St. Matthew Passion*; May 3, Taverner, Tallis, and Tye. For information: 212/414-9419; <music@stlukeinthefields.org>.

The University of Chicago continues its concert series at Rockefeller Chapel: January 26, Hilliard Ensemble; February 24, Bach, *St. John Passion*; April 4, Haydn, *The Seven Last Words of Christ*; May 19, three choir festival. For information: 773/702-2100; <rockefeller.uchicago.edu>.

Shadyside Presbyterian Church, Pittsburgh, Pennsylvania, continues its concert series: February 2, Carlo Curley with J. Christopher Pardini; March 11, True North Brass Ensemble; April 15, David Higgs; May 20, Brahms, *German Requiem*. For information: 412/682-4300; <www.shadysidepres.org>.

St. Paul's Church, Doylestown, Pennsylvania, continues its music series: February 3, Solemn Evensong and Benediction; March 3, Solemn Evensong and Benediction; April 21, Court Street Brass Quintet; May 5, Solemn Evensong and Benediction; June 1, Mozart, *Vesperae solennes de Confessore*, K. 339. For information: 215/230-7098; <www.stpaulsdoylestown.org>.

St. Vincent Ferrer Church, New York City, continues its recitals on Sundays at 3 pm: February 4, Jeremy Bruns;



Jeffrey Smith conducts Grace Cathedral Choral festival in San Francisco

Grace Cathedral, San Francisco, was host to the second annual Michaelmas Choral Festival, September 21–25, 2006. Under the direction of Jeffrey Smith, Canon Director of Music of the Cathedral, the festival brought together men and boy singers from across the United States to sing for Sunday Eucharist and Evensong. Joining the resident Grace Cathedral Choir were choristers from the Cathedral of All Saints, Albany, New York; the Cathedral of the Incarnation, Garden City, New York; Christ Church Cathedral, Nashville, Tennessee; Christ Church Cathedral, Lexington, Kentucky; Christ's Church, Rye, New York; St. John's Church, Bangor, Maine; St. Paul's Parish, K Street, Washington, DC; and the Pacific Boychoir, Oakland, California. Music performed included

the *Cantus Missae in E-flat* of Josef Rheinberger, the *Evening Service in A* of Charles Villiers Stanford, *Hail, gladdening Light* of Charles Wood, *Ecce sacerdos magnus* of McNeil Robinson, and *Denn er hat seinen Engeln* of Felix Mendelssohn. The organist for the weekend was Benjamin Bachman, assistant director of music of the cathedral. The Evensong was also accompanied by members of the San Francisco Symphony Brass. This festival began last year as part of the celebration of the 20th anniversary of the installation of Cathedral Dean Alan Jones. Now in its second year, the festival is seen by Jeffrey Smith as a way of strengthening the ties between men and boy choir programs from across the country, as well as providing a chance for talented choristers to join together in performing challenging repertoire.

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the greatest number of the
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John Ruskin

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For assistance, contact Joyce
Robinson, 847/391-1044;
<jrobinson@sge.com>.

2/18, Mark Bani; April 29, Kyler Brown;
May 6, Mark Bani, hymn festival; June
3, Mark Bani (fifth anniversary of the
church's Schantz organ). For information:
212/744-2080.

Trinity Church, New York City,
continues its concert series, "An Early
Music Tour of Europe": February 6,
Carissimi, *Jephte* and Monteverdi,
Messa à 4 Voci; March 27, F. J. Haydn,
Lord Nelson Mass and J. M. Haydn,
Requiem; May 8, Lully, Charpentier,
Campra, and Couperin. For information:
<trinitywallstreet.org/music>.

Friends of the Kotschmar Organ
announce winter/spring concerts in
Merrill Auditorium at the Portland,
Maine City Hall: February 9, Dennis
James, with silent film; 2/27, Erik Wm.
Suter; March 13, Ray Cornils, with
oboe; May 15, youth concert. For information:
<www.foko.org>.

**St. Chrysostom's Episcopal
Church**, Chicago, continues its music
series: February 11, Bruce Barber, with
violin; March 4, Roger Stanley; 3/25,
Richard Hoskins, with sopranos and
violet de gambe; April 29, John Sherer.
May 20, The Callipygian Players. For
information: <www.saintc.org>.

A church music workshop, sponsored
by **Many Voices . . . One Song**, takes
place March 2-4 at First Presbyterian
Church and First United Methodist
Church, Birmingham, Michigan. Clinicians
include Alice Parker, Joseph
Flummerfelt, David Higgs, Bradley
Sowash, Anne Wilson, Kevin McChe-
sney, and Lynn Joy. The schedule
includes rehearsals, masterclasses,
workshops, worship, and a concert. For
information: 248/644-2040 x 136;
<tomtrenney@fpcbirmingham.org>.

**The American Choral Directors
Association** presents its 2007 national
convention March 7-10 in Miami,
Florida. The schedule includes con-
certs, lectures, demonstrations, reading
sessions, and worship. Among the pre-
senter are the Atlanta Symphony and
Chorus. For information:
<www.acdaonline.org>.

**Russian Gnessins Academy of
Music**, Moscow, second International
Organ Symposium March 21-25. The
schedule: March 21, recital by Prof.
Wolfgang Baumgratz (Germany);
March 22, lecture/recital by Andrew
McCrea (UK); March 23, vocal and
organ music performed by students of
the Academy, under the direction of
Prof. Eva Märtsen (Germany); March
24, (3 pm) organ concert by students of
the Academy, (8 pm) recital by Prof.
Edgar Krapp (Germany); March 25, (4
pm) recital by Ronald Ebrecht (USA),
(7 pm) recital by Alexander Fiseisky
(Russia). For information: tel/fax: 007-
495-2901906;
<organ@gnesin-academy.ru>.

**The Stanford Society and The
Cambridge University Musical**

Society present a celebration weekend
in honor of Charles Villiers Stanford
(1852-1924), March 10-11, in Cam-
bridge, England. The schedule includes
concerts, lectures, tea, Evensong,
morning service, and wine reception;
the Choir of King's College directed by
Stephen Cleobury, Clifford Benson,
Jeremy Dibble, Stephen Varcoe, and
Sandy Goehr. The concerts, services
and lectures take place in King's Col-
lege Chapel, Trinity College Chapel,
Queens' College Chapel, and at the
Cambridge University Music Society.
For information:
<cvstanfordsociety@msn.com>.

**A seminar on the Codex Faenza
117** and the *alternatim* in late
medieval Italy (1390-1430) takes place
in Venice, May 14-20. Intended for
early keyboard soloists (organ, harpsi-
chord, *organetto*, *echequier*), the semi-
nar focuses on the earliest Italian key-
board repertory, especially on its rela-
tion with the history of liturgical
singing: the *alternatim* in the liturgy of
the Codex Faenza 117, a Central-
Northern Italian anthology dating from
around 1430. The instruments played
at the seminar will be reconstructions
of late medieval keyboards at pitch
A=420Hz or A=460Hz. Two positive
organs, two organettos, and two
echequiers will be available. Presenters
include Pedro Memelsdorff, Luigi Fer-
dinando Tagliavini, Giacomo Baroffio,
Marco Gozzi and Marcel Pérès. For
information: <www.cini.it>.

**The Fifth Mikael Tariverdiev
International Organ Competition**
will be held in the city of Kaliningrad,
Russia, September 2-8, 2007. The pre-

liminary round takes place in Hamburg,
Germany (April 30-May 5), Worcester,
Massachusetts, USA (June 3-10), and
Moscow, Russia (August 22-20). Con-
testants are free to choose in which city
they would like to compete. The com-
petition is open to organists born no ear-
lier than January 1, 1971. First prize is
\$5,000, second \$3,000, third \$2,000,
two diplomas of \$1,000 each, and a spe-
cial prize for the best interpretation of
Mikael Tariverdiev's music, \$1,000. For
information: <tariverdi@mail.ru>;
<www.organcompetition.ru>.

At its national convention in Chicago
in July, the **American Guild of
Organists** bestowed five awards. The
AGO President's Award was presented to
Pleasant T. Rowland; the Edward A.
Hansen Leadership Award went to D.
DeWitt Wasson; the AGO Disting-
uished Composer Award was present-
ed to Richard Proulx; and both the
AGO/ECS Publishing Award in Choral
Composition and the Holtkamp-AGO
Award in Organ Composition went to
Barrie Cabena.

**The 2006 Otobeuren Organ Fes-
tival**, "Mozart on the organ," offered
concerts, lectures, excursions, and
church services. Professor Michael Kap-
sner from the Music Academy Weimar
led a masterclass focusing on both great
F Minor Fantasies and the F Major
Andante. In the closing concert, he
improvised a fugue à la Bach and a
French suite à la Mozart. A free impro-
visation on "Dies irae" formed a transi-
tion to the Mozart *Requiem* with the
Orchestre des Champs-Élysées de Paris
and the "Vocale Gent" under the direc-
tion of Philippe Herreweghe.



Southeast Minnesota AGO chapter

**The Southeast Minnesota AGO
chapter** presented William Kuhlman in
a lecture and recital October 14 and 15 at
First Presbyterian Church. Professor
emeritus of organ at Luther College,
Decorah, Iowa, Kuhlman, along with his

wife Yvonne, directed the Luther Col-
lege Overseas Study Program for 15
months. In his lecture he discussed his
experiences in England during that time.
The recital, played on the church's Cas-
avant organ, attracted a full audience.



The American Boychoir at Grace Church, The Plains, Virginia

The American Boychoir opened the
Grace Church Concert Series to a sold-
out performance at **Grace Episcopal
Church** in The Plains, Virginia on Octo-
ber 29. Concerts for 2007, presented by
Samuel Carabetta, organist and choir-
master and artistic director of the con-
cert series, will include *Amahl and the*

Night Visitors, January 7; The Calder
Quartet, February 11; and the American
Brass Quintet on April 22. The Grace
Church concert series is funded through
the generosity of Mrs. Jacqueline B.
Mars in memory of her mother, Mrs.
Forrest Mars, who was devoted to music
and loved Grace Church.

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Appointments



Edward A. Broms

Edward A. Broms has been appointed music director and organist at The Cathedral Church of St. Paul, Boston, Massachusetts. His duties at the cathedral include playing at all cathedral services including the annual diocesan

convention and all ordinations for the Diocese of Eastern Massachusetts, as well as directing the choir. The Cathedral Choir has a core of 12 professional voices supplemented by lay volunteers. The choir is featured each Sunday at 7:30 am on WCRB 99.5 FM's "Sunday Mornings At The Cathedral," the longest continuous running religious radio program.

At St. Paul's, Broms will also oversee the Wednesday noontime recital series (recommencing in February 2007), which will feature local, national and international organists, soloists, and ensembles. He also brings the monthly concert series, "The Spirit of Coltrane," to the cathedral, performing the complete recorded catalogue of John Coltrane with saxophonist Timo Kielnecker.

Dubbed a true "Renaissance Man" by *The Boston Globe*, Ed Broms has performed with the world's leading rock, jazz and classical musicians on bass, organ and voice. He previously served at St. Mary's Parish in Holliston, Massachusetts, and was organist at Holy Name

Parish in West Roxbury, Massachusetts, from 1996 to 2004. He recently became adjunct faculty and artist-in-residence at Eastern Nazarene College after a seven-year-long run as a musician with the Grammy-nominated Blue Man Group. He leads several of his own ensembles including The Broms Organ Trio, BROMS (rock) and Rooster (blues), Michael's Daughter (Celtic), and The Order of the Artists (multimedia).

Active as a composer, Broms recently completed his first organ symphony, entitled *Ainulindale*, based on J.R.R. Tolkien's creation story at the opening of the Simarillion. He is also nearing completion of a complete *Psalter for Cantor, Choir, and Organ*. Also active as author, he has written such works as *An Encyclopedia of Polyrhythm* and his current book, *The Book of the Artist*.

Riyehee Hong has been appointed director of music and the arts at the Philadelphia Cathedral, Philadelphia, Pennsylvania. She will oversee all of the liturgical events at the Cathedral of the



Riyehee Hong

Diocese of Pennsylvania together with all other musical events and arts programs including artist-in-residence, concert series, liturgical music series and art exhibitions. She also serves as

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Larry Palmer

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Meadows School of the Arts
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Dallas, Texas



Gregory Peterson

Organist
College Organist and
Assistant Professor of Music
Luther College
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Western CT State University
Director of Music
St. Peter Church
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St. David's Episcopal Church
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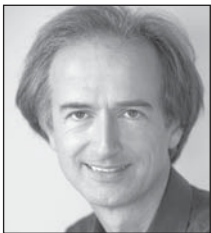
Michael Stefanek

Organist
Director of Music
Aldersgate United Methodist Church
Redford, Michigan



Jeremy David Tarrant

Organist
Organist and Choirmaster
The Cathedral Church of St. Paul
Detroit, Michigan



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the cathedral organist. Her special interests are French classical and post-classical organs and organ music. Her study and edition of a hitherto unattributed 18th-century manuscript has been accepted for publication by Wayne Leupold Editions. She will complete her DMA at the University of Houston this year under Robert Bates. Her Master of Music degree is from Boston University where she was an associate organist. As an organist and harpsichordist, she has performed numerous concerts in the USA and Switzerland, including the dedication organ recital at St. Paul Cathedral, Louisiana, and the complete *Art of the Fugue* at a biannual post-meeting concert of the American Bach Society in Houston in 2002. She is a founding member of the early-music group, The Stainer Ensemble.



Jean-Baptiste Robin

Parisian composer and organist **Jean-Baptiste Robin** has been appointed professor of organ at the Conservatoire National de Région de Versailles in France. M. Robin is also titular organist of Poitiers Cathedral (Cathedral of Saint-Pierre) and its famous Clicquot instrument. He is represented in North America by Phillip Truckenbrod Concert Artists <www.concertartists.com>.

Here & There

Douglas Cleveland gave the world premiere of *Four Concert Etudes* by British organist and composer David Briggs at St. Mark's Episcopal Cathedral in Seattle on October 9, 2006. The work was commissioned by Cleveland and included in this recital, which was given as part of the American Institute of Organbuilders national convention.

The "Arts at St. Mark's" co-sponsored the event, attended by more than 500 people. Douglas Cleveland is represented by Karen McFarlane Artists, Cleveland, Ohio.



Craig Cramer

In honor of the 300th anniversary of the death of Dieterich Buxtehude in 2007, **Craig Cramer**, artist in residence and professor of organ at the University of Notre Dame in Indiana, will present the complete organ works of Buxtehude in a series of nine concerts; the first five concerts will be performed during the months of January through May 2007. The concerts will take place in the North German style organ built by Paul Fritts in 2004 for the new organ hall on the University of Notre Dame campus. Dates of the concerts are January 17, February 11, March 19, April 17 and May 1. For tickets and further information, contact the De Bartolo Center for the Performing Arts at the University of Notre Dame (574/631-2800). Craig Cramer is represented by Penny Lorenz Artist Management.

Italian organist **Mario Duella** completed a North American tour in October and November 2006. He played concerts at First Congregational Church, Old Greenwich, Connecticut; Fourth Presbyterian Church, Chicago; Trinity Church, Copley Square, Boston; First Church in Cambridge, Massachusetts; Église du Très-Saint-Rédempteur, Montréal, QC; St. Mark's Episcopal Church, Berkeley, California; Central Synagogue, New York City, preceded by a masterclass on Italian organ music of the 19th century; and St. Mary's Cathedral, Memphis, Tennessee. Duella played music of Bach,



Kenneth Usher, Carl Staplin, The Rev. Diana Hoover, Mary Jane Crail, and Stephen Hamilton at the United Methodist Church, Clear Lake, Iowa

Stephen Hamilton, minister of music at The Church of the Holy Trinity (Episcopal) in New York City, was the recitalist honoring the 30th anniversary of the installation of the Holtkamp organ and the 30th anniversary of minister of music **Mary Jane Crail** at the United Methodist Church in Clear Lake, Iowa, on October 29, 2006. Shown in the photograph is Kenneth

Usher, from Dallas, whose father was a former minister of the church; Carl Staplin, professor of music at Drake University and the consultant for the project; The Rev. Diana Hoover, pastor of the church; Mary Jane Crail, minister of music; and Stephen Hamilton, recitalist, whose program included music by Alain, Bach, Dupré, Franck, Langlais, Reger, and Mendelssohn.



Mario Duella

Bossi (Marco Enrico as well as his brother Costante Adolfo), Capocci, Clérambault, Franck, Salomé, Nieland, Herzog, and many others.

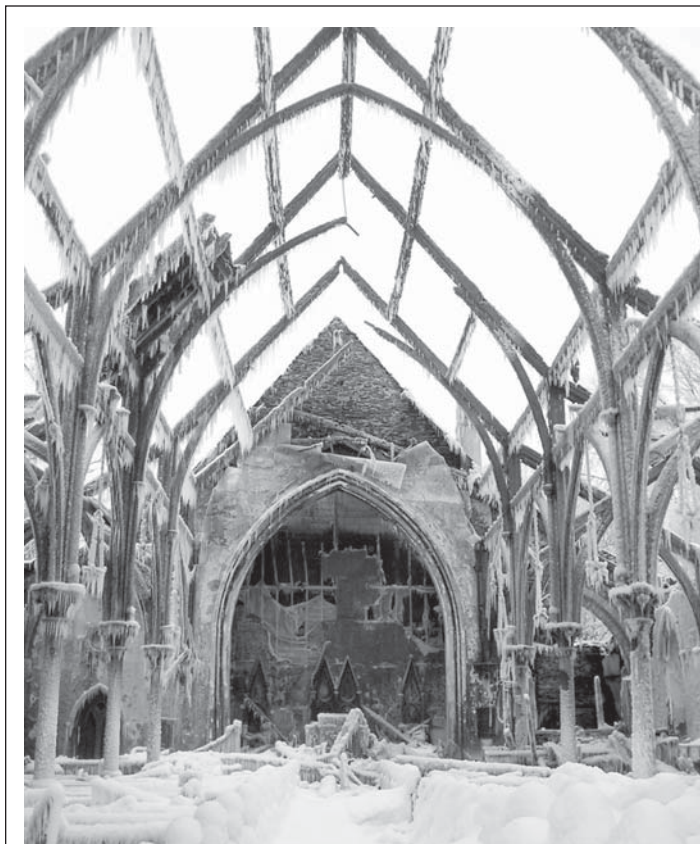
John Harper will retire from his post as Director General of the Royal School of Church Music (RSCM) at the end of 2007. Harper, who will be 60 this

year, plans to focus on teaching, research and writing, and will continue as a research professor at the University of Wales, Bangor, which works with RSCM in sacred music studies. The RSCM has begun the process of finding a successor.



Charles H. Heaton and Jeanne Cobb

Charles H. Heaton, FAGO, recently donated 61 hymnals, the bulk of his collection, to the archives of Bethany College, Bethany, West Virginia. Shown with Dr. Heaton is Mrs. Jeanne Cobb, college archivist, who accepted the donation on behalf of the college.



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Paul Jacobs

The Juilliard School has honored its organ department chairman **Paul Jacobs** by appointment to the William Schuman Scholars Chair for 2007. The award, named for a former president of The Juilliard School, is given annually to an artist and educator who has made significant contributions to both the intellectual and artistic life of the Juil-



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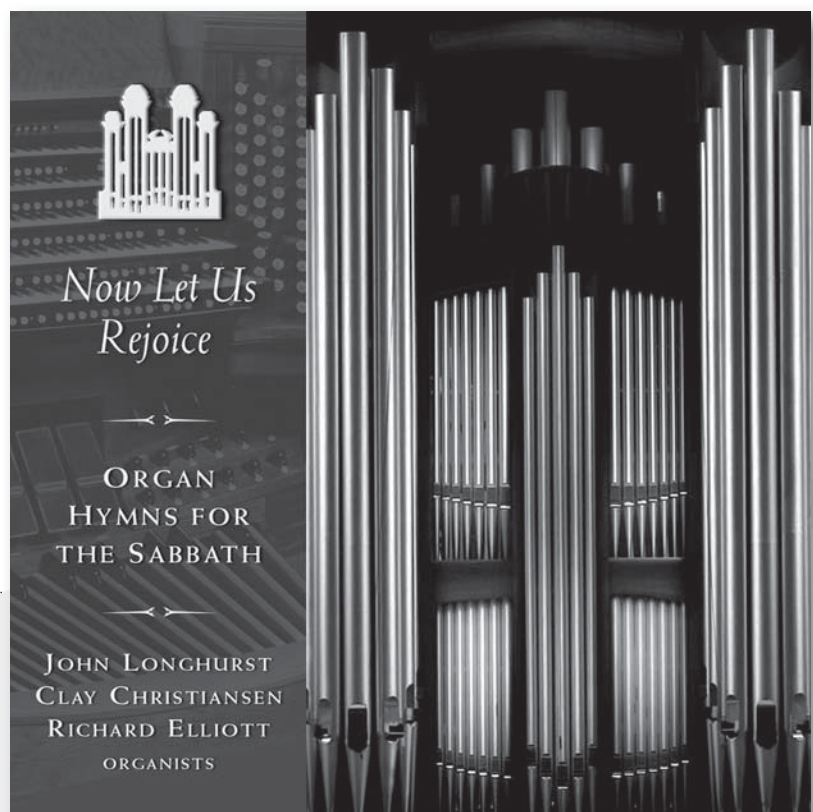
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liard community. Past recipients include the Juilliard String Quartet and composer Milton Babbitt, among a distinguished list of other faculty members. The recipients of the award present lecture-performances during the academic year, which are open to the general public.

Paul Jacobs will offer three such public forums. The first will be a presentation "Blowing Hot Air for 2,600 Years" to be given at Juilliard at 11:30 am on Wednesday, March 21, 2007. Next will be a panel discussion entitled "A Broader View of the King of Instruments" at The Juilliard School on Tuesday, April 10, 2007, at 1 pm. Paul Jacobs will moderate a panel consisting of Samuel Adler (composer), Barbara Jepson (classical music critic for *The Wall Street Journal*), Greg Sandow (critic, composer, consultant), and Craig Whitney (author and assistant managing editor of *The New York Times*). The final public event of the award year will be a performance of Olivier Messiaen's *Livre du Saint Sacrement* by Paul Jacobs at the Church of St. Mary the Virgin, Times Square, on Tuesday, October 9, 2007, at 8 pm.

Dan Locklair's *In the Cross of Christ I Glory* was premiered on October 8 at Duke University Chapel, Durham, North Carolina, as part of regular weekly services. The performance was given by the Renaissance choral ensemble, Robert Pritchard, music director. They also performed the work, along with Locklair's *Ubi Caritas*, on their regular Charlotte subscription series concert on November 4 at Myers Park United Methodist Church in Charlotte, North Carolina. Locklair's *Break Away* for SATB chorus and piano was presented by the Bel Canto Company, Welborn Young, artistic director and conductor, on October 13 and 14 at Christ United Methodist Church, Greensboro, North Carolina.



Mary Mozelle and Dennis Owens

Mary Mozelle, associate organist at The National Presbyterian Church in Washington DC, presented another performance of "The Sights and Sounds of the Pipe Organ," at The Old Presbyterian Meeting House in Alexandria, Virginia, on November 12, 2006. The performance was part of the "Concerts with a Cause" series at Old Presbyterian Meeting House, managed by Wayne Earnest, minister of music. The narrator was Dennis Owens (pictured here with

Mary Mozelle), former morning host for WGMS classical radio in Washington DC. Organbuilder Paul Fulcher was also on hand to answer questions from the audience about the 2-manual, 35-rank tracker organ built by Lively-Fulcher in 1997. Door prizes for this performance included a solo organ CD, recently released by MSR Classics, *Exultate*, the organ works of Daniel E. Gawthrop, recorded by Mary Mozelle at Princeton University Chapel, and three organ pipes, donated by Paul Fulcher.

Mary Mozelle's "The Sights and Sounds of the Pipe Organ" is a narrated musical program, suitable for audiences of all ages. The program invites the listeners on a journey, both aural and visual, through time and sound, exploring the historical development of the pipe organ and taking a close-up look at how the pipe organ generates its sounds. Past performances of "The Sights and Sounds of the Pipe Organ" have been presented at The National Presbyterian Church, Washington, DC, St. Luke's Catholic Church in McLean, Virginia, and Aldersgate United Methodist Church in Alexandria, Virginia, to name a few. The program was also presented for the Smithsonian Associates, Washington, DC, in 2003. For further information: <www.PipeOrganPro.com>.



Maxine Thévenot



Iain Quinn

Maxine Thévenot and Iain Quinn, musicians at the Cathedral Church of



Front row l-r: John Schneier and Andy Kenney; top row, l-r: Jenny Bower, Scott Montgomery, and S. William Aitken

Scott Montgomery, winner of the 2006 AGO NYACOP, played a demonstration for the St. Louis AGO Chapter on October 23 at St. Peter's Episcopal Church. Students from the POE were invited, and posed after the meeting with Scott Montgomery. Front row l-r: John Schneier, organist of St. Ferdinand

RC Church, and Andy Kenney, organist of St. Francis de Sales RC Church; top row, l-r: Jenny Bower, organist of the Swedenborgian Church, Scott Montgomery, and S. William Aitken, director of music at St. Peter's Church. (Photo by Rene G. Zajner)



Walter Wendler, Ben van Oosten, Marianne Webb, Gail White, Lynn Trapp

Ben van Oosten performed the annual recital of the Marianne Webb and David N. Bateman Distinguished Organ Recital Series at Southern Illinois University at Carbondale on September 15. A pre-concert dinner included a

presentation on the recital music by Lynn Trapp, principal artistic director of the series. Pictured are (left to right) Walter Wendler (Chancellor), Ben van Oosten, Marianne Webb, Gail White, and Lynn Trapp.

St. John (Episcopal) in Albuquerque, New Mexico, have each made inaugural CDs on the recently completed Reuter pipe organ, op. 2210, for the Raven CD label. Each plays traditional repertoire as well as unusual works, Romantic and new. The two CDs are currently available online from <www.RavenCD.com> for \$14.98 each with free delivery worldwide, and will be released nationally in the U.S. in January and in Germany, The Netherlands, and England in February.

Iain Quinn, Director of Cathedral Music and Cathedral Organist, recorded *The Cathedral Organ* (Raven OAR-880) to include the sole organ works of Ferruccio Busoni (1866-1924). Quinn also records Leslie Howard's *Preghiera—Prelude for organ*, op. 26a, of which he is the dedicatee. The balance of his CD includes major organ works of Reger, Howells, and Franck; the second organ version of the eighth movement of Liszt's oratorio *Christus* and another Liszt work; his own adaptation of Rachmaninoff's *Barcarolle*, and other works by Dupré, Homilius, and Lemare.

Maxine Thévenot, associate organist-choir director at the cathedral, introduces the premiere recording of *Five Liturgical Inventions for Organ* by Victor Togni (1935-1965), a student of Germani, Messiaen, Dupré, Falcinelli, Langlais, Grunenwald, and others, who won First Prize in Improvisation at the AGO National Convention in 1964 before his untimely death in an automobile accident in 1965. Also premiered on the CD is McNeil Robinson's *Hommage à Messiaen* and new works by Iain

Quinn: *Continuum* and Quinn's organ arrangement of Percy Grainger's *Early One Morning*. The program includes Barrie Cabena's *Sonata Giojoso* and works by Mulet, Mendelssohn, Calvin Hampton, and Dupré.

The musicians are husband and wife and made separate presentations at the 2006 AGO convention in Chicago. They were appointed to the positions at the Cathedral Church of St. John, Albuquerque in 2005.

On October 29, 2006, **James Welch** performed on the recently installed Wurlitzer theatre organ at the California Theatre in San Jose, California. The organ, restored by Edward Millington Stout and Richard C. Taylor, combines two famous Wurlitzer organs. The console once controlled the organ in Chicago's Uptown Theatre, and all the other components came from the Palace Theatre in Dallas. While the organ had been heard previously in an accompaniment role for silent films and operatic and symphonic works, this was the first time the organ was heard in solo concert organ works. Welch's solo numbers consisted of the *Stanley Trumpet Voluntary*, *Swinging Bach* (Porter Heaps's swing version of Bach's *Tocatta and Fugue in d-minor*), and the first movement of Symphony V of Widor (including the virtuoso pedal cadenza written in 1920 by Firmin Swinnen). Joining on the program was the Symphony Silicon Valley Chorale, under the direction of Elena Sharkova. Welch accompanied the chorale in the *Magnificat* of C. P. E. Bach, *Wedding Anthem* of Britten, and

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Cathedral of Valladolid

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The 79-Stop Four-Manual all-digital instrument recently installed in the historic Cathedral of Valladolid, Spain, is a new Quantum™ instrument by Allen Organ Company. It contains four completely-independent specifications: American Classic, English Cathedral, French Romantic, and Neo-Baroque.

At the request of Spain's premier concert organist, Pilar Cabrera, the American Classic specification was customized to a more Spanish Classic tonal scheme, including a special "Trompeta Real" that crowns the Solo Division.

Allen designed a custom audio system for the organ, taking great care to preserve the magnificent aesthetics of the early 1600s building. The instrument speaks from the front of the church. The moveable console can be connected in multiple locations, allowing for either worship or concert use.

The organ was introduced to the public at a special First Communion Mass celebrated by the Archbishop of Valladolid. The Cathedral plans a regular concert series, with the first performance by Ms. Cabrera.



www.allenorgan.com

Chichester Psalms of Bernstein.

On November 8, James Welch performed at Stanford Memorial Church, in tribute to the late Herbert Nannay, Stanford University Organist from 1947 to 1985. Nannay passed away in May 1996, 10 years ago. Welch's program, performed on both the 1901 Murray Harris and 1984 Fisk-Nannay organs, included works of Buxtehude, Sweelinck, Charpentier, Carvalho, Zipoli, Bach, Franck, Hindemith, Vierne, and Nannay's own *Adagio*, composed in 1939 and published by MorningStar.

Nunc Dimittis

L. Eugene Roan died September 21, 2006 at the University Medical Center in Princeton, New Jersey, at the age of 75. He was professor emeritus of organ and harpsichord and chair emeritus of the piano and organ department at Westminster Choir College, Rider University. Born in Albany, Georgia, he was a scholarship student at the Curtis Institute of Music in Philadelphia, where he studied organ with Alexander McCurdy. Graduate study was at Westminster Choir College and at the School of Sacred Music of Union Theological Seminary in New York City, where he studied organ with Alec Wyton.

Eugene Roan taught at Westminster Choir College for 50 years, retiring in 2003. He served as organist at Holy Trinity Episcopal Church in Philadelphia, and for close to 40 years was organist and choirmaster at St. Thomas's Episcopal Church, White Marsh, in Fort Washington, Pennsylvania. He was a frequent recitalist, lecturer, and clinician throughout the country and at regional and national conventions of the AGO. He also taught at the Royal School of Church Music and was active in the Organ Historical Society. As an organ consultant, his projects included Princeton University Chapel and Christ Church, New Brunswick, New Jersey.

Here & There

CanticaNOVA has announced the release of *New Hymn Accompaniments, Volume 1*, by Donna Robertson (catalog #6201, \$6.95). The publication features free accompaniments for the tunes *Coronation*, *Italian Hymn*, *Lasst uns erfreuen*, *Llanfair*, *Lobe den Herren*, *Saint Anne*, and *Slane*. For information: <www.canticanova.com>.

The Church Music Association of America has announced the release of *Communion Antiphons with Psalm Verses*. These specially prepared communion antiphons from the *Graduale Romanum* include the Psalm verses (according to the Nova Vulgata) set to the corresponding tones, as described in the rubrics for singing the Mass (De

Musica Sacra). The antiphons and Psalms still represent the ideal for all Catholic parishes, as recommended in the General Instruction, and also fill a gap in the existing chant books. The CMAA offers these full versions of the Communion antiphons, including the full Psalm verses, as a free and quick download, week by week, as they become available. Richard Rice, director of the Canticum Novum Schola of Greater Washington, DC, prepared the editions. For information: <www.musicasacra.com>.

GIA Publications has announced new releases. *Christmas in Chicago* (CD-705, \$16.95) is a reissue featuring Richard Proulx with the Cathedral Singers and the Gallery Singers at Holy Name Cathedral, Chicago. The music ranges from Gregorian chant to avant-garde. The Taizé Community has released *Christe lux mundi* (CD-696, \$16.95), a recording of 16 new songs incorporating several new languages including Portuguese, Lithuanian, and Swedish. For information: <www.giamusic.com>.

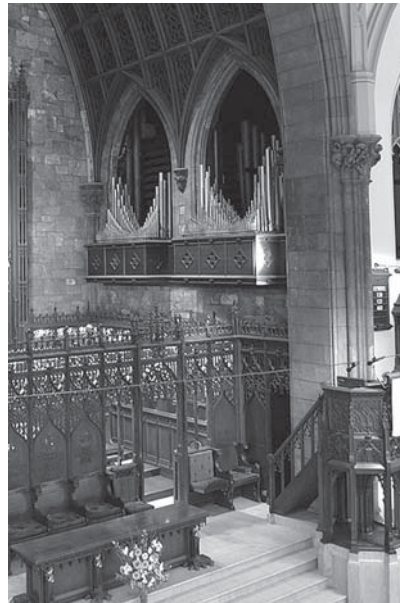
The Mormon Tabernacle Choir label has released a new recording of the Conference Center organ, *Now Let Us Rejoice: Organ Hymns for the Sabbath*. The new organ was built by Schoenstein & Co. and comprises five manuals, 130 stops and 7,708 pipes. The Conference Center occupies an entire city block and seats 21,000 in its main auditorium. The recording features Mormon Tabernacle organists John Longhurst, Clay Christiansen, and Richard Elliott performing 23 hymn-based compositions. For information: <mormontabernacle.org>.

Dobson Pipe Organ Builders, Ltd. completed Op. 83 (II/27) for the Lutheran Church of the Good Shepherd, Lancaster, Pennsylvania, last August. The dedication concert on September 17 was played by Martin Jean. Dobson has signed a contract for Op. 85, two manuals and 19 ranks, for the Church of St. Peter Claver, West Hartford, Connecticut, scheduled for completion in spring 2008. A contract has been signed for Op. 86, two manuals, 24 ranks, for Westminster Presbyterian Church, Minneapolis, Minnesota; installation is projected for fall 2008. For information: <www.dobsonorgan.com>.

C. B. Fisk celebrated an open house on October 14, 2006, for Opus 128, a 2-manual, 27-stop organ for Lexington Presbyterian Church, Lexington, Virginia. Dedication recitals took place last fall for Opus 131/Schreiner Opus 6 (II/17) at St. Paul's Episcopal Church, Winston-Salem, North Carolina, and Opus 132 (II/26) at Yashirogakuin Educational Foundation in Kobe, Japan.

Work continues on Opus 129 at the Performing Arts Center at California State University in San Luis Obispo. Plans are being made for its inauguration in June 2007. Construction contin-

ues on Opus 130 (III/46) for the Orange County Performing Arts Center. A contract has been signed for Opus 134 (III/47) for Covenant Presbyterian Church in Nashville, Tennessee. This winter Fisk begins the design of Opus 133 (II/25) for First Presbyterian Church in Santa Fe, New Mexico. For information: <www.cbfsk.com>.

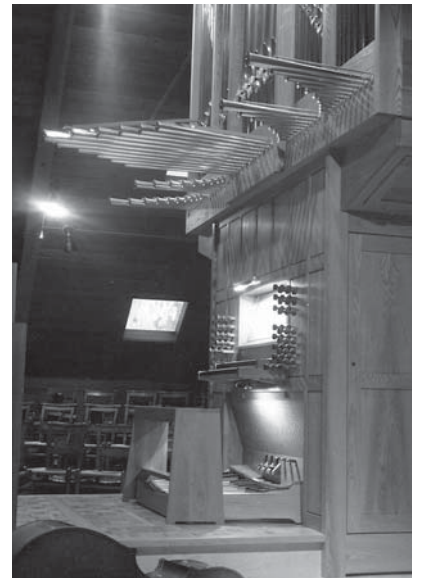


Chancel, First Presbyterian Church, New York City (photo by John Rust)

Sebastian M. Glück has entered into contract with The First Presbyterian Church in the City of New York for a significant reconfiguration and enhancement of their pipe organ. A salient feature of the new design will be the provision of two main divisions. The Werck, undergirded by a 16' Præstandt and 32' Quintadehn, is inspired by North-Central continental ideas, geared toward the 17th- and 18th-century repertoire of that region. The Great will be cast in a later Anglo-French mindset for later literature and anthem accompaniment. Other noteworthy features of the new four-manual design include an unenclosed, high-pressure Grand Chorus VIII based at 16' pitch, as well as "floating" Tuba and Tower divisions. The organ will incorporate much of the existing 1964 Austin organ, as well as some E. M. Skinner pipes that were rebuilt when that organ was installed. All of the new pipework will be scaled and voiced to be compatible with the revoicing and additions carried out by the Glück firm since 1999. The new state-of-the-art drawknob console will be fashioned of oak, walnut, mahogany, rosewood, pau ferro, and green jade. William F. Entriken, DMA, has been organist, choirmaster, and director of music at First Church since 1988. Dr. Entriken has recorded a critically acclaimed CD on the church's new Glück organ in Alexander Chapel, entitled *A Small Wonder*, which may be ordered through the Glück website at <www.glucknewyork.com>.

The Schantz Organ Company was featured in the Marketplace (section B) of *The Wall Street Journal*, October 27, 2006. The article by Timothy Aepfel profiled the Orrville, Ohio company that was founded in 1873 and is considered the largest maker of pipe organs in the U.S. The firm employs 92 workers and completes a new organ every month. For information: <www.schantzorgan.com>.

The **Hellmuth Wolff** organ at St. David's Episcopal Church in Topeka, Kansas, was destroyed in a fire on November 10, 2006. Investigators determined that the fire was an act of arson. Due to structural weakness as a result of the fire, the nave, sanctuary, chapel and sacristy must be torn down. The Reverend Donald Davidson, the rector, and the parishioners of St. David's intend to rebuild the church and replace the organ as well. The church, founded in 1953, has between 600 and 700 members and is among the 10 largest Episcopal parishes in Kansas.



Wolff Opus 23

In 1980, when the organ was inaugurated by Robert Danes, it was the first modern tracker organ within a radius of 600 miles. However, in the last 25 years, many other tracker organs have been installed in churches and universities in the state of Kansas. As the organ had no division under expression, the Positive had doors that could be closed when needed for a more discreet accompaniment of the choir.

The Trompette en Chamade was a request by the donor and was somewhat odd for a single 8' Trumpet. To make it milder and more useful, the scale was narrow and the shallots were made in ebony. The largest pipes were standing upright, behind the façade pipes. The Basson on the Great had also ebony shallots. Originally it had unusual resonators that made it sound like a saxophone—until the resonators were turned into a regular tapered shape. For information: <www.orgelwolff.com>.

Wolff & Associés Ltée Opus 23, 1980

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POSITIV Manual I C-g'''
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2' Flûte à fuseau
1 1/2' Tierce
1 1/2' Larigot
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First United Methodist Church, Jackson, GA:
2-manual, 20 rank Austin - complete rebuild with major additions
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Wicks Royal Classic II

The Wicks Organ Company of Highland, Illinois, has installed a new 2-manual all-digital organ, expanded with one rank of flamed copper pipes, in St. Malachy Roman Catholic Church in Geneseo, Illinois. The new organ represents a breakthrough in the Wicks Company's commitment to tradition, flexibility and affordability.

The basic digital organ, a Wicks Royal Classic II, has all the color, flexibility and power of a large "American Classic" instrument: fully developed principal choruses and mixtures in all divisions, a fiery reed chorus in the Swell, a firm Pedal division with two 32' stops and a full complement of reed voices, colorful celestes, and many independent flute and mutation voices for authentic rendering of organ literature from any period, as well as the color and flexibility necessary for a variety of demands in a liturgical setting. The console is Wicks's own design, at once familiar and comfortable, with standard playing dimensions and everything located where one would expect it.

The "Royal Classic" line is a partnership between the Wicks Organ Company (one of the oldest continually operating organ builders in the United States) and a family-owned firm in Italy, which builds the consoles to Wicks specifications, and digitally samples all voices directly from Wicks-built and Wicks-voiced pipework made in the Illinois shop. The Royal Classic instruments (currently, there are 2- and 3-manual designs offered) enables Wicks to provide the finest in organ music to virtually any church, concert hall or individual, regardless of budget. The digital organs are easily expandable, enabling real organ pipes to be installed along with

digital voices where budget and space constraints require such consideration.

The St. Malachy organ is expanded with a 61-note rank of flamed copper pipes, scaled and finished to match the structural brickwork of the church. The classic drawknob console is placed in the choir space at some distance from the pipes and speakers, in order that the organist may accurately hear the organ and balance it against choir and congregation, as well as conduct from the bench. Mary Frimml, music director of St. Malachy, also led the organ selection committee and was instrumental in the design and placement of the organ.

Carillon News

by Brian Swager



Lynnette Geary

Baylor Appoints Lynnette Geary

Lynnette Geary, assistant to the dean of the College of Arts and Sciences, has been named University Carillonneur of Baylor University in Waco, Texas. Geary succeeds Dr. Herbert Colvin, emeritus professor of music theory, who served as a member of the Baylor music faculty for nearly 50 years and as University Carillonneur since 1988.

Geary holds both her undergraduate and graduate degrees from Baylor, a bachelor of music education degree in instrumental music and band, and a master of music degree in music history and literature. She served as carillonneur at St. Alban's Episcopal Church in Waco from 1980-88.

Geary will play the 48-bell McLane carillon in the tower of Pat Neff Hall. The instrument was built by the Paccard Bell Foundry of Annecy, France.

Hunchback at University of Michigan

This year, the reinstatement of the "Seven Mondays at Seven" International Carillon Recital Series at the University of Michigan gave the carillon department a real reason to celebrate the peculiar aural magic of the Charles Baird Carillon, and the desire to do so in grand style. Thus was born the idea of beginning the series with something really different—something which had



Burton Tower, University of Michigan

never been tried before: a silent film accompanied by the carillon.

Free summer film screenings in a local parking structure have been an immensely popular summer ritual at the Ann Arbor Summer Festival known as "Top of the Park" (that is, top of the parking structure!) and have always attracted huge crowds. Early in the program season, it had come to the attention of University of Michigan Carillonneur Steven Ball that, due to a major reconstruction of the parking ramp where the event is usually held, the "Top of the Park" series would be happening at the very foot of Burton Tower.

For some years it had occurred to Steven Ball, an accomplished theatre organist, that the carillon might well be the perfect instrument to accompany a silent film. Ball is staff organist at the Michigan Theatre in Ann Arbor, a vintage 1927 silent movie palace, where he plays the original three-manual, 13-rank Barton theatre organ. Like the theatre organ, the carillon is a public musical instrument, highly expressive, and capable of many subtle changes in tonal color. There were, however, enormous technical challenges to overcome if this were to happen. Where did one find a screen and projector? How to advertise? How would the carillonneur be able to see the picture to cue the score during the performance? How to fix the time delay problem between what the audience saw on the screen and what they heard from the bell chamber some several hundred feet away? These were all questions which had to be answered before such an event could ever happen.

There was yet one major question left: which film could possibly fit with carillon accompaniment? What goes well with bell ringing? What do people think of when they think about bells, bell towers and bell ringing? Why who but Quasimodo, of course! *The Hunchback of Notre Dame* (Universal Pictures, 1923) stars legendary actor Lon Chaney—the "man of a thousand faces"—as the horribly disfigured bell

ringer of Notre Dame Cathedral in Paris. If the massive numbers of costumed extras and scenery didn't impress, Chaney's poignant, unforgettable performance and astonishing make-up in his brilliant portrayal of the cathedral's bell ringer did. And so it came to be that the Ann Arbor Summer Festival, the Michigan Theatre, and the University of Michigan School of Music, Theatre & Dance combined their technical resources and marketing expertise in the production of an evening's entertainment that was destined to simultaneously make cinema and campanological history.

Attendance at the event surpassed anyone's expectations. More than 2,000 people came to experience the late night spectacle. As part of the education of the general public about the carillon, it was publicized that visitors could take a free tour of the bell chamber and learn about the carillon for one hour either before or after the event. Overwhelmed past capacity with more than 600 guests, it was a tremendously successful event in terms of exposing the public to the artistry and music of the carillon.

Send items for "Carillon News" to Dr. Brian Swager, c/o The Diapason, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025. For information on the Guild of Carillonneurs in North America, write to: GCNA, 37 Noel Dr., Williamsville, NY 14221.

In the wind . . .

by John Bishop

The wind comes sweeping o'er the plain . . .

We watch our car's odometer approach 100,000 miles. It seems like an important milestone, but we're distracted by traffic, go into a different train of thought, and miss the great event. It reads 100,002.3 and we never felt a thing.

Ten years ago we were anticipating the start of a new millennium. As the year 2000 approached we were told that the language of computer programming did not allow for calendar years above 1999—that we should expect computers all over the world to crash at midnight on January 1. Enough people nervously withdrew money from ATMs that the banking system published concern about the supply of cash. We didn't even know how we would say what year it was. What would we say, *two-oh-oh-one, aught-one, the aughts, the Ohs?* Some people planned to be in an airplane at the stroke of twelve, others assured us that the computer-driven air-traffic-control system would collapse at that moment.

And what do you suppose happened? Nothing. My computer kept working as did my alarm clock and microwave oven. I have not met a single person who has any trouble saying what year it is. Planes kept flying and landed safely

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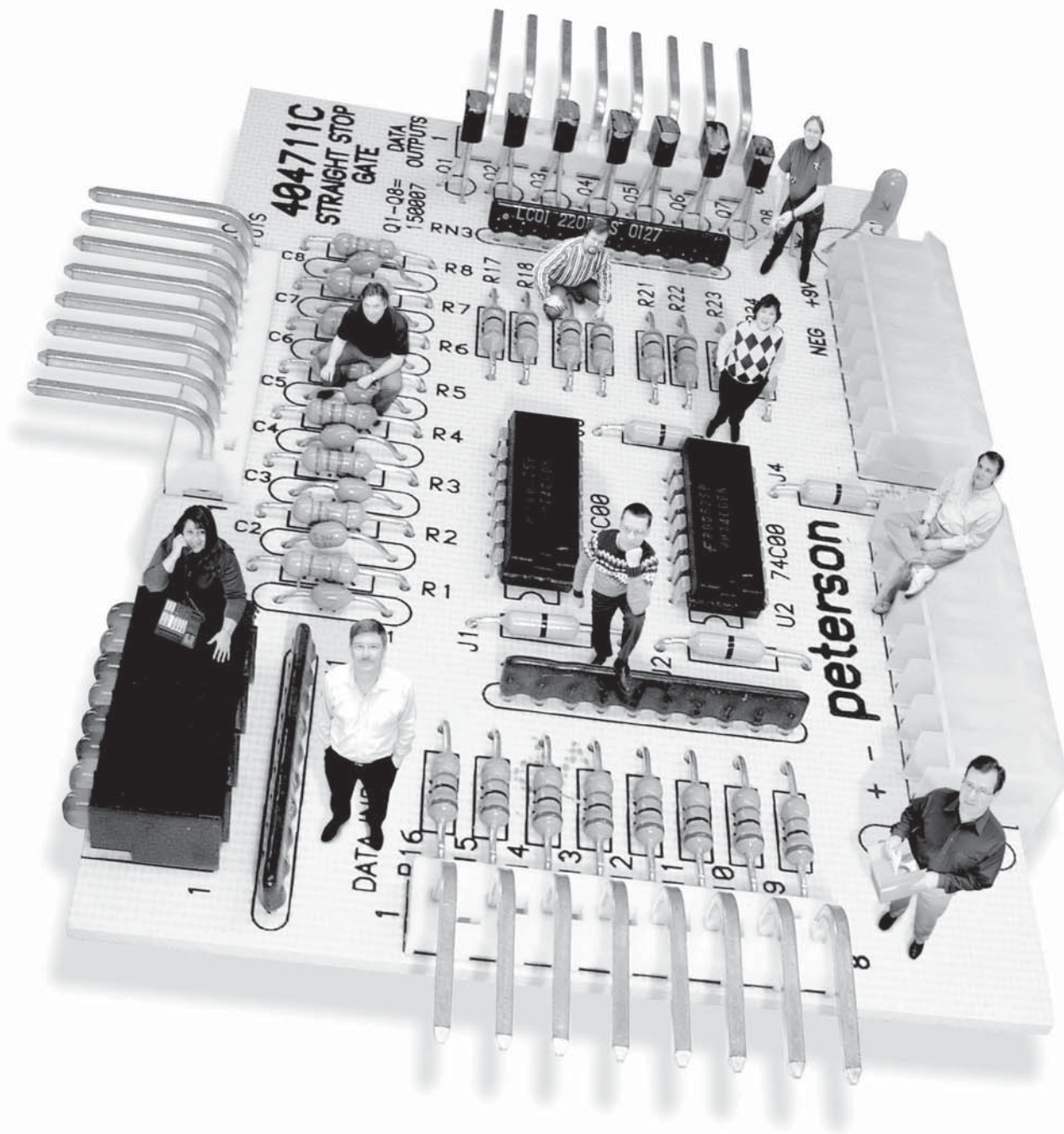
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and the ATM still spat out stacks of twenties. *The clock struck twelve, the mouse ran down, hickory-dickory-dock.*

We tend to mark our progress in big blocks. If the Baroque era ended in 1750, what did Händel (1685–1759) do for the last nine years of his life? The boundaries are muddy. We do this with the history of the pipe organ. The beginning of the 20th century brought electric action and orchestral playing. The second half of the 20th century was *The Revival* when some of us got excited about historic performance practices and tracker-action organs, and others felt upset and disenfranchised. A hundred years from now, what will our successors say about the beginning of the 21st century? What would we like them to say? How can we influence that? How do we assess the present state of the art? And most importantly, how do we assure its health and growth so that later generations will have something significant from our body of work to study and assess?

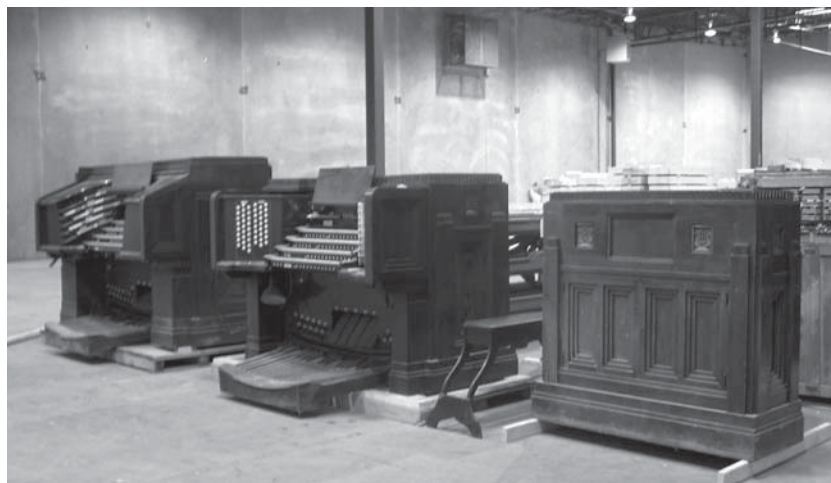
Eighty years ago, more than 2,000 new pipe organs were completed by American organbuilders each year. Now it's more like 40 or 50. I don't know how many digital instruments are installed each year now, but I suspect the number balances with the century-old total of pipe organs. We've noted and discussed at length the decline of the number of serious students of the organ, and we have watched in horror as venerable educational institutions close their organ departments.

The true test of the state of things is the response of the public. How many laypeople—those who are not professional organists or organbuilders—make it a point to attend organ recitals? I have sat in many a grand church listening to a great musician play a marvelous organ—sharing the thrill with only 30 or 40 other music lovers. At the height of his career, E. Power Biggs noted that twice as many Americans attended concerts of classical music than professional sporting events. Do you think that's the case today?

All these things are related. While most pipe organs are unique, I suppose that thousands of churches may have identical digital instruments—an organ committee might opt for “no pickles,” but otherwise the choice is pretty limited. I know that many people think this is a good thing—McDonald's and Starbucks would not be successful otherwise—but I can't believe that such institutional sameness contributes to the growth of this or any art.

For the second month in a row I refer to the excellent article “Repertoire in American Organ Recitals 1995–2005” by Moo-Young Kim published in the October 2006 issue of *The American Organist*. Dr. Kim analyzed 249 recital programs totaling 1689 selections as published in TAO. Using statistics and pie-charts, he showed how limited in originality is our recital programming. Is this related to the disappointing attendance at so many organ recitals?

The performance of historic repertoire will always be central to the art of



Theatre console, classic console, automatic roll-player

the pipe organ, and each serious player has ambitions about which pieces are next on the practice schedule. This is a good thing. But it's the art of improvisation that distinguishes the organ. How thrilling for the first time concertgoer to hear the mighty instrument as the vehicle for the creation of new music, right here, right now. What a celebration of human genius! (I'm reminded of Gjon Mili's time-lapse photograph of Picasso drawing a bull with a flashlight—a masterpiece of the moment—you can see it at http://dsc.gc.cuny.edu/part/part8/articles/gross_3.html.)

Everything's up to date in Kansas City . . .

Ours is heralded as the age of communication. International news is instant, a CD or sweater ordered online today is in our hands tomorrow, and we have a fit if a Fed-Ex package is six hours late. We send what we think is an important e-mail and wonder why it hasn't been answered four hours later. (Is it just possible that our correspondent wasn't at home? What, no BlackBerry?) But if we limit our understanding of communication to these amazing technological advances, we will fail our art. You cannot communicate the art of the pipe organ by beaming between handshells.

Here's the good news. There may not now be many new pipe organs built each year, but most of them are glorious and unique works of art. And hundreds more projects are accomplished each year restoring older instruments to their full artistic potential. Some schools are closing organ departments, but others are revitalizing theirs. Young organists are still taught to base their playing on good scholarship, but as a foundation, not an end. After all, it is about the music. Playing the organ is not a parlor trick—it's a thrilling vehicle for the expression of an artist and for an audience to experience and absorb.

There's a bright golden haze on the meadow.

In what sometimes seems an atmosphere of gloom, I've always felt that the pipe organ has a significant future in our society, and my optimism is rewarded as

I recently had the privilege to make association with what promises to become an important center of the study of the organ. The University of Oklahoma (OU) has a long tradition of excellence in organ teaching—that is where Mildred Andrews Boggess taught many of today's finest organists during her 38-year tenure. Now a fresh wind is blowing in tornado country as John Schwandt has joined the faculty of the OU School of Music to lead an exciting new teaching program.

Brainchild of Dr. Schwandt and his long-time friend, theatre organ specialist Clark Wilson, the American Organ Institute has been founded to lift up and celebrate American contributions organbuilding and organ playing. The philosophy behind the institute is to unite the worlds of the classical and theatre pipe organ, advancing the art by emphasizing improvisation in all genres along with the performance of the classical repertoire. A fresh curriculum will include courses in arranging, computer notation, and multiple styles of composition—a return to the classic concept of the complete organist: one-third performance, one-third improvisation, one-third composition.

An integral part of the institute will be the establishment of a fully equipped and staffed pipe organ workshop on campus. This unique facility will be home to the restoration of an important instrument recently acquired by the university for the Paul F. Sharp Concert Hall at the School of Music and will allow students the opportunity for hands-on experiences with organbuilding, even to providing pipe organ maintenance services for the general area, an area not as yet saturated with experienced organbuilders. The next generation of organ students can be well-versed with knowledge of organ history and construction, and the next generation of organbuilders can be well-versed with knowledge of organ playing and composition.

There will be three degree tracks (Bachelor of Music, Master of Music, and Doctor of Musical Arts), each allowing flexible emphasis of applied studies to include classic and theatre organ playing as well as organbuilding. Significantly, the institute enjoys the enthusiastic support of University of Oklahoma President David Boren, Dean Eugene Enrico of the OU Weitzenhoffer Family College of Fine Arts, and Dr. Steven Curtis, director of the School of Music, who are working to build the foundation for this refreshing

and innovative approach to the study of the organ.

The School of Music is housed in the Catlett Music Center on the north end of the campus, the entrance to which is a striking contemporary space of cathedral proportions. The Morris R. Pitman Recital Hall and the Paul F. Sharp Concert Hall both open off this grand space as does a corridor leading to the classrooms and teaching studios. This “lobby” is called the Grace B. Kerr Gothic Hall and is home to the Mildred Andrews Boggess Memorial Organ, C. B. Fisk's Opus 111 (go to http://www.cbfisk.com/fisk_files/organs/op111_01.html to see photos and specification). With three manuals and 45 ranks, it's funny to think of this as a “lobby organ” but this is no ordinary lobby. The ceiling is very high with contemporary interpretations of gothic vaulting, the organ is placed in a high balcony at one end of the room, the reverberation period is 4.5 seconds, and both visual and aural effects are magnificent.

I've got a beautiful feeling . . .

Just a minute—that organ is already in place, and I referred to a “recently acquired organ” that will be installed in Sharp Hall. Ah, the other shoe drops. In the April 2005 and November 2006 issues of this column in *THE DIAPASON*, I have written about M. P. Möller's Opus 5819, the massive and singular instrument originally built for the Philadelphia Civic Center. Go to <http://www.organclearinghouse.com/instr/detail.php?instr=2110>, scroll to the bottom and look for the two “specifications” links—you'll get an eyeful. The University of Pennsylvania (Penn) became owner of this organ when they acquired the Philadelphia Civic Center with intention of using the site to build an important new research hospital as part of the University's Health System. As the destruction of the 13,500-seat Art Deco hall was controversial, Penn preserved many artifacts from the building, including the organ. The Organ Clearing House was engaged to dismantle the organ, located in a 2500-square-foot, 25-foot-high chamber above the ceiling, 100 feet up.

The organ was stored next door in another large convention hall slated for demolition at a date that was suddenly and significantly accelerated by the needs of the hospital construction. This news was a shock—another demolition deadline—we were going to have to rescue the organ for a second time. In the November 2006 issue, I wrote wistfully about it sitting in storage, looking more like an industrial wasteland than a work of art. But—thanks be—I can say now that as I wrote I knew that a zephyr was over the horizon—a breath of amazing promise. John Schwandt had come over the bow looking for a significant concert organ around which to build the American Organ Institute. Oh boy—have we got the organ for you! (See photo: theatre console, classic console, automatic roll-player.)

It seemed too good to be true. Here's a huge organ with two consoles, virtually the only large extant instrument expressly intended as both a classic concert organ and a theatre organ with “all the bells and whistles,” drums, cymbals, toys. And there's a new venue for the teaching of organ playing of all styles.

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Chicks and ducks and geese better scurry . . .

Meanwhile, the administrators at Penn were preparing to demolish their building, and engaged me in a complicated conversation about what to do with the organ. They were less than entranced with the idea of funding another moving project, but having gone to considerable—really considerable—expense to dismantle, pack, and store it, they were committed to its preservation. When Dr. Schwandt and OU came into view with the possibility of a new home for the organ where it would be properly restored and used as part of a significant educational program, there started a whirlwind of conversations between the two universities. We all have experience with large bureaucracies moving slowly, but picture this. In just four weeks, OU expressed interest in the organ, Penn agreed to make it a gift, and the myriad political and legal details were worked out. Two other important and usual hurdles were instantly checked off—funds were immediately available to move the organ, and first-class space was immediately available in which to store it. The Organ Clearing House lined up a fleet of five semi-trailers, and the 120,000-pound organ was moved to Oklahoma, two days ahead of Penn's demolition schedule. Yikes! Go to <http://newsok.com/article/2961190> to read an article about this stunning transaction.

While we were dismantling the organ a couple years ago, Brant Duddy (Philadelphia area organ technician who had tuned the Civic Center organ for many years) gave me a recording of the recital played on the Civic Center organ by Tom Hazleton for the 1992 convention of the American Theatre Organ Society. Along with several traditional barnburners (high on the list of favorites in Dr. Kim's TAO article!) is Hazleton's medley of tunes from Rodgers and Hammerstein's *Oklahoma*. What a wonderful way to introduce a venerable organ to its new home. And a quiet aside: Once the organ was in storage, I was in touch with Mr. Hazleton to ask about his experience with it. He was enthusiastic about its preservation and promised to help find it a new home. I asked him for an interview thinking that would enhance a column someday, but before the scheduled date arrived I heard of his death.

Late one evening while the Organ Clearing House was in Norman delivering the organ, Dr. Schwandt played the Fisk organ for us, weaving a creative tapestry around Richard Rodgers' place-appropriate theme. As the music reverberated in the darkness, I reflected on the magic of improvisation—how a mystery becomes reality, and how important that concept is to the history of organ music. Like Picasso's bull it's gone as soon as it's over, perhaps to be recreated tomorrow but never to be repeated. Improvisation must be the best tool to convince the public that the pipe organ is not just a relic of an earlier age but a vital participant in today's culture. A fresh vision, a fresh approach, and the rebirth of a renowned institution and a venerable instrument combine to bring new energy to the work of organists and organbuilders across the country.

If you think this is "just another big Möller organ," take my word for it: There is no other organ like it. It's simply spectacular—an American monument of artistry in concept and craftsmanship in execution. I hope you'll join me in Norman when it's first played there. It's fun to imagine that future music historians will notice Opus 5819's rebirth as a significant event. You young students of the organ, here's the website of the Office of Admission at the OU School of Music: http://music.ou.edu/prospective/pro_undergradadmiss.htm. You'll be glad you looked. ■

Music for Voices and Organ

by James McCray

Traditions: Lent Through Easter

Every tradition grows ever more venerable—the more remote is its origin, the more confused that origin is. The reverence due to it increases from generation to generation. The tradition finally becomes holy and inspires awe.

—Friedrich Nietzsche (1844–1900)
Human, All Too Human

In 2007, Ash Wednesday is February 21, which places Easter on April 8. That's about in the middle of possible extremes, neither very early nor very late. Winter will still be around, and of course spring is almost always tardy, especially where I live here in Colorado. Palm Sunday, which is the beginning of Holy Week, is April 1, and for those living in the northern part of the United States, the assurance that March went out "like a lamb" is unlikely. Philosopher/author Sydney J. Harris said that "If nature was really interested in our welfare, it would have made health catching instead of disease." Our hope is that the period from Lent through Easter brings radical changes in our weather, but more importantly in our attitudes.

The forty days (Sundays are excluded) recall the time Jesus spent in the desert when the Devil offered three temptations involving food, having supernatural powers, and dominion over cities (kingdoms) of the world. In the early days of the church, the period of 40 days was not a firm number; the phrase "40 days" actually just meant "a long time." This was a period of abstinence prior to Easter, which became adopted during the seventh century.

As with many elements used by the church, the palm had been a pagan symbol which represented victory. For Christians it came to be associated with victory over death. Also, the palm tree had been a shelter for the Holy Family during their flight from Egypt following the birth of Christ. Palm Sunday, which heralds Jesus's triumphant entry into Jerusalem, dates from about the beginning of the fifth century, and today is often celebrated with children processing and waving palm branches. The tradition of a flowered cross dates from the seventh century; the day was called *Pascha Florium* (Flower Easter), and a cross decorated with flowers was carried into the city to the principal church.

For church musicians, this season requires various moods and styles of music. It is a long procession from Ash Wednesday through Easter, and the contrasting music that commemorates the various events (the temptations, the

capture, trial and crucifixion, the Last Supper, and the resurrection) should illuminate the range of emotions. The writer Matthew Arnold pointed this out in the nineteenth century in his famous statement, "The true meaning of religion is thus not simply morality, but morality touched by emotion."

Dazzling as the Sun, Gwyneth Walker. SATB (some divisi) and organ, E. C. Schirmer Music Co., No. 6513, \$2.05 (M+).

The text is for the Transfiguration of Christ, especially on the second Sunday of Lent. Crafted so that the dissonances are approached from a unison that expands outward to create various clusters of sound, the music is dramatic, with a fast pace. The busy organ part is on three staves. This striking piece draws on repeated notes in contrast with sustained flowing lines and a somewhat improvisatory style of organ music. Highly recommended for solid choirs; a sure winner!

Meditation for Lent (There Is a Green Hill), arr. Michael Bedford. Two-part children's chorus and keyboard, Augsburg Fortress, 0-8006-3839-5, \$1.50 (M-).

The keyboard part has a busy arpeggiated accompaniment in the left hand, doubling the voices in the right hand. There are three verses with only the last

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one in two parts; it combines the two previous unison verses. The gentle music is easy.

Procession and Hymn for Palm Sunday, Craig Courtney. SATB, children's choir, organ, congregation, and optional handbells, brass quartet and timpani, Beckenhorst Press, Inc. BP 1536, \$1.50 (M-).

Separate parts for 4-5 octave handbells (BP 1536B) and instrumental parts (BP 1536A) are available for sale. The procession is built on ostinato instrumental phrases and starts with the men; the women then enter and sing recurring "hosannas." This continues to build, then children sing "hosanna the little children sang" in unison. When the adult choir reenters, the children sing in unison with the women. The congregation joins at the end on a series of "hosannas." The music is simple and will be learned easily by the various performers.

O Master, Let Me Walk with Thee, Gregory Hamilton. SATB, keyboard, and optional violin or flute, MorningStar Music Publications, MSM-50-6042, \$1.75 (M).

Based on the tune *Maryton*, this setting has four verses, each with the melody clearly heard; two are in unison. The violin and keyboard have a long introduction that presents the complete melody. The keyboard part has flowing eighth notes in the right hand throughout all verses. This violin part is included separately on the back cover. An easy anthem for Lent.

Surely He Has Borne Our Grievs, Kevin Sadowski. SATB unaccompanied, Concordia Publishing House, 98-3650, \$1.10 (E).

This four-page setting of the Isaiah text has a keyboard reduction of the choral parts. Most of the music moves in block chords except for one brief section where the men and women are heard separately with some divisi. The alto part has a low tessitura.

Joy in the Morning with Hymn to Joy, Natalie Sleeth and Lloyd Larson. SATB, brass choir and percussion, Hope Publishing Company, C5451, \$1.90 (M).

The original Sleeth anthem is the number one best seller of all time for Hope Publishing. This choral version by Larson combines it with Beethoven's *Ode to Joy* in a festive and stirring arrangement that is certain to make Easter a musically grand morning. The brass parts are available as C 5451B (\$20.00 set). With its spirited tempo, frequent modulations that increase intensity, yet relatively simple choral writing, this will be very useful for most church choirs. A keyboard version is available for those unable to have the full brass choir. This new setting is the one to use on Easter for a guaranteed success.

Easter Sequence, Richard Proulx. SATB, cantor, assembly, organ, and trumpet, GIA Publications, G-4917, \$1.40 (M).

Based on *Victimae Paschali Laudes*, this setting opens with the refrain sung by the cantor; it is then repeated by the congregation, who also sing it after each of the two verses. The refrain is on the back cover for duplication. The verses tell the story of the tomb and are sung by the mixed choir. The trumpet, which plays throughout, has a transposed part that is included with the score. The music is functional yet attractive.

Risen Alleluia!, Allen Pote. SATB, brass choir, timpani, organ and handbells, Hope Publishing, C 5449, \$1.80 (M).

Here is an exciting Easter anthem

filled with Alleluias and crisp, majestic brass parts. The two octaves of handbells often shake sustained polychords, adding to the dramatic character. Brass needed are two trumpets, two trombones, and tuba; their parts are available separately (C 5449B). Using *Lyra Davidica* as a thematic base, this is certain to be a favorite with musicians and congregation. Highly recommended.

Hallelujah!, Emma Lou Diemer. SATB and keyboard, Santa Barbara Music Publishing, SBMP 402, \$2.05 (M+).

The keyboard part may be played on piano or with limited adjustment, organ, and is a challenging yet exciting element in the setting. The title word is used as text. The choral parts mix contrapuntal passages that contrast with static chordal outbursts of the text. This well-crafted music would be useful for church or concert and will require a solid group of performers. Exciting music.

I Am the Resurrection, K. Lee Scott. SATB, organ, brass quartet, 2 octave handbells, timpani, and congregation, Concordia Publishing House, 98-4745, \$1.75 (M).

This narrative anthem has five verses, with the congregation singing the theme on the final one. The back cover has the entire text including the music/text for the last verse, which may be duplicated in the bulletin. The easy handbell part is included separately at the end, but this score does not contain the brass music, and the full score is required (97-3078). The music is not difficult—suitable for the average church choir.

New Choral Music

Godwin Sadoh's choral works

Music publishers regularly send choir directors previews of new releases. This year, among the scores I received are seven choral works (published by Wayne Leupold Editions) by Godwin Sadoh, a Nigerian composer. I first came across Godwin Sadoh's work in his publication of *E Korin S'Oluwa: Fifty Indigenous Christian Hymns from Nigeria* (Wayne Leupold Editions, 2005), arranged and composed by him. My excitement about these seven choral songs comes first of all from my being a Nigerian music teacher in America, and second, that these are the kind of songs I have been looking for to enrich my choir multiculturally. In the past, in my quest to introduce a multicultural flavor into my choir, I have taught beautiful African songs. These songs, however, were usually arrangements of African songs by non-African composers.

Godwin Sadoh's songs are among the few that are written entirely by an African composer. Sadoh's background is in church music. These songs, which are very seasonal, feature a deep spirituality. The songs are beautiful arrangements of well-known and original hymns from Nigeria.

The first song, *Keresimesi Odun de (Christmas Festival)*, a Nigerian Christmas carol, opens with a strong four-part block unison for eight measures, and then develops into a beautiful call and response passage and parallel motion in the middle section. The song ends as it began, in a strong block unison. The second song, also appropriate for Christmas, is titled *Gbo Ohun Awon Angeli (Hear the Voices of Angels)*, Yoruba choral song. It opens with a statement of the melody in unison, which is then developed into a short parallel movement section, followed by a soprano and alto duet with the other parts serving as accompani-

ment. The song ends with the soprano solo and a tutti.

The next three songs are appropriate for all seasons. The first, *Ise Oluwa (The Work of the Lord)*, Yoruba choral anthem, opens in unison for eight measures, and then develops into a three-part accompaniment to the sopranos. This section subsequently evolves into a soprano and alto descant over the melody sung by the tenors and basses. The song ends with all parts in unison, including some call and response as it moves to the end.

Another all-season song is *Kabiyesi O Hosana (O Mighty Jesus, Hosanna)*, Nigerian choral anthem. It opens in block unison for eight measures, then develops through the use of parallel motion, some call and response, and ends with parallel motion. The third all-season song is *Ose Baba (Thank You, Father)*, Nigerian choral song. This opens with a call and response for 30 measures, then evolves into parallel motion for another eight measures, followed by a soprano and alto unison with a tenor and bass accompaniment. The song ends in call and response. The piano accompaniment is reminiscent of African drum beats. *Ose Baba* was dedicated to and premiered by Jessica Freeman at the Evangelical Lutheran Church of the Good Shepherd, Fayetteville, New York, on July 9, 2006.

Two songs are appropriate for spring. The first is *Akoi Wata Geri (There is a Town in Yonder)*, Hausa choral song. This song's introduction is purely in the Western compositional style in both the harmony and the singing style. Throughout the song, one does not see much of the devices prevalent in African music, as seen in the other songs: parallel motion, call and response, and ostinato. Here one finds the different parts taking the melody in sequence at different points while the other parts harmonize or perform a descant over the principal melody. The piano accompaniment simply acts like an ostinato drum beat throughout the song. One can also hear the difference in the tonal system used in this song compared to the other songs. The Hausa choral work is largely in the pentatonic scale, while the Yoruba and Igbo music, because of their long association with Christianity and the Christian music, are in the diatonic scales. This explains the change in the compositional style that is different from the other songs—beautiful, but different from the others.

The last song, *Clap Your Hands*, Nigerian praise chorus, based on a Yoruba folk song, is also recommended for spring. This song opens in a lively and joyful parallel motion. In the middle section we see the melody develop into a variation of the call and response form, then ending in parallel motion.

The texts to these songs are mainly in the indigenous languages, but with English translation. In the composer's notes, we learn that the three major indigenous languages in Nigeria (Yoruba, Igbo and Hausa) are tonal, and therefore, the meaning of a particular word depends on its intonation. In traditional practice, melodies mirror the tonal inflections of the song texts. In the Yoruba language, the same group of syllables spoken with different intonations would convey different meanings. For instance, the word *oro* can mean several things: masquerade, pain, to think. So, too, the melodies of songs reflect the speech intonations of the texts.

The piano accompaniments deserve special mention. They complement the songs by providing a steady ostinato rhythm reminiscent of African drum performance. The role of the accompaniments is vividly that of an African piano style, with features such as the-



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matic and rhythmic repetition, the employment of rhythmic motifs that are based on African traditional idioms, percussive treatment of the piano, and the dance element resulting from the motoristic rhythmic structures. The songs are tuneful as well as captivating and they will enrich any choir director's repertoire.

—Joy Nwosu Lo-Bamijoko

Joy Nwosu Lo-Bamijoko is a Nigerian church musician, musicologist, broadcaster, songwriter, and singer. She received her Ph.D. degree in Music Education from the University of Michigan, Ann Arbor, in 1981, making her the second Nigerian woman to earn a Ph.D. in music. Prior to this, she studied vocal performance at several conservatories of music in Italy between 1962 and 1971. She was appointed Producer of Music at the Nigerian Broadcasting Corporation (NBC), Lagos, from 1972 to 1975. She was later appointed Music Lecturer at the Department of Music, University of Lagos, from 1975 to 1997. She occupied the position of Chair of the Music Department at the University of Lagos from 1986 to 1987 and from 1989 to 1992. She retired from the university on November 1, 1997. She is presently a voice teacher at Irvington High School, New Jersey.

Book Reviews

Benjamin Britten—The Spiritual Dimension, by Graham Elliott, Oxford University Press, xiv, 169 pages, \$90.00, <www.oup.com>.

In several respects this is a problematic book to classify: neither a theological nor strictly musical survey, at times polemical yet at others honestly inquisitive, both quasi-psychobiography and musical analysis. Elliott acknowledges early on Britten's difficulties with formal religion, yet elsewhere he seems to force Britten and his *œuvre* to fit a Procrustean bed whose frame is the structure, if not the total content, of traditional religious belief. Nonetheless, this book contributes significantly to our understanding of influences on the composer and some of his musical source material, and provides at a minimum insights deserving further exploration and consideration.

The book is divided into two principal sections: first, a brief biographical study, and second, a survey of "a wide range of the composer's music which can be seen to have a spiritual dimension." Elliott's examination of Britten's early years notes the important religious ("a strong evangelical Low Church tradition") and musical influences of his mother; the pacifist philosophy of Britten's prominent teacher, Frank Bridge; religious and (mostly unsatisfactory) musical experiences at Gresham's School. The second biographical chapter deals with Britten's relationships with two important churchmen: Walter Hussey (vicar of St. Matthew's Church, Northampton and, later, Dean of Chichester Cathedral), who commissioned *Rejoice in the Lamb* and the organ *Prelude and Fugue on a Theme of Vittoria*, and with whom Britten had a longtime friendship; and Leslie Brown (bishop of St. Edmundsbury and Ipswich), a strong supporter and frequent visitor at Aldeburgh and the clergyman who attended Britten in his final illness. The third biographical section presents material relating to and provided by Sir Peter Pears, Britten's longtime partner. Elliott comments that the "whole bias of this book was inspired by conversations . . . with Pears" and, particularly, Pears' "statement that Britten was 'an agnostic with a great love for Jesus Christ.'" Possibly the most valuable part of this book, the author narrates many of Pears' insights into Britten's early religious background, the composer's "strong moral sense . . . throughout his life," his "evangelical ethic" and commitment to pacifism, his fundamental personal and philosophical conservatism.

Elliott's second section begins by presenting plainsong and hymn-tune

resources familiar to and used by Britten, then continues with a chapter on the composer's specifically liturgical music and four chapters devoted to what is termed Britten's "Parable Music": the canticles and *Cantata misericordium*, the church parables, the operas, and the *War Requiem*. It is here that the argument purporting to demonstrate a specifically spiritual component in Britten's output seems weakest, in the attribution of a personally religious, perhaps even Christian, element to the composer's citation and use of chant and hymns, to the basing of a certain portion of his output on texts or themes drawn from religious traditions. This is not to say that such influences are not present in Britten's work, but only to state that using such thematic or textual connections to demonstrate the personal convictions of a character as complex as Britten's is not necessarily persuasive. Should we similarly take Gustav Mahler's musical quotations of military band motives to demonstrate his militaristic nature? Does the use of chant sources or hymn tunes argue for a fundamental spiritual dimension for every composer (Berlioz, Ives, Liszt come readily to mind) who relies on such sources? Is there truly a link intended by the composer between "the ringing of the bells to announce the central climax of [Curlew River and] . . . the Sanctus bell . . . in the Mass"?

There can be no real question that Britten knew, understood, and made frequent use of musical sources that are linked directly to spiritual themes, including explicitly Christian spiritual themes. Likewise, from the sources cited by Elliott and others, there can be little question about Britten's early religious upbringing, the influence of evangelical Low-Church Anglicanism in his formative years, nor about his eventual agnosticism toward "conventional Christian doctrine." Other authors have explored two central factors shaping Britten's life and compositions, pacifism and his homosexuality, while at most only touching on the relationship of religious/spiritual elements to the composer and his works. Elliott's volume is an interesting and worthwhile, even if not wholly convincing, exploration of the importance of those elements.

—G. Nicholas Bullat
River Forest, Illinois

Frederick Delius: Music, Art and Literature, edited by Lionel Carley. xviii + 337 pages, Ashgate Publishing Limited, \$124.95, ISBN: 1-85928-222-9, <www.ashgate.com>.

Anthony Payne, in his entry about Frederick Delius (1862–1934) in *The New Grove Dictionary*, states that it is Delius's ". . . egotism (that) enabled him to give an overriding value to his sensual response, and perhaps this is the secret of his vision. Delius's music deals with the pristine romance of his formative experiences . . ." Joseph Machlis has written that Delius "was a sensitive nature poet, a mystic and dreamer whose art constitutes one of the final outcroppings of the romantic spirit." And his biographer Peter Warlock limns the simile, "As Beethoven is the morning and Wagner the high noon, so Delius is the sunset of that great period of music which is called Romantic."

To the general public, Delius and his music are somewhat of an enigma and are little known beyond his evocative miniatures *On Hearing the First Cuckoo in Spring* and *Summer Night on the River*. His music focuses more on harmony and chordal texture rather than counterpoint, emphasizing the emotional qualities over the structural. "Music is an outburst of the soul. It is not experimental analysis, like chemistry. There is really only one quality for great music, and that is emotion," he has written. Although he evolved his style independently of Debussy (and he and Debussy probably were not friends), this contemporary of Debussy is England's impressionist composer.

Lionel Carley, the editor of this book,

states in its introduction, "In commissioning this series of essays from around the world, what I have sought to achieve is firstly to take a step aside from the purely English viewpoint from which Delius has, in print at least, largely been surveyed . . . and then in a further side-step to try to see the composer prismatically, as it were, through environments, relationships and events which held meaning for him."

The titles of these essay-vignettes include "Delius as conductor," "Delius in Florida: the Delius Festival of Jacksonville," "On hearing the first Delius in America: critical reaction to Frederick Delius's music in the United States 1909–1920," "Christian Sinding—Frederick Delius: a friendly counterpoint," "Frederick Delius and Grez-sur-Loing: some Japanese perspectives," "Folkeraadet: performance and history," "The beginning of a Renaissance? The operas of Frederick Delius in Germany at the end of the twentieth century," "Eventyr and the fairy tales in Delius," and "Delius and Danish literature."

This book is a good complement to Delius biographies, including the 1959 general biography of Delius by his friend, champion and ideal interpreter, the British conductor Sir Thomas Beecham (which is, by Beecham's own admission, a non-critical non-explanatory account), and is of special value to Delius scholars and Delius enthusiasts. Of special note to organists is the fact that Delius wrote no music for organ, although a few of his more popular works have been transcribed for organ, most notably by Eric Fenby, another of his biographers.

Lionel Carley is honorary archivist and adviser to the Delius Trust and has written many essays about Delius and his circle. He is the editor of the two-volume biography *Delius: A Life in Letters*, about which *Notes*, in its September 1989 issue, states it is ". . . the most significant collection of primary source material about Delius' life . . ."

—Jeffrey K. Chase, M.Mus., J.D.
Ann Arbor, Michigan

New Recordings

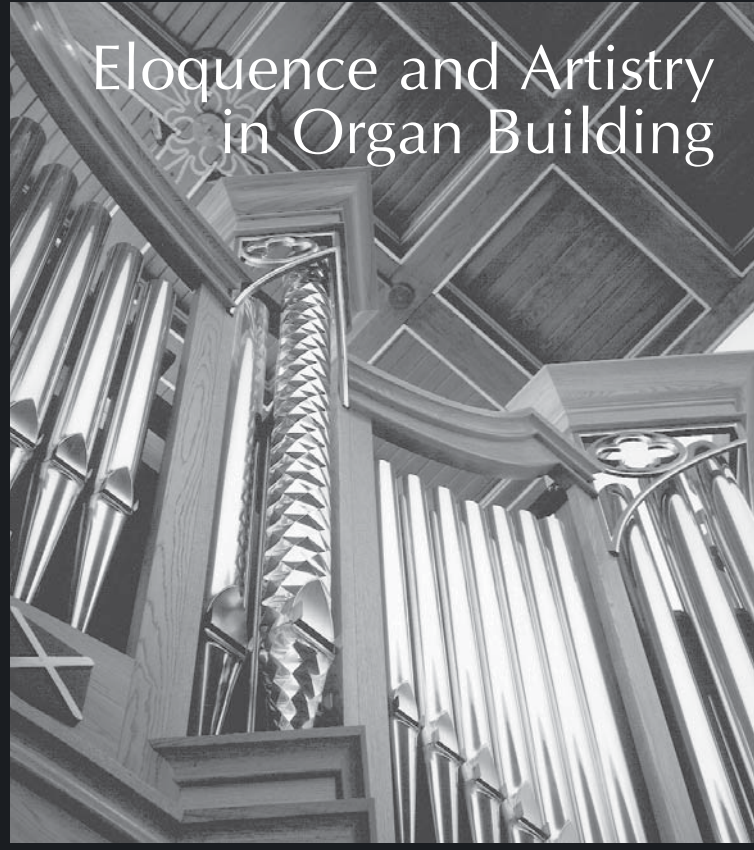
The Temperamental Bach Organ CD. Frog Music Press, <www.frogmusic.com>.

The Temperamental Bach Organ CD is an issue by Frog Music Press of Bach selections played on a number of temperaments under research and experimental conditions where as many variables are held constant as possible. Well, at least that was the intent, and the results were not terribly surprising if a bit difficult to interpret. The procedure was relatively straightforward, given the premise that one had to play the same pieces exactly the same way on the same instrument, varying only the temperament, to get a subjective response from the listener.

The manner in which this was done seemed logical, if a little less than musical. The selections were all recorded by the MIDI process on a Rodgers electronic organ, then played back selection by selection with various temperaments applied to the original recording. This raises some serious questions regarding the musicality of recording a piece in equal temperament, then playing it back through the filter of various temperaments.

Since the heart of musical performance in temperaments lies in the effect of modulations and the player's response to the harmonic values where well-temperaments aid the intensity of modulating passages and the beauty of tonal centering in the resolution, one can only wonder how a recording originally made in equal temperament can be useful for comparison when played back in unequal temperaments. One must add to this relative oversight the fact that these recordings were made on an electronic organ, which is a long way from the type of instrument Bach knew and loved when he composed music for the organ.

These direct comparisons of temperament were made with the following



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Bach compositions: *Fantasy and Fugue in A Minor* (BWV 561), *Kleines harmonisches Labyrinth* (BWV 591) and *Wir glauben all* (BWV 680). The temperaments used for comparison were equal, meantone, Kirnberger, Pythagorean, Werckmeister I, Werckmeister III, Young I and Young II. This reviewer found the equal temperament recordings to possess a typical electronic blandness. Meantone and Pythagorean temperaments rendered such howling of intervals as to be unpleasant. Oddly enough, all the well-temperaments made a more listenable effect, pretty much without distinction. They were just better than equal and to some extent improved the electronic sound. There was really little distinction between Kirnberger, Werckmeister and Young—they all simply sounded better than equal and to some degree improved the sound of the electronic organ.

I suppose one conclusion would be that if one must play an electronic organ, twist the dial to a well-temperament. It doesn't make too much difference which one. The sound will be more pleasing. One good reason for this phenomenon is the notion that equal temperament is really a piano temperament. Piano tone decays quite rapidly, whereas organ tone sustains indefinitely, prolonging the fast beating of thirds in all chords of equal temperament. Organ temperaments, which include the well-tempered variants, go a long way to soften the inharmonicity of sustaining organ pipes, something the old masters knew intrinsically and in our modern times we are in the process of discovering.

This CD may be obtained from Noel Jones, at <noeljones@frogmusic.com>; 205 County Road 432, Englewood, TN 37329. The MIDI file was prepared by James Pressler.

Various comparisons of temperaments have long been available for piano, particularly in the presentations of Owen Jorgenson and William Bremmer. Robert Bates made some fascinating recordings of organs in various temperaments while he was at Stanford University, and it is refreshing to see additional efforts on behalf of the organ. The problems of comparing temperaments on the pipe organ are obvious, and one hopes that more attempts will be made to encourage the tuning of organs in sympathetic temperaments, rather than slavishly tuning in equal temperament "because it is there."

—Herbert L. Huettis

The Morlanda Organ (1604/1715). Played by Hans Davidsson. Intim Musik IMCD 1073; available from

the Organ Historical Society (\$18.98 plus shipping), 804/353-9226; <www.ohscatalog.org>.

Sweelinck, *Allein Gott in der Höh sei Ehr*, *Hexachord Fantasi*, *More Palatino*; Weckmann, *Toccata vel Praeludium Primi Toni*, *Canzon C*, *Toccata e*; Kerll, *Passacaglia d*; Froberger, *Capriccio*, *Ricercar*, *Toccata C*; Böhm, *Ach wie nictig*, *ach wie flüchtig*.

This recording features the recently restored organ in Morlanda, Sweden. Built in 1604 for a congregation in Marstrand (then in Denmark), the organ was rebuilt in 1715 and significantly expanded in 1787. It was moved to Morlanda Church in 1804 and restored in 1952. In 1998–2000, Hans Davidsson supervised the most accurate historical restoration possible of the instrument to its 1715 disposition. This recording intends to capture the sounds of a small-town church organ.

The one-manual instrument is based on a Principal 4' with the stoplist: 8.8.4.4.3.2.2.1. Sesquialtera. Despite the organ's limited tonal variety and dynamic range, Davidsson maximizes its qualities, presenting nearly every reasonable combination starting at 8' or 4' on the disc. For the uninitiated, the meantone tuning at first seems especially biting, but one quickly adjusts to the good intonation of diatonic intervals in common keys. With the tuning, the chromatic pitches of Weckmann's and Froberger's themes are attractively pungent. For numerous reasons, the tuning suits the early music on this CD, but occasional out-of-tune chromatic pitches, such as the A-sharp (tuned B-flat) towards the end of Weckmann's *Toccata in e*, seem to exceed the compositions' expressive goals.

Intended to document the instrument's features, the presumably close miking conveys a level of intimacy rarely found in organ recordings, but consequently captures little room ambiance. The noise floor is extremely low, and the stereo separation is excellent. The recording and editing techniques are excellent, and will most likely yield an accurate picture of the instrument's character.

Probably because of low wind pressures, the organ occasionally displays a nervous wavering in treble pitches when chords are played with low pitches, such as in the first variation of Sweelinck's *More Palatino*. Disturbing screeching with chords in higher registers occurs when occasional fast notes enter at the opening of Froberger's *Toccata in C*. The attractive chuff often increases the biting character of the instrument, and chord releases often seem somewhat abrupt.

With the recording's accuracy, how-

ever, one easily perceives Davidsson's vivacious and especially clean playing. At times, one wishes for a more reverberant space for the "articulate legato" lines. Repeated listening rewards listeners, as one can still sense Davidsson's subtle musicality. In Weckmann's *Toccata* (track 10), for instance, Davidsson deftly conveys the gestures of the unpredictable *stylus phantasticus* with a well-calculated rubato. His timing of dramatic pauses is impeccable, but one wishes for some room ambiance to help out with the effect. Despite the musical expression, the lack of ambiance frequently imparts a somewhat academic effect. Sweelinck's *More palatino*, in contrast, is remarkably beautiful and well suited for this small instrument and room.

The liner notes contain Davidsson's articulate and accessible introduction to the literature, and Axel Unnerbäck's more in-depth description of the organ's history will be fascinating to organ enthusiasts.

This CD documents the sounds of the historic Morlanda organ, provides good musicological background, and solid playing. With the instrument's and the room's characteristics, the programming seems somewhat monochromatic and steals away the sense of beginning, middle, and end desired in recitals. Thus, this important recording will most engage those interested in this Baroque organ and its German literature.

Gelobet seist Du: Christmas in Lübeck 1705. Played by Hans Davidsson. Intim Musik IMCD 078; available from the Organ Historical Society (\$18.98 plus shipping), 804/353-9226; <www.ohscatalog.org>.

Buxtehude, *Praeludium in C*, BuxWV 137; Weckmann, *Gelobet seistu Jesu Christ*; Bruhns, *Praeludium in e*; Weckmann, *Es ist das Heil uns kommen her*, vs. 6–7; Pärt, *Pari Intervallo*; Buxtehude, *Gelobet seist Du, Jesu Christ*, BuxWV 188; Bach, *Toccata, Adagio, and Fugue in C*, BWV 564.

J. S. Bach probably visited Buxtehude during Christmas 1705. This recording not only features the type of music Bach may have explored at that time, but also employs the sort of large instrument Bach may have heard. In a remarkable project with an international team of scientists, organbuilders, and scholars, Davidsson "reconstructed" a four-manual instrument imitating the Schnitger organ once in Lübeck. This massive instrument includes subsemitones in all manuals and pedal. Like the Morlanda organ, the reconstruction and

disposition of this instrument in Örgryte New Church is detailed in publications by the Göteborg Organ Art Center (GOArt).

Davidsson takes full advantage of the large tonal variety and dynamic contrasts available with a large instrument: a glorious plenum, attractively buzzy reeds, an aggressive Vogelgesang, etc. With a high (but appropriate) number of registration changes, one is blessed to hear many of the timbres of this instrument. The silvery sound of Principal 8' with the tremulant on the Rückpositiv (featured in the Pärt) is especially nice.

The meantone tuning adds much expressivity to the selected works. The chromatics in the fugato of BuxWV 137 are wonderfully pungent, and Davidsson thoroughly enjoys the dissonant crashes of accidentals at end of *confutatio* of BuxWV 137. The expressive howling of the "bad" intervals here makes more glorious the clear return to Chaconne. In only a few passages, such as the opening of the Bruhns and occasionally in the Pärt, the out-of-tune meantone intervals seem excessive or not appropriate to the expression. But, on the whole, the literature and Davidsson take full advantage of the tuning.

With the excellent acoustics, Davidsson's *stylus phantasticus* displays a majestic but still dramatic approach: the relatively long reverb, at least four seconds, enhances the dramatic pauses while never affecting the clarity of counterpoint. His touch suits the room well and yields an good sense of line. Perhaps his most imaginative playing occurs in Weckmann's *Gelobet seistu Jesu Christ*. Under his hands, music often considered cerebral comes alive with his sense of the textures, dramatic gestures, and imitation that flow over longer spans over music. (He still acknowledges small motives, unexpected turns, and foreign pitches.) The playing in Weckmann's *Es ist das Heil* is even more remarkable in effect with its progression from the stately to the glorious.

Clearly inspired by this wonderful, large instrument, his expressive sense of the *stylus phantasticus* creates a grandiose conception of the Bruhns that is worth hearing. His stately interpretations continue through the first movement of BWV 564/1. In many passages the tuning makes the mixtures and reeds surprisingly discordant but nevertheless glorious. The second movement, BWV 564/2, moves at a good clip—not morose like many renditions—and gives the effect of an ethereal orchestral aria with a beautiful Principal 8' solo floating over a flute chorus. Towards the end of the movement, the dissonant chords create a sickening effect with meantone tuning, which he accents with the addition of several 8' flues. Only in the last movement do regular metrical accents tend towards the belabored.

The recording technique is, once again, excellent. The stereo separation is less pronounced in BuxWV 137, but in the Weckmann the separation of the various contrapuntal lines is not only more intimate but also clear spatially, making me wonder whether the microphone placement is closer to the instrument and with more separation. In general, the recording seems to be done at a greater distance and showcases a good amount of room ambiance.

The liner notes are superb. Davidsson not only mentions biographies, but lightly touches upon rhetorical analysis of BuxWV 137 and makes connections to the subsequent BWV 564. While being informative, the notes are engaging. The discussion includes important information on 17th-century registrations and connections to other instrumental ensembles. In other words, Davidsson explains the reasons behind his choices of registrations. Later on in the liner notes, Harald Vogel and Paul Peeters's summary of the research and building of the instrument are simply fascinating.

Although the disc focuses heavily on north German music, the excellent programming in addition to the imaginative playing thereof gives the sense of great diversity. For instance, one might expect

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30 minutes devoted to Weckmann's chorale variations to overwhelm the album, but the Bruhns showpiece separates them into two vivid 15-minute segments. And, by a tenuous connection posited in the liner notes, Davidsson later provides a welcome contrast with a work by Arvo Pärt. The album opens with a splash, BuxWV 137, presents music timbral variety in the middle, and ends with a magnificent rendition of BWV 564.

No expense was spared on this project, from building a fine instrument, placing it in a fine room, recording it, and documenting significant thoughts in the extensive liner notes. Furthermore, one gets over 79 minutes' worth of fine playing at stately tempi suitable to a good room. Well programmed and with an especially convincing organ, this CD is recommended for not only the connoisseur but also the general public.

—Leon W. Couch III, Ph.D., D.M.A.
Converse College

1929 Midmer-Losh Pipe Organ: Church of the Assumption, Ansonia, Connecticut. Anthony Burke, organ. Raven CD OAR-820, <www.ravencd.com>.

Grand Chœur Dialogué, Gigout; Selections from *Pièces d'Orgue: Grand Jeu (Deuxième livre), Pièce en mi mineur (Deuxième livre), Basse de cromorne ou de trompette (Cinquième livre), Récit (Cinquième livre), Fugue (Cinquième livre)*, Marchand; *Toccata (Symphony V)*, Widor; *Andantino*, Franck; *Improvisation sur le Te Deum (Cinq Improvisations, No. 3)*, Tourneüre; *Méditation*, Gabriel Dupont; *Nef (Esquisses Byzantines)*, Mulet; *Chant héroïque (Neuf pièces)*, Langlais; *Clair de lune (24 Pièces de fantaisie)*, Carillon de Westminster (24 Pièces de fantaisie), Vierne.

When I first heard the organ of the Church of the Assumption, Ansonia, at the 1994 Organ Historical Society convention, I realized, as I am sure many other OHS members who were present also did, that here is a unique and outstanding example of 20th-century organ building. Midmer-Losh, Inc., of Merrick, New York, the builders of the great Atlantic City Convention Hall organ, built the Ansonia instrument as their Opus 5519 in 1929. It is one of only a few important Midmer-Losh instruments to survive unaltered and in good condition. The firm of Foley-Baker, Inc., gave it a sympathetic restoration in 1999. The organ has no fewer than seven divisions, comprising Great, Swell, Choir, Melody, Brass, String and Pedal. The Choir Organ has an 85-note keyboard. There is a massive Open Diapason on the Great with double languids, a Tuba on 15" w.p. and several color reeds, yet all within the scope of a three-manual and pedal organ of 32 ranks, making judicious use of unification. Anthony Burke, who is the artist featured on this recording, is the director of music at the Church of the Assumption, and plays here an eclectic program of French organ music demonstrating that the Midmer-Losh instrument, as well as being a fine example of 1920s organ building, is considerably more versatile than I had previously realized.

The recording commences with a fairly restrained performance of Gigout's *Grand Chœur Dialogué*, where Anthony Burke manages to produce quite a tolerable imitation of the sound of a Cavaillé-Coll organ. He follows this with five movements from the *Livres d'orgue* of Louis Marchand. The first of these, a *Grand Jeu*, does not quite seem to come off on this recording, partly because the reeds are not used to give the piece a convincingly 18th-century French flavor. More convincing, however, is the *Pièce en mi mineur* that follows. The *Basse de cromorne ou de trompette* also sounds very persuasive played on the Cornopean from the Brass division. The *Récit* is played on the Choir mutations, and these too manage to impart a certain 18th-century flavor to the sound, but again the diapason chorus rather lets the instrument down in the fifth of the

movements, a *Fugue*. The latter might have sounded a little more convincing on the reeds.

Burke follows the Louis Marchand pieces with the inevitable *Toccata* from Widor's *Symphony No. 5*. This is well played, but the mixture sounds as if it contains a rather prominent tierce, making the instrument sound "scratchy" in places, and I found this rather distracting. Where the pedal reappears toward the end, the tierce makes the manual part sounds almost as if a Cymbelstern were being used.

The *Andantino* is one of César Franck's earliest compositions and, although less well known than some of his later works, is certainly well worth playing. The style is immediately recognizable as Franck, and the poignant melody gives the piece a certain wistful character. There are many opportunities in the piece to show off some of the softer voices of the Ansonia organ. Particularly effective use is made of the Corno di Bassetto in some of the solo passages. The massive chords that open Tourneüre's improvisation on the *Te Deum* make an impressive contrast with the gentle sounds of the Franck *Andantino*. With the big diapasons of the Midmer-Losh organ, Burke once again manages to produce a sound approximating well the *fonds* of a Cavaillé-Coll organ, and the strident tierce that was so noticeable in the Widor *Toccata* does not seem to make its presence felt here.

Gabriel Dupont (1878–1914) was a native of Caen whose early death from tuberculosis robbed France of a composer who hardly had time to establish his reputation. The *Méditation* is Dupont's best-known work. It is an impressionistic piece in a style reminiscent in some ways of Vierne's *Pièces de fantaisie*, and once again gives the performer an opportunity to show off some of the softer strings and flutes of the organ.

Henri Mulet's *Nef* or "Nave," the first movement from his *Byzantine Sketches*, is intended to give an impression of walking down the nave of a great Byzantine cathedral. As the piece builds up from light diapasons to an impressive *tutti* and drops back, and then builds to full organ and drops back once more, it gives a very good impression of the kinds of dynamic effects of which the Midmer-Losh organ is capable.

Chant héroïque was Jean Langlais' homage to Jehan Alain, who died in 1940 defending his country from the invading Germans. This was very definitely in World War II and not World War I as erroneously stated in the leaflet! The work is intentionally reminiscent of Alain's *Litanies* and is once again very effective on the Ansonia organ, ending with some very impressive and massive effects.

Anthony Burke succeeds in providing another interesting contrast by following the *Chant héroïque* with the well-known *Claire de lune* from Vierne's *Pièces de fantaisie*. In the light of what has gone before, it is hardly necessary to say that the flutes and strings of the Midmer-Losh are ideally suited to this piece. The recording concludes with another of Vierne's *Pièces de fantaisie*, the *Carillon de Westminster*. This is well played, and the effective use of the chimes in the solo at the beginning makes a pleasing change. The sound of full organ brings the recording to a successful conclusion.

This recording is a must for students of the historical development of the organ in the first half of the 20th century. Midmer-Losh was one of the five or six top American organ building firms in the 1920s, and a more representative impression of the sound of a Midmer-Losh organ than this compact disc could hardly be found. It displays an organ capable both of gentle, idyllic sounds and of massive effects on full organ. Even if one or two of the pieces do not quite come off on this organ, Anthony Burke also ably shows the surprising versatility of which the instrument is capable in playing French music from the 18th, 19th and 20th centuries.

—John L. Speller
St. Louis, Missouri

Hommage à Jean-Jacques Grunenwald. Ursina Motette MOT 10521. Recorded in 1981, originally issued on LP and digitally remastered. The Cavaillé-Coll organ in St. Sulpice, Paris. Available from the Organ Historical Society (\$14.98 plus shipping), 804/353-9226, <www.ohscatalog.org>.

Clérambault, Plein jeu, Fugue, Duo Basse de trompette (*Suite on the first tone*); Widor, Allegro (*Symphony No. 6*); Dupré, *Vitrail*, op. 65; Grunenwald, Allégresse (*Deux Suites*, performed by Françoise Renet); Improvisations: *Cinq Esquisses symphoniques sur des thèmes grégoriens*; *Suite française improvisée, sur le Salve Regina*; *Toccata sur Veni Creator Spiritus*.

This disc is about more than just its performer and the famous organ he plays. The key word in its title is *hommage*. Not only is this an homage to Grunenwald and the organ of St. Sulpice, but also to Grunenwald's three immediate predecessors as well as a predecessor of the 18th century.

About the performer: French organist and composer Jean-Jacques Grunenwald (1911–1982) was first a student of Liszt's last disciple Ludovic Breitner and of Alfred Cortot, and later studied organ and improvisation with Dupré. In 1935 at age 24 he won first prize in Dupré's organ class at the Paris Conservatoire; he was awarded three first prizes and a second Prix de Rome in 1939 for his cantata *La Farce du Mari fondu*. From 1936–1945 he was assistant and substitute for Dupré at St. Sulpice. From 1955–1970 Grunenwald was organist of the small church of St. Pierre de Montrouge in Paris, and then, from 1973 until his death in 1982, he held the prestigious position of titular organist of St. Sulpice in Paris where, each Sunday between the two masses (at 10:15 am and at 12 noon), he inserted a half-hour solo recital featuring a free improvisation and one great work from the organ repertoire, and where he recorded this disc.

From 1958 to 1961 Grunenwald was

professor of organ and improvisation at the Schola Cantorum and then from 1961 to 1966 at the Geneva Conservatory. Although he performed extensively in Europe and even in the United States as a recitalist, unlike his St. Sulpice predecessors Widor and Dupré he is not well known outside of France. Grunenwald was the first organist to record the complete organ works of J. S. Bach. He also recorded the complete organ works of de Grigny and of Franck.

Although recorded in the year prior to his death, Grunenwald's playing on this disc is dynamic and energetic, belying his age. His improvisations are musical, solid, tight and coherent.

About the organ: although St. Sulpice was the second largest church in Paris when the organ casework was completed in 1778, and the 64-rank pipework was built by François-Henri Clicquot (1732–1790) and dedicated in 1781, it contained the largest and most important organ in the whole of France. Fortunately both church and organ survived the Revolution (the French Revolution, that is, but not the organ building revolution!).

As tastes were changing, from 1835 to 1846 this organ was continually being "modernized." In 1857 the repair work and further modernization was entrusted to the already famous Aristide Cavaillé-Coll (1811–1899), who, going beyond the 18 months agreed upon for the improvements, spent five years working on this instrument, more than doubling its size and redesigning it in his own style to create what was then the largest organ in the world and what was to him the "ideal organ."

During his illustrious career, Cavaillé-Coll reworked so many older instruments and built so many new ones that he profoundly changed (but not without controversy, however) the sound of French organs to what we think of today as the French organ sound.

The music and the organ: the first piece on this disc is by L. N. Clérambault, the second titular organist (1714–1749) at St. Sulpice. That a per-

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former today can draw such surprisingly delicate sounds from this big French instrument shows that Cavallé-Coll had an historical sensitivity and valued the sound of earlier instruments, too.

It is fitting that music by Grunenwald's predecessors Widor and Dupré, whose combined tenure (1870–1971) on this organ bench exceeded a century, is here presented. The performances are full, rich and energetic, befitting this romantic French organ style.

The one work not performed by Grunenwald is the one written by him. It is performed by Françoise Renet, who served as organist in the gap (1971–1973) between the tenures of Dupré and Grunenwald.

The two multi-movement improvisations, with their differing styles reflected in their respective names, are both on Gregorian themes. The romantically conceived *Cinq Esquisses symphoniques*, inspired by the color palette and dynamic range of this organ, is idiomatic to this Cavallé-Coll masterpiece. The *Suite française improvisée*, in the French classic style, features individual registers that evoke the organ built by Clicquot and is an improvisation honoring the 200th anniversary of the dedication of the Clicquot organ. The juxtaposition of these improvisations, therefore, limn the history of this organ.

This compact disc is an historical document as much about the organ as it is about the performer, encapsulating an organ history lesson for the listening and providing an interesting basis for discussing several facets of organ history.

—Jeffrey K. Chase, M.Mus., J.D.
Ann Arbor, Michigan

New Organ Music

Johann Adam Reincken: Complete Organ Works; edited by Klaus Beckmann. Schott ED9783;

<www.schott-music.com>.

Johann Adam Reincken: Complete Organ Works; edited by Pieter Dirksen. Breitkopf EB8715;

<www.breitkopf.com>.

Both of these volumes claim to offer the complete organ works of Johann Adam Reincken, pupil of Scheidemann, who succeeded his master as organist at the Katharinenkirche in Hamburg in 1658. Originally it was thought that he was born as early as 1623, living until 1722, but new evidence suggests that a more accurate birth date would be December 1643. Very few works have survived from the aged master, and of these far more are suited to stringed keyboard instruments than to the organ; the organ works that are printed in both these volumes comprise two very long chorale fantasias for two manuals and pedals, and two manualiter toccatas, while three further pieces have been included by Dirksen, although one of these is only with considerable reservations.

The two chorale fantasias are ample testimony to the excellent reputation

that Reincken enjoyed not only during his lifetime, but also after his death through publications by Johann Mattheson, J. G. Walther and C. P. E. Bach, who mentioned him as being one of the formative influences on J. S. Bach. Dirksen views the chorale fantasia as a creation of Reincken's teacher Scheidemann, who combined Sweelinck's polyphony and the North German chorale motet with the Hamburg performing style on two or three manuals and pedal. Reincken's setting of *An Wasserflüssen Babylon*, a very early work, is an absolute masterpiece; at 327 bars it is the longest surviving fantasia, with imitative passages passed from hand to hand, rapid changes of manuals, carefully written-out ornaments and elements of the *stylus phantasticus* (see bar 205) all making considerable demands on both left and right hand (including crossed-hands passages for many bars at a stretch) and feet, including double-pedaling at several points. The second fantasia *Was kann uns kommen an für Not* runs to a mere 222 bars, but contains the same difficulties, being dominated by running 16th-note passagework.

The two toccatas common to both editions include one in G major and one in G minor, added to the canon only in 1994 when it was discovered in the Brussels National Library in a book of pieces prepared for publication by Fétis in 1830. That in G major is in five sections, including two fugues based on variants of the same subject, the second one being a driving gigue-like 12/8 with some wide RH stretches in bar 140 before the final free section and also in the LH in bar 150 where a half-note bass D is held under a chord of D and G and also continues into the next bar—not so much of a problem on a short-octave keyboard—but the LH stretches in the penultimate bars will not be solved so easily. The second of the free sections is based on arpeggio figuration that is highly similar to that in J. S. Bach's toccatas for harpsichord in D minor and F-sharp minor. All in all this piece poses technical challenges that make it most satisfying to study. The *Tocatta in G minor* (Dirksen gives just one flat in the key signature) is quite different, with an Italian-style opening that recurs after sequential passagework. A short 6/8 fugato leads into a dotted rhythm Adagio before another, longer 16th-note 6/8 passage (no change of tempo marked, but clearly required) moves into the concluding five-bar adagio. Although a lesser work, it has been attributed to Reincken by both editors.

The editors' opinions differ completely when discussing the *Tocatta in A major* and the *Fugue in G minor*. The toccata should actually be quite well-known since it has been published in both Bach's and Purcell's complete works, as well as being ascribed to the Roman composer Michelangelo Rossi and to the English Robert King—Dirksen argues strongly that it came to England (he states that five of the six sources in which it is found are in Eng-

land) via Franck who was a composer in Hamburg when Reincken was a director of the opera there, and later moved to London, working there with Robert King (the opening 28 bars are found in the Babell manuscript preceding a unified suite cycle ascribed to Master King)—note the possible confusion between R. King and Reincken! Beckmann dismissed this transmission and refutes the possibility of Reincken's authorship on the basis that it is so different formally from his one known toccata, and considers the writing to be much simpler and plainer. Additionally he dismisses Dirksen's theory connecting Reincken's use of 16th-note figuration in this piece with that used in the chorale fantasia *Was kann uns kommen*, commenting that since the 16th-note figuration in the toccata proceeds mainly by leaps, it cannot have any connection with the figuration in the chorale fantasia which is primarily stepwise. Ascription arguments notwithstanding, it is a powerfully effective piece with two of its three fugal sections containing driving 16th-note passagework (the central fugato in F-sharp minor in 18/16 being marked *Presto*) and fully deserves to be restored to the concert repertoire.

The manualiter *Fugue in G minor* was published in Apel's edition of Reincken's collected keyboard works; unfortunately the source containing this and another fugue in E minor has disappeared, but this work survives through being published in 1927. Its highly motoric subject finishing with fifteen (yes, that's 15) repeated 16th-note Gs and a bar of an arpeggiated triad will make demands on the player's ability to maintain a clean performance without flagging, but what a piece! Beckmann refutes Reincken's authorship by comparing it with the known fugues in the two authenticated toccatas and a few giges in the suites, especially with regards to the keys in which the subject appears (the former do not stray beyond tonic and dominant while the G minor fugue ventures to F major, B-flat major and A minor in addition to the dominant). He also examines the closed expositions in the authentic works, which is typical of North Germany, and points out that the modulating passages linking expositions in the G-minor fugue clearly infers a Central German origin, and suggests that it is by Johann Buttstedt, a Pachelbel student, with an outside possibility of J. S. Bach given its similarity to the *Fugue in D*, BWV 532. Dirksen dismisses this argument in a footnote!

A final toccata published by Dirksen as by Reincken, although with considerable reservations, is ascribed to Frescobaldi in the source, but in a recognizably different hand. Stylistically it is much closer to Froberger, with written-out trills and sequential motivic passages rather than clear fugues. Certainly it is quite an attractive work, regardless of who its real author was.

Both editions contain a preface in English covering Reincken's life and the organ at the Katherinenkirche. Beckmann discusses briefly the transmission of the sources, and at greater length why he refutes the authorship of the *Tocatta in A* and the *Fugue in G minor*, with a helpful discussion on the ornament signs and their interpretations. He also discusses his editorial practice, again eschewing ties where a dotted note is carried over a barline, and keeping the separation of certain rhythmical patterns into smaller units. He finishes with brief comments on Reincken's reputation. Dirksen provides a more detailed discussion of the works he publishes, with his reasons for doing so. Both editions also include a detailed critical commentary, again

most frustratingly in German only. Dirksen provides the texts of the chorale fantasias and their correspondence in the musical score, while Beckmann provides this for *An Wasserflüssen Babylon* only, buried in the critical commentary—as I have mentioned in a review of Scheidemann's chorale settings, it would be most helpful to include melody and first verse text in scholarly *Urtext* editions.

Both editions are well presented and clearly printed, but for your reviewer the Dirksen, although lacking a discussion of the various ornament signs, offers better value through printing seven pieces, three more than Beckmann. While academics will argue the importance of correct ascriptions to enable us to piece together and chart accurately the development and transmission of keyboard music, there are many pieces languishing either in manuscript or in long unobtainable editions that players will find well worth studying and adding to the repertoire, making up their own minds as to ascriptions.

—John Collins
Sussex, England

New Handbell Music

Angels' Carol, John Rutter, arranged by Sondra K. Tucker, for 3–5 octaves of handbells. Agape (Hope Publishing Company), Code No. 2359, \$4.95, Level 3+ (M+).

This popular Rutter tune has become a Christmas choral favorite over the years, and Ms. Tucker has faithfully transcribed it for the handbell idiom with care to keep the lilting melody at the center of things. This familiar tune will make a stunning and welcome addition to the handbell repertoire.

The Creative Use of Handbells in Worship, Book 2, by Hal H. Hopson. Agape (Hope Publishing Company), Code No. 8282, \$29.95 (E–E+).

This book has evolved since the publication of Vol. 1, and this edition's unique feature is the creative use of a limited number of handbells for each hymn, with usually only 2–3 ringers. This book is so comprehensive that it includes a handbell part for 229 of the most commonly sung hymns and accommodates the various keys in which a particular hymn may appear in different hymnals. In fact, some of the handbell parts are written in three different keys. All the music may be reproduced for your handbell choir. Here is a wealth of easy settings to enhance hymn singing in your worship experience!

King of Kings, arranged for 3–4 octaves of handbells and harp (or keyboard), by Thom Dutton. Cape Side Music, ISBN #1-892811-13-8, full score, \$5.95; #1-892811-15-4, bell part, \$3.95; #1-892811-14-6, harp part, \$2.95 (M+).

Bells and harp with special effects techniques is a new innovation that this composer has knit together. Woven throughout are familiar carols, "We Three Kings," "Good King Wenceslas," "Le Marche Des Rois," and the Flemish carol "De Drei Konigen." The "King of Kings" section of Handel's "Hallelujah Chorus" from *Messiah* ties it all together. This appears to be a privately published work, which can be obtained through <www.capesidemusic.com>.

—Leon Nelson

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On Tuesday, September 5, 2006, six young organists began arriving in Wethersfield, Connecticut, to participate in the Ninth Annual Albert Schweitzer Organ Festival/USA. This year the caliber of playing was especially high. All who heard were greatly encouraged about the future of organ playing in our country.

We are grateful to the following churches for allowing these six finalists to practice on their organs: Trinity Episcopal Church, Wethersfield, Bruce Henley, organist-choirmaster; St. John's Episcopal Church, West Hartford, Ralph Valentine, organist-choirmaster; Asylum Hill Congregational Church, Hartford, Charles Miller, organist and associate minister of Music; Christ Church Cathedral (Episcopal) Hartford, Canon James Barry, organist and choirmaster; Bethany Covenant Church, Berlin, Olga Ljungholm, minister of Music; and First Church of Christ, Glastonbury, Angela Salcedo, organist-choirmaster.

Friday morning, the finalists were treated to a tour of the Austin organ factory in Hartford. Finalists were able to experience this institution, now in its 114th year, and were able to see pipe metal being cast as well as the many unique machines used in the process of making a pipe organ.

Friday evening, September 9, a concert was held in the historic Meetinghouse of the First Church of Christ in Wethersfield. The prelude was *Andante Espressivo* (from *Sonata in G Major*, op. 28) by Elgar. The Festival Choir sang *Psalm 150* by Franck. All in attendance sang "Christ Is Made the Sure Foundation" (tune *Christ Church* by Richard Dirksen). The choir then sang *Kyrie* (from *Messe Solennelle*, op. 16) by Vienne. David Spicer served as organist-choirmaster for this portion of the concert.

Music from West Africa was presented by St. Mary's Ghanaian Catholic Ministry Choir from East Hartford. The choir, dressed in ceremonial garb, was directed by Rev. Fr. Savino-Gyimah and Joachim Pennin. Music sung in the Ghanaian tongue was a reminder of Albert Schweitzer's great missionary work in Africa. Next, the three judges for the competition played on the Austin IV/62. Marilyn Mason played *March on a Theme of Handel* by Guilment and *Amazing Grace* (from *Gospel Preludes, Book IV*) by William Bolcom, which was commissioned by and dedicated to Dr. Mason. Following this, Frederick Hohman played two excerpts by Widor: *Meditation (Symphony No. 1 in C minor, op. 3)*, and *Intermezzo (Symphony No. 6 in G, op. 42)*. Thomas Heywood ended the judges' recital portion with his own composition: *Humoresque for Pedal Trombone*.

Anthems *He Comes to Us* by Jane Marshall (with text by Albert Schweitzer) and *Go Ye Into All the World* by Robert Wetzler were sung by the Festival Choir. These anthems reinforced the idea of the missionary work that was so much a part of Dr. Schweitzer's life. The concluding hymn was "Let Heaven Rejoice" (tune: *Rock Harbor* by Alan MacMillan, and text by Hal M. Helms), which has become a tradition at these opening concerts.

Saturday morning, September 9, the High School Division competition was held 9-noon. The Young Professional Division finalists competed 1-4 pm.

High School finalists were Caroline Judith Robinson from Greenville, South Carolina (third prize), who studies with Adam Pajan; Malcolm Ross Matthews from Knoxville, Tennessee (second prize), who studies with Professor John Brock; and Samuel Kohei Gaskin from Beaumont, Texas (first prize), who studies with Marjorie Rasche and Christina Harmon. Gaskin also was the judges' choice for the most creative hymn playing in this festival.



(L to R) Frederick Hohman, Mark Edwards, Laurie Allen, Samuel Kohei Gaskin, Thomas Heywood, Caroline Judith Robinson, David Spicer, Ahreum Han, Malcolm Ross Matthews, Brenda Portman, Nancy Andersen, Marilyn Mason, Karen Franzen

The Young Professional Division finalists were Ahreum Han, Philadelphia, Pennsylvania (third prize), a student of Alan Morrison at the Curtis Institute of Music; Mark Edwards from Ontario, Canada (second prize), a student of David Higgs at the Eastman School of Music; and Brenda Portman, from Flint, Michigan (first prize), a graduate of Wheaton College and Northwestern University.

Sunday morning, September 10, all finalists played portions of the 8, 9:15 and 11 am worship services. At 3 pm awards were presented and first-place winners Samuel Kohei Gaskin and Brenda Portman were heard in recital.

Frederick Hohman remarked that "It has been a privilege to have served as permanent juror at ASOF/USA for the first nine years. All recent contestants chosen for the finals have shown remarkable levels of technical achievement. The technical ability and secure memory shown by High School and Young Professional contestants is at a higher level than I can recall in any previous generation. ASOF/USA recognizes and encourages this devotion and achievement in organ-playing with cash prizes; however, equally valuable is the exposure that the festival provides young organists with regard to inspired leadership in hymn-playing, and the

detailed, honest, and at times tough and frank feedback of the jurors."

The total combined repertoire represented by these six finalists included Bach: Trio Sonatas No. 3, BWV 527, No. 5, BWV 529, and No. 6, BWV 530; *Concerto in d minor*, BWV 596 (Vivaldi); *Prelude and Fugue in C Major*, BWV 545; from Duprè's Opus 7: *Prelude and Fugue No. 1 in B Major and Prelude and Fugue No. 3 in g minor*; Widor: Adagio from *Symphony No. 2*; Adagio from *Symphony No. 5*, Cantabile from *Symphony No. 6*, Andante Sostenuto from *Symphonie Gothique*; Franck: *Choral No. 1 in E Major, Choral No. 2 in b minor, and Choral No. 3 in a minor*; Hindemith: *Sonata II* (first movement); Persichetti: *Sonata for Organ* (Vivace, movement III); Demessieux: *Te Deum*; hymn tunes: *Coronation, Diademata, Eventide, and St. Thomas*.

We are grateful to Ahlborn-Galanti Organs for the \$2000 award for first prize in the High School Division. The Young Professional Division first prize of \$3500 was shared by the Helen L. Reinfrank fund, which provided \$2000, and J.H. and C.S. Odell Organ Builders, which provided \$1500. Bank of America, Hartford, provided \$1500 for the second prize Young Professional Division. Austin Organs, Inc. provided a tour of their facilities and a gift for the judges'

awards. The Helen L. Reinfrank Music Fund provided \$500 for the most creative hymn playing. In addition, several local residents gave gifts to this festival, which are most appreciated.

Special thanks go to Gordon Auchincloss, who was on hand throughout the Saturday competition to offer assistance should the organ need it, and to Bon Smith of Austin Organ Service Company of Avon, Connecticut, who graciously gave the gift of tuning for this festival. Austin Organ Service Company is the regular curator of this instrument, serviced by Alex Belair and Michael Tanguay.

Our thanks to Nancy Andersen, festival manager; Karen Franzen, administrative assistant; Betty Standish and Laurie Allen, ASOF/USA Chair, for so ably performing the organizational work that made the festival run smoothly and efficiently. A special note of thanks to Dana Spicer and Mainly Tea of Wethersfield, which provided a reception for the three judges on Friday evening, and a wonderful dinner for finalists and judges on Saturday evening.

At this moment, the Albert Schweitzer Organ Festival committee is preparing for our tenth ASOF/USA, to be held in Wethersfield, Connecticut, September 7-9, 2007. Organists Paul Jacobs and Diane Meredith Belcher will join Frederick Hohman as this year's guest artists/judges. Plans are underway to feature these organists in the opening concert of the festival on Friday evening, September 7 at 7:30 pm. The committee is hoping to invite six qualified young organists to compete in the two divisions on Saturday, September 8.

Samuel Kohei Gaskin and Brenda Portman will perform in recital on Sunday, June 3, 2007 at 7:00 pm. ■

David Spicer began as Minister of Music and the Arts at First Church of Christ in Wethersfield, Connecticut in 1986. In 1996 he and Harold Robles founded the Albert Schweitzer Organ Festival/USA. Spicer is a graduate of the Curtis Institute of Music, where he studied with Alexander McCurdy, and of the Eastern Baptist Theological Seminary.

Information about the Albert Schweitzer Organ Festival/USA and current requirements for the competition are available by telephone: 860/529-1575 ext. 209; e-mail: <music@firstchurch.org> or by viewing the ASOF/USA website: <www.firstchurch.org/ASOF>, click "Ministries," then click "Music" and go to the ASOF/USA link.



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March 2007

Program

21. March

19.30 Catholic Cathedral

Organ recital by Prof. Wolfgang Baumgratz (Germany)

22. March

10.00-18.00

Gnessins' Academy of Music,
Organ Hall
International organ conference

19.00

Lecture / Recital

by

Andrew McCrea (UK)

24. March

15.00

Gnessins' Academy of Music,
Main Hall
Organ concert by students of the
Academy

20.00

Catholic Cathedral
Organ recital by Prof. Edgar Krapp
(Germany)

23. March

10.00-18.00

Gnessins' Academy of Music,
Organ Hall
International organ conference

19.00

Vocal- and Organ music performed

by students of the Academy

Direction: Prof. Eva Mårtson

(Germany)

25. March

16.00

State M. Glinka Museum
of Music Culture
Organ recital by Ronald Ebrecht
(USA)

19.00

Tchaikovsky Hall
Organ recital by Alexander Fiseisky
(Russia)



Young conductors practicing their art



Budding conductors: does the church need them?

Church music and formally trained musicians are in crisis within the religious community today: popular music genres have flooded the church as age-old traditions are being discarded for more contemporary forms of worship. Today's "pop" music is very visceral, and many people who attend church services expect to be entertained in a manner they might otherwise encounter in a nightclub. "Let the good times roll," and there are congregations convinced that the only way to attract youth is to "let it roll" literally, in the aisles.

Those of us who cling to tradition also believe that worship is central to the ministry of the church. The act of communal worship has been the means by which believers have demonstrated their devotion to God for centuries. The worship experience has reflected numerous and diverse forms, but among the commonalities are the peoples' expressions of praise through music. The book of Psalms is especially replete with such exultations.

One of the most beautiful scenes of biblical worship is found in the book of Isaiah:

In the year that King Uzziah died, I saw the Lord sitting on a throne, high and lifted up, and the train of His robe filled the temple. Above it stood seraphim; each one had six wings: with two he covered his face, and with two he covered his feet, and with two he flew. And one cried to another and said: "Holy, holy, holy is the Lord of hosts; the whole earth is full of His glory!" (Isaiah 6:1-3; NKJ)

From this great statement of praise is derived the "Sanctus," which has been

set to music by some of the world's greatest composers. The "Sanctus" from J. S. Bach's *B-Minor Mass* stands as one of the greatest achievements of praise. Its triplet figures ascend like prayers, as Isaiah must have envisioned. This is not superficial "feel good" music, but music of the highest order, wedded to faith.

Evangelism or worship?

Much of the contemporary "mainline" Christian community is struggling today to find focus and content in its forms of worship. Many churches now conduct the worship time as an evangelical service, and embrace popular musical forms to the exclusion of all others, including traditional hymns. This approach is often successful in drawing young people to the church who have no understanding of the great church traditions. However, scripture teaches that worship is to be done "in spirit and in truth." The worship service is meant for believers; services of evangelism serve a different purpose. Unfortunately, the two have become so blurred that true worship is hard to find. Praising God has become confused with saving souls and church growth.

It is true that "form" in worship may lead to a formulaic approach that becomes static and impersonal; it need not be so. A highly creative approach to worship is found in many traditional churches. It also may be true that formal worship may end up emphasizing the "performer" rather than the "host." This, however, can be found among all styles of worship. The exclusion of choir robes for wearing contemporary dress does not guarantee that the spotlight will be on the message and not on the choir.

Preparing church choir directors

I have been a choral director for over 35 years, conducting at all levels in public and private venues, including eight churches. As a college and university professor I have taught undergraduate and graduate choral methods preparing young people for their place in the choral profession. Many of these students are planning to become church choir directors, and I must address the issue of contemporary music in the church. What is a choir director to do when their formal training in school conflicts with the style of music a particular church may desire? The answer is not easy—many contemporary churches do not even have what could be called a "traditional" choir anymore. They have a "Praise Band."

Rather than cast the subject into "bad" music and "good" music, I try to discuss the issue in regards to each church's particular culture and needs. When I was in

doctoral study, I conducted a choir in what might be called a "gospel" church. The position was the best paying church-choir job I'd ever had, and graduate students can get rather hungry! I had no knowledge of Mosie Lister or any other gospel music composer, and I nearly ruined the choir with my best "snappy" Presbyterian and Methodist repertoire. One day I discovered an anthology of "Old Southern Gospel" music, and I was amazed to learn that this congregation had its roots in the south. I hit pay dirt with those tunes! The trouble was, the choir really did not need a choir director—just someone to say "start" and "stop." I lasted two years there and was glad to move on when the time presented itself. While I learned a lot about the Southern gospel style, this just wasn't my background/ culture. I was the proverbial duck out of water. What is the contemporary church choral director to do?

First, the choral musician must recognize that pluralism in church music is a fact. Many churches are finding that to hold on to their people they must speak in the vernacular. Second, trained choral musicians must make a choice: (1) seek employment only in mainline churches that continue to value traditional choral music, (2) adapt to the evangelical popular form of music making and forget tradition, or (3) recognize that pluralism exists and work for a balanced program. The third position is not always possible when the minister of the church wants only a youth-oriented music style. Unfortunately, it is this third position that truly recognizes the plurality of membership in so many churches today.¹

Great art reveals a great God

For those who prefer great art as a means of creative worship, the experience can be one that reveals the very nature of God as reflected in the pre-Adamic life. The book of Genesis records a creation that was perfect—a garden free of weeds and disease. Imagine living in a world without pain and suffering, where everything stands as a tribute in its beauty to the nature of God. Gaze upwards in the Sistine Chapel at the historic artwork of Michelangelo, and revel in the beauty of an Eden that was beyond our imagination. Stroll through the Vatican museums experiencing the works of Raphael, Titian, Caravaggio; what genius, and to think that humankind was created only "a little lower than the angels." Enter St. Peter's and gaze upon the magnificent *Pietà* of Michelangelo. Here the dead body of Jesus is held lovingly in the arms of a mother who knew the pain of a dead child as only a parent can know. Listen to the final movement of Bach's *B-Minor Mass* as it soars to

the heavens with its prayer for peace. In these great works of art we come to understand, if only in a small measure, the mind and person of a God who is beyond our limited understanding. If mortal humankind can produce such great works of high creativeness, what must the mind of God be like? It is unfathomable.

Unfortunately, most of the general public is limited in its understanding of great art; such masterpieces remain a mystery. The key to unlocking the meaning of art is in education; it takes time and study to reveal the depth of the artist's intent, and most people are not willing to expend the time or energy, including many church musicians.

When a person participates in, rather than observes the arts, there is a sense of ownership. This creation or recreation produces a commitment to an understanding of the artistic product, revealing greater depths of spirit, both human and divine. Research has shown that people who participate in the arts as young people most often will be those who continue their commitment to the arts as adults.² The choir director who chooses to work in a traditional church must also be an educator, especially of the young. Creating a love for great art is an acquired taste, and the payoff in church music goes beyond the ephemeral to the divine.

Where are the singers?

A second crisis for many church choir directors today is the lack of singers, especially male singers. Members in traditional church choirs are mostly of the 50+ set. This lack of youth in choirs is troubling, and church choir directors must make it their responsibility to teach their young people to sing. It will be a major crisis if the older generation passes on and leaves the choir loft empty.

Singing is central to the worship experience. We know that Jesus and his disciples sang, and that Paul and Silas sang while imprisoned. Worship without music would be like corn-on-the-cob without butter. How bland! And worship that involves the voices of children is especially sweet. Psalm 8:2 states, "From the lips of children and infants you have ordained praise" (NKJ).

Today our knowledge is far greater concerning instruction for singing.³ Research into musical intelligence has revealed that all people possess a musical aptitude, which can and should be developed to its fullest potential. Early exposure to artistic activities such as singing helps to develop this aptitude, which noted Harvard psychologist Howard Gardner has stated is one of the eight basic intelligences of humankind.⁴

Unfortunately, many children do not

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Will there be jobs in the church for these young conductors?

learn to sing, even when we know they have the potential. Research has shown that children who receive skills-based instruction do learn to sing with greater accuracy and confidence.⁵ Children who sing inaccurately may be, for a time, developmentally lagging in aural acuity, but this processing problem seems to disappear after the age of nine. From then on there is no significant difference on tests of aural hearing/processing between children who continue to sing inaccurately and those who match pitch correctly.⁶ What is apparent is the inability of inaccurate singers to physically coordinate the body for the production of singing tone. They have not discovered the kinesthetic “link” between the brain and the physical motor process. My earliest research confirmed the link between motor skill and singing accuracy, and demonstrated that singing is a learned behavior.⁷ Armed with this knowledge, choir directors can implement a program of vocal and aural skills instruction that will once more fill their choir lofts.

Making a choice

Choral directors who continue to practice the great choral traditions in church music should not apologize for doing so. Those who embrace a more contemporary popular expression should know that it does not require traditional choral training. In the former, music attempts to bring the listener into an awareness of the Creator through a vertical dimension of worship, while the latter ministers to the listener in a more horizontal manner opting for a greater emotional experience. The traditional route requires much study and expertise, while the contemporary is more spontaneous. A keyboardist who can play “by ear” is a valuable asset in a popular worship setting.

I once served in a church where the pastor said, “Beware of music that appeals more to your feet than your head.” This is a good admonition, for the distinction between worship and entertainment can be very narrow. It is the role of church musicians to lead worship, not entertain.

Only time will tell if popular-style contemporary church music will so overwhelm our culture as to make traditional choral training unnecessary. It may be that secular institutions will become the last bastions of great sacred choral literature. Wouldn't that be ironic? Whatever the case, formally trained choral directors who choose the traditional path will need to be able to defend their position.

There is a crisis in the choir loft today. Entertainment has moved in, big time. Will there be a need for classically trained choral directors in 50 years? There will be if we as professionals do not cave in to the pressures of those in ministry who see the worship service as a place to increase church membership. The worship service is about God. Evangelistic services are about saving humanity. There is a place for both, and each requires a different kind of musical experience. Let the classically trained choir director be discerning and choose wisely. The future of our profession in church music is at stake; we have lost

ground and will continue to do so if we do not champion the need for worship that centers on God, rather than people. “Oh, give thanks to the Lord! Call upon His name; Make known His deeds among the peoples. Sing to Him, sing psalms to Him; Talk of all His wondrous works” (Psalm 105: 1–2, NKJ).

Hope for the future?

The future of traditional church music begins with the education of children. All too often however, the music

ministry at the elementary level is the weakest in a church music program. The development of the singing voice and music literacy are basic to developing a church membership that values a timeless music tradition. The Mennonites are excellent at providing musical instruction for their children. Attend a Mennonite service and hear four-part hymn singing from the congregation—quite a rarity today.

The church also must educate its people as to the purposes and processes of meaningful worship. What are the vertical elements (unto God) and the horizontal (unto the people), and how do these differ and/or complement one another? This can be accomplished through sermons or Sunday School classes. However it is done, the point must be clear that the focus of worship is not people—it is God. While “feel good” music may be a draw, it does not, in the end, focus on God.

Finally, church traditionalists must not be afraid to at least consider movements within the contemporary scene that have relevance for a more “blended” approach to worship. Recently, I attended a service at the Riverside Church in New York City. In the same worship time there was a presentation by a gospel group and a traditional church choir. A gospel selection (swaying and all) and Vaughan Williams in the same service—how refreshing! We can't live in the past, but neither must

we give up everything good about the past. “Throwing the baby out with the bath water” is not a solution, but adapting to change can reap benefits if we are willing to try. ■

Dr. Kenneth Phillips is Professor of Music and Director of Graduate Studies in Music Education at Gordon College, Wenham, Massachusetts, and Professor Emeritus of The University of Iowa. He is the author of Directing the Choral Music Program (Oxford University Press, 2004).

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1. Introduction

Recent years have seen a notable increase in interest among organists and scholars in old Mexican organs. Each year congresses, tours, and study trips of various kinds bring organists, organ historians, organ builders, and general enthusiasts to Mexico from Europe as well as North and South America. As we learn more about the old Iberian and Ibero-American organ repertory, the numerous¹ old Mexican instruments surviving from the eighteenth, nineteenth, and perhaps even the seventeenth centuries, built as they are in styles closely related to Iberian organs, become ever more important to our understanding. Yet for the vast majority of organists, a study trip to Mexican organs remains impractical, especially as the number of old organs in Mexico that are actually in playing condition remains small, and of these, not a few are in relatively inaccessible locations. Therefore organists interested in this area must depend heavily on recordings.

The organist who buys a compact disc in hopes of learning something about the Iberian tradition of organ music must proceed with caution, however. The history of Mexico's organs has been just as complex as her politics, and just because an old Mexican organ is today in a state of repair sufficient for the making of a recording does not necessarily mean that the recorded sounds will have a great deal to do with either the way the organ was originally conceived or how its sound may have evolved over time. Therefore, it seems useful to describe in some detail what is presently known about one of the old Mexican organs of which some recent recordings are available.² As will be seen, this, the organ in the village church of San Jerónimo in San Jerónimo Tlacoahuaya (also known as Tlacoahuaya de Morelos) in the state of Oaxaca, presents us with a history and a set of questions which, while they are of course specific to this particular instrument, can also be considered as generally characteristic of the kinds of issues one faces when one starts to think about how an old Mexican organ might have originally sounded and been played. As we formulate our questions we shall try to describe in some detail what is known about the history and present-day state of this instrument, which is currently one of the better-known old organs of Mexico; and this, in turn, will enable us to make a few comments about the larger picture regarding old organs in Mexico.

2. The Church Building

As is common in Mexico, we possess only fragmentary documentation concerning the Tlacoahuaya church and its organ(s). As their history is intertwined let us review what is known. Tlacoahuaya lies about 12 miles east of Oaxaca de Juárez, the capital of the state. We know that the church was originally built in the 1550s and '60s as part of an extensive network of Dominican complexes intended to promote evangelization in Oaxaca. The present structure conforms to the original dimensions of 11 by 45 meters. (The ratio of 1:4 is reflected in the interior, the roughly square crossing at the front, to which a shallow sanctuary is attached, and the equivalent baptistry/gallery area at the back being separated by a nave of roughly double their length.) The church's cruciform shape is original. The present church walls are also almost certainly original³ but at least up to the 1660s they were spanned by wooden beams and a wooden roof. There are no external buttresses, which might be expected had vaulting originally been contemplated. Nevertheless, sometime between ca. 1660 and 1803 San Jerónimo was given its present brick vaults. Over apse, crossing and choir, they are domical, constructed of diminishing rings: the barrel



The organ of San Dionisio Ocotepéc (Oaxaca). A label on the organ gives the date of construction as 1721. Pipes, keyboard, key and register action, and bellows have all disappeared. The windchest survives. The organ's "doors" are preserved in the sacristy. (Photograph, Edward Pepe)

vault of the nave is made with bricks placed on edge, set on the axis of the nave.⁴ It could well be that the vaults date from a major renovation during the 1730s, since in the west façade, which is not original to the church, the weather-damaged legend, *se [ac]abo de renobar esta [por:]tada primero de agosto de 1737aos* can still be made out above the main door. The two west towers, each of which contains stairs to the gallery (one is currently blocked off), would then seem to date from that time, as probably would the elaborate decorative painting of the interior.

This implies that the gallery at the west end of the original wooden-roofed church must have had a ceiling that was a good deal lower than the present one, especially since the walls of the choir area were raised at the time the vaulting was added (accounting for the unusual proportions of the church's façade). The floor of the loft, likely of wood, was also lower, as is confirmed by the original bell-tower, which still stands on the south side of the nave. Halfway up its stair is a blocked-off doorway, apparently the original way to the old gallery, which would have entered the church at a level lower than the present gallery floor. Not only would this gallery have been lower, it would have been darker, for it would have lacked the present large west window. This space, by the way, must have served, until Tlacoahuaya was secularized in the eighteenth century, as a *coro* from which the friars sang their offices, for to this day it contains a large, four-sided lectern of the type used to hold large choir books. Perhaps it also included choir stalls, and perhaps, as in nearby Yanhuítlan, there was an indigenous choir that sang polyphony.⁵

It must also be noted that Oaxaca suffered a major earthquake in 1714. Perhaps there was damage to the Tlacoahuaya church that needed repair. A nearly simultaneous major rebuilding project, completed in 1733, was carried out at the largely destroyed Oaxaca cathedral⁶ and might have acted as an impetus towards renovations in Tlacoahuaya.

The overall layout of the Dominican complex in Tlacoahuaya is also worth mentioning here, since it tells us much about the friars' daily routine, including musical practices. In a departure from the usual custom of placing the convent on either the south or north side of the church, the convent in Tlacoahuaya is for unknown reasons located to the east, behind the apse. As a result, it was not



The organ of San Pedro Quiatoni (Oaxaca) can be dated to 1729 through an inscription on the largest façade pipe. Pipes, windchest, keyboard, key and register action, as well as a set of bellows, all survive. (Photograph, Edward Pepe)

possible to have the usual entrance leading directly from the second floor of the convent into the choir loft,⁷ which gave the friars easy access to the choir area for the performance of the monastic hours. Instead, the early bell tower in Tlacoahuaya seems to have served this purpose. The two stairwells in Tlacoahuaya's west towers,⁸ leading up from the main floor to the choir, can then be seen as an indication of a stronger indigenous participation in music making in the later years of Dominican control.⁹

3. The Organ: History

Now we may turn to what we know of the changes this organ has undergone; and while we may not possess a full record of them, it is already clear that, as with so many old organs, it may be misleading to speak of the Tlacoahuaya instrument in terms of a single date or a style that relates exclusively to one period or another. And if we are to make real use of what we know about its present state we need to know as much as we can about which parts of that state date from when, and what has happened to them over time.

We might remind ourselves that as far as the present state of the organ is concerned, we are not dealing with a "restoration" in the conservation world's currently accepted use of the term. In fact, there is presently no organ in Mexico that can be considered to be "restored," if restoration means that after a thorough and thoroughly documented historical study a conscious plan has been carried out to return a given organ either to its original state or to a designated moment in its history, conserving all old material, replacing irrecoverably damaged or missing old work with the best possible working reproductions of it, taking care to make

all changes as close to reversible as is mechanically feasible, making available full documentation regarding the intervention, and so on.¹⁰ Rather, we are dealing with an old, working organ that has been altered many times in the process of repeatedly repairing and updating it—which is of course the way almost all work on extant organs has been carried out for hundreds of years, with the exception of a relatively few interventions in historically important organs during our own time.

Let us begin with the existing disposition of the organ. The stops are divided, those in the left column extending from C (short octave) to c1 and those in the right column from c#1 to c3 (21 and 24 notes, respectively). The names here assigned to the stops appear on paper labels from the 1990 renovation; we do not know what they were originally called. Additional information supplied by the authors appears in brackets. (See Stolist 1 on page 25.)

The disposition exhibits a Mexican penchant for keeping pitches low. In the left hand, pitches do not rise above the twenty-second (here a 1/2'), and even that register breaks back an octave in the tenor. In the right hand, there are no pitches above the twelfth (here a 1/4'), and, once again, the register breaks back an octave. The absence of higher pitches may be due to the fact that the chest, and hence the phonic conception, was originally that of a 4' organ. The doublings of the Flautado and Octava in the right hand conform with a Spanish practice (as, for instance, described by Pablo Nassarre¹¹) of strengthening pitches depending upon the acoustics of the church building. The lack of compound stops has been discussed elsewhere.¹²

The largest pipe of the Bardón is marked with the date 1735. This is practically the only concrete piece of evi-

Stoplist 1

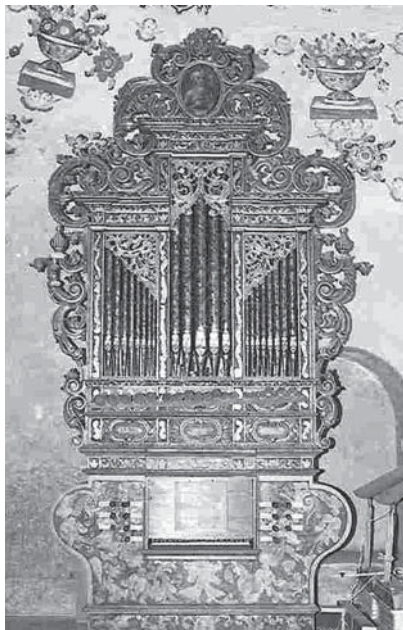
Bardón [Tapado 8']
Flautado de 6 [4', in façade]

Octava [2']

Quincena [1']
Diez y novena [3']
Veinta y docena [1/2', breaking to 1' on c]
Bajoncillo [4', interior]

Bardón [Tapado 8']
Flautado de 6 [4']
Flautado IIa [4']
Octava Ia [2']
Octava IIa [2']
Docena [1 1/2', breaking to 2 3/4' on c2]

Tr. en Batalla [Clarín 8', in façade]
Pajaritos



The organ of San Jerónimo Tlacochahuaya (Oaxaca) (Photograph, Edward Pepe)

dence we have about the organ's chronology; but even so, we cannot really be sure of what it tells us. It is often assumed that the Tlacochahuaya organ predates 1735, and that the 8' Bardón and the reed stops constitute a 1735 modification to an earlier, more compact version of the organ that perhaps sat on a table. If we start from this assumption, we will immediately note that the pipe of the Bardón rank standing on tenor c is marked with a crusader's cross—with which Mexican builders often signified the first pipe of a rank—and we will say that the register was originally a 4' rank and that 1735 marks a moment of major change in the organ's nature, in which its fundamental pitch dropped by an octave. It would follow that the grooved toeboard upon which the bass octave of Bardón pipes now rests, which extends out beyond the edge of the windchest, was made new at the time of the renovation. It is usually assumed that the reed stops were added at the same time, and while this certainly makes sense, there exists no external evidence in support of this idea; nor need we assume that both reeds were installed at the same time. We can say, however, that at the time(s) the Bajoncillo and Clarín were added, the present stop action was not in place and the stops were still worked by extensions of the sliders at the sides of the case, for there are slots for all the present sliders, including the reeds, plus one on the left, presumably for a now-removed Tambor (Drum), and one on the right which still holds the slider that controls the Pájaros (Birdsong). The Bajoncillo stands at the front of the chest, in the place the façade Flautado basses would have occupied had they been side by side with their treble equivalents.¹³

The surviving old pipework (which constitutes about half the number of flue pipes in the organ) is homogenous, and, since it coincides with the chest's toeboard spacing, there is no real reason to assume that it is anything but original, or at least contemporary with the windchest. The disposition previous to the hypothesized c. 1735 intervention, then, would be assumed to have been as shown in Stoplist 2.

Minus the Tapadillo, this coincides exactly with the dispositions of the table organs at San Andrés Zautla (1726) and

San Pedro Mártir Yucuxaco (1740), both in the state of Oaxaca. In addition, the disposition of the organ in San Pedro Quiatoni (1729) is identical to that of Tlacochahuaya, except for the reeds.¹⁴ Indeed, Quiatoni's Tapado also started out at 4' pitch and was changed at some unknown time to 8' pitch. We shall return to the implications of these and other similarities among these organs.

Nonetheless, the notion that the 1735 date marks a modification to a pre-existing table organ, rather than the date of the organ's original conception, raises some difficult questions. As we have noted, there are miters on the sides of the case, which indicate that extensions of the sliders once passed through them and served as the stop action. While old table organs were often so arranged, this neither demonstrates that the original construction was much before 1735 (the organ in San Dionisio Ocotepéc, Oaxaca, of 1721 was built with such extensions) nor that at one time it sat on a table (the Ocotepéc organ's case extends to the floor). An examination of the Tlacochahuaya case also shows that the configuration of miters constitutes an adaptation of the case, since they are cut not into the case itself, but into boards that were themselves inserted into the case. When this was done is also unclear.

The type of key action in the Tlacochahuaya organ is also relevant to our thinking both about the date and the type of the hypothesized original organ—that is, whether it was built as a table organ or as a freestanding positive. We are dealing with two possible actions here: on the one hand, the actual key action, which is a suspended action without a rollerboard (no table organ with a rollerboard is currently catalogued in Mexico); and on the other hand, a pin action.¹⁵ Essentially, a pin action allows the keyboard to be placed above the pallets, more or less at the level of the sliders, so it can be seen as a height-saving measure. Table organs with pin actions would seem to be particularly suitable to Oaxaca, then, in two regards: first because frequent earthquakes required that churches be built relatively low to the ground; and second, because in Oaxaca's villages resources were limited, so churches and their organs were often small.

What are the odds, then, of the Tlacochahuaya organ's originally having had a pin action? Among the eleven existing table organs in the state of Tlaxcala, six have rollerboard-less, suspended actions like Tlacochahuaya's, and five have pin actions.¹⁶ In Oaxaca, however, the pin action definitely dominates: only one (Santa María Peñoles) of the fourteen known table organs certainly had an action like Tlacochahuaya's. On the other hand, there are no known floor-standing organs with pin actions in Oaxaca, or anywhere else in Mexico (supporting the idea that pin actions were meant to save height). Given that the conversion of a pin action to a suspended action would have required an extensive and complicated reworking of the fundamental structure of the organ, it would seem likely that the Tlacochahuaya organ today contains the type of key action with which it was first built, and that the odds therefore do not favor its having been first built as a table organ. Here, the floor of the original choir loft being lower means that, in spite of there having been a lower choir ceiling before the 1730s renovation, a floor organ could still have fit in the space.

If we turn to the two reed stops, the

Stoplist 2

Tapadillo 4'
Flautado 4'

Octava 2'

Quincena 1'
Decinovena 3/4'
Veintidocena 1/2', breaking to 1' on c
Tambor

Tapadillo 4'
Flautado 4'
Flautado 4'
Octava 2'
Octava 2'
Docena 1 1/2', breaking to 2 3/4' on c2

Pájaros

notion that they were added to the organ also implies some serious work to the windchest. Indeed, an ingenious construction in Tlacochahuaya does allow the grooveboard for the Clarín to pass in front of and under that of the Flautado. But this means that if the organ had a previous incarnation without the Clarín, accommodating the new stop meant not only making a new toeboard and slider, and drilling out the table, but the grooveboard of the façade Flautado also would have had to be rebuilt. Accommodating the Bajoncillo would have been a little easier since there could easily have been empty space beside the treble pipes of the Flautado, but the table still would have had to be drilled and a slider made.

From the point of view of organ construction, then, to achieve the present version of the Tlacochahuaya organ from the hypothetical earlier one, whether table- or floor-standing, would have required some very elaborate rebuilding. But other factors also speak against an earlier version of the organ. The similarities among the Oaxacan instruments we have mentioned extend to the design of their upper cases, suggesting that they were all built in the same shop, or at least belonged to a "school" of organ-building practices. It is quite possible that the organs are all variations on a basic "model" that was produced in quantity: indeed, various parts of the Quiatoni organ are labeled "San Pedro," which could suggest that the builder was

constructing several similar instruments at one time. Thus, even if the Tlacochahuaya organ had an earlier version, it would seem to have been originally built only a few years before its rebuilding in 1735. This is possible, though such a thoroughgoing revision of a nearly new instrument would have required unusual circumstances.

But there are other possibilities. Perhaps the Tlacochahuaya organ was rethought *as it was being built*, employing roughed-out components that were semi-mass-produced and kept ready to finish in the shop. Or, maybe the organ was ordered "like that in San Pedro Quiatoni, but with a Clarín in the façade and a Bajoncillo." In either case, we could suppose that the builder made some clever adaptations using a stock model of a 4' windchest already on hand, and the organ was delivered as a new organ that already had its 8' foundation and reeds. And perhaps the organbuilder fitted the new organ into an already framed-up case that had to be raised to accommodate the façade Clarín, which might account for the inserted boards that have the slider miters, as well as for the double row of ornamental cartouches above the keyboard (unusual for an organ this size). In the end, all we can say is that there are several plausible scenarios here, and at present we lack sufficient evidence to make a firm choice among them.

It is worth pointing out that the Tlacochahuaya organ is the only one of the

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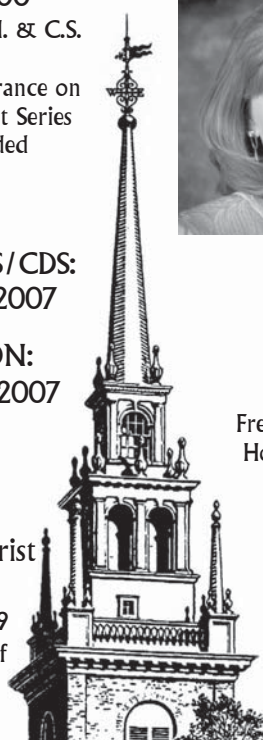
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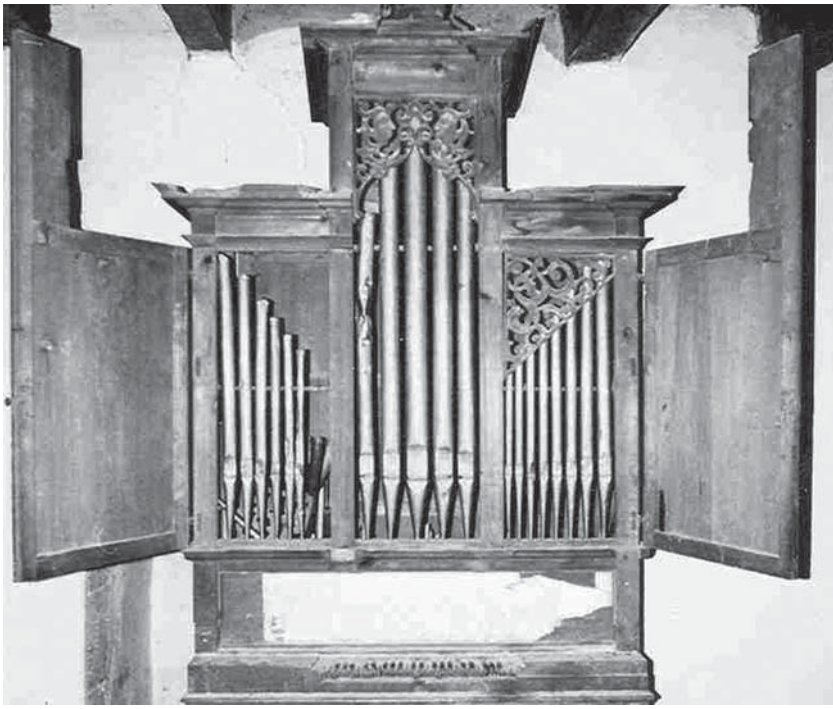


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John Walker and John Weaver



The organ of San Pedro Mártir Yucuxaco. The organ is datable to 1740 from an inscription on the largest façade pipe. 88 percent of the organ's pipes, windchest, key and register action, as well as a beautifully crafted keyboard, survive. The bellows have disappeared. (Photograph, Edward Pepe)

above-mentioned group of organs to have a basic but complete Iberian-style reed ensemble. The placement of a Bajoncillo inside the case is likewise unusual (the more common interior reed in Oaxaca—either just in the bass, or in both bass and treble—is a Trompeta Real, invariably at 8' pitch). We do not know enough about Mexican organ music from the period to say whether this was due to budgetary or esthetic considerations. The first documented occurrence of façade trumpets in Mexico seems to be the Jorge de Sesma organ that was built in 1689 in Madrid for the cathedral of Mexico City. Façade trumpets, then of relatively recent invention, might have taken some time to reach a place like Tlacoahuaya, in which case the right-hand reed stop would date at the earliest from shortly before 1735; but, if we assume the organ was reconstructed from a complete, reedless original, either or both reeds could have been added at any point between 1735 and the installation of the existing stop action, as well. Whenever they were installed (in an adaptation of an existing almost-new organ, as original to an organ built in 1735, or as a modification to the organ after 1735), the reeds would have marked a dramatic change in the sound of the music, and the impulse that caused them to be included represents a change in the local musical esthetic—the dating of which carries large implications for our understanding of the history of this organ and the way music of a given period was played on it.

As we have mentioned, the slots in the sides of the case suggest that the present stop action postdates the reed stops; and we have demonstrated that there existed in Oaxaca freestanding organs with a lower case that used extensions of the sliders protruding through the case as the register action. In fact, if, as is often assumed, the organ case was painted at the time the church was vaulted, then we have additional evidence that the stop action came later, for the scribe marks for the stop action's miters are still visible—on top of the

case painting.

Having been fitted into a pre-existing case, the stop action occupies insufficient space and its parts are too small to develop leverage enough to move the sliders easily. To compound the problem, the connections between the traces and the (too short) levers on the rollers are secured simply by loose-fitting nails. All of this results in so much resistance and slack in the system that changing the position of a stopknob in no way guarantees that the corresponding slider will have budged. Everything about the stop action suggests improvised workmanship, which is inconsistent with the rest of the organ, as well as with surviving eighteenth- and nineteenth-century stop actions in other Oaxacan organs.¹⁷ It would seem reasonable to assume that the stop action is a relatively recent, cosmetic addition and that it may well represent the last major alteration the organ endured before the Mexican Revolution of 1910. The nails, which are inclined to fall out at inopportune moments, could be later still.

With Mexico's war for independence from Spain (1810–1821), political events began to exercise significant influence on the history of the organ in Mexico. Since independence, Mexican politics have been characterized by frequent periods of instability punctuated by civil wars, not to mention political and military incursions from Europe and the United States. Such an environment was hardly conducive to the culture of the organ, for which the most important single political event of the period is probably the suppression of religious orders and the nationalization of ecclesiastical property that began in 1859. For the organ in general, this meant less funding for new building as the relationship between church and state as well as the ownership of church properties remained unresolved through the third quarter of the nineteenth century as chaotic governments quickly succeeded one another. While organs of first-rate workmanship were sometimes built and older instruments were repaired after 1859, an irreversible

Pitch (if A = 440) of façade 4' (diameters)	B-flat (>4')	b-flat (>2')	b-flat 1 (>1')	b-flat 2 (>1/2')	b-flat 3 (>1/4')
Tlacoahuaya (mm)	91	48	26	17.4	11
Quiatoni (mm)	91.3	48	26.4	16.6	11.8
Zautla (mm)	88	47.5	26.2	17.5	11
Yucuxaco (mm)	82	43	24	15.2	9.8

Scale chart 1

Pitch (if A = 440) of stopped 8' (diameters)	BB-flat (>8')	B-flat (>4')	b-flat (>2')	b-flat 1 (>1')	b-flat 2 (>1/2')
Tlacoahuaya (mm)	123	66.2	40.2	28	18
Quiatoni (mm)	114	66	39	22	16

Scale chart 2

slide had begun, fueled by political and ecclesiastical conflicts, lack of funds, shifts in spending priorities towards more secular projects, and social instability; and the *coup de grâce* was delivered in the form of the 1910–1920 revolution, during which many organs, reportedly including that of Tlacoahuaya, having become increasingly decrepit from lack of maintenance, were rendered unplayable by occupying armies and subsequent vandalism.¹⁸ Changes in liturgical practice since Vatican II (1962–65) have established tastes unsympathetic to the revival of older forms of ecclesiastical music, and today in the overwhelming majority of Mexican churches the organs, whether functional or not, are regarded as mere curiosities—where they are recognized as organs at all.

4. The Organ: Renovation

Such was the state of the Tlacoahuaya organ until 1990–91, when the organ was disassembled, cleaned, and thoroughly rebuilt. The project was under the direction of the North American organ builder, Susan Tattershall. The Mexican builders José Luís Falcón and Joaquín Wesslowski collaborated. We need only focus on two aspects of this work as Tattershall has published a fuller account of it.¹⁹ We need to think, however, about what happened to the pipework and the bellows.

Luckily, about half of the pipework in Tlacoahuaya is old (in the Tapado, for instance, 20 of the 45 pipes are new, and all but one of these is in the treble). The extant pipes were repaired and the ranks were completed with new work by Joaquín Wesslowski.²⁰ The new pipework in Tlacoahuaya was finely made to replicate the old, which has not always been the case with modern-day interventions in Oaxaca's organs. The Oaxacan habit of numbering all pipes from 1 to 45 facilitated the relocation of pipes that had been moved. Notwithstanding that pipes are sometimes reused (and lengthened or shortened) and can carry several numbers, and that the presence of breaking registers can complicate the reconstruction of an organ's disposition, similar organs in the area confirm Tattershall's conclusions in this regard.

Naturally the question arises as to what alterations the pipework may have endured over the years. The organs at San Andrés Zautla and San Pedro Quiatoni provide a useful comparison, for both organs are practically complete (the Quiatoni organ is unplayable), including almost all their pipework, and the Quiatoni organ gives every evidence of being largely in its original (1729) state.²¹ As we have noted, both are in many ways similar to the Tlacoahuaya instrument. In all three organs all the principal ranks are of almost the same scale and have mouths 1/4 of their circumference. Cutups vary and some in the Tlacoahuaya organ show signs of adjustment, but it is safe to say the orig-

inals averaged around 1/4 in the bass, increasing to 2/5 in the treble. The similarities are apparent in the following table, which compares the diameters of the 4' façade ranks at Tlacoahuaya, Quiatoni, and Zautla, to which, for interest's sake, we have added the Yucuxaco organ's 4' façade rank.²² The Yucuxaco organ is about two pipes narrower than the other three, though its scales follow a similar pattern; again, we wonder if all of these organs could be by the same builder.²³ (See Scale chart 1.)

There is every indication that at least in terms of its grosser measurements, the Tlacoahuaya pipework reflects early practice and that pipes were not substituted after "classical" (i.e., derived from Iberian baroque practice) organ building ceased to be practiced in Oaxaca around 1900. Furthermore, the principal chorus stands substantially as it was designed, and the proportional strength among its ranks probably does not deviate far from the classic-period organbuilders' intentions.

Not enough study of Oaxacan reed stops has yet been made to determine whether the present duckbill shallots and tongues (in both stops) reflect local 18th-century practice. Their similarity to Spanish and Mexican reeds of the time, however, suggests that they do. Admittedly, neither of the reed stops at Tlacoahuaya works very well; the quality is uneven and the pipes speak far more slowly than do 18th-century Spanish and Portuguese examples. Indeed, they speak so slowly and irregularly that playing the kind of fast passages and repeated notes called for in Iberian *Tientos de clarines*, *Tientos de batalla*, etc., is virtually impossible.

As we have noted, the stopped 8' rank was rebuilt from a 4' one; both of the two lowest octaves are numbered as if they were the first octave, so presumably the lowest octave was added to a pre-existing stop—which just possibly could have come from another organ, or from an existing supply of pipes in the builder's shop. (An extension was built on the topboard to hold the lowest eight pipes.) It conforms in mouth shape, scale, etc., with other similar eighteenth-century Mexican stops. The diameters of the C-pipes are compared with those of the similar stop at San Pedro Quiatoni in the following table. (See Scale chart 2.)

Tattershall describes making what was essentially a newly built bellows to replace the pre-1990 winding system, which, unless something happened after Fesperman and Kelemen photographed the organ, must have been intact, although not functional, at the time of her work; and she suggests that this older winding system had in turn replaced one that had been behind the organ. This of course assumes an altogether different earlier location for the organ, the bellows of which then would have been rebuilt when the organ was given its present location at the side of the gallery. She bases the theory that

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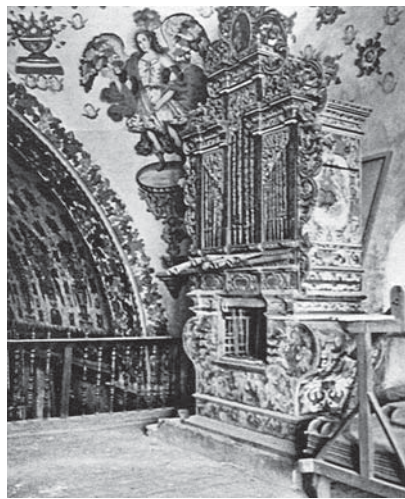


Bellows of the organ of San Pedro Quiatoni. A large cowhide has been fastened to a set of rectangular frames. It is unclear whether the bellows are original to the organ, or are replacement bellows constructed in an old manner. (Photograph, Edward Pepe)

the bellows was once behind the organ on the claim that the old right-hand stops, which protruded through the side of the case, could not be reached had the bellows been at the side; but this is not true, for experimentation demonstrates that the miters on the right of the case are perfectly accessible to anyone standing at the organist's right (the Pájaro stop is still worked this way). There is really no evidence to suggest that the bellows was ever behind the organ. Most importantly, Tattershall believes the pre-1990 bellows to have been of 19th-century construction and she did not preserve it. She describes it as "a set of internal frames, onto which an enormous hand-sewn bag of cowskin had been tacked with upholstery nails. . . . When open, it looked like an enormous smithy's bellows, though rectangular. . . . A tell-tale strip of white fuzz and old glue around the rim of the bellows covers made it clear that the cowhide arrangement was a later creation. . . ."24 But later than when? For, as nobody knew in 1990, this is neither a smithy bellows nor a 19th-century type of organ bellows, but a kind of organ bellows that was in use at least from the early 16th century (a Spanish example of which was recently documented by Gerard A. C. de Graaf in a little organ from the 1520s in Salamanca Cathedral's Capilla Dorada).25 It is not impossible that the old Tlacochahuaya bellows was revised in the 19th century, but nevertheless it represented a type of Iberian bellows with a long history and it could have been made at any time during the organ's existence—or earlier, given that it could have been brought from another location during a revision in the Tlacochahuaya organ. As only its weights are preserved, we are unlikely ever to resolve the questions about the old bellows' date and provenance, which are raised by de Graaf's description of the Capilla Dorada organ. Bellows of the Capilla Dorada type survive in other locations in Oaxaca,26 however, and study of them could help to clarify the issue.

This in turn opens the question of the organ's earlier windpressure(s). Today the organ speaks on 84mm, achieved by two 1990 wedge bellows weighted by the old but undatable weights.27 Some people have suggested this may be too high, and the organ at San Andrés Zautla, whose principal pipes are virtually identical to those at Tlacochahuaya, and which was rebuilt by Tattershall in 1998 with newly made wedge bellows, speaks on only 73mm.28 But the matter of Tlacochahuaya's wind pressure remains speculative, for if it were lower than 84mm the reed pipes would behave even less satisfactorily than at present; so all we can say about the pre-1990 winding system is that it was of the Capilla Dorada type, its provenance is undeterminable, and it may have endured several revisions over at least the past 280 years.

Another factor influencing the organ's sound is that the case presently has no back, and in 1990–91 the organ was voiced on the assumption that this was the way it had always been. However, most old organ cases in Oaxaca have backs, and a pre-restoration photograph of the organ by John Fesperman's Smithsonian Institution team29 shows a panel, unfastened at the top, leaning against the wall behind the organ. At



Photograph of the Tlacochahuaya organ probably taken by Scott Odell ca. 1977, before the intervention. The organ's old, solid-wood back can be seen at the rear. (Photograph courtesy of the American Organ Archives of the Organ Historical Society, Princeton, New Jersey)

least one performer has experimented with installing temporary backs, and whether the back of the case is open or closed makes a discernible difference in the organ's sound. The age of the panel in the Fesperman photograph is of course indeterminate.

The organ's keyboard is evidently not original. The keys are stamped with numbers in the manner of a pre-fabricated keyboard of the 19th century. That it was not built specifically for Tlacochahuaya is made completely clear by its numbering: the lowest key begins with the number 5. The keys for C, C-sharp, D and E-flat were discarded in adapting it to the short-octave chest. Accordingly, the highest key is numbered 49. The octave span, 165mm, is characteristic of late 19th-century pianos and harmoniums.30

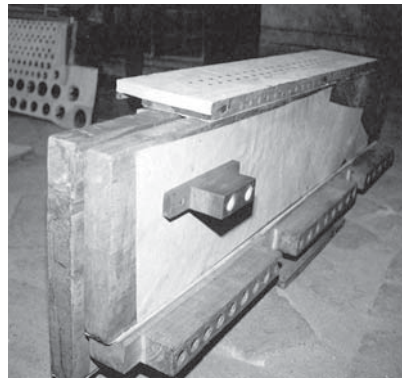
The present sound of the organ's principal chorus is generally admired as being rich, dramatic, and full of character; it is as exciting to listen to as to play. At the same time it is undeniably on the aggressive side—quite unlike the principal choruses of any other old Mexican or Iberian organ known to the authors; and given its history, it cannot be said with any certainty whether it now resembles the sound it had either at its construction, in 1735, or at any date between 1735 and the time it fell silent in the 20th century. It may, of course; but then again, it may not. The tonal esthetic certainly appears to have little to do with the character of the *Lleno* of the de Sesma organ built for the Cathedral of Mexico City in 1695, which contemporary descriptions call "delicate," or with old descriptions of the sounds of the Nassarre organ built there in 1734–36. But Tlacochahuaya is not Mexico City. In the absence of any historic description of organ sounds in Oaxaca, we simply have no way to form an opinion here.

The dates 1867 and 1890 are to be found in the organ and seem to refer to repairs or changes. It would be logical to suppose that the stop action was added at one of these times, but we have no idea what else might have been done—for example, in a century of fast-changing tastes and social upheavals, attempts to make the organ louder or softer by manipulating the pipes or the bellows weights could easily have altered its character significantly. The poorly functioning reed stops fall under particular suspicion here. And lastly, we have one bit of anecdotal evidence about the organ's sound: among the local people the organ has a longstanding reputation for being audible a long way from the church. Whether this implies a loud organ or quiet rural surroundings is anyone's guess.

5. Summary and Conclusions

At this point it will be helpful to condense the facts we have discussed into a chronological table:

1550s: Dominican convent established and church built with



The paired vertical grooveboards (tablonas) that supply air to the Tlacochahuaya facade Flautado pipes and to the Clarin. The construction is shown upside down with one of the toeboards on top. (Photograph, Edward Pepe)

- gallery, in which there almost certainly stood an organ
- Between 1660–1803 (1730s?): brick vaults added
- 1714: major earthquake
- 1720s and '30s: several organs similar to Tlacochahuaya's built for nearby churches
- 1735 or before: organ perhaps built as 4' instrument with no reeds?
- 1735: either an existing organ was rebuilt, or a new organ was constructed, adapting an existing chest to accommodate two facade reeds; 4' stopped converted to 8' stopped; case presumably painted
- 1735 or later: reed stops possibly added, perhaps at different dates
- 1737: church renovation completed, which included the west facade, new towers, and new access to the raised and expanded gallery
- Probably after 1800: drawstops added
- After 1850: keyboard replaced
- After 1859: conflicts between church and state render many church properties derelict
- 1867: work of unknown scope done on organ
- 1890: work of unknown scope done on organ
- Between 1890–1990: organ becomes unplayable, about 50% of pipework disappears
- 1990–91: Tattershall intervention: organ dismantled, cleaned and repaired, new bellows made, blower added, missing pipes replaced in conformity with surviving old work

So what we find is hardly surprising, yet easily lost sight of: that while there are enormous gaps in our information about the Tlacochahuaya organ, we can be certain that there have been changes made over its long history. Furthermore, some of the changes we know about significantly altered the organ's overall sound. Whether or not it was carried through to completion, the chest was apparently first designed for a reed-less 4' organ with a stopped unison rank that could have been considered part of the *plenum*. Its suppression in favor of the existing 8' stopped register and the provision of reeds obviously made large

differences, both in the way the organ sounded and in the way it had to be played. (The impetus for providing an 8' foundation might have had to do with a decline in the use of traditional counterpoint and the introduction of the new-for-Oaxaca Italian *basso continuo* style.) In addition, we know the wind system was altered in 1990, though we cannot judge its effect; and we doubt that the reeds always sounded the way they do today. We have no way of knowing when and how the pipes' footholes may have been adjusted; we have some evidence of altered cutups; and we have no idea what was thought to be the right wind pressure for the organ at any point previous to 1990. In short, we must admit that while the organ's sound is generally beautiful, integrated, authoritative, and convincing (the reed stops excepted), it is a sound determined by the esthetic of our own times and our acceptance of it is a result of our own esthetic standards,31 not those of 1735 or any other point in the organ's past; for this is all that is possible given the fragmentary state of the evidence about the organ's past that we have.

And so it is with all of the playable old organs in Mexico—as well, we might add, as with a great many of the playable old organs in the world. When we look closely at the history of these instruments we most often find a long and imperfectly documented history of interventions and alterations, whose exact natures tend to become less clear the more carefully we examine them, and all we can finally say with certainty is that when most of these interventions were newly finished the organs probably conformed, for the moment, to the esthetic standards and musical needs of their day. But, these things being in constant flux and organs being complicated machines that often require more maintenance than they get, the "ideal" or "original" state of an organ becomes a shifting and amorphous thing about which we pontificate at our peril. This means that the reconstruction or restoration of an old organ is not to be undertaken lightly, for if it is to do more than add another layer of changes to an already much-altered instrument, both the research and the funding for the project will have to be extensive.

If there is a moral to this story, it probably has to do with the irresolvable conflict between, on the one hand, our fully understandable and respectable desire to have playing instruments and beautiful music in the sublime settings places like Mexican baroque churches afford, and, on the other hand, our sense of historical responsibility to our musical past, which demands of us the utmost in scholarship and restraint before we think of altering irreplaceable surviving artifacts—the nature of which we may well understand less perfectly than we believe. The decision of whether to rebuild, restore, repair, alter, replace, copy, throw out, or simply leave intact under a hopefully protective coat of dust (which may not prove impermeable to the ravages of weather, wood-boring insects, nesting animals,

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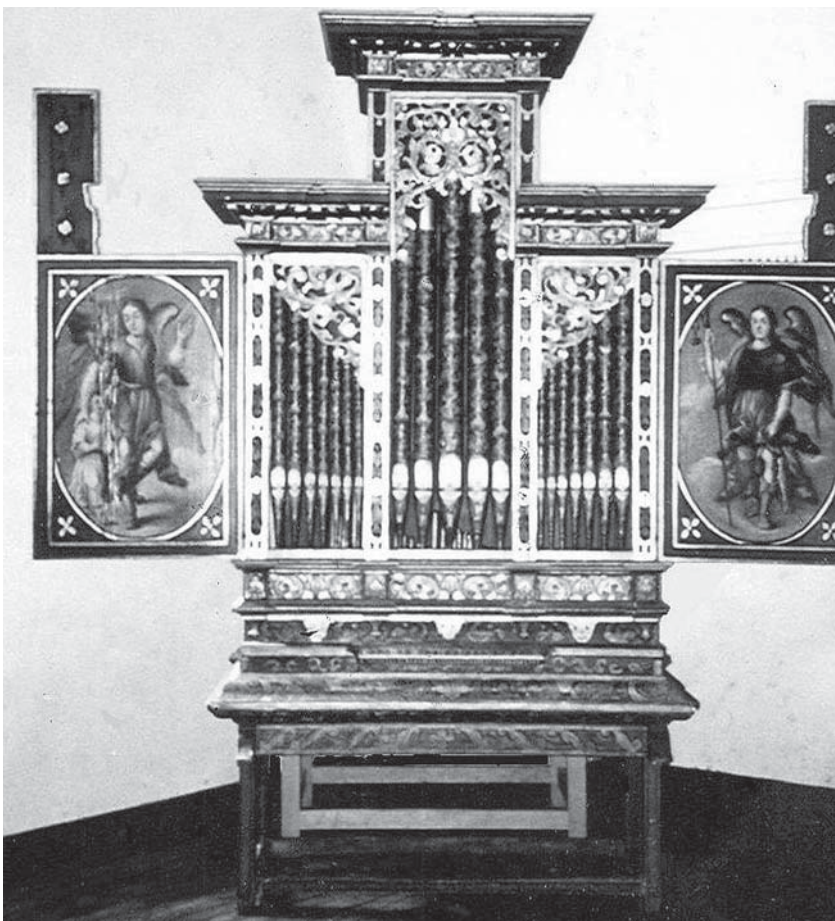
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The organ of San Andrés Zautla. Intervention in 1997 by Susan Tattershall. Most pipes, as well as the windchest and register action, are original. New keyboard and bellows. (Photograph, Edward Pepe)

and curious tourists) is one that requires the most careful thought, from as many viewpoints and with input from as many knowledgeable people as possible. This becomes of especial concern as we continue to document the many still-little-known old organs of Central and South America, for one thing about which we can be reasonably certain is that among them we shall find instruments of great rarity, exceptional age, and extraordinary potential beauty. The temptation to hear what they might sound like can be overwhelming, and an incompletely researched, inadequately-funded "restoration" fueled more by enthusiasm than knowledge can easily result. Yet once a project has been carried out on an organ, the instrument is changed, it is not likely to be changed again any time soon, and eventually undoing the change, should further reflection find it desirable, will probably be more difficult than was changing it in the first place. Surely these kinds of considerations, which are implicit in every organ project in any part of the world, deserve our utmost conscious attention. ■

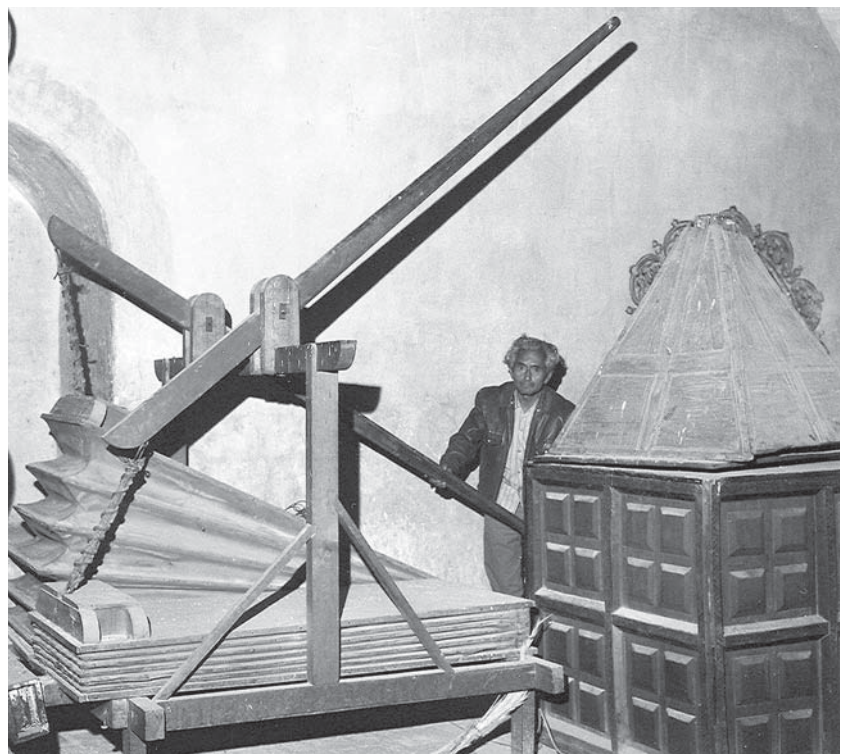
A graduate of Yale University, Edward Pepe holds master's degrees in organ performance (New England Conservatory of Music) and photography (University of Massachusetts). He spent two years studying historic performance practice with Harald Vogel at the Norddeutsche Orgelakademie. He is co-founder of both the Westfield Center for Early Keyboard Studies in the United States of North America and the Instituto de Órganos Históricos de Oaxaca in Mexico.

An organist and independent scholar living, working, and performing in Oaxaca, Mexico since 1999, he has presented talks on restoration issues in various parts of that country, and led tours to historic instruments in the States of Tlaxcala, Querétaro and Guanajuato, as well as in Mexico City for both Minnesota Public Radio and the Yale Institute of Sacred Music. He is the author of numerous articles on historic organs and viceregal music in Mexico, and is preparing a book on the subject.

James Wyly is an artist and independent scholar of the organ. A graduate of Amherst College, he holds doctoral degrees in music (University of Missouri) and in clinical psychology (Illinois School of Professional Psychology). He has published a number of studies of Spanish organ building practices, which include his doctoral dissertation in music. As a musicologist, organist and harpsichordist, he taught music at the college level from 1964 to 1976 (Elmhurst College and Grinnell College), and subsequently practiced psychotherapy in Chicago until 2003. He currently lives in Oaxaca, Mexico.

Notes

1. As of the present moment, researchers have documented several hundred old organs in Mexico, the vast majority of which are in poor condition. The number of still undocumented organs is probably larger still.
2. Available recordings include: *Órgano barroco de Tlacoahuaya*, José Suárez (FONCA, 1998), and *Orgue historique de Tlacoahuaya*, Dominique Ferran (Association Française d'Action Artistique, 1994, K617 in the series *Les Chemins du Baroque*).
3. Carvings on some of the exterior masonry demonstrate that the church's builders recycled stones that were originally cut for buildings erected before the Spanish arrived in Oaxaca.
4. This history is taken from Robert J. Mullen, *The Architecture and Sculpture of Oaxaca, 1530s-1980s* (Tempe: Arizona State University, 1995), pp. 21-37.
5. In Yanhuatlán, the presence of Indian singers and instrumentalists is well documented (e.g., Archivo General de la Nación, Ramo Indios, Vol. 27, Exp. 228, f. 128v). Although there was also a second organ on the ground level of the church (Francisco de Burgoa, *Geográfica descripción* [orig. published 1670, modern edition Mexico City: Editorial Porrúa, S.A., 1989], Vol. 1, p. 296), a stairwell was also provided in Yanhuatlán from the floor of the nave to the second floor of the convent, indicating that the indigenous choirs performed from the choir loft. Musical practices in New Spanish mendicant complexes, and the relationship of these to the architecture of their complexes, have yet to be studied adequately.
6. Virgina García Acosta and Gerardo Suárez Reynoso, *Los sismos en la historia de México*, Vol. 1 (Mexico City: Universidad Nacional Autónoma de México, 1996), pp. 110-15.
7. Although the mendicant orders were not cloistered in New Spain, and therefore did not need to segregate themselves, this entrance was nevertheless still very practical.
8. The stairwell in the north tower is presently blocked off.
9. The history of secularization is much more complicated than that related by Mullen (op. cit., p. 21) or Peter Gerhard (*A Guide to the Historical Geography of New Spain*, revised edition [Norman and London: University of Oklahoma Press, 1993], p. 51). Conflicts between the secular and regular clergy began early in the 18th century, and the agreement reached between them in 1710 did little to resolve the issue. See Mark Brill, *Stylistic Evolution in the Oaxaca Cathedral: 1600-1800*, Ph.D. dissertation, UC Davis, 1998, p. 164. If Tlacoahuaya was not yet under secular control in 1737, then facilitating public access to the choir loft and redecorating the church must be seen as Dominican attempts to consolidate relationships with the residents of Tlacoahuaya. Like their gesture of voluntarily ceding control to the Bishop of seven locations prior to 1753 (José Antonio Gay, *Historia de Oaxaca* [Mexico City: Editorial Porrúa, 1998], p.403), Dominican efforts in Tlacoahuaya were intended to stave off the secularization of all of their Oaxacan establishments. This strategy ultimately failed. (The authors wish to thank William O. Autry for his insights into the complicated issue of the secularization of mendicant establishments in 18th-century New Spain.) How exactly the Dominicans reorganized musical practices in Tlacoahuaya, and elsewhere in Oaxaca, during this period would be fascinating to know.
10. The restoration of the two large 18th-century organs in the cathedral of Mexico City by Dirk Flentrop from 1977-78 certainly came the closest to this goal. A history of the organs (as it was then known), a short account of the restoration, photographs, drawings, and, most importantly, pipe scales for both organs were published in 1986. See Dirk Flentrop, *The Organs of Mexico City Cathedral* (Washington, D.C.: Smithsonian Institution Press, 1986).
11. Pablo Nassarre, *Escuela música según la práctica moderna*, vol. 1 (Saragossa: Herederos de Diego de Larumbe, 1724), p. 483: "Siendo el Templo crecido, será muy conveniente que tenga doble los registros de octava, y quincena, por el mucho cuerpo, que siendo así da a todas las voces" ("The church being large, it will be very good that the octave and fifteenth be doubled for the body which this gives to all of the voices").
12. Edward Pepe, "Another Look at Oaxaca's Organs," *The Organ Yearbook*: 33 (2004), pp. 95-97.
13. Typically for Oaxaca, the façade pipes, which belong to the bass half of the Flautado, are fed by a vertical grooveboard (*tablón*), which of necessity extends in front of the treble portion of the chest in order to spread the air across the entire façade of the organ. The treble pipes of the Flautado must be accommodated behind this grooveboard.
14. In the instrument in Quiatoni, a reed also occupies the front of the bass side of the chest. This reed, however, is unusual, consisting only of 13 notes, and was probably added in the 1873 intervention by Pedro Nibra recorded on the bungboard.
15. The typical Mexican pin action, a form of sticker action, introduces a set of levers beneath the keys, hinged at their fronts and splayed out at their backs, which carry the downward motion of the keys to down-striking pins (stickers) that go through holes in the top of the pallet box to depress the pallets, thus enabling the pallet box to be installed below the keyboard. There is a tradeoff: vertical space is saved at the expense of mechanical advantage; the levers tend to make a pin action relatively resistant and insensitive to nuances of touch.
16. See Josué Castellou and Gustavo Mauleón, *Catálogo de órganos tubulares históricos en el Estado de Tlaxcala* (Puebla: Universidad Iberoamericana Golfo Centro, 1999).
17. A relatively late example of solid workmanship is to be found in the now unusable organ of San Matías Jalatlaco, 1866.
18. The often-told story of the organ pipes having been melted for bullets probably does not hold up in Tlacoahuaya's case as almost all of the pipes that were missing in 1990 were small ones, suggesting souvenir- or toy-hunting rather than a systematic raid for metal.
19. S. Tattershall, "Oaxaca's Amazing Organ Culture" in *Litterae Organi: Essays in Honor of Barbara Owen* (Richmond: OHS Press, 2005), 97-121. Pre-1990 photographs of the Tlacoahuaya organ are to be found in Pál Kelemen, *Baroque and Rococo in Latin America* (New York: Macmillan, 1951), Plate 157, and in John Fesperman, *Organs in Mexico* (Raleigh: The Sunbury Press, 1980), Figures 36 and 37.
20. *Ibid.*, 107.
21. At Quiatoni, as at Tlacoahuaya, a 4' stopped metal rank was replaced or changed to 8' pitch early on in the organ's history; in addition, the pipes of the left-hand twenty-second were cut to make a different, undetermined register and a very odd reed of thirteen notes was at some point added or substituted in the bass. Although the history of the organ's bellows is unclear, the organ otherwise appears to be original. In Zautla, the pipes had been cut to raise the organ's pitch to A₄≈415. In addition, the pipes of the original bass short octave were cut to provide a chromatic arrangement from E. The second of these alterations was undone in 1998.
22. The table compares pipes that originally stood over the C's in all four organs, which originally were pitched about a tone lower than our modern standard A = 440. Modern C's (relating to A = 440) could not be used as D pipe measurements (sounding C if A = 440) were not available for Tlacoahuaya. For easier comparison to other organs, the D pipe measurements for Quiatoni are: 80, 43, 25.5, 15.5. Tlacoahuaya's and Zautla's would be almost exactly the same.
23. As we have noted, the now pipeless 1721 organ at San Dionisio Ocoatepec may also belong to this group.
24. *Ibid.*, 104ff.
25. See G.A.C. DeGraff, "Das Positiv in der Capilla Dorada von Salamanca," *ISO Journal* No. 17, July 2003, 51-55, and Edward C. Pepe, "Some Thoughts on Conservation and Restoration in Spain



The pre-intervention bellows of the Tlacoahuaya organ are shown in this photograph taken by John Fesperman's Smithsonian team ca. 1977. (Photograph courtesy of the American Organ Archives of the Organ Historical Society, Princeton, New Jersey)

and Mexico," *ISO Journal*, forthcoming.

26. In Santiago Ixtaltepec, and San Pedro Quiatoni, for example.
27. Tattershall, op. cit., 116.
28. According to information supplied by Tattershall for the information book for the Second International Congress of the Instituto de Organos Históricos de Oaxaca, "Normas para la Restauración de Organos Históricos en México: Interpretación e Implementación," 22-24 November 2002.
29. A large quantity of photographs of Mexican organs were taken by the Fesperman team (probably by Scott Odell). They are now housed in the American Organ Archives of the Organ Historical Society at Westminster Choir College in Princeton, New Jersey.
30. The corresponding measurement on the beautiful and apparently original keyboard in Yucucaco is 152mm.
31. Which we must admit are inclined toward admiration of the loud, whether it be heavy metal bands amplified by refrigerator-sized loudspeakers or the stentorian brass section of the Chicago Symphony Orchestra.

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Cover feature

Lewtak Pipe Organ Builders, Camillus, New York Holy Trinity Church, Utica, New York

The pipe organ at Holy Trinity Church is, without doubt, a real treasure—not just for the parish community of Holy Trinity, but for the greater Utica area as well. It is a splendid instrument originally built in 1923 by Clarence E. Morey and his firm, located in Utica, New York. The organ has 29 speaking ranks divided among three manuals and pedal. Two of the manual divisions are enclosed in expression boxes. Interestingly, the original “identity” of this organ has been very well disguised. Previous restorers took down the plaque with the builder’s name, and only after opening the windchests did we discover the name of the original maker. The pastor of Holy Trinity Church, Rev. Arthur Hapanowicz, took it upon himself to find some information about the original builder. Since little is known about this builder, it is worth providing a bit of history. Following is the obituary from the Utica newspaper, *The Observer-Dispatch*, June 22, 1935:

CLARENCE E. MOREY, ORGAN BUILDER
March 31, 1872–June 20 1935

C. E. MOREY, 63 SUCCUMBS HERE

HAD BEEN MANUFACTURING ORGANS HERE SINCE 1893

Clarence E. Morey, 63, 1537 Oneida Street, organ builder, died in his home Thursday night after an illness of several months.

Mr. Morey was born in Little Falls, March 31, 1872. He was educated in the public schools and in Fairfield Seminary, and then came to Utica. He worked in the office of Edward D. Mathews, attorney, for a short time. Next he worked in the office of Crouse & Brandagee, clothing manufacturers.

Bought Equipment

In 1893, with A. L. Barnes he formed the firm of Morey & Barnes and bought the equipment of the organ factory of the late John G. Marklove and continued the manufacture of organs. Three years later Mr. Morey bought out the interest of his partner and continued the business alone. In 1901 he built a new factory at 305 Niagara Street and moved his business there. In 1925 Mr. Morey sold this building and built a new factory at 1024 Champlin Avenue. He has since continued his business at this location.

During his long career in the business Mr. Morey had constructed a great many organs and while they are in use in various parts of New York and adjoining states, about a score of them are used in Utica. Mr. Morey had been from its organization in 1917 a junior member of the firm of Earl B. Worden & Company, dealers in pianos and talking machines.

Active in Organizations

Mr. Morey was a member of Utica Lodge 47, F. & A.M. Rotary Club, Utica Council, Boy Scouts of America, Winchell Camp 43, of Union Veterans of the Civil War, Oneida Historical Society, and the Commercial Travelers Mutual Accident Association of America. He attended Westminster Presbyterian Church.

February 10, 1897, Mr. Morey married Miss Jean H. Brockett, who is living. He has two sons, Frank B. of Albany, NY and Nathaniel B. of Hamburg, NY. Five grandchildren.

In many ways the organ at Holy Trinity Church is a special and valuable instrument. Many of the pipes have outstanding sonic qualities, rarely found in other organs. Among stops that deserve special mention is a Double Flute 8’ (Concert Flute) on the Great, wooden pipes, each pipe having two mouths. It was originally voiced with very natural, open and unobstructed sound of an unusual strength. Another stop of particular beauty is the Mixture III in the same division, which adds brightness to the overall sound, but without the unpleasant shrillness so often found in other instruments of lesser quality.

The organ at Holy Trinity Church was originally built with tubular-pneumatic action, with its complicated array of lead



tubing. Many years later, probably in the 1950s, the action was electrified. This system, even though much better than the original purely pneumatic arrangement, requires careful maintenance and complete renovation after a certain number of years. Also, as time goes by, every organ naturally goes through the process of aging—dust accumulates, leather deteriorates, air conduits start leaking, and many other elements of the inner structure call for some serious attention. The organ had been renovated in 1972 by Bryant Parsons & Sons (currently Parsons Organbuilders) of Canandaigua, New York. The work performed was good, but some 30-plus years later the instrument was obviously in need of serious repairs.

In the spring of 2006, Holy Trinity Parish contracted Lewtak Pipe Organ Builders of Camillus, New York, to carry out all necessary work in regards to both the internal technical problems and the external new appearance of this aging instrument. A total overhaul was performed, and a new façade was built over the past six months. The work done was truly all-encompassing: the organ was completely disassembled; all pipes were taken out for thorough cleaning and repairs of scrolls and stoppers; windchests were thoroughly repaired, including some releathering; nearly all air conduits were replaced; the entire pipe support was renovated and enhanced.

There was a big problem with the structural support of the Great windchest, which rested on one of the 16’ pipes from the Pedal! We had no choice but to design and build a new support for this part of the organ. Twelve new pipes for the lowest octave of Bourdon 16’ were added to improve the bass range of the Great division. Several ranks of the original pipework were revoiced to make them stronger in sound. The electrical system was also carefully checked and repaired, all contacts cleaned, and the combination action repaired.

In addition, we added a completely new appearance to this organ by building a new façade. The cabinetry is made of solid white oak. Original pipes were stripped of the several layers of old paint and cut to new dimensions. The dynamic configuration of the new design is the original creation of my brother, architect Pawel Lewtak. The colors on the new front of the organ were carefully selected from the two predominant shades of the stained glass windows and the entrance doors.

It is with great joy that we present this organ back to Holy Trinity Parish. We are confident that the beauty of the King of Instruments will enhance all liturgical celebrations and will serve this church community for many years to come. It is truly gratifying to know that there are still people who believe in the value of a real pipe organ. During his rededication message, the church’s music director and organist, Stephen Zielinski, stated: “There was never a doubt as to what to do with our aging pipe organ. The electronic substitute was never an option. This is because we know that the pipe organ fills our church with beautiful sound, and the electronic organ would simply fill it with noise . . .” To this, we just say AMEN.

—Tomasz Lewtak
Organbuilder

The rededication ceremony and organ recital took place on Sunday, October 29, 2006 at 5:00 p.m. The performance featured Gail Archer, who serves as Chair of the Music Department at Barnard College, Columbia University, and Professor of Organ at Manhattan School of Music. We are most grateful for her gracious acceptance of our invitation.

The following craftsmen took part in the restoration of the organ at Holy Trinity Church in Utica, New York:

Tomasz Lewtak—mechanical design, voicing, woodworking



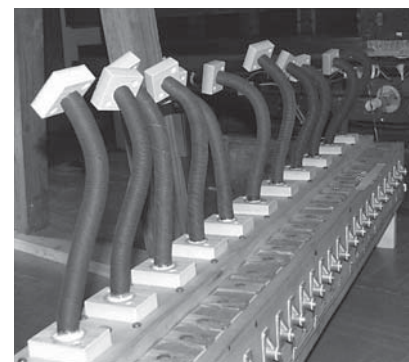
Façade pipes required special treatment in order to remove old layers of paint



Iwona Henschke and Janusz Rutkowski showing newly painted façade pipes



New façade



Old Pedal Flute 8’ windchest after restoration

Pawel Lewtak—façade design, woodworking

Janusz Rutkowski—general construction

Iwona Henschke—pipe stenciling
Gerry DeMoors—electronics and electrical components

Rita Ostrom—tuning and voicing assistance

Photo credit: Tomasz Lewtak

1923 C. E. Morey organ

GREAT

16’ Bourdon
8’ Open Diapason
8’ Viola da Gamba
8’ Concert Flute
8’ Dulciana
4’ Octave
4’ Flute d’Amour
III Mixture
8’ Trumpet
Chimes (21 tubes)
Gt 16’-UO-4’
Sw/Gt 16’-8’-4’
Ch/Gt 16’-8’-4’

SWELL

8’ Open Diapason
8’ Stopped Diapason
8’ Aeolian
8’ Salicional
8’ Quintadena
8’ Vox Celestis
4’ Harmonic Flute
2’ Piccolo
8’ Oboe
8’ Vox Humana
8’ Cornopean
Sw 16’-UO-4’
Tremolo

CHOIR

8’ Geigen Principal
8’ Melodia
8’ Dolce
8’ Unda Maris
8’ Flauto Traverso
Ch 16’-UO-4’
Sw/Ch 16’-8’-4’
Tremolo

PEDAL

16’ Double Open Diapason
16’ Bourdon
16’ Lieblich Gedact
8’ Flute
Gt/Ped 8’-4’
Sw/Ped 8’-4’
Ch/Ped 8’-4’

New Organs



**Fowler Organ Company,
Lansing, Michigan
Faith Lutheran Church
Bridgeport, Michigan**

The instrument was originally built by John Shawhan in the late 1950s as a two-manual unenclosed instrument of 15 ranks, with a small floating Swell division prepared for but never completed. Over the years the congregation has grown and the building has been enlarged. The recent renovation of the building to improve accessibility, appearance, and acoustics provided the opportunity to update and expand the organ. While the room is long and low, the replacement of carpet in the chancel with a white polished slate floor gives the organ a much improved presence throughout the sanctuary.

The original Great and Positiv divisions were combined to become the new, more complete Great division, and a new Swell division was constructed on

the opposite side of the chancel. Care was taken to blend the new ranks with those from the original construction in terms of scale and voicing. This forms a nicely balanced ensemble with no discernible difference between new and old. The Pedal division's resources were also expanded, bringing the organ to 25 ranks. The original stop key console was retained and refitted with the usual complement of controls, including multiple-memory combination action, transposer, player system, and MIDI interface.

The visible appearance of the organ is that of exposed pipes without much in the way of formal casework. The oak skirting on the Great side and the free-standing oak swell box match the interior wood paneling in style and color. The original pipes were cleaned and polished, with the zinc basses of both old and new ranks finished in a pewter-toned lacquer.

—Brian Fowler

GREAT
16' Bourdon (ext)
8' Principal
8' Holz Gedeckt
4' Octave
4' Rohrflöte
2½' Nazard
2' Octavin
1¾' Tierce
IV Mixture
8' Krummhorn
8' Trompette (Sw)
Tremulant
Chimes (digital)
MIDI A
MIDI B
16' Swell to Great
8' Swell to Great
4' Swell to Great

SWELL (expressive)
8' Bourdon
8' Gemshorn
8' Gemshorn Celeste (T/C)
4' Spitzflöte
2' Principal
1½' Quinte
III Scharff
16' Fagott
8' Trompette
8' Hautbois (ext)
4' Clarion (ext)

Tremulant
MIDI C
MIDI D
16' Swell
Unison Silent
4' Swell

PEDAL
32' Resultant Bass
16' Subbass
16' Bourdon (Gt)
8' Octave
8' Pommer Gedeckt
4' Choralbass
2' Doublette
16' Bombarde (ext)
16' Fagott (Sw)
8' Trompette (Sw)
4' Hautbois (Sw)
MIDI E
8' Great to Pedal
4' Great to Pedal
8' Swell to Pedal
4' Swell to Pedal

Accessories

Cymbelstern—8 bells
Custom programmed digital synthesizer and audio system
Adjustable combination action, 32 memory levels
Sequencer



**Karl Wilhelm Inc., Mont St. Hilaire,
Québec, Canada, Opus 156
Holy Trinity Church, Ste. Agathe,
Québec, Canada**

The organ, opus 156, is a single-manual, suspended mechanical action instrument; manual/pedal compass is 54/30. Almost all the stops are divided in bass and treble (at c25–c#26, except the Mixture). In its design and construction, the organ is true to historic principles. The free-standing, self-contained case is made of solid white oak, stained brown with a waxed finish, with hand-carved butternut pipeshades. The natural keys are covered with cow bone and the sharps are solid ebony.

There are seven stops of metal pipes. Principal pipes are made of 70% polished tin, and flute pipes are 40% tin and 60% lead. The Bourdon 16' is made of wood. There is a total of 516 pipes. The

organ is wound with the schwimmer system (semi-flexible), and has a blower with ample capacity operating on 115V single-phase.

—Karl Wilhelm Inc.
Facteurs d'Orgues-Organbuilders

**Karl Wilhelm Opus 156
Holy Trinity Church
Ste. Agathe, Québec, Canada**

MANUAL (C–f''' 54 notes)
8' Gedackt
4' Principal
4' Rohrflöte
2½' Quinte
2' Superoktave
1¾' Terz
1' Mixture III

PEDAL (C–f' 30 notes, flat pedalboard)
16' Bourdon
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Calendar

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

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

UNITED STATES East of the Mississippi

16 JANUARY

Harvey Burgett; King's Chapel, Boston, MA 12:15 pm
Cj Sambach; Highland Presbyterian, Lancaster, PA 9 am, 10:30 am, 1 pm School Informances
Melanie Ohstad; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

17 JANUARY

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

18 JANUARY

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

19 JANUARY

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

20 JANUARY

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

21 JANUARY

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

22 JANUARY

Christopher Urban; Elliott Chapel, The Presbyterian Homes, Evanston, IL 1:30 pm

23 JANUARY

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

24 JANUARY

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

25 JANUARY

Ross Wood, with choir; King's Chapel, Boston, MA 5 pm

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

Todd Wilson, masterclass; Crawford Hall, North Carolina School of the Arts, Winston-Salem, NC 7:30 pm

Janette Fishell, with chorus; St. Paul's Episcopal, Greenville, NC 7:30 pm

26 JANUARY

Michael Smith; Trinity Church, Boston, MA 12:15 pm

Judith Hancock; Emmanuel Church, Chestertown, MD 8 pm

Todd Wilson; Christ United Methodist, Greensboro, NC 7:30 pm

Gillian Weir; St. Paul's Episcopal, Greenville, NC 7:30 pm

The American Boychoir; First United Methodist, Rocky Mount, NC 7:30 pm

Scott Montgomery; Opperman Music Hall, Florida State University, Tallahassee, FL 8 pm

Frederick Swann; The Lutheran Church of the Redeemer, Atlanta, GA 7:30 pm

Tom Trenney, silent film accompaniment; University of Louisville, KY 8 pm

The Magic City Concert Choir; Cathedral Church of the Advent, Birmingham, AL 12:30 pm
Hilliard Ensemble; Rockefeller Chapel, Chicago, IL 8 pm

27 JANUARY

Samuel Carabetta; Franciscan Monastery, Washington, DC 12 noon

Charles Boyd Tompkins, masterclass; St. Stephen's Episcopal, Durham, NC 9 am

Scott Montgomery, masterclass; Opperman Music Hall, Florida State University, Tallahassee, FL 10:30 am

Andrew Scanlon; Cathedral of St. Philip, Atlanta, GA 3:15 pm

*Choral Festival; St. Mark's United Church of Christ, New Albany, IN 3 pm

Olivier Latry; House of Hope Presbyterian, St. Paul, MN 8 pm

28 JANUARY

Ross Wood, with choir; King's Chapel, Boston, MA 5 pm

John Scott; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Leon Couch III; Christ Church, New Brunswick, NJ 6:30 pm, following 6 pm choral vespers

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

Charles Boyd Tompkins; St. Stephen's Episcopal, Durham, NC 4 pm

The American Boychoir; St. Anthony of Padua, Southern Pines, NC 7:30 pm

Carol Williams; Covenant Presbyterian, Fort Myers, FL 4 pm

Hilliard Ensemble; Harkness Chapel, Case Western Reserve University, Cleveland, OH 3 pm

Samuel Melson; John Wesley United Methodist, Cincinnati, OH 4 pm

Martin Jean; Hyde Park Community United Methodist, Cincinnati, OH 4 pm

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

Mark Sudeith; St. Mary of the Lake, Gary, IN 3 pm

Paul Jacobs; Nardin Park United Methodist, Farmington Hills, MI 2 pm

Marilyn Mason; St. Paul's United Methodist, Rochester, MI 4:30 pm

Todd Wilson; St. Mark's Episcopal Cathedral, Shreveport, LA 4 pm

29 JANUARY

The American Boychoir; First Presbyterian, Lake City, SC 7:30 pm

30 JANUARY

Huw Lewis; Dimnent Memorial Chapel, Holland, MI 7:30 pm

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

31 JANUARY

Ryan Jackson; Woolsey Hall, Yale University, New Haven, CT 12:30 pm

Paolo Bordignon; St. Bartholomew's, New York, NY 7:30 pm

The American Boychoir; St. Ann's Roman Catholic Church, DeBary, FL 7:30 pm

1 FEBRUARY

The American Boychoir; St. Thomas Episcopal, Coral Gables, FL 7:30 pm

2 FEBRUARY

Harry Huff; Trinity Church, Boston, MA 12:15 pm

Carlo Curley & J. Christopher Pardini; Shadyside Presbyterian, Pittsburgh, PA 7:30 pm

Susan Jane Matthews; Trinity Lutheran, Lansdale, PA 7:45 pm

Shepherd University Chamber Singers/Women's Camerata; St. John's Episcopal, Hagerstown, MD 7:30 pm

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John Sittard; North Christian Church, Columbus, IN 12 noon

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

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

Concert vespers; 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, choral vespers at 6 pm

The Chenaults; Wilson College, Chambersburg, PA 2 pm

Singing Boys of Pennsylvania; Presbyterian Church, Tunkhannock, 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

VocalEssence; Ordway Center for the Performing Arts, St. Paul, MN 4 pm

26 FEBRUARY

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

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, 4 pm Pipe Organ Informance®

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

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

UNITED STATES

West of the Mississippi

19 JANUARY

VocalEssence; Trinity Lutheran, Stillwater, MN 8 pm

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

20 JANUARY

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

21 JANUARY

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

Tamara Still; First Presbyterian, Portland, OR 3 pm

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

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

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

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

23 JANUARY

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

24 JANUARY

Hector Olivera; Mount Hermon Conference Center, Mount Hermon, CA 7 pm

26 JANUARY

Lynne Davis; Trinity University, San Antonio, TX 7:30 pm

Cj Sambach; Good Shepherd Lutheran, Downey, CA 9 am, 10:30 am, 1 pm School Informances

27 JANUARY

Lynne Davis, masterclass; Trinity University, San Antonio, TX 9 am

28 JANUARY

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

Gerre Hancock, conducting choral evensong; St. Mark's Chapel, St. Mark's School, Dallas, TX 7:30 pm

Ken Cowan; Northminster Presbyterian, Tucson, AZ 3 pm

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

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

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

30 JANUARY

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

2 FEBRUARY

William Ness; First United Methodist, Casper, WY 7:30 pm

Joseph Adam; University of Puget Sound, Tacoma, WA 12:05 pm
Choral Evensong; All Saints' Episcopal, Beverly Hills, CA 7:30 pm

3 FEBRUARY

Karel Paukert, workshop; Westminster Presbyterian, Lincoln, NE 10 am

4 FEBRUARY

Karel Paukert; Westminster Presbyterian, Lincoln, NE 4 pm
Bach, Cantata 106; Christ the King Lutheran, Houston, TX 5 pm

Ken Cowan; First Baptist, Abilene, TX 4 pm

Peter Richard Conte; St. Andrew's Episcopal, Amarillo, TX 7 pm

Choral Evensong; Cathedral Church of St. John, Albuquerque, NM 4 pm

Robert Bates; Organ Hall, Arizona State University, Tempe, AZ 2:30 pm

Choral Evensong; Episcopal Church of the Resurrection, Eugene, OR 5 pm

William Peterson; Pomona College, Claremont, CA 3 pm

James Welch; Prince of Peace Lutheran, Saratoga, CA 7:30 pm

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

5 FEBRUARY

Karel Paukert, masterclass; Bethel College, Prairie Village, KS 7:30 pm

Joseph Adam; Benaroya Hall, Seattle, WA 7:30 pm

6 FEBRUARY

Karel Paukert; Bethel College, Prairie Village, KS 7:30 pm

Frederick Swann; University Christian Church, Fort Worth, TX 3 pm

9 FEBRUARY

Mary Preston; Meyerson Symphony Center, Dallas, TX 6:45 pm

George Baker; St. Stephen Presbyterian, Fort Worth, TX 7:30 pm

Mel Butler & Thomas Joyce, hymn festival; St. Mark's Cathedral, Seattle, WA 7:30 pm

10 FEBRUARY

Michael Diorio, with Synergy Brass Quintet; Grace Presbyterian, Houston, 7 pm

11 FEBRUARY

James O'Donnell; St. James Episcopal, Los Angeles, CA 6 pm

László Fassang; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

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

12 FEBRUARY

Emanuel Schmelzer-Ziringer; Grace Lutheran, Tacoma, WA 7:30 pm

13 FEBRUARY

James O'Donnell; St. Margaret's Episcopal, Palm Desert, CA 7:30 pm

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

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

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

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

25 FEBRUARY

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

INTERNATIONAL

16 JANUARY

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

17 JANUARY

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

18 JANUARY

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

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

20 JANUARY

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

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

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

22 JANUARY

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

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

23 JANUARY

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

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

24 JANUARY

Genzo Takehisa, with violin; Minato Mirai Hall, Yokohama, Japan, 12:10 pm

25 JANUARY

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

26 JANUARY

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

27 JANUARY

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

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

28 JANUARY

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

30 JANUARY

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

1 FEBRUARY

Martin Ellis; St. Martin's Dorking, London, UK 1 pm

2 FEBRUARY

Julian Collings; SS Peter and Paul, Godalming, UK 1 pm

Paul Jacobs; Francis Winspear Centre for Music, Edmonton, AB, Canada 8 pm

3 FEBRUARY

Paul Jacobs, masterclass; University of Alberta, Edmonton, AB, Canada 10:30 am

6 FEBRUARY

Daniel Hyde; St. Lawrence Jewry, London, UK 1 pm

8 FEBRUARY

James Johnstone; St. John's Smith Square, London, UK 1 pm

11 FEBRUARY

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

Ken Cowan; Knox United Church, Calgary, AB, Canada, 3 pm

15 FEBRUARY

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

Carolyn Shuster Fournier, with piano and voice; The American Church, Paris, France 5 pm


Organ Recitals

MARIE-CLAIRE ALAIN, First Congregational Church, Ann Arbor, MI, October 3: *Suite*, Campion; *Schmücke dich, O liebe Seele*, BWV 654, 759, *Prelude and Fugue in C*, BWV 547, Bach; *Virgo mater*, op. 40, Dupré; *Andantino in c-sharp*, op. 437, *Scherzo in e*, op. 423, *Toccata on Cantemus Domino*, op. 324, A. Alain; *Deux Danses à Agni Yavishta*, JA 77, 78, Introduction et variations, JA 60, *Scherzo*, JA 70, Choral, JA 82 (*Suite pour Orgue*), Alain.

GARY BEARD, with Ryan Anthony, trumpet, Chapelwood United Methodist Church, Houston, TX, October 15: *Concerto Saint-Marc*, Albinoni; *Après un rêve*, Fauré; *Grand Russian Fantasy*, Levy; *Simple Gifts*, Purifoy; *Great Is Thy Faithfulness*, Miller; *Amazing Grace*, arr. Anthony/Beard; *Concerto in A-flat*, Vivaldi; *Dreams of Karen*, Milligan; *Der Hölle Rache kocht in meinen Herzen (Die Zauberflöte)*, Mozart, transcr. Anthony/Beard; *Someone to Watch Over Me*, Gershwin, arr. Turrin; *Carnival of Venice*, Clarke.

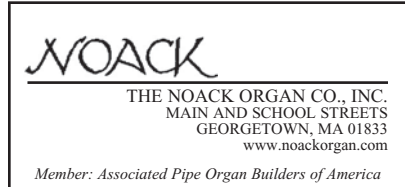
MAURICE CLERC, Hill Auditorium, Ann Arbor, MI, October 2: Spuntato Ecco (*Don Carlos*), Verdi, transcr. Clerc; *Pièce Héroïque*, Franck; *Suite of Dolly*, Fauré, transcr. Clerc; *Suite médiévale*, Langlais; *Scherzo in improvisation*, Cocherreau, transcr. Clerc.

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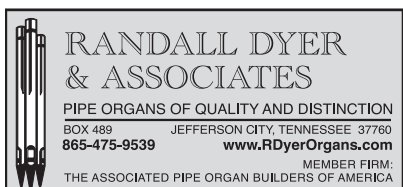
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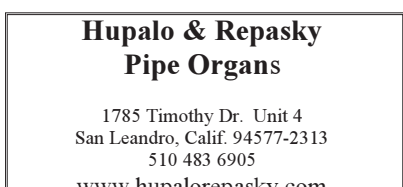
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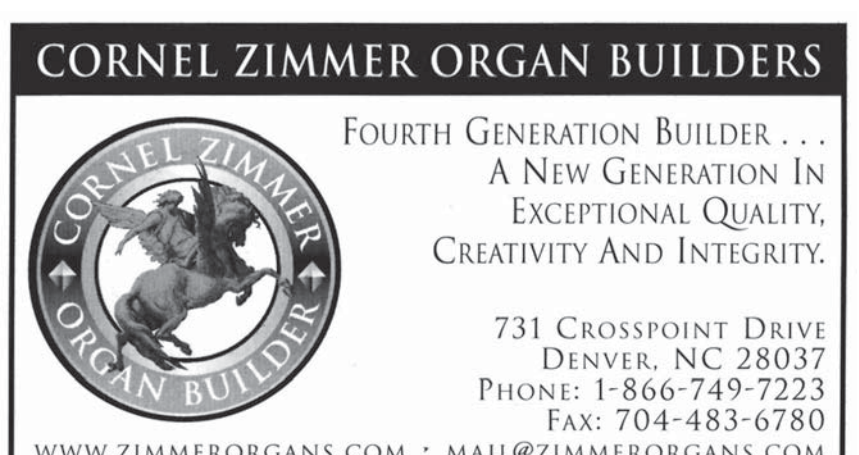
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JOHN COLLINS, St. George's Parish Church, Worthing, UK, October 28: *Toccata, Fugue in C, Der Tag der ist so freudenreich, Wir glauben all an einen Gott, Pachelbel; Registo de 8 Tom de 2 Tiples, Torrelhas; Toccata 70 in F, Pasquini; Voluntary 16 in C, Blow; Prelude and Fugue in G, Van den Kerkhoven; Fantasia in E-flat, Ricercar in c, Aria Sexta (Sebaldina), Toccata, Fugue in F, Pachelbel; Sonata No. 5 in C (Six Sonatas), Post Communion in B-flat, Toccata in G, Martini; Sinfonia in C (per Suor Maria Pierandrei), Anonymous; Orgelmesse 4 in G, Grünberger; Voluntary 6 in D, Voluntary 2 in g, Alcock; Voluntary in F (Set 2, no. 7), Simper.*

PETER RICHARD CONTE, Christ the King Lutheran Church, Mankato, MN, October 8: *Empire March, Elgar, transcr. Conte; Concerto in G, Ernst, transcr. Bach; Marche Religieuse, Guilman; Prelude on Rhosymedre, Vaughan Williams; Cortège et Litanie, Dupré, transcr. Conte; Variations on a Theme of Arcangelo Corelli, Kreisler, transcr. Conte; Fountain Reverie, Fletcher; Variations on a Theme of Joseph Haydn, Brahms, transcr. Conte.*

PHILIP T.D. COOPER, The First Church of Deerfield, Deerfield, MA, October 15: *Toccata ex C Dur, Allein zu dir, Herr Jesu Christ, Fuga ex C Dur, Ein feste Burg ist unser Gott, Pachelbel; Ave Maria klare, Fischer; Fuga ex C Dur, Vetter; Was Gott tut, das ist wohlgetan, Magnificat sexti toni, Pachelbel; Aria Terza ex E Dur, de Neufville; Vom Himmel hoch, da komm ich her, J. B. Bach; Meinen Jesum laß ich nicht, Walther; Was Gott tut, das ist wohlgetan, BWV 1116, O Lamm Gottes unschuldig, BWV 1095, Machs mit mir, Gott, nach deiner Güte, BWV 957, Herlieb lieb ich dich, O Herr, BWV 1115, Praeludium und Fuga in C Dur, BWV 545, Bach.*

ANDREW DEWAR, Luther College, Decorah, IA, October 1: *Prelude and Fugue*

in E, BWV 566, *Trio Sonata No. 4 in e, BWV 528, Bach; Flute Concerto in F, Rinck; Andante and Variations, Mendelssohn; Sonata III in a, op. 23, Ritter.*

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.*

THOMAS FOSTER, Grace Cathedral, San Francisco, CA, October 29: *Livre d'Orgue, DuMage; Symphonie VI, op. 42, Widor.*

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.*

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.*

CHRISTINE KRAEMER, First Presbyterian Church, Arlington Heights, IL, October 18: *Suite II, Clérambault; Verset on Morning Has Broken, Proulx; Prelude and Fugue in E-flat, BWV 552, Bach; There Is a Spirit That Delights to Do No Evil (A Quaker Reader), Rorem; Carillon, Murrill.*

THOMAS MURRAY, First United Methodist Church, Oak Park, IL, October 8: *Fanfare, Cook; Three Pieces, op. 29, Pierné;*

Wind in the Pines (Mountain Sketches), Clokey; Prelude and Fugue on B-A-C-H, Liszt; Scherzetto (Twenty-four Pieces in Free Style), Vierne; Sonata I, op. 42, Guilman.

BRUCE NESWICK, Chevy Chase Methodist Church, Chevy Chase, MD, October 28: *Improvisation on a submitted theme; Praeludium und Fuge in E-Moll, BWV 548, Bach; Psalm-Prelude, op. 32, no. 3, Howells; Variations on Ora Labora, Hancock; Cantilena, Dirksen; Prélude et fugue en la Bémol majeur, op. 36, no. 2, Dupré; improvisation on a submitted theme.*

DEREK E. NICKELS, Church of the Holy Comforter, Kenilworth, IL, October 29: *Praeludium in g, BuxWV 149, Buxtehude; Tierce en Taille (Messe pour les Couvents), Couperin; Pièce d'Orgue, Calvière, Wachet auf, ruft uns die Stimme, BWV 645, Nun komm, der Heiden Heiland, BWV 659, Toccata and Fugue in d, BWV 565, Bach; Andante in F, K. 616, Mozart; Schmücke dich, o liebe Seele (Eleven Chorale Preludes, op. 122), Brahms; Ein feste Burg ist unser Gott, Vom Himmel hoch da komm ich her, Lobe den Herren, den mächtigen König der Ehren, Walcha; Choral No. 3 in a, Franck.*

PIERRE PINCEMAILLE, Vassar College, Poughkeepsie, NY, October 27: *Prelude and Fugue in E-flat, BWV 552, Bach; Prélude, Fugue et variation, Choral III in a, Franck; Scherzo (Symphony No. 4), Widor; Chorale (Symphony No. 2), Vierne; Choral varié sur Veni Creator, op. 4, Duruflé; Nasard (Suite Française, op. 59), Langlais; improvisation.*

SYLVIE POIRIER & PHILIP CROZIER, Cathedral, Langres, France, July 23: *Prélude et fugue en ut majeur, Albrechtsberger; Werde munter, mein Gemüte, Pachelbel; Premier concerto pour deux orgues, Blanco; Petit Prélude, Jongen; Les*

doux liens de l'amour, Eben; Variations sur un thème original pour orgue quatre mains, Bédard; Pastorale, Fricker; Fugue en sol mineur, K. 401, Fantasia in f, K. 608, Mozart.

ANDREW SCANLON, First Presbyterian Church of Pittsburgh, Pittsburgh, PA, October 6: *Concerto in B Minor after Vivaldi, LV 133, Walther; Allein Gott, in der Höh sei Ehr, BWV 662, Passacaglia, BWV 582, Bach; Hymne d'Action de Grâce—Te Deum, Langlais; Scherzo, op. 2, Duruflé; Choral No. 3 in a, Franck.*

KENT TRITTLE, Church of St. Ignatius Loyola, New York, NY, September 24: *Prelude and Fugue in a, BWV 543, Bach; Shimah B'Koli (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, Grace Lutheran Church, Lancaster, PA, October 1: *Prelude and Fugue in C, BWV 547, Vater unser im Himmelreich, BWV 636, Christe, du Lamm Gottes, BWV 619, Gelobet seist du, Jesu Christ, BWV 604, Bach; Drei Tonstücke, op. 22, Gade; Adagio, Allegro assai vivace (Sonata No. 1 in f, op. 65), Mendelssohn; Ave Maria, op. 80, no. 5, Reger; Fugue sur le thème du Carillon des Heures de la Cathédrale de Soissons, Duruflé; Postlude pour l'office de complies, Alain; Finale (Symphonie No. 2 in D), Widor; Toccata and Fugue in d, BWV 565, Bach.*

ANITA EGGERT WERLING, First Presbyterian Church, Macomb, IL, October 13: *Sonata de 1° tono, Lidon; Sonata per Organo, Pergolesi; Sonata in D, K. 288, Scarlatti; Fugue in g, BWV 578, Fugue in b on a Theme of Corelli, BWV 579, Fugue in G, BWV 577, Bach; Sonata No. 5 in c, op. 80, Guilman.*

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_____. Globe Trotter: A conversation with Thomas Trotter. July 24–26°

_____. New Recordings. Aug 16

Sadoh, Godwin. Hybrid Composition: An Introduction to the Age of Atonality in Nigeria. Nov 22–25+

Saint Albans Organ Festival. See Kuhlman.

Saint-Louis-en-l'Isle Church, Paris, France. See Fournier.

Sainte-Clotilde. See Coignet.

Sewanee Church Music Conferences. See Landrum.

Speed, Robert M. New Recordings. Jan 16, Dec 18

Speller, John L. New Recordings. Jan 15–16, Feb 16–17, Mar 15, April 16–17, May 18, June 16–18, July 17–18, Aug 16–17, Sept 18, Oct 18–19, Dec 16–17

_____. The Organ Music of William Walond. Mar 19–21+

Spicer, David. Albert Schweitzer Organ Festival/USA. Mar 18°

Swager, Brian. Carillon News. June 12°, July 10°

_____. Carillon Summer Concert Calendar. June 32

Trotter, Thomas. See Robinson.

University of Iowa. See Dickinson.

University of Michigan. See Atkinson, Mason, Van Oyen.

Van Oyen, Marcia. The 45th Conference on Organ Music: The University of Michigan, October 9–12, 2005. May 20°

Walond, William. See Speller.

Westfield Center Conference. See Huestis.

Warde, Anton. E. Power Biggs in Mozart Country. Part 1, July 20–23°; Part 2, Aug 22–25°; Part 3, Sept 21–25°; Part 4, Oct 26–30°

Williams, Nora. See Maycher.

Williams, Stanley Wyatt. See Coleberd.

Wright, Searle. See Bengtson.

Young, Steven. Introducing Charles Quef: Forgotten master of La Trinité in Paris. Oct 20–22°+

Appointments

Adams, Bert,* to Park Ridge Presbyterian Church, Park Ridge, IL. April 6

Anderson, Christopher,* to associate professor of sacred music, Perkins School of Theology, Southern Methodist University, Dallas, TX. Nov 6

Andrews, Colin,* to faculty, East Carolina University, Greenville, NC. Mar 5

Bacon, Joel,* to Stewart and Sheron Golden Chair in Organ and Liturgical Studies, Colorado State University, Fort Collins, CO. Sept 5

Balling, Erich,* to Christ Church Cathedral, Lexington, KY. Sept 5-6

Belcher, Diane Meredith,* to organ instructor, University of Pennsylvania, Philadelphia, PA. Nov 8

Bordignon, Paolo,* to associate organist, St. Bartholomew's Church, New York, NY. Aug 4-5

Brittenback, W. Michael,* to St. George's Episcopal Church, Dayton, OH. Nov 8

Cienniwa, Paul,* to First Church, Boston, MA. April 6, 8

Cleveland, Douglas,* to visiting professor of organ, University of Washington, Seattle, WA. Jan 5

Colburn II, Daniel N.,* to executive director, Organ Historical Society. July 5-6

Cummins, John,* to First-Plymouth Congregational Church, United Church of Christ, Lincoln, NE. April 8

Davis, Lynne,* to associate professor of organ and college organist, Wichita State University, Wichita, KS. Sept 6

Ferko, Frank,* to Archival Sound Recording Cataloger, Archive of Recorded Sound, Stanford University, Stanford, CA. Dec 5-6

Foster, Stewart Wayne,* to organist in residence, First Congregational Church, Los Angeles, CA. May 6

Grammer, Kathleen,* to executive director, Friends of the Kotschmar Organ, Portland, ME. Aug 5

Hanson, J. Roy, to Rodgers Instruments, LLC. April 8

Lamb, David,* to associate director, Concert Artist Cooperative. Oct 5

Long, Larry J.,* to associate organist, St. James' Church (Episcopal), New York, NY. Nov 8

Matthews, Susan Jane,* to St. Paul's Episcopal Church, Burlingame, CA. April 8

Metzler, James R.,* to First (Park) Congregational Church, Grand Rapids, MI. Aug 5

Miller, Charles,* to National City Christian Church, Washington, DC. Dec 4

Nowak, Ed,* to Saints Faith, Hope, and Charity Parish, Winnetka, IL. Dec 4

Potts, Nigel,* to Christ & St. Stephen's Episcopal Church, New York, NY. Sept 6

Ridgell, Robert P.,* to assistant organist, Trinity Church (Wall Street), New York, NY. Feb 5-6

Scholtz, Mark R.,* to tonal director, Wicks Organ Company, Highland, IL. May 8

Schwandt, John,* to associate professor of organ and director of the American Organ Institute, University of Oklahoma, Norman, OK. Dec 5

Shaffer, Charles, to assistant to the director of music ministries for organ concerts, Westwood United Methodist Church, Los Angeles, CA. Feb 6

Singleton, Adam G.,* to St. Peter's Episcopal Church in Bay Shore, Long Island, NY. Dec 4-5

Tharp, Maria Helena Vieira da Costa,* to St. Paul's Ev. Lutheran Church, New York, NY. June 4

Tritle, Kent,* to music director, Oratorio Society of New York. April 8

Yang, Sae Wan, to Westwood United Methodist Church, Los Angeles, CA. Feb 6

Honors and Competitions

Ahn, So-Yi,* wins Carlene Neihart International Organ Competition, Prairie Village, KS. July 4

Alain, Marie-Claire,* awarded Doctor of Humane Letters degree by Johns Hopkins University. Oct 6

Alden, Susan,* awarded third prize, Miami International Organ Competition, Miami, FL. April 4

Ashdown, Franklin D.,* wins ASCAPLUS Award. Nov 8

Berthier, Jacques, posthumously given the Jubilate Deo Award by the National Association of Pastoral Musicians, Stamford, CT. Oct 4

Brakel, Adam J.,* awarded third place in Carlene Neihart International Organ Competition, Prairie Village, KS. July 4

Brown, James Russell,* honored with sabbatical after 20 years of service, St. Giles Episcopal Church, Northbrook, IL. May 8

Brunelle, Philip,* named Honorary Member of the Order of the British Empire (MBE). Feb 6

Callahan, James P.,* retired from University of St. Thomas, St. Paul, MN. Dec 6

Chenault, Elizabeth & Raymond,* celebrated 30 years as organists and choirmasters, All Saints' Episcopal Church, Atlanta, GA. Jan 6

Chotard, R. Craig,* honored after 35 years as organist and choirmaster, St. Mark's Episcopal Church, Little Rock, AR. May 8

Craighead, David,* to be honored by the American Guild of Organists, Chestnut Hill Presbyterian Church, Philadelphia, PA. May 8

Engle, Randall D., awarded Ruth and Clarence Mader Memorial Scholarship Fund research grant. June 4

Ensemble Amarcord,* wins Best Classical Album and Best Classical Song in the 2006 Contemporary A Cappella Recording Awards. June 4

Fairs, Henry, awarded Second Grand Prix at 20th Concours International d'Orgue, Chartres, France. Dec 10

Faulkner, Quentin,* retired from the University of Nebraska-Lincoln. June 6

Fournier, Carolyn Shuster, awarded Ruth and Clarence Mader Memorial Scholarship Fund research grant. June 4

Frühaufl, Tina, awarded Ruth and Clarence Mader Memorial Scholarship Fund research grant. June 4

Gentile, Steve, completes 25 years as director of music/organist, Church of St. Helena, Minneapolis, MN. Sept 6

Hagmann, Jane,* honored for 50 years of service as organist, First Baptist Church, New Albany, IN. May 8

Hieronymous, Bess,* retiring after 30 years at the University of Texas at San Antonio. May 8

Husa, Karel, celebrates 85th birthday. Nov 10

Karosi, Bálint,* wins first and audience prizes, Miami International Organ Competition, Miami, FL. April 4

Palmer, Larry, elected to second term as president, Southeastern Historical Keyboard Society, Rome, GA. May 10

Park, Yoon J.,* awarded second place in Carlene Neihart International Organ Competition, Prairie Village, KS. July 4

Proulx, Richard, to be honored with Distinguished Composer Award, American Guild of Organists, Chicago, IL. Mar 8

Righetti, Benjamin, awarded Audience Prize at 20th Concours International d'Orgue, Chartres, France. Dec 10

Ritchie, George,* retired from the University of Nebraska-Lincoln. June 6

Rowland, Pleasant, received AGO President's Award, at national convention. Oct 4

Ryan, Jonathan,* wins 2006 Arthur

Poister National Organ Competition, Syracuse, NY. June 8; awarded John R. Rodland Memorial Scholarship, Ridgewood, NJ, July 6, 8; wins Scholarship Prize in Peter B. Knock Memorial Scholarship Competition, Rye, NY. Sept 10

Shin, Dong-ill,* wins Grand Prix at 20th Concours International d'Orgue, Chartres, France. Dec 10

Sullivan, Daniel,* receives second prize, Miami International Organ Competition, Miami, FL. April 4

Tappa, Richard J.,* honored at retirement, Covenant Presbyterian Church, Sherman, TX. June 8

Tate, Ken,* celebrated 40 years as a church musician, First Presbyterian Church, Mankato, MN. Jan 6

te Velde, Rebecca Groom,* wins 2005 AGO Region VII Composition Competition. May 10

Weaver, John,* marks retirement CD release, Madison Avenue Presbyterian Church, New York, NY. Jan 6

Wyatt, Ronald,* honored for 30th anniversary as Director of Music, Trinity Episcopal Church, Galveston, TX. Feb 8

Organ Stoplists

Bedient
Amistad Chapel, United Church of Christ Church House, Cleveland, OH. 2/14,* Jan 26
John Griffen Residence, Seattle, WA. 2/12,* Mar 28
St. Agatha Church, Upper Arlington, OH. 2/32,* July 32
St. Mark's Pro-Cathedral, Hastings, NE. 3/44,* Oct 1, 31-32

Buzard
St. Francis in the Fields Episcopal Church, Zionsville, IN. 2/27,* Aug 1, 30-31

Casavant
Principia College, Cox Auditorium, Elmhurst, IL. 3/56,* May 1, 30

Glück
Union Church of Pocantico Hills, Tarrytown, NY. 3/20,* July 1, 31

Gober
The Lutheran Church of the Good Shepherd (ELCA), Brooklyn, OH. 2/27,* May 32
The Oratory, St. Benedict's Monastery, St. Joseph, MN. 1/5,* Sept 32

Goulding & Wood
Second Presbyterian Church, Roanoke, VA. 3/54,* Mar 1, 27

Hupaló & Repasky
St. Maria Goretti Parish, Scottsdale, AZ. 3/37,* Nov 1, 31

Kegg
Texas A&M International University, Laredo, TX. 4/69,* Sept 1, 30-31

Létourneau
The Abbey of Gethsemani, Trappist, KY. 2/29,* Jan 26
The Church of Christ at Dartmouth College, Hanover, NH. 2/30,* Sept 32
The Lutheran Church of the Nativity, Alexandria, VA. 2/17,* June 29
The Pasquerilla Spiritual Center, The Pennsylvania State University, State College, PA. 2/41,* Nov 32

Levens
First United Methodist Church, Peoria, IL. 3/63,* April 31
St. Peter Lutheran Church, Denver, IA. 2/15, Dec 32
St. Stephen's Lutheran Church, Atkins, IA. 2/16,* Oct 32

Lewtak
St. Joseph's Catholic Church "On the Hill," Camillus, NY. 3/43,* Feb 1, 26

Obituaries

Angell, James,* July 10

Bantz, Jeffri W.,* Oct 8, 10

Barnes, Raymond J.,* Aug 8, 10

Brown, William P.,* April 10

Chalupka, Elizabeth Paul,* Feb 8

Eye, Charles M., Aug 10

Falcinelli, Rolande,* Aug 10

Fleischer, Heinrich,* June 10

Fleming, Michael, April 10

Hansen, William A., July 8

Hazleton, Tom,* May 12

Kline, Dom Francis, Dec 10

Kreamer, George M., Dec 10

Krueger, Richard L.,* Oct 10

Lyall, Dorothy H., Jan 6, 8

Mack, Forrest Campbell, Sept 10

Peek, Richard,* Feb 8, 10

Portenga, Ann Rogalla, Dec 10

Reese, William Heartt, Sept 10

Steppe, John Anthony,* Aug 10

Stout, Carl E., Dec 12

Sward, Scott, Mar 10

Tillery, Maurice Odell, Dec 12

Tsuji, Hiroshi, April 10, 12

Turnbull, John R., Nov 10

VanSeters, Henry,* Aug 10

Weathersby, Lucius R.,* May 12

Williams, Steven, July 8

Wilson, Grady W.,* April 12

Marceau
St. Mark Lutheran Church, Anchorage, AL. 1/3,* Mar 28

Muller
First (Park) Congregational Church, Grand Rapids, MI. 4/80,* Aug 32

Odell
United Methodist Church of Westport and Weston, Westport, CT. 2/23,* Dec 1, 30

Petty
First United Methodist Church, Eugene, OR. 1/4,* Oct 32

Petty-Madden
Dobbs Chapel at Trinity Presbyterian Church, Atlanta, GA. 2/29,* Nov 32

Reuter
St. Francis Xavier Cathedral, Alexandria, LA. 4/48,* June 29

Schlueter
First Presbyterian Church, Savannah, GA. 3/47,* April 1, 30-31

Wicks
First Congregational Church, Kalamazoo, MI. 3/45,* June 1, 30

Wilhelm
Emmanuel Episcopal Church, Killingworth, CT. 2/12,* Aug 32
Paris-Yates Chapel, University of Mississippi. 2/32, Feb 28
St. Thomas Episcopal Church, Berea, OH. 2/23,* Dec 32

Cornel Zimmer
North Decatur Presbyterian Church, Decatur, GA. 3/17, +56 digital,* Jan 1, 25

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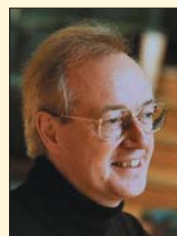
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Diane Meredith Belcher



Guy Bovet*



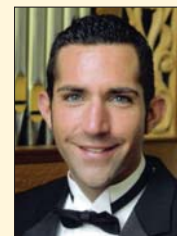
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Douglas Cleveland



Ken Cowan



Scott Montgomery
 AGO National
 Competition Winner
 Available 2006-2008



Vincent Dubois*



Stefan Engels*



Thierry Escaich*



László Fassang*



Janette Fishell



David Goode*



Gerre Hancock



Judith Hancock



Martin Haselböck*



David Higgs



Marilyn Keiser



Susan Landale*

CHOIRS AVAILABLE

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 Cathedral, UK
 Andrew Lumsden, Director
 October 17-29, 2007

The Choir of Saint Thomas
 Church, NYC
 John Scott, Director
 Available 2008

The Choir of St. John's College
 Cambridge, UK
 West Coast USA Tour
 Spring 2009

*=European artists available
 2007-2008



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Joan Lippincott



Alan Morrison



Thomas Murray



James O'Donnell*



Jane Parker-Smith*



Peter Planyavsky*



Simon Preston



Daniel Roth*



Ann Elise Smoot*



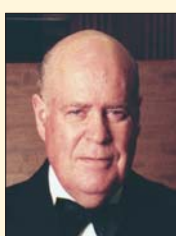
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Gillian Weir*



Todd Wilson



Christopher Young

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