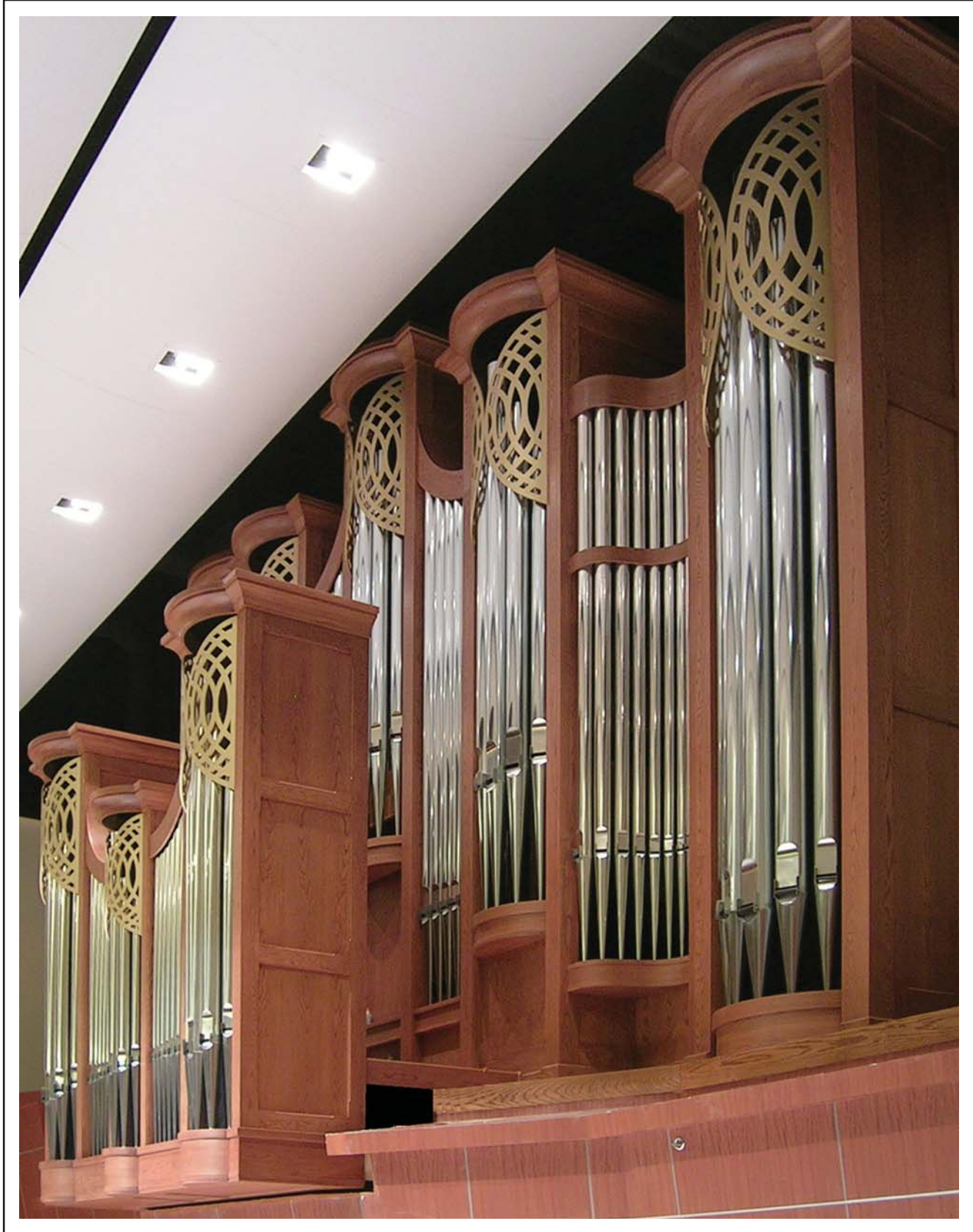


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SEPTEMBER, 2006



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*(The Salt Lake Tribune, Utah)*



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# THE DIAPASON

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the Harpsichord, the Carillon and Church Music

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## Letters to the Editor

### Biggs in Mozart Country

I enjoyed reading Anton Warde's article, "E. Power Biggs in Mozart Country, Part 1," in the July 2006 issue of THE DIAPASON.

I know the Biggs organ recordings discussed in the article not from *Bach: Eight Little Preludes and Fugues* "played on eight famous European classic organs," but from the Columbia 2-record stereo album entitled *The Golden Age of the Organ*, "An organ tour of Germany & Holland with E. Power Biggs playing Bach," M2S 697. I received this album as a gift in the 1960s when I began to play the organ. This album has the "Eight Little Preludes and Fugues" performed by Biggs on eight German (Arp Schnitger) organs, but it is in stereo. Did Biggs

return to Germany to re-record the "Little 8," or was *The Golden Age of the Organ*, M2S 697, a stereo re-mastered version of the 1954 recordings discussed in the article?

It was this later Biggs album recording of the "Little 8" that "hooked me for life on E. Power Biggs and the sounds he stood for."

In 1999 I had the privilege of traveling with Marilyn Mason's European organ tour to view, hear, and play the organs of Arp Schnitger in Holland and Germany. It was on this tour that I played many of the organs that Biggs used to record the "Little 8": Stade, St. Cosmae; Cappel, St. Peter and Paul; Ludingworth, St. Jacobi; Neuenfelde, St. Pancratius; Norden, St. Ludgeri; and Hamburg, St. Jacobi—six of the eight

within about a 10-day time period. It was an indescribably moving experience to be able to play organs that E. Power Biggs and J. S. Bach had played and that I had first listened to and had been inspired by some 30+ years previously.

At St. Pancratius in Neuenfelde, those who played the organ were invited to sign the organ's guest book. I paged through the guest book and found a typewritten page that had been sent to the church by Biggs thanking the parish for being able to play the organ. I photographed this interesting piece of organ recording history with my camera and have included a copy with this letter.

I eagerly await the next installments of the series.

Robert Valenta  
West Chicago, Illinois

### The author replies:

I am delighted that Mr. Valenta enjoyed Part I of the Biggs series.

*The Golden Age of the Organ*, released 1/17/64, documented a completely different trip by Biggs that he undertook in 1961 with help from Philips engineers. His first use of two-track recording equipment had been for *Bach at Zwolle*, recorded in 1957 and released in 1958. All of his previous recordings were monaural, and I am certain that Columbia never released any "artificial stereo" remakes of those mono recordings. Andrew Kazdin's discography of Biggs lists a "stereo counterpart" to the 1956 "Little Eight," released in July 1958. But that is impossible. It has to have been the stereo counterpart to the mono Zwolle album released in April of that year (the item that appears just above it in Kazdin's list).

The 1956 "Eight" comprised four recordings made on the 1954 trip (BWV



554 at Lübeck, 558 at Gouda, 559 at Neuenfelde, and 560 at Lüneburg) and four made on the 1955 "Mozart" trip (BWV 553 at Ebersmünster in Alsace, 555 at Absam, Austria; 556 at Mönchsdeggingen in Bavaria, and 557 at Ochsenhausen in Swabia). Biggs had recorded all eight of the little preludes and fugues on the 1954 trip but took advantage of the 1955 trip to replace recordings on modern organs in the north (or in one case, a "redundant" Schnitger) with vintage organs in the south for his final compilation. "Biggs Part 4" explains this in somewhat more detail [in the October issue].

I don't recall having seen a carbon of that nice letter from Biggs in the logbook at Neuenfelde, although the files contained several others just like it addressed to other churches that had welcomed him and his Ampex in 1954. Anton Warde

## Here & There

It's not too early to plan on advertising in **THE DIAPASON 2007 Resource Directory**. Be sure your company is included in the only comprehensive directory and buyer's guide for the organ and church music fields. The *Directory* is printed in a 5 1/4" x 8" handbook format and mailed with the January issue of THE DIAPASON. It features an alphabetical listing of companies and individuals, with complete contact information, including web and e-mail addresses, and a product/service directory.

Advertising deadline is November 1, 2006. Contact the editor, Jerome Butera, at 847/391-1045; <jbutera@sgcmail.com>.

**The Church of St. Louis, King of France**, in St. Paul, Minnesota, has announced its seventh season of lunchtime recitals. Programs take place on Tuesdays at 12:35 p.m., from September 5 through the end of May: September 5, Brian Carson; 9/12, Mark Trautman; 9/19, Diana Lee Lucker; 9/26, Dean Billmeyer; October 3, Tim Strand; 10/10, Carolyn Diamond; 10/17, Ray Johnston; 10/24, Istvan Ruppert. For information: <www.stlouiskingoffrance.org>.

**Christ Church**, New Brunswick, New Jersey, has announced its fall music events: September 10, Choral



Plainfield Girlchoir at Niagara Falls

**The Plainfield Girlchoir of New Jersey** won first place (women's choir division) in the Festivals of Music Competition held in Toronto, Canada, as part of their Canadian tour, May 10-14. Their competing repertoire was *Wir eilen mit schwachen doch emsigen Schritten* (complete), J. S. Bach, and *There is no Rose*, Z. Randall Stroope. Other performance highlights of the tour included being featured in concert at The Royal Ontario Museum, Toronto, Leaside Bible Chapel, and an impromptu concert on top of the Maid

of the Mist ferry at the base of the Canadian Falls at Niagara to the delight of passengers and crew. Domecq Smith has been director of the choir since 2000 in over 60 appearances, including being a featured choir at The Second International Choral Festival at Alice Tully Hall, Lincoln Center in June of 2004. Comprising girls ages 7-17, the choir was co-founded in 1990 by Dr. Andrew Moore. The tour was made possible in part by a generous grant from the Brotherton Foundation <www.plainfieldgirlchoir.org>.

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Pierre Ruhe  
The Washington Post

Evensong; October 8, workshop with Horace Clarence Boyer; 10/14, New Brunswick Chamber Orchestra; December 3, Handel's *Messiah*; 12/17, Advent Lessons & Carols. For further information: <christchurchnewbrunswick.org>.

**Longwood Gardens**, Kennett Square, Pennsylvania, continues its series of carillon concerts: September 10, David Maker; 9/17, James Smith; 9/24, Stephen Schreiber; October 1, Robin Austin. For further information: 610/388-1000; <www.longwoodgardens.org>.

**St. Thomas Church Fifth Avenue**, New York City, continues its organ recital series on Sundays at 5:15 pm: September 17, Huw Williams; 9/24, Stefan Bleicher and Mario Hospach-Martini; October 1, Andrew Senn; 10/8, Richard Benefield; 10/15, John Scott; 10/22, Andrew Sheranian; 10/29, James Dorroh. For information: <www.saintthomaschurch.org>.

**Shadyside Presbyterian Church**, Pittsburgh, Pennsylvania, has announced its 2006-07 music events: September 17, vocal duo; October 29, Rastrelli Cello Quartet; February 2, Carlo Curley and J. Christopher Pardini; April 15, David Higgs; May 20, Brahms: *German Requiem*. For information: <www.shadysidepres.org>.

**The Cathedral Church of St. John**, Albuquerque, New Mexico, has announced its fall music series: September 17, Robert McCormick; October 1, Choral Evensong; 10/22, Cathedral Choir Great Hymns & Anthems Concert; November 5, Choral Evensong; 11/19, Iain Quinn & Maxine Thevenot. For information: 505/821-1956; <www.stjohnsabq.org>.

**The National Association of Pastoral Musicians** will present "Models of the Eucharist," September 18, 9 am-4 pm, at Our Lady, Mother of the Church in Chicago, Illinois. The seminar is designed for clergy, pastoral musicians, leaders of worship, and all pastoral ministers. Presenters include Kevin Irwin and J. Michael McMahon. For information: <www.npm.org>.

**The Cathedral Church of the Advent**, Birmingham, Alabama, has announced its music series: September 22, violin and piano; October 15, Choral Evensong; 10/27, Herb Buffington, with piano; November 17, pianist Anthony Pattin. For further information: 205/226-3505; <www.adventbirmingham.org>.

**The Estey Organ Museum**, Brattleboro, Vermont, will hold an Estey Organ Company Employee Family Reunion September 23-24. The event will feature gallery and factory tours showing off the facilities and the latest items in the growing collection of instruments, tools, books, other artifacts, and organ music. For information: <www.esteyorganmuseum.org>.

**Our Lady of Sorrows Church**, Orange, New Jersey, has announced its fall music events: September 24, Peter Sykes; November 5, F. Allen Artz; 11/26, Solemn Evening Prayer and Benediction; December 10, Seton Hall University Choir; 12/17, Christmas carol sing. For information: 973/763-5454 x234.

**Presbyterian Homes**, Evanston, Illinois, has announced its fall recital series: September 25, Margaret Chen; October 23, Istvan Ruppert; November 3, Volodymyr Koshuba, with pianist; November 27, Katie Ann McCarty. For further information: <www.presbyterianhomes.org>.

**VocalEssence** has announced its 2006-07 season: October 1, American Voices, with 12-voice male ensemble Cantus, Orchestra Hall, Minneapolis; October 19, Westminster Cathedral Choir, Cathedral of St. Paul; December 3, 7, 9, 10, Welcome Christmas!; for information: <www.vocalescence.org>.



Turner organ, Church of the Holy Family (photo credit: Steven E. Lawson)

**The Church of the Holy Family**, the United Nations Parish, in New York City will celebrate the 10th anniversary of its five-manual organ, built in 1996 by Robert M. Turner. The dedicatory recital was played by Daniel Roth on October 4, 1996, the 31st anniversary of Pope Paul VI's historic visit to the United Nations and the Church of the Holy Family. Pope Paul's visit made Holy Family the first parish church in

the Western Hemisphere to be visited by a reigning pontiff.

As part of the celebration, a concert series has been established. The anniversary recital will be played by the church's music director, Paul J. Murray, on Wednesday, October 4 at 7 pm. Third Thursdays at Holy Family, a lunchtime recital series, has also been established. Presented on the third Thursday of the month from 12:45-1:15 pm, September until April, upcoming recitalists include Leo Abbott (September 21) and Stephen Roberts (October 19). For information: 212/753-3401; <www.churchhollyfamily.org>.

**The American Institute of Organ-builders** will hold its 2006 convention in Seattle, Washington, October 8-11. Full or partial registration is open to non-members. Organist Douglas Cleveland will be heard in concert on the 1965 Flentrop organ at St. Mark's Cathedral on October 9, and the following morning Peter Hallock will lecture on that organ's design and installation. At St. James Cathedral, organists Joseph Adam and Clint Kraus will perform on the Rosales and Hutchings-Votey organs, and Manuel Rosales will lecture on the design challenges encountered in making the two organs work together. Post-convention tours on October 12 and 13 will feature visits to the Paul Fritts and Martin Pasi workshops, and demonstrations of organs by John Brombaugh, Paul Fritts, Aeolian-Skinner, Fritz Noack, Rudolf von Beckerath, and others. The full schedule and registration form is available at <www.pipeorgan.org>.

**The Illinois ACDA** fall convention takes place October 20-21 at First Presbyterian Church, Wheaton, Illinois. Presenters include Brad Holmes, Edith Copley, John Jost, Lee Kesselman, Bob Demaree, and Cherilee Wadsworth-Walker. Information: <www.il-acda.org>.

**The Brussels International Organ Week** takes place October 22-29. The event will commemorate the 250th birthday of Mozart, the 300th death anniversary of Pachelbel, and the 70th birthday

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Affabre Concinui

**Phillip Truckenbrod Concert Artists** has announced representation of the men's a cappella sextet **Affabre Concinui**, which will make its first American tour early in the 2007-2008 concert season. 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 Polish city of Poznan and made its debut at a Christmas concert in Gdansk. Since then the ensemble has performed in all the cities of Poland as well as in Austria, Belgium, Czech Republic, Denmark, England, Finland, France, Germany, Holland, Italy, Lebanon, South Korea, Spain, Switzerland, Taiwan, Turkey, the Ukraine, USA, and the Vatican.

The ensemble, also known as the Pol-

ish Chamber Singers, has won a number of top prizes at international vocal competitions, including those in Gorizia, Italy, in 1988, and Arezzo, Italy, in 1994. The singers have frequently represented their homeland at international events such as the 1992 World Exposition in Seville, the 1995 Festival of Polish Culture in Taiwan, the 1996 World Economic Forum in Switzerland, and the Olympic Games in Atlanta.

Affabre Concinui has recorded numerous CDs for Harmonia Mundi, and they are regulars on Polish radio and television. Their repertoire consists of well over 300 works ranging from Renaissance to contemporary, including many pop musical standards. For information: <www.concertartists.com>.

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of Jozef Sluys, promoter of the organ week. Recitals take place at the Cathedral of SS Michael and Gudula and other churches in the area. Performers include Jozef Sluys, Olivier Vernet, Ton Van Eck, Klemens Schnorr, Eric Mairlot, Susan Woodson, Gillian Weir, and others. (See complete listings in THE DIAPASON Calendar). For information: <home.tiscali.be/semorgelweek>.

#### Corrections and clarifications

The article by Jean-Louis Coignet, "Notes on the Organ in the Basilica of Sainte-Clotilde, Paris," in the August issue of THE DIAPASON, failed to acknowledge the editorial assistance of Dr. G. Nicholas Bullat in the preparation of the article. THE DIAPASON regrets the omission.

**Reserve your ad in the 2007 Resource Directory.**  
**Contact Jerome Butera, 847/391-1045; jbutera@sgcmail.com**

## Appointments

**Joel Bacon** has been appointed to the newly established Stewart and Sheron Golden Chair in Organ and Liturgical Studies at Colorado State University, the first endowed chair in the College of Liberal Arts. Dr. Bacon is responsible for teaching organ, harpsichord, and directing the new program in church music. Prior to his appointment, he was assistant organist of St. Thomas Lutheran Church, Munich-Grünwald, and served as frequent guest organist at the former Hapsburg imperial church, St. Augustine, Vienna.

Joel Bacon holds degrees in mathematics and organ performance from Baylor University in Waco, Texas, where he was a student of Joyce Jones and her graduate teaching assistant in organ. He also holds the artist diploma in organ from the Konservatorium der Stadt Wien (Vienna, Austria), where he studied with Michael Gailit. With a dis-



**Joel Bacon**

sertation on the use of organ in selected orchestral works, he earned his Ph.D. in historical musicology through a joint degree program of Vienna's University

of Music and Performing Arts and the University of Vienna.

Dr. Bacon has been heard in recital in Germany, Austria, France, Switzerland, Canada, Mexico, and the USA; live performances have been broadcast on Austrian Radio (Ö1) and Public Radio International. He has taught at the Oundle International Festival as well as numerous Pipe Organ Encounters and summer organ programs in the USA and Canada. In October he will be featured soloist with the Fort Collins Symphony in a performance of Poulenc's *Concerto for Organ, Strings and Timpani in G minor*, Barber's *Toccata Festiva*, and Saint-Saëns' *Symphony No. 3*.

**Erich Balling** has been appointed organist and choirmaster at Christ Church Cathedral, Lexington, Kentucky, where he will direct the Choir of Men and Boys, the Cathedral Girls Choir, the Cathedral Singers (an all adult ensemble), and play the 1949 Holtkamp organ. He will also oversee the development of a new RSCM

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**Erich Balling**

preparatory choir program for young elementary students. Christ Church Cathedral has a long and distinguished history of choral music in the Anglican tradition beginning with the leadership of Robert Quade who founded the Choir of Men and Boys.

Balling leaves a position as director of music at St. Luke's Parish (Episcopal) in Darien, Connecticut, where he served for ten years after building a large RSCM choral program for boys, girls, teens and adults. Under his leadership, the choirs of St. Luke's sang two choral residencies at Canterbury Cathedral, as well as Royal Holloway University and St. Albans Cathedral, UK. He served on the Diocese of Connecticut Commission for Music and Liturgy and the Board of the Fairfield County AGO Chapter. In addition, he served for seven years as adjunct music faculty in music history at Fairfield University. Balling received the MMus degree from the University of Michigan in organ performance as a student of Robert Glasgow and the BM degree in church music from Westminster Choir College where he was an organ student of William Hays. A native of Buffalo, New York, he began his organ study with James Kosnik.

**Lynne Davis** has been appointed associate professor of organ and college organist at Wichita State University, College of Fine Arts-School of Music, Wichita, Kansas, beginning in September 2006. Ms. Davis's teaching duties will include applied organ, courses in organ literature, and development of the organ curriculum for organ performance majors.

After having lived, studied and worked the last 35 years in France, Lynne Davis is returning to her country of origin. Her late husband, Pierre Firmin-Didot, founded the international organ competition "Grand Prix de



**Lynne Davis**

Chartres" and the Festival d'Orgue in Chartres. Since 1997, she has been professor of organ at the French National Regional Conservatory in Caen, France.

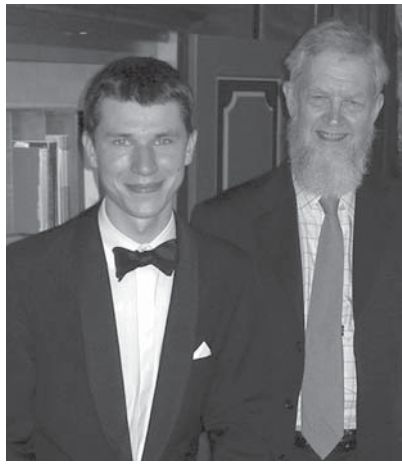


**Nigel Potts**

**Nigel Potts** has been appointed organist and choirmaster of Christ & St. Stephen's Episcopal Church on Manhattan's Upper West Side, effective September 1. There he will be responsible for directing the eight-voice professional choir for weekly services and establishing a series of Choral Evenings and special services, as well as founding a children's choir. In addition, he will join Artist-in-Residence Paul Jacobs in overseeing the installation of a new Schoenstein organ to be delivered for Easter 2008, and thereafter they will create a concert series for the Lincoln Center parish.

Potts was organist and director of music of St. Peter's-by-the-Sea Episcopal Church in Bay Shore, New York, where he served for four years since graduating from Yale University with his MM, having studied with Thomas Murray. He continues his active schedule of organ recitals across country and abroad. For information: <[www.nigelpotts.com](http://www.nigelpotts.com)>.

## Here & There

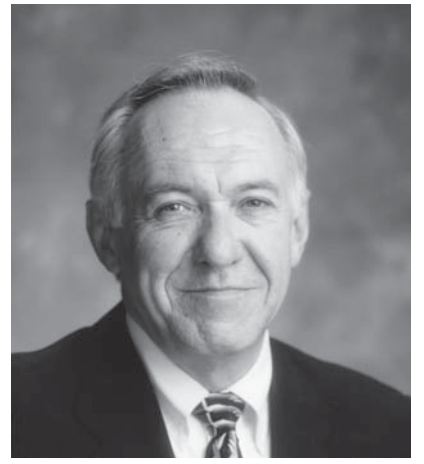


**Jonathan Clinch and John Caldwell**

**John Caldwell's** *Sacra Mysteria*, a large-scale organ work lasting around an hour, has been premiered at the Katharinenkirche, Brandenburg, Germany. The work is made up of a series of mediations on the 15 traditional Mysteries of the Holy Rosary. The performance was given by **Jonathan Clinch** (Keble College, Oxford), who will be moving to the post of assistant organist at St. George's Cathedral, Perth, Australia, in September.

John Caldwell taught in the Music Faculty at Oxford University from 1966 until his retirement in 2005. His publications include several books, among them *The Oxford History of English Music*, in two volumes (1991, 1999), and a number of editions of early music, notably *Tudor Keyboard Music c.1520-1580* (1995). His compositions in recent years have included the dramatic trilogy *Paschale mysterium*, consisting of *The Word* (2001), *Good Friday* (1998, recorded on GMCD 7178), and *Pascha nostrum* (2002); the one-act opera *Fabula di Orfeo* ("The Story of Orpheus," 2004); and a choral cantata, *La Corona* (2005), together with song-cycles, motets, and chamber music.

**Robert Crowley** is featured on a new recording, *Sounds Awesome*, on the Lammas label (LAMM 183D). Recorded on the Willis organ (rebuilt by N. P. Mander in 1978) at Canterbury Cathedral, the program includes five works by Alan Ridout, notably *The Seven Last Words*; *Psalm Prelude* and *Symphony for Organ* by Humphrey Clucas, *Pastorale and Fughetta* by Peter Wishart, and *Cyprus Dances*, op. 76, by Humphrey Searle. For information: <[www.lammas.co.uk](http://www.lammas.co.uk)>.



**Delbert Disselhorst**

**Delbert Disselhorst**, professor of organ and chairman of the organ department at the University of Iowa, presented an organ recital and master-classes in Anyang, Korea, May 16-18. On May 16, he presented a recital at Sumung Presbyterian Church, and on May 17 and 18 lectures and master-classes at Sungkyul University and Seirin Presbyterian Church. He was hosted by Sungkyul University. Dr. Disselhorst is represented by Phyllis Stringham Concert Management.

**Steve Gentile** recently completed 25 years as director of music/organist, working with the same pastor, at the Church of St. Helena in Minneapolis, Minnesota. He directs the adult and children's choirs and is responsible for the concert series. This past season, the church's Celebration Series included organ recitals by Frances Nobert, Massimo Nasetti, Gail Archer, Andrew Tessman, and Steve Gentile. The church's organ is a 3-manual Wicks in a favorable acoustic. Gentile teaches, concertizes, and is the sub-dean and program chair for the Twin Cities AGO.



**David Heller**

**David Heller**, professor of music at Trinity University in San Antonio, Texas, played the dedication recital on the new Sharkey-Corrigan Pipe Organ at Texas A&M International University, Laredo, Texas on July 23. The 69-rank organ was built by Kegg Organ Builders of Hartville, Ohio, and was donated by arts patron E. H. Corrigan and is named for his mother, Alice Anita Sharkey. A feature of the recital was a composition by Gerre Hancock, *Laredo Fanfare*, commissioned by Heller for this recital. David Heller is managed by Phyllis Stringham Concert Management.

**Dan Locklair's** *Reynolda Reflections* was performed by Ensemble Portique at Trinity Lutheran Church in Madison, Wisconsin, on April 21. Scored for flute, cello, and piano, the work's five movements were inspired by paintings by Worthington Wittredge, Thomas Hart Benton, Georgia O'Keefe, Charles Sheeler, and Elliott Daingerfield.

Locklair's *DuBose Heyward Triptych* was performed by the Piedmont Chamber Singers, William Osborne, director, on May 6 at St. Timothy's Episcopal Church, Winston-Salem, North Carolina. Written for SSAATTBB chorus, a cappella, the 15-minute work is in three movements.



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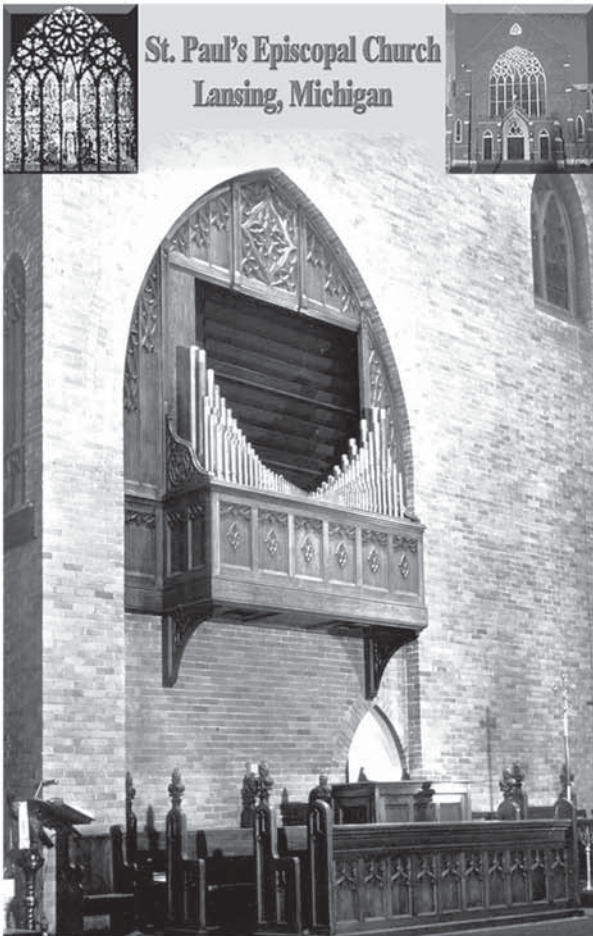


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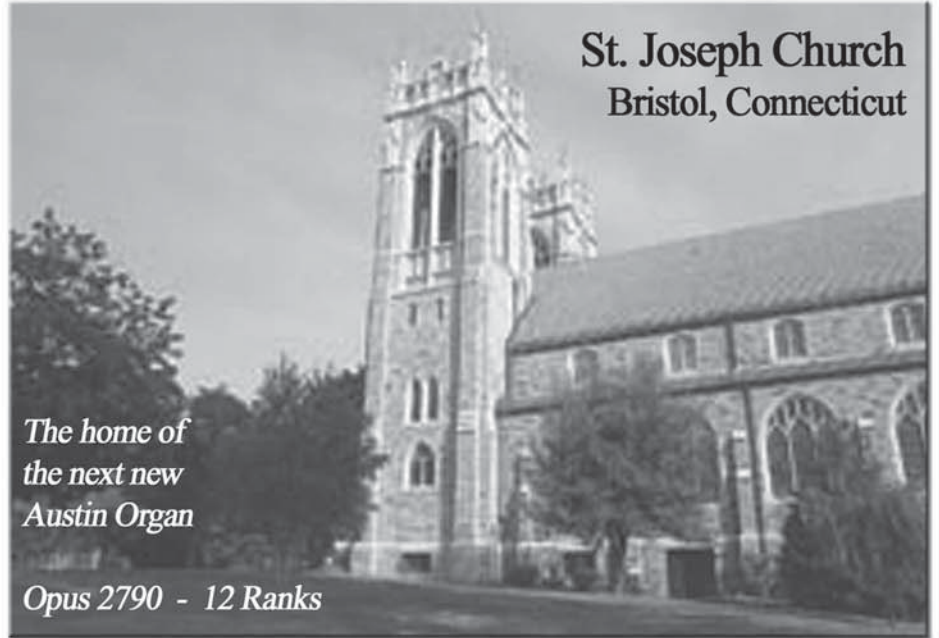


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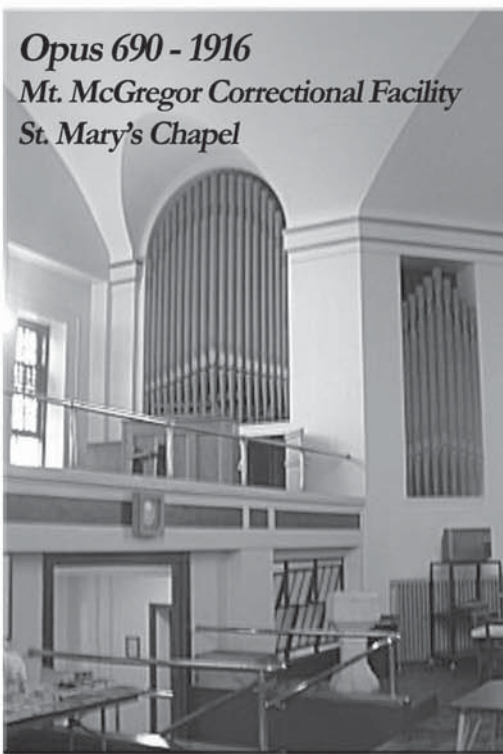


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The organ was silent for several years, due to budgetary issues. It plays once again, thanks to a dedicated group of volunteers who continue to raise funds to complete the mechanical and tonal revision to this unique instrument. Austin Organs sent a crew of four technicians who were able to perform enough work on the organ to allow it to play for an enthusiastic audience of about 150 - inmates and guests - on June 23. On this bright evening, it was awarded an Organ Historical Society Citation.

For more information: [www.mtmcgregororganfund.org](http://www.mtmcgregororganfund.org)



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William Picher and the Mary, Queen of the Universe Shrine Choir

A new compact disc recording entitled *Hail Holy Queen* featuring the Mary, Queen of the Universe Shrine Choir, directed by **William Picher**, has been recently released by Stemik Music of Windermere, Florida. Featured are works by composers Gallus, Handel, Beck, Franck, Willcocks, Mozart, Chenokov, and others. Also featured are original compositions and arrangements by Dr. Picher.

The ensemble is the resident professional choir-in-residence at Mary, Queen of the Universe Shrine, which opened in 1993 in Orlando, Florida. The choir's members come from all parts of the United States, and all have extensive choral experience. In addition to singing at Shrine liturgies on Sundays and Holy Days, the Shrine Choir performs concerts and other outreach ministries.

Director, organist and trumpeter William Picher, AAGO, holds music degrees from the University of Maine, Eastman School of Music, and Catholic University of America. He has previously served at the Cathedral of the Immaculate Conception (Portland, Maine), the Cathedral of St. Jude the Apostle (St.

Petersburg, Florida), and as a member of the United States Navy Band in Washington DC. In 2000, Dr. Picher was awarded the St. Jude Medal by Bishop Robert Lynch in recognition of his service to the Cathedral of St. Jude the Apostle and the Diocese of St. Petersburg. Picher currently serves as director of music/organist and artistic director of the Shrine Concert Series at Mary, Queen of the Universe Shrine. Additionally, he is on the music faculty of Florida Southern College in Lakeland, Florida.

*Hail Holy Queen* is available online at <www.cdbaby.com/all/stemikmusic> or via e-mail at <shrinemusic@netpass.com>, or direct-ly from Stemik Music, 407/876-8736.

**Daniel Pinkham** has completed three new works. *Scenes*, for trumpet and organ, was commissioned by the Boston AGO chapter. It will have its premiere on September 18 at St. Cecilia's Church, Boston, on the occasion of the installation of the newly elected slate of officers; performers include Richard Kelley, trumpet, and Andrew Paul Holman, organ.



Daniel Pinkham

*Missa Brevis*, for unaccompanied choir, was composed in recognition of the 30th anniversary of Edith Ho as organist and music director of the Church of the Advent in Boston. The date of the premiere will be announced later.

*A Cradle Hymn*, on a poem by Isaac Watts, was composed for the 97th annual Christmas carol services of the Memorial Church, Harvard University, of December 17 and 19, 2006. Commissioned by Edward Elwyn Jones and the Harvard University Choir, it is scored for SATB choir and string quartet.

organbuilders Paul Fritts, Taylor & Boody, John Brombaugh, Martin Pasi, and C. B. Fisk at (respectively) Pacific Lutheran University, Tacoma, Washington (1998); Holy Cross College, Worcester, Massachusetts (1985); Southern Adventist University, Collegedale, Tennessee (1986); St. Cecilia Cathedral, Omaha, Nebraska (2003), and House of Hope Presbyterian Church, St. Paul, Minnesota (1979). Other organs include the 1992 Taylor & Boody at Christ Church Cathedral, Indianapolis, Indiana; 1984 Fritts-Richards at St. Alphonsus Church, Seattle, Washington; 1990 Yokota at California State University, Chico; and 1995 Noack at Christ the King Ev. Lutheran Church, Houston, Texas.



Jean-Baptiste Robin

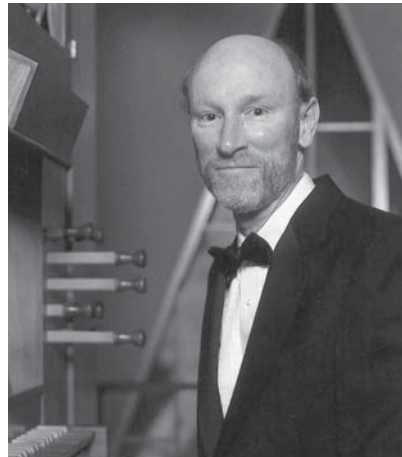
Parisian organist-composer **Jean-Baptiste Robin**, who became titular organist of Poitiers Cathedral and its famous Clicquot instrument at the age of 23, has been added to the roster of organists represented in North America by Phillip Truckenbrod Concert Artists.

As a performer (who plays from memory), Robin has appeared throughout Europe as well as in the United States, at notable venues such as the Royal Festival Hall in London and international festivals such as Freiberg, Coblenz, Haarlem, Monaco, and Granada. He has served on the faculties of organ academies in Tübingen, Rottenburg, Haarlem, Sapporo, and in Texas and Ohio.

As a composer, he has written more than 15 works ranging from solo pieces (for piano or organ) to music for full symphony orchestra (performed by the Orchestre National de Lyon and the Philharmonia Orchestra of London). He was awarded prizes in composition from the Institut de France and the Fondation Lagarère and has won the Prix François de Roubaix, the Grand Prix de la ville de Bordeaux, and the international competition in Nice.

His first commercial recording, featuring the organ music of Louis Marchand, was cited with the highest distinctions by several publications, including *Diapason*, *Le Monde*, and *Classica* magazine. He has also recorded the complete organ music of Felix Mendelssohn and François Couperin.

Robin's studies were at the Conservatoire National Supérieur in Paris where he was awarded seven First Prizes (for organ, figured bass, counterpoint, 16th-century polyphony, 20th-century harmony, and orchestration). Additional studies in organ were with Marie-Claire Alain, Olivier Latry, and Louis Robilliard, and in composition with George Benjamin at King's College, London, and with Marc-André Dalbavie.



George Ritchie

The complete organ works of J. S. Bach as played by **George Ritchie** on nine American pipe organs have been released as an integral set of 11 CDs on the Raven label. George Stauffer, co-author with Ritchie of the method *Organ Technique: Modern and Early*, contributes six essays on the music, its style, and its milieu. Registrations for each work are included as well as photographs and stoplists of each organ. The 11-CD set is available now as Raven OAR-875 from <RavenCD.com> for \$49.95 postpaid worldwide, and also from the Organ Historical Society (not postpaid). The set will be available in record stores in early fall.

Ritchie, professor emeritus and retired head of the organ department at the University of Nebraska, Lincoln, completed these recordings of Bach's organ works in 2004. They appear on the Raven label in six individual volumes, all but the first containing two CDs each, and all volumes remain available. Each volume received international acclaim upon its release.

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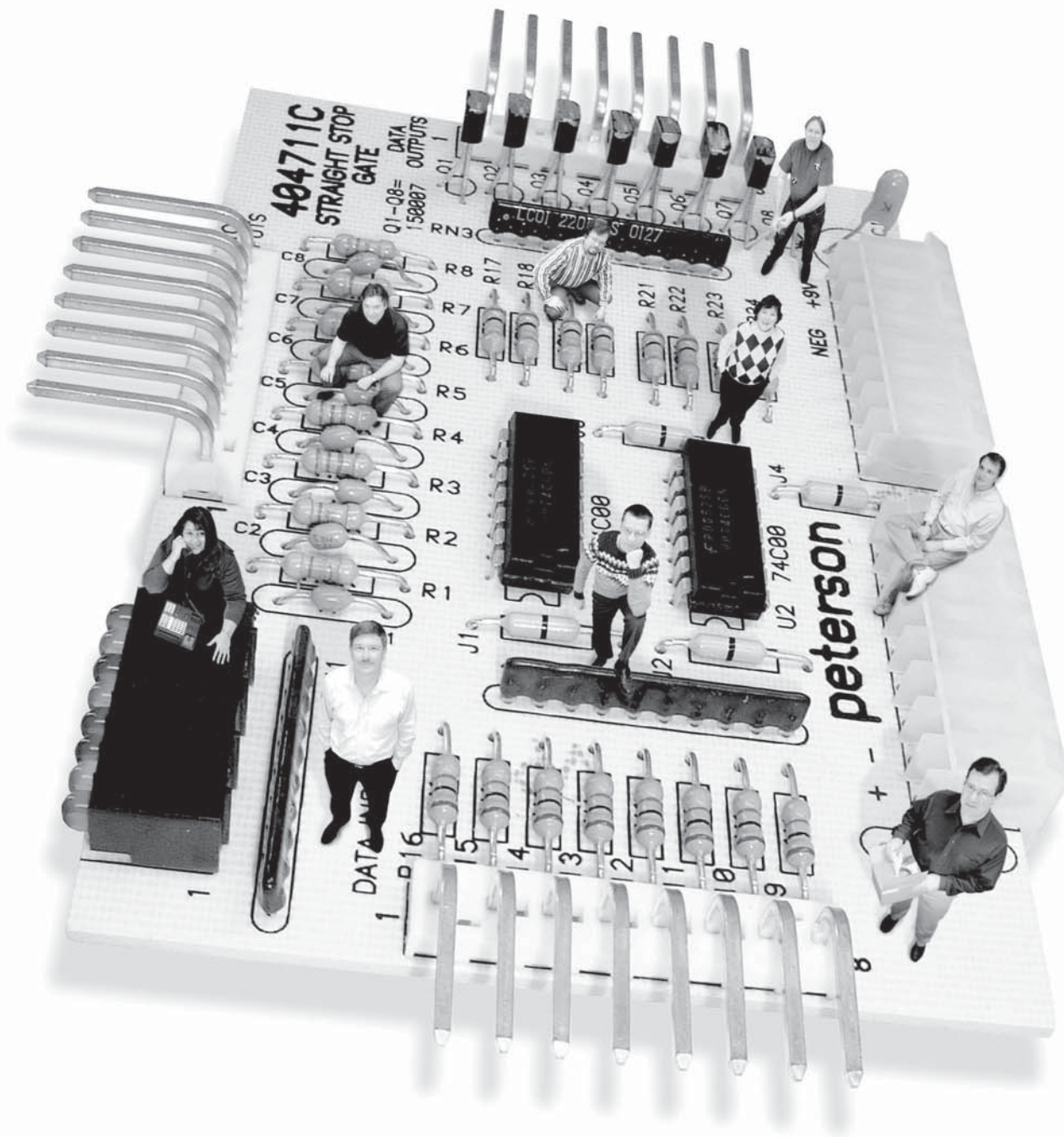
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Three new works for harpsichord by Chicago composer **Norman D. Rodger**—*Prelude and Fugue in C for Harpsichord*, *Sonata for Treble Recorder and Harpsichord*, and *Death Be Not Proud* (for soloist and harpsichord or other keyboard instrument)—were presented at Notre Dame University on June 17 during the annual meeting of the Midwest Historical Keyboard Society. Performing were **Anita K. Smith**, harpsichord; Mary Anne Wolff-Gardner, recorder; and Willard Thomen, baritone.



**Br. Jonathan Ryan**

In June, **Br. Jonathan Ryan**, SSJC, AAGO, ChM, was selected as the winner of the \$3,000 Scholarship Prize in the 2006 Peter B. Knock Memorial Scholarship Competition of Rye, New York. A native of Charlotte, North Carolina, Br. Ryan earned the bachelor of music degree with academic honors in organ performance from the Cleveland Institute of Music (2004) in the studio of Todd Wilson, and the master of music degree in organ from the Eastman School of Music (2006) as a student of David Higgs. His other organ competition awards include first prize in the 2006 Arthur Poister National Competition, first prize in the 2006 Rodland Memorial Scholarship Competition, first prize in the 2004 Albert Schweitzer Organ National Competition (Young Professional Division), and first prize in the 2003 Augustana Arts-Reuter National Undergraduate Organ Competition. Additionally, he received the 2006 AGO Choirmaster award for the highest Choirmaster exam score this year.

Currently, Br. Ryan is a novice member of the Society of St. John Cantius (SSJC), a Roman Catholic men's religious order founded in 1998 at St. John Cantius Church in Chicago, Illinois, with a charism of sacred liturgy, arts, and catechesis. He regularly performs as part of the extensive music program of St. John Cantius Church, which includes two professional choirs, one semi-professional choir, and two orchestras in residence.

**Maxine Thevenot** (associate organist-choir director, Cathedral Church of St. John, Albuquerque, New Mexico) gave concerts in April-May 2006 at St. Thomas Fifth Avenue, New York; Chestnut Hill Presbyterian Church



**Maxine Thevenot and Eric Plutz, principal university organist, Princeton University Chapel**



**Maxine Thevenot (right) and Jeremy Bruns, associate organist, St. Thomas Fifth Avenue**

(Bomberger Hall recital series, Ursinus College), Philadelphia; and Princeton University Chapel. She also gave performances of the Richard Proulx *Concerto for Organ and Strings* and the Handel *Organ Concerto in B-flat*, op. 4, no 6, at the Cathedral of the Incarnation, Garden City, New York, with the Adelphi University Orchestra conducted by Christopher Lyndon-Gee.



**Judith Vander, Anne Chabreck, and Marijim Thoene**

**Marijim Thoene** played the premiere of *Powwow Suite for Organ and Flute* by **Judith Vander** on May 21 at St. Joseph Abbey in St. Benedict, Louisiana. The recital also included Bach's *Sonata in g*, Kropfreiter's *Veni Creator*, Bourland's *Cantilena for*

*Organ and Flute*, and Pinkham's *Miracles for Flute and Organ*. Vander wrote the *Powwow Suite* for Thoene and was in attendance at the recital. Thoene was joined by flutist Anne Chabreck and percussionist Kaan Yayman.

**James Welch** has released a new CD, *Celebration*, recorded at the historic Carmel Mission Basilica in Carmel-by-the-Sea, California. The CD marks the 20th anniversary of the Mission's 34-rank Casavant organ (complete with horizontal trumpet), which was dedicated in recital by Joyce Jones in September 1986. The 28 selections comprise works by Bach, Stanley, Vivaldi, Handel, Charpentier, and Widor, plus several contemporary works, including Christopher Pardini's *Toccata on 'Amazing Grace'*, Richard Elliott's new *Improvisation on 'Hymn to Joy'*, John Behnke's *Aria on 'My Hope Is Built on Nothing Less'*, Dale Wood's *The Gift to Be Simple*, and Charles Callahan's *Folk Tune*. The CD is priced at \$10. For further information or to order: <www.welchorganist.com>.



**Raina Wood**

**Raina Wood**, organist at Church Street United Methodist Church, in Knoxville, Tennessee, played a concert of music by Bach, Dupré, Duruflé, Eben, Gigout and Lang on May 7 at the church. Miss Wood, a graduate of Furman University, studying with Charles Tompkins, and Emory University, where she obtained her master's studying with Timothy Albrecht, is beginning her 11th year at the church. Her program was part of an ongoing series of concerts that featured such artists as Paul Jacobs and David Briggs, celebrating the 75th year of the building, and the 40th year of the organ. Originally built by Aeolian-Skinner as a III/47, the instrument is currently undergoing rebuilding and enlargement to IV/90 by Randall Dyer & Associates.

## Nunc Dimittis

**Forrest Campbell Mack** died on May 24 at the University Commons Nursing Home in Worcester, Massachusetts; he was 64. Born on January 18, 1942, in Newburyport, Massachusetts, he was a graduate of the University of Massachusetts at Amherst and earned a

degree in library science from Simmons College. A longtime resident of Waltham, Massachusetts, he worked at the Watertown Library until retirement in 2003. A member of the Organ Historical Society, Mack was also a hiker and a member of the Appalachian Club. A memorial service was held at Old South United Presbyterian Church, Newburyport, on May 30.

**William Heartt Reese** died on March 22 at St. Mary Home, West Hartford, Connecticut, at the age of 95. Born in New York State, he was a graduate of Amherst College, earned a master of music degree from Columbia University, a doctorate from the University of Berlin, and a degree in conducting from the Berlin Hochschule für Musik. Dr. Reese served as professor of music and director of musical ensembles at Haverford College in Pennsylvania from 1947-75. During that time he founded and conducted the Philadelphia Chamber Chorus, directed the Bethlehem Bach Choir in Bethlehem, Pennsylvania, and was organist-choirmaster at the Church of the Redeemer (Episcopal) in Bryn Mawr, Pennsylvania. After retirement in 1976, he moved to Grandview-On-Hudson, New York, where he founded the Rockland Camerata. In 2001, he moved to West Hartford, where he substituted at local churches and was a member of St. John's Episcopal Church. Dr. Reese and Alfred Mann collaborated on an English translation of Kurt Thomas's *The Choral Conductor: The Technique of Choral Conducting in Theory and Practice*, published in 1971 by Associated Music Publishers. He is survived by Dora (Fischer) Reese, his wife of 40 years, two sisters, several nieces and nephews, and grand-nieces and nephews. A memorial service took place at St. John's Episcopal Church, West Hartford, on April 1.

## Here & There

**Bärenreiter Verlag** has announced a new publication of a Telemann Advent cantata. *Georg Philipp Telemann: Der jungste Tag wird bald sein Ziel erreichen (The Last of Days shall reach its destination)* (BA 7671, vocal score 6.95 euros; score and parts also available) is edited by Ute Poetzsch. Telemann wrote this cantata for the second Sunday of Advent for the 1717-18 liturgical year. The recitatives and chorales are kept deliberately simple, within easy reach of relatively small church choirs. For information: <www.baerenreiter.com>.

**CanticaNOVA Publications** has issued *Four Advent Chorales for Flute & Harpsichord or Organ*, arranged by Stephen McManus. The publication, catalog #6023, is priced at \$5.95 and includes the flute part. For information: <www.canticanova.com>.

**Carus** announces new releases. Carus has published many cantatas by Dietrich

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8 Salicional (Sw)		4 Principal	4 Principal	16 Contra Viole (Ch)	
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4 Spitzflute	4 Spitzflute	2 2/3 Nazard	2 2/3 Nazard	8 Bourdon	
2 2/3 Twelfth	2 2/3 Twelfth	2 Octavin	2 Octavin	4 Choralbass	
2 Fifteenth	2 Fifteenth	1 3/5 Tierce		Mixture IV	
Fourniture IV		Mixture III		32 Contre Posaune	
8 Trumpet		16 Basson		16 Posaune	
(Pipes only)	4 Great	8 Cornopean	8 Cornopean	16 Basson (Sw)	
Chimes	Peterson Chimes	8 Trumpet		8 Trumpet	
MIDI on Great		8 Hautbois	8 Hautbois	4 Clarion	
Bass Coupler		4 Chalumeau	4 Chalumeau	MIDI on Pedal	
Melody Coupler CH > GT		(Pipes only)	16 Swell		
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		(Pipes only)	4 Swell		
		CHOIR			
		(All Digital)			
		16 Contra Viole			
		8 Holzgedeckt			
		8 Erzähler Celeste II			
		4 Prinzipal			
		4 Koppelflöte			
		2 Octav			
		1 1/3 Quintflöte			
		Mixture III			
		8 Festival Trumpet			
		8 Krummhorn			
		Celesta (Sw)			
		Tremulant			
				COUPLERS	
				Swell Tremulant	
				MIDI on Swell	
				8 Great to Pedal	
				8 Swell to Pedal	
				8 Choir to Pedal	
				(Pipes only)	16 Swell to Great
				8 Swell to Great	
				(Pipes only)	4 Swell to Great
				8 Choir to Great	
				8 Swell to Choir	
				Choir Unison Off	
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Buxtehude; the critical edition of *Membra Jesu Nostri* will be issued in 2006. Also in preparation is an edition of Louis Vierne's complete organ works, in 13 volumes. Carus has also released new CDs: J. S. Bach's *Easter Oratorio* (Carus 83.212) and C. P. E. Bach's harpsichord concerti (Carus 83.212). For information: <www.carus-verlag.com>.

**Fruhauf Music Publications** has announced new releases, including transcriptions of the *Sinfonia from Bach's Cantata No. 29*, "Wir danken dir, Gott, wir danken dir," and Vivaldi's *Concerto in D Major for Lute, Strings and Continuo* (RV 93). The transcription of Fauré's *Requiem in D minor* combines visual convenience and carefully detailed notation in a three-stave format that includes measure numbers and rehearsal letters for reference to the vocal parts. Franck's *Sept Pièces in C* from *L'Organiste* has been transcribed into three-stave format and notated for performance on a larger instrument (rather than the harmonium for which it was originally written). Manual changes, dynamics, phrasings, and suggested timbres have been included. For information: <www.frumuspub.net>; P.O. Box 22043, Santa Barbara, CA 93121-2043.

**JAV Recordings** has announced the release of *Tribute to Suzanne Chaisemartin*, featuring Chaisemartin, a student of Marcel Dupré, playing works of Widor, Gigout, Fleury, Guilman, and Dupré on three famous Cavaillé-Coll organs (St. Sulpice and St. Augustin in Paris, and St. Etienne in Caen). The disc also includes spoken commentary in French by Chaisemartin, and four tracks of Dupré playing on his house organ in Meudon. For information: <www.pipeorgancds.com>.

**Frog music press** has released *The Temperamental Bach* organ CD, a compact disc that explores temperaments through direct comparison. Three Bach works (*Fantasy and Fugue in A Minor*, BWV 561; *Kleines Harmonisches Labyrinth*, BWV 591, and *Wir Glauben all*, BWV 680) are played first in equal temperament, then in other temperaments, including mean tone, Kirnberger, Pythagorean, Werckmeister I & III, and Young I & III. The disc was recorded on a Rodgers digital instrument. For information: <www.frogmusic.com>.

**Muller Pipe Organ Company** of Croton, Ohio, has completed the restoration of the Skinner organ located at Lake Erie College's Morley Music Hall in Painesville, Ohio. The 64-rank, four-manual organ was built in 1927, with a design influenced by Cleveland organist Edwin Arthur Kraft. The instrument had undergone significant changes over the years and nearly half of the original pipework and mechanism was lost, as was the original Skinner console. Muller's work returned the specification of the organ to the original Skinner design. Where the original was lost, replacement pipework and components from other non-extant Skinner

organs were reconditioned and utilized as available. All other components and pipework were new. The new mahogany console was custom crafted by Muller and is a measured reproduction of a Skinner four-manual console. The instrument will be formally rededicated in a recital by Todd Wilson on Saturday, October 7, 2006, at 4 pm, as part of the alumni weekend celebration of Lake Erie College.

**Marshall & Ogletree** of Boston built Opus 1 ("The Epiphany"), the virtual pipe organ, as an interim replacement for the largest of the four organs Trinity Church Wall Street/St. Paul's Chapel lost on September 11, 2001. Called "The Epiphany" because of its nature as a "sudden intuitive leap of understanding, especially through a striking occurrence," the three-manual, 85-stop, 120-voice instrument was inaugurated on September 11, 2003 with William Albright's *A Song to David*.

Dr. Owen Burdick, Trinity Church's organist and director of music, sought breakthrough technology for a digital organ, knowing that it would take up to seven years to replace the Aeolian-Skinner pipe organ in the rear gallery of the historic church at Broadway and Wall Street.

A symbolic tour to the Columbus, Ohio 75th general convention of the Episcopal Church in June, and two concerts by the Trinity Choir at the national convention of the American Guild of Organists in Chicago in the first week of July, culminated at the Michael Schimmel Center for the Arts of Pace University with a concert by organist Cameron Carpenter. Acoustics play a significant part in any organ installation, so the tour was a test of the instrument. An 8,000-seat convention center in Ohio was the first stop, and both the organ and the acoustics surpassed expectations during nine days of daily services. The Roman Catholic Church of St. Mary of the Angels in Chicago featured cathedral acoustics in a sanctuary of 1,800 seats and eight seconds of reverberation—supporting a professional choir of 22 and congregational singing of 1,000 musicians at each concert. Finally, the relatively dry acoustics of a 750-seat theatre show the instrument at its most exposed.

Experts in touring organs beginning in the mid-1960s were in charge of the tour. Richard Torrence and Marshall Yaeger created the first touring organs for Virgil Fox and other international organists. They are now the worldwide representative for Marshall & Ogletree virtual pipe organs ([www.VirtualPipe.Org](http://www.VirtualPipe.Org)), and also release CD stereo and DVD surround sound albums of organs, some of which feature Kaleidoplex™ fractal art on the SeeMusicDVD label ([www.VirtualPerformances.com](http://www.VirtualPerformances.com)). Torrence & Yaeger also offers the first classical music video downloads for iPod.

All Torrence & Yaeger and Circles International after-tax profits benefit the Virgil Fox Legacy and the Albert Schweitzer Music Award of Anchor-International Foundation ([www.anchor-international.org](http://www.anchor-international.org)).



Choir director Nellie Gershtein and Allen's George Boyer

**Allen Organ Company** has installed a three-manual Quantum™ Lumitech organ in Temple Beth El, northwest of Allentown, Pennsylvania. The congregation recently moved into the new multi-purpose complex consisting of the temple, social area (which adjoins and supplements the temple seating area when needed), temple offices, and school. Historic stained-glass windows from the previous temple were carefully removed and integrated in the new facility, including a stained glass ceiling centerpiece.

The organ features Lumitech Capture™. The organ's speakers are housed in twin towers on the far left and far right of the Ark, allowing the organist to use the full organ in the west tower, in close proximity to the cantor and choir, for balanced accompaniment. Speakers



Allen Quantum™ Lumitech organ at Temple Beth El, Allentown, Pennsylvania

in the east tower can be activated for organ selections, large processions and congregational singing. The organ is equipped with EAC™ (Expanded Audio Capabilities) that allows even more flexibility for special musical needs. The special finished console matches the extensive woodwork of the temple. Rabbi Moshe Re'em, Cantor Kevin Wartell, and choir director Nellie Gershtein worked with Allen's George Boyer to plan the installation.



Rodgers Trillium at Mount Hermon Christian Conference Center

The centennial celebration of the Mount Hermon Christian Conference Center, one of the oldest and largest Christian conference grounds in the United States, included the dedication of a custom four-manual **Rodgers Trillium Masterpiece Series organ** ([www.rodgersinstruments.com](http://www.rodgersinstruments.com)).

The Patricia Witham Centennial Organ is built with 161 cocobolo wooden drawknobs and wood velocity-sensitive keyboards and is equivalent to a 193-rank pipe organ with six divisions: Great, Swell, Choir, Solo, Orchestral and Pedal. The organ was named in honor of a close family friend of the anonymous donors whose gift made the new organ possible. It was installed by Jarvis Music Associates, Inc. of Pleasanton, California. Jarvis Music also installed a new Rodgers Allegiant 657

organ in the center's Prayer Chapel. The dedication concert, featuring Randall Atcheson, took place on August 29. Atcheson, a Juilliard graduate in organ and piano as well as a Steinway artist, made his Carnegie Hall debut in 1991. He has recorded 16 CDs and has appeared with Mick Jagger, Phil Collins, James Taylor and Diana Ross, in addition to his many classical concerts.

David Talbott, Mount Hermon's director of adult ministries and resident musician, and his wife Carla visited the Rodgers factory in Hillsboro, Oregon earlier this year. Mount Hermon opened in 1906 and is considered one of the finest facilities offering Christian retreats in the world. Last year, more than 50,000 people attended Mount Hermon.

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## In the wind . . .

by John Bishop

### From the ashes

In the September 2005 issue of THE DIAPASON, I wrote about the destruction of a venerable pipe organ in a Boston church. E. & G. G. Hook's Opus 253 of three manuals and 25 stops was built in 1859 and was destroyed on Tuesday, January 18, 2005, in a five-alarm fire that gutted the First Baptist Church of Jamaica Plain, Massachusetts. The response of firefighters was such that the parsonage (just a few feet from the church building) and the rest of the close urban neighborhood were preserved. But the church's loss was deeply felt in the community and in the wider world of those who appreciate historic organs. [See also "In Memoriam E. & G. G. Hook, Opus 253 (1859-2005)," by Leonardo Ciampa, in the March 2005 issue of THE DIAPASON.]

Many professional organists and organbuilders will argue that E. & G. G. Hook was among the finest organbuilding firms in the history of the art (See Photo 1: Hook factory). Under three different names (E. & G. G. Hook, E. & G. G. Hook & Hastings, and Hook & Hastings) the firm produced over 2,600 instruments in its more than 100-year history. The factory was located in Roxbury (another of Boston's neighborhoods) on a site now occupied by Northeastern University, about two miles from Jamaica Plain. Until the Jamaica Plain fire, three of the seven surviving pre-Civil War Hook organs were located on Centre Street in Jamaica Plain within easy walking distance of one another. George Greenleaf Hook, the younger of the Hook brothers, lived less than two blocks up a side street from Centre Street. What a neighborhood!

Television news broadcasts carried the story while the fire was burning and Boston's organ community crowded the phone lines. The church's pastor, the Rev. Ashlee Wiest-Laird, was prominent in both television and newspaper reporting, assuring the congregation and the community that they would rebuild. The publicity surrounding the fire included much information about the organ, making it clear that the church was well aware of its importance and the heritage it represented. Mariko Irie, the church's current organist, past organist Leonardo Ciampa, and local organist and friend of the congregation Lois Regestein all joined Pastor Wiest-Laird in asserting the intention that the rebuilding of the church would include the acquisition of a comparable organ to replace the loss.

The smoke cleared and the dust settled. A double-wide trailer was installed on the church yard providing space for worship and meetings. Committees went to work to plan the rebuilding project. It became clear that the walls and steeple of the building could be retained, but the entire interior and roof would have to be replaced. (See Photo 2: First Baptist Church)

### A glimmer . . .

My work frequently takes me to New York, a city rich in great churches with wonderful organs and organists and outstanding music programs. The city is so crowded that outside the grand public parks there are few places where the actual earth is apparent through the pavement. It's something of a surprise to see real dirt when walking past a water-main repair in progress. As such, there is precious little open land available in the city so real estate developers are perfecting the practice of adding high-rises on top of existing buildings. An institution such as a church can realize a powerful economic boost by selling air rights above their building.

In August of 2005 I received a call from The Rev. Dr. Edward Earl Johnson, pastor of the Mt. Moriah Baptist Church in Harlem, on Fifth Avenue in New York City. His church was planning a large-scale renovation project stemming from the sale of their air rights and plans for construction of a large condominium development overhead. The back wall of the sanctuary would be drastically rebuilt to provide support for the new building—in the wall were the chambers that housed an old pipe organ they weren't using any more. Could the Organ Clearing House help? The next time I was in the city, I visited Mt. Moriah, and what did I find but a three-manual organ built by E. & G. G. Hook & Hastings in 1872—the year that Frank Hastings was made a partner in the firm! (See Photo 3: Opus 668, Mt. Moriah Baptist Church)

Opus 668 was originally built for the Church of the Disciples on Madison Avenue in New York. It was moved to Mt. Moriah by Hook & Hastings early in the 20th century where it was installed in two chambers on either side of a choir loft above the preacher's platform—a very unusual installation for a 19th-century tracker-action organ! Trackers assisted by a pneumatic Barker-lever machine ran more than 30 feet from the keydesk under the floor of the choir loft to the Swell division. A study of the organ's building frames implies that the instrument was also originally installed in two locations—the free-standing structure that supports the remote Swell is "original equipment."

I must admit that because of the unusual configuration of this organ, I had some trouble imagining how it might be relocated. But I promised Dr. Johnson that I would try to find a new home for the organ, took photographs and measurements, wrote down the stoplist, and posted the organ on the Organ Clearing House website as #2112. I gave it the headline, "the wonders of technology," reflecting the presence of the Barker-lever machine that allowed the split installation. Look at a photo of the installation and you would never recognize this as a Hook organ. But glance at the stoplist and you'll have no doubt. A call from Lois Regestein suggested that a colleague of hers had noticed the listing on the website and wondered if the organ might be a candidate to replace Opus 253 in Jamaica Plain. What a thought. If



Photo 1: Hook factory

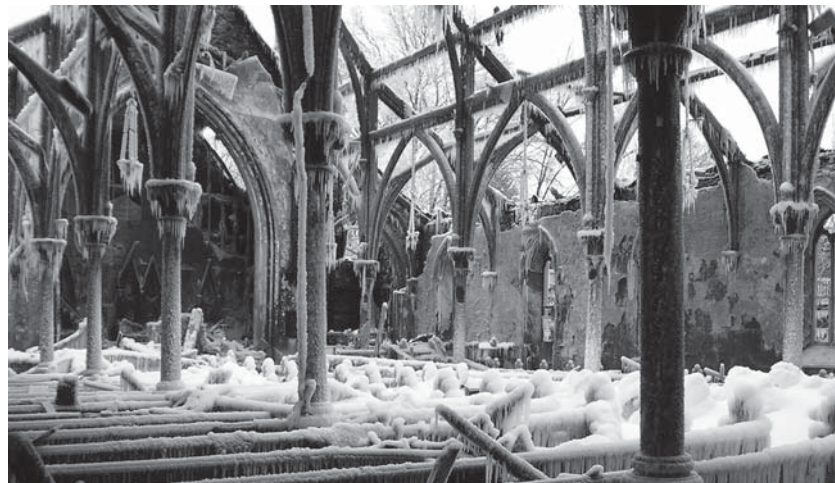


Photo 2: First Baptist Church

the organ had been installed twice in divided configurations, why couldn't it be reworked into a more common layout and take its place in the neighborhood where it was built?

#### E. & G. G. Hook & Hastings, Opus 668

- Great**
- 16' Open Diapason
- 8' Open Diapason
- 8' Viola da Gamba
- 8' Gemshorn
- 8' Doppel Flute
- 4' Octave
- 3' Twelfth
- 2' Fifteenth
- III Mixture
- 8' Trumpet
- Swell**
- 16' Bourdon
- 8' Open Diapason
- 8' Stopped Diapason
- 8' Viola
- 4' Violina
- 4' Flauto Traverso
- 2' Flautino
- 8' Cornopean
- 8' Oboe
- Choir**
- 8' Geigen Principal
- 8' Dulciana
- 8' Melodia

- 4' Flute d'Amour
- 2' Piccolo
- 8' Clarinet

#### Pedal

- 16' Open Diapason
- 16' Bourdon
- 8' Violon Cello

It was a poignant moment, gathering with pastor, organist, moderator, and parishioners in the temporary trailer in the shadow of the burned church building to discuss this exciting possibility. In March 2006 an agreement was signed between the First Baptist Church of Jamaica Plain and Mt. Moriah Baptist Church of New York for the purchase and sale of the organ. On April 24, 2006, the crew from the Organ Clearing House arrived in Harlem to dismantle the organ. One important detail remained. There were not even architectural plans for the rebuilding of the burned church. We needed a place to store the dismantled organ. It was Pastor Wiest-Laird who worked the magic. Earlier in the year a large church building on Centre Street had been vacated (the Casavant organ had been purchased by a parish in San Antonio, Texas and dismantled and shipped by the Organ Clearing House). While plans for

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Photo 3: Opus 668, Mt. Moriah Baptist Church

the future use of the building were being developed, it would be available for the storage of the organ from Harlem. So just a few months after removing one organ, we placed another in storage in the same building!

Construction is under way at Mt. Moriah Baptist Church. Opus 668 is safely in storage in Jamaica Plain. The First Baptist Church is proceeding with their planning process. Stay tuned for future developments. Send your donations to:

The Organ Fund  
 Pastor Ashlee Wiest-Laird  
 The First Baptist Church  
 633 Centre Street  
 Jamaica Plain, MA 02130-2526

#### The Phoenix Project

A year ago, Hurricane Katrina caused widespread destruction along the coast of the Gulf of Mexico, especially in Mississippi and Louisiana. And in February of this year a series of fires, intentionally set, destroyed rural church buildings in Alabama. Laurence Libin, recently retired Curator of Musical Instruments at the Metropolitan Museum of Art in New York, and newly elected vice-president of the Organ Historical Society, responded by conceiving the Phoenix Project, an initiative of the OHS supported by the American Institute of Organbuilders and the Associated Pipe Organ Builders of America. This exciting project is for the purpose of placing "redundant" pipe organs in churches that have suffered such losses. If you know of such a church that needs a pipe organ, or of one that has an organ to give away, contact Laurence Libin at <ksl@nic.com>.

As the Organ Clearing House is a good source for experienced pipe organs, Mr. Libin and I corresponded several times about the Phoenix Project. I would soon be in New York for the dismantling of the Mt. Moriah Hook organ, and I suggested we might get together. When I told him what I was up to, his deep appreciation of historic musical instruments got the better of him, and he volunteered to help. I told him to wear old clothes! He spent two days with us immersed in pipe organ preservation. In fact, he had pipe organ preservation all over him. If you haven't seen it first hand, you cannot imagine how deep is the dirt in a pipe organ that has been sitting still for a hundred years in New York City. Walking through a hotel lobby at the end of the day creates quite a spectacle. (See Photo 4: Bishop and Libin)

#### There's no such thing as a free lunch.

When a pipe organ is made available "free to a good home," there is almost always a string attached. The cost of relocating and renovating the organ is still there. The church that receives a free organ will likely have significant expense attached. However, that cost is typically competitive with the price of an electronic instrument, and but a fraction of the price of a new pipe organ. The Phoenix Project is a wonderful way for any church that has suffered loss through disaster to obtain a fine pipe organ.



Photo 4: Bishop and Libin

#### There's more than one way.

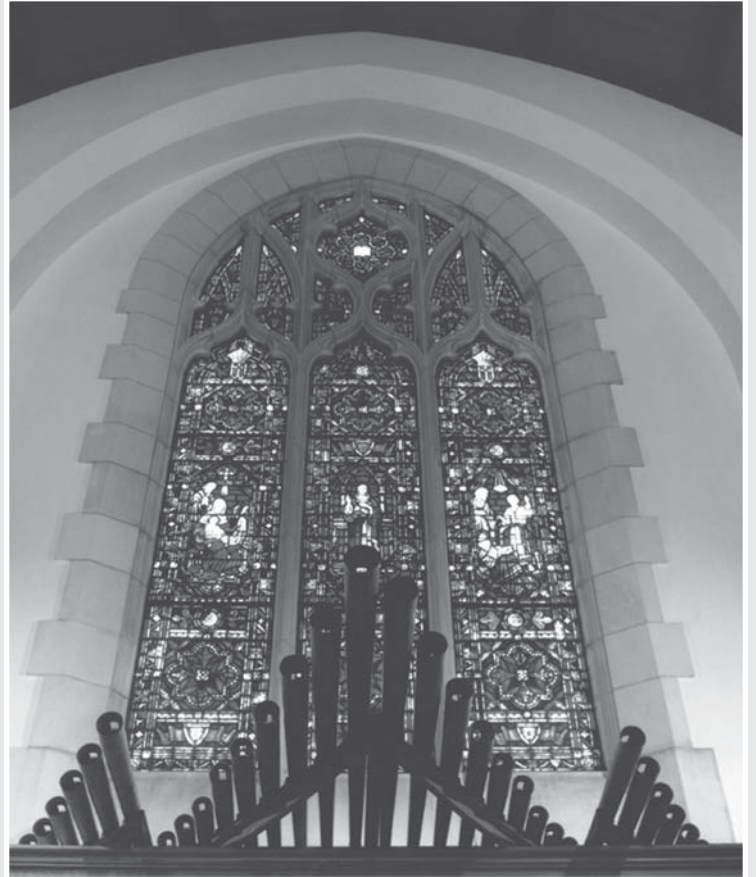
I believe that I am safe in saying that many readers of THE DIAPASON share a concept of an effective church music program. There is a choir of adults, perhaps another of children, perhaps another of teenagers. There is an organ, a piano or two, a library of anthems. The organist/music director plans programming and rehearses the choirs. The congregation is used to singing three or four hymns in the course of a service. Music is offered at regular worship services, festivals, funerals, and weddings. Get the picture?

There is a lot of talk and action these days about alternative forms of musical expression in public worship. Praise bands, folk instruments, and rock-and-roll have found their place in the church. It's here to stay. Recently I was participating in a public forum about organ music, and an audience member asked what I thought about such new trends in church music. I answered that what we consider to be a traditional music program is what works for me, that I know that many churchgoers are spiritually fed by alternative and contemporary forms of church music, and that whatever music is offered in church as part of worship should be the very best it can be—that *contemporary* should not be synonymous with *poor quality*.

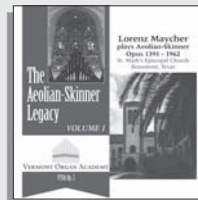
If you would like to hear public worship offered in a special language, I recommend the choir of Mt. Moriah Baptist Church, 2050 Fifth Avenue, New York, New York. You will hear a splendid Gospel choir—exquisitely trained, enthusiastic in their presentation, singing from memory, accompanied by a wizard on a Hammond organ. Terrific. They have toured churches in Brazil several times, and people come from far and wide to share their art. The night before we began dismantling the Hook & Hastings organ there, people from the First Baptist Church in Jamaica Plain visited New York, shared a meal with the people of Mt. Moriah, and worshipped together. A wonderful witness of the work of the wide church, and testament to the work of a great organ-builder from another age. ■

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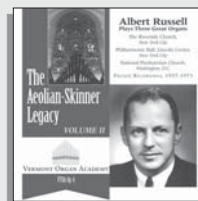
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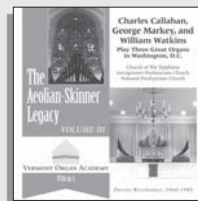
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## Music for Voices and Organ

by James McCray

### Advent music: Magnificat and more

The Christmas season has come to mean the period when the public plays Santa Claus to the merchants.

—Marceline Cox  
*Ladies Home Journal*, December, 1950

December in the church is the period of Advent; outside the church it is the period of shopping! In the church, the time before Christmas is a period of preparation. The four Advent Sundays have specific texts, tasks, and traditions. Decorating the church is usually something that unfolds slowly and adds to the spirit of anticipation; each week the congregation notices new additional items that help transform the church into an even happier place than usual.

Advent music is often distorted by being post-birth rather than anticipating it. Directors need to remind themselves that the literature of these four Advent Sundays should reflect a great sense of expectation. Leonard Bernstein did that so well in the American musical *West Side Story* when early in the show he included the text and music for "Something's Coming." It is that kind of combustible excitement that church choir directors should seek in their choices.

Clearly, one of the great texts associated with Advent is that of the Magnificat. Mary's words from Luke 1:46-55 have been a source of inspiration for composers throughout western history. Although the church year does not call for its specific use each year, performing a Magnificat as part of the Advent season seems very appropriate, especially when many choose to perform a Christmas cantata instead—a text that is post-birth. Christmas is the arrival, Advent is the coming, and that point should be stressed in music choices.

Other traditional texts that are appropriate to Advent include *Veni Emmanuel* (O Come, O Come Emmanuel), *Nun komm der Heiden Heiland* (Savior of the Nations, Come), and Psalm 24 (Lift Up Your Heads, Ye Mighty Gates). These, too, have been set by many composers. We suggest that conductors choose musical arrangements of these works for the anthem and also use them as congregational hymns. This connection reinforces the message and gives a solid cohesion to the tidings of Advent.

The music reviewed this month provides a variety of choral settings for Advent. Next month's column will focus on music for Christmas (post-birth). Seeing these columns in your journal may seem early for many in the same way the store shelves often have Halloween and Christmas items side-by-side, but music has to be evaluated, chosen, ordered, and learned by choirs, so it is not too early to start on this project since the first Sunday in Advent is on December 3 this year.

*Der jungste Tag wird bald sein Ziel erreichen (The Last of Days Shall Reach Its Destination)*, George Philipp Telemann (1681-1757). SATB, strings, 2 oboes, continuo, and organ, Bärenreiter-Verlag, 2006, vocal score BA 7671a, 6.95 euros; full score BA 7671, 12.95 euros; strings 2.95 euros (M+).

This cantata is for the second Advent Sunday and has seven relatively short movements. Based on a text by Erdmann Neumeister, it is somewhat unusual in that the opening movement is a dramatic accompanied recitative marked "Canto," which probably could be sung by a tenor or soprano. There are two other recitatives, an aria, and three movements for choir. The middle (fifth) movement is more elaborate with long, busy melismas for the chorus, especially for the basses. The oboes are insignificant, usually doubling the strings or chorus, and could be eliminated to save money. Both German and English texts are provided; this scholarly edition identifies editorial additions for dynamics, etc. This is a fine Baroque work that is not long and very suitable as special Advent music for a service.

*Nun komm der Heiden Heiland (Come, O Just One)*, Lynn Trapp. SATB, oboe, organ, and assembly, GIA Publications, G-6194, \$1.60 (M).

Subtitled "Introit Hymn," it is designed to be used as a procession but with a responsorial format so that the congregation sings on the refrain with the choir. There are three verses with the refrain sung four times. A separate oboe part and congregational music for duplication are included at the end. This work is especially appropriate for the fourth Sunday in Advent, but could be used throughout the season. The third verse is a Gloria Patri and Amen. Very pragmatic and useful music appropriate for most church choirs—highly recommended.

*Magnificat*, George Boziwick. SATB, organ, and congregational responses, C. F. Peters, #688055, \$3.95 (M-).

In this English Magnificat there is an antiphon sung first by the choir on the opening verse of the St. Luke text; then that is interspersed between several of the remaining verses as a choral response from the congregation. Each time the antiphon is sung it may be performed by all four voice parts of the choir together in support of the congregation. The organ part, on three staves, provides the somewhat melancholy background harmony of the primarily diatonic lines of the choir, which often sings in unison. Clearly designed for small church choirs of limited ability, yet it is something they will find very attractive.

*Magnificat*, Walter L. Pelz. SATB and organ, Augsburg Fortress, 0-8006-7735-8, \$1.75 (M).

This 6/8 English setting has a gentle dance feel. The voices are on two staves, syllabic, and usually doubled in the organ part, which is on three staves. There is no Gloria Patri added to the text. The traditional harmony is often set in parallel thirds.

*Magnificat*, Antony Le Fleming. SATB, soprano solo, and chamber orchestra of 2 oboes, 2 horns, and strings, Robertson Publication (Theodore Presser), #3093, \$4.95 (M+).

The soloist is used extensively throughout this English setting. There are long organ interludes between the contrasting sections, which have numerous tempo shifts. The choral parts are not difficult; they contain some divisi, unaccompanied passages, and some contrapuntal lines. This 12-minute setting has the orchestral score and parts available only on hire.

*Sing a Song of Advent*, Hal Hopson. Unison/two part, keyboard, congregation, optional flute and optional

handbells (2 octaves), Choristers Guild, CGA 1040, \$1.75 (E).

This gentle setting uses only seven handbells and always as single melodic half-notes; the flute part is doubled in the keyboard and is very easy. There are refrains in one key, interspersed between three verses that are in a different key. The tuneful music is syllabic and memorable for use with young voices. A simple yet attractive easy setting.

*Advent*, Craig Courtney. TTBB, solo violin, and keyboard or orchestra, Beckenhorst Press, Inc., BP 1724, \$1.95 (M+).

Based on *Veni Emmanuel*, this opens with a long, free introductory passage for the solo violin and unison men's chorus, which eventually works into a faster tempo and four-part male chorus singing on a neutral syllable. The violin part is tricky with many double stops and busy, soloistic passages. Later the choir sings the Advent melody in unison and in Latin above pulsating keyboard chords. This is a dramatic work that requires a good violinist. The choral parts are not difficult, but require a sufficient number of men. Excellent repertoire for church or concert performances for men's choir, and highly recommended.

*Nova, Nova*, arr. Richard Proulx. Unison choir, solo voices, assembly, organ, recorder, 3 handbells, and percussion, GIA Publications, G-6222, \$1.50 (E).

This medieval carol is set as a mini-drama about the Annunciation. The original Latin burden (refrain) is a play on words: "Ave" Hail, Mary is because of "Eva" Eve's action in the garden of Eden. There is an alternative English text for the refrain. Solo voices are to be used for the Narrator, Gabriel, and Mary who sing the verses, which are very short and easy. The assembly music is only four measures in length and is on the back cover for duplication. Parts for the percussion are also included on the back cover. Interesting and very accessible music for small church choirs.

*Two Advent Introits*, Thomas Bold. SATB unaccompanied, E. C. Schirmer Co., #6331, \$1.45 (M-).

The titles are *Prepare ye the way and Up, joyous raise your song*; each is two pages in length. The music is not difficult, but does have mild dissonance and wide range for the basses. The second Introit moves along quickly. Both are syllabic with movements of divisi.

## Book Reviews

*The Schulze Dynasty: Organ Builders 1688-1880*, by Bryan Hughes, forward by Dr. Francis Jackson. Musical Opinion ISBN 0-9544074-1-5, paperback, 254 pp. £35; <www.musicalopinion.com>.

Bryan Hughes chronicles the Schulze family's 200 years of organbuilding, a monumental, 20-year research project, a *Schulze Kritische Gesamtausgabe* that unfolds the historical, technical and aesthetic aspects of German organbuilding in the early Romantic period when the organ began to evolve from a polyphonic to a symphonic instrument.

The foreword, written by the great organist emeritus, Dr. Francis Jackson, paints a vivid picture of the "distinctive voice of Schulze" that combined English practice with German-inspired innovations, including those of Willis, Schnitger and Silbermann, contemporaries of Schulze. The preface defines areas of historical concern and clarifies the great impact Schulze made in England: a "musical enlightenment" that led to many commissions, including the huge five-manual, 6,000-pipe organ in Doncaster Parish Church in 1862.

The first chapter's profile of the Schulze family outlines seven generations of organbuilding, with extensive data on significant installations, including the Church of the Immaculate Con-



Photo: Lorraine Dotson



ception in New Orleans, Louisiana, built in 1860. Beginning with Hans Elias Schulze in 1688, followed by Hans Heinrich, Johann Daniel, Johann Andreas, Johann Friedrich, the famous Edmund (who at age 27 was invited by Prince Albert to exhibit an organ at the Crystal Palace, Hyde Park, London), Oscar, Eduard, Herwert and Franz, their individualistic and corporate principles and social histories are thoroughly and meticulously recorded, gleaned from diverse documents.

Continental organbuilding, with its equal temperament, concave pedalboards, bright and silvery principals, and flue choruses of great brilliance and power, lifted England's spirits and inspired Victorian organists to visit France and Germany, where they heard Cavallé-Coll's masterpieces at St. Denis and The Madeleine, as well as the Schulze organs in Weimar, Loitz, Lübeck, Halberstadt, Halle, Gotha, Heringen, Berlin, Wessenfels, Verden, Westphalia, Bremen Cathedral, Düsseldorf, Alperbach-Dortmund, and Paulinzella with their characteristic stop nomenclature—Gedactbass, Hohlflöte, Lieblich Gedact, Gambe, Geigenprincipal, Posaune, Flauto traverso, 2' Mixture V, 2' Scharf III, 1' Cymbel III, and a 2½' Quinte/2' Octave as one stop, as well as the Menschenstimme or Vox Humana, a Trompette on the Great and a Krummhorn in the Positiv.

Notable Schulze installations followed, both in Germany and in England. All are chronicled with stoplists, material and construction methods, historical and tonal evolution, maps, facsimiles of documents, drawings of chest design, organ layout, action characteristics, wind pressures, tuning, voicing, scaling, site finishing, eight full pages of exquisite color plates and photographs of their leading organists.

Schulze's *modus operandi* produced a musical instrument known for its blend, a musical instrument that fits the acoustics of the room. All or most of the work was done on site, including scaling, voicing, assessing the balance between foundation stops and chorus, between flues and reeds, between manuals and pedals, and between one department and another—hallmarks of a true craftsman-organbuilder who achieved a blend in an elegant and musical way. The Schulze diapason was entirely different from the English, and, like the Frobenius diapason, its scalings were coveted by Continental as well as American organbuilders. Several British and American companies used Schulze scales for their diapason tone, i.e., Austin in 1902 in Redlands, California, and most recently the Allen Organ Company of Macungie, Pennsylvania borrowed Schulze diapason pipework— noted for its “smooth, round, velvety quality, with natural and unforced speech”—from a notable English organ, and upon arrival it was subjected to computer analysis for harmonic content.

The Hughes journey illuminates in great detail the organs of Northampton Town Hall; The Temple Church, London; St. George the Martyr Parish Church, Doncaster, Yorkshire; St. James' Parish Church, Doncaster; Christ Church, Doncaster; The Parish Church of St. Peter, Leeds; Meanwood Towers, Leeds, Yorkshire; St. Peter's Parish Church, Harrogate, Yorkshire; St. Bartholomew's Parish Church, Armley, Leeds, Yorkshire; St. Mary's Parish Church, Tyne Dock, South Shields and Ellesmere College, Shropshire; St. Peter's Church, Hindley, Lancashire; Charterhouse School, Godalming, Surrey.

A summary chapter entitled “The English Schulze” delineates the mesmerizing impact of the Schulze dynasty on 19th-century organbuilding in England. Also included is an interesting gazetteer with its chronological listing of the Schulze organs, a valuable record of preserved and lost pipework in Britain, modifications and restorations of Schulze's English instruments after 1862, bibliographical material, and a relevant, thorough and definitive index.

With its suave cover design, the

publishers have hit the mark with splendid interior typography, paper and binding, 136 illustrations, 36 figures, a stunning design that interoperates with text, space, openness—a superb layout. Here then is an 8¼ x 11½ tome worthy of repeated exploration, a magnificent *vademecum* that displays the author's love, intense exploration and years of research, a profusely illustrated and documented *Schulze Kritische Gesamtausgabe* by the distinguished Bryan Hughes that will interest musicologists, scientists, organists, organbuilders, librarians and historians for years to come.

—Peter J. Basch  
Hoboken, New Jersey

*This review will also appear in Musical Opinion and The Organ.*

***The History of the Story & Clark Organ Co.* by David M. Knowles [ed. Charles and Pamela Robison]; the Reed Organ Society, viii, 298 pages, \$34.95. Available from ROS Treasurer James S. Quashnock, 3575 State Highway 258E, Wichita Falls, TX 76310-7037; <Quashnock@aol.com>; <www.reedsoc.org>.**

This spiral-bound volume was prepared from, as the editors note, a collection of materials gathered by and

from several collectors—“copious notes, catalog pages, patents, and other research materials.” Although comprising only 35 pages of primary text, the seven appendices are a mine of information for those interested in the reed organ generally, and Story & Clark's history in particular.

The main text covers the company's predecessors and founding, the character and machinations of the principals and their various associates, the several buildings erected and/or occupied by the company during its history, sales and marketing efforts (many of which would certainly raise eyebrows at today's Better Business Bureau and Federal Trade Commission), and the company's eventual decline and dissolution. There are many gaps in and questions related to the history presented, but—the author has correctly noted—it is based on variable information from a wide group of sources, the reliability of which was not always without question. In any case, there is abundant information here of interest to reed organ aficionados, but it is the appendices that provide the more significant materials of interest.

Appendix I includes more than 30 pages of advertising and marketing materials, with trade cards, sales booklets, the report from the World's Columbian Exposition, and other items. Appendix II contains catalogues

from Estey and Story & Camp as well as six from Story & Clark itself. The many drawings and specifications will unquestionably be of use to those attempting to trace or verify the date and style of surviving instruments. Appendix III presents a photographic inventory of presently known Story & Clark instruments, but without ownership or location information; Appendix IV shows examples of stop-board lettering. Appendices V and VI contain almost 150 pages of legal documents: various Story & Clark patent applications and grants together with the companies' articles of incorporation (App. V), and several court proceedings involving the company as well as property descriptions (App. VI). The final appendix contains color reproductions of Story & Clark advertising or “trade” cards, designed to be removed and, presumably, cut out for mounting or display.

The author and editors have clearly expended much effort to assemble and reasonably order this material. While this narrative is at times repetitive and there is admitted uncertainty as to a number of facts, this volume is an important addition to the history of the reed organ in America and a helpful starting point for future additional research.

—G. Nicholas Bullat  
River Forest, Illinois

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## New Recordings

**Salem's Large Tannenberg Organ Restored: The largest existing pipe organ built by America's first organbuilder, David Tannenberg (1728–1804). Peter Sykes, organist, plays the dedication recital. Raven compact disc OAR 700, <www.ravencd.com>.**

*Sonata VI in G minor*, C. P. E. Bach; *Praeludium et Fuga in C pro Organo Pleno*, Krebs; *Ein Stück für einer Orgelwerk in eine Uhr*, K. 594, Mozart; *Choralvariationen über "Wie groß ist des Allmächt'gen Güte"*, Mendelssohn; *Nine Preludes for Organ*, Latrobe; *Salem Sonata*, Dan Locklair.

David Tannenberg was not, of course, America's first organbuilder, though he is generally considered the preeminent organbuilder to have worked in 18th-century America. He built at least 45 organs in the course of his career, most of which were one-manual instruments. Tannenberg's *magnum opus*, the sadly short-lived organ built in 1791 in Zion Lutheran Church, Philadelphia, had three manuals, and at least three other Tannenberg organs were two-manual instruments. The Moravian community in Salem (now Winston-Salem), North Carolina, purchased two organs from Tannenberg in 1798 and 1800, and the larger of these, built in 1800, is now the only surviving Tannenberg two-manual instrument. The Home Moravian Church, where this Tannenberg organ was originally installed, bought a new Kimball organ in the early 20th century, at which time the Tannenberg organ was taken down and stored for nearly a century. The restoration and re-erection of this instrument is the culmination of a 15-year project. Although the organ remains the property of the Home Moravian Church, it is now housed in a new building constructed by Old Salem, Inc. This historical society's vice-president, Paula Locklair, wife of the composer Dan Locklair, has been a major force behind the Tannenberg organ's restoration. The work of restoration was entrusted to the Staunton, Virginia, firm of Taylor & Boody, Inc., who had already obtained much useful experience as a result of their restoration of the Tannenberg organ in Hebron Lutheran Church, Madison, Virginia.

This Raven compact disc is a recording of the dedication recital that Peter Sykes played on March 18, 2004. Finding suitable repertoire for the large Salem organ would not have been an easy task. The tendency in Moravian churches in the 18th and early 19th cen-

tury was to avoid organ voluntaries, and the repertoire actually played on most Moravian organs would have consisted almost entirely of hymns. Thus almost no organ music by Moravian composers has survived—the *Nine Preludes* of Christian Latrobe (1758–1836) is practically the only exception, and naturally these were included in the recital. Thus "authentic" repertoire for the Tannenberg organ, apart from hymns, is unfortunately pretty much non-existent. Dan Locklair's *Salem Sonata* was, of course, specially commissioned for the large Tannenberg instrument in Salem, so perhaps we can count that as "authentic" repertoire too. Otherwise it was a matter of finding pleasant pieces from the decades surrounding the building of the Tannenberg organ that would come off well on the instrument, and Peter Sykes's choices are entirely suitable.

The restorers have done a meticulous job of restoring the large Salem organ, whose full organ sound is very exciting in the lively acoustics of the new hall. Yet when I listen to this recording there is a sense in which I feel ever so slightly "ill at ease in Zion"—or more properly "ill at ease with Salem." This is because the voicing of the large Salem organ is so very different from that of Tannenberg's other instruments. I am personally familiar with several Tannenberg organs from the time when I was working as an organbuilder in Pennsylvania. In particular, the 1793 Lititz organ (originally in Graceham, Maryland), whose voicing is pretty well untouched from when it was built, has a very different sound from the large Salem instrument. The Salem organ has rather strangely beveled languids, which have every appearance of being original, but which make it impossible to voice the pipework by normal techniques such as moving the languids up or down, or adjusting the upper lips. The result is an instrument in which speech of some of the pipes is almost painfully slow. Not just the old German-style strings, which one expects to be slow, but the principals too and even the flutes—which in Tannenberg's other instruments are, relatively speaking, articulate. There are some very strange initiation characteristics observable in the pipework, not exactly chuff but more of a hollow metallic chomping sound. One question I am led to raise is just how far the voicing was actually done by Tannenberg himself and how far by his assistant Philip Bachmann, who was responsible for installing the instrument and presumably also for doing the on-site tonal finishing in Salem. The organ also seems—like Tannenberg's Madison and Moselem and York instruments that were built for Lutheran or Reformed

churches—rather forthright in its voicing, compared with the more *lieblich* style of instrument that Tannenberg generally favored for Moravian churches. Some of this, however, may be due to the lively acoustics of the hall in which the organ has now been re-erected. I do not believe that anyone could have done a more conscientious job of establishing the original voicing of this organ than Taylor & Boody appear to have done, and so I am fairly certain that what we have here is the authentic sound of the 1800 instrument. Still, I am left pondering what manner of organ we have here, and how much its sound really owes to David Tannenberg himself. Nonetheless, as the oldest surviving two-manual organ built in the USA, this instrument is a national treasure, and on this recording it gives a very good account of itself under the expert hands of Peter Sykes.

The dedication recital begins with C. P. E. Bach's sprightly *Sonata VI in G minor*, the *Allegro moderato* first movement of which provides many opportunities to demonstrate the contrasts between the two manuals of the Tannenberg organ. The second movement, *Adagio*, gives us a first opportunity to hear the flute stops of the Salem instrument, after which the final *Allegro* movement leads to more passages on full Hauptwerk with contrasting echo passages played on the softer Hinterwerk division. This is followed by the *Praeludium et Fuga in C pro Organo Pleno* of J. S. Bach's pupil, Johann Ludwig Krebs, a piece that features an extended pedal solo falling within the relatively limited two-octave pedal compass of the Tannenberg organ. The Krebs prelude and fugue are followed by Mozart's well-known *Stück für einer Orgelwerk in eine Uhr*, K. 594, an excellent piece for showing off the varied resources of the organ. The contrasting flutes are used to particularly good effect. The next piece, Mendelssohn's *Choralvariationen über "Wie groß ist des Allmächt'gen Güte"* is a youthful piece, written when the composer was only fourteen years old. The rationale for including it in this dedicatory recital is that it is fairly typical of the kind of chorale variations that were popular in the early 19th century when the Tannenberg organ was relatively new. The opening chorale melody and the canonic second variation give us a good opportunity to hear the string stops on the Salem organ.

Next come the *Nine Preludes for Organ*, written in 1806 by Moravian composer Christian Ignatius Latrobe, who was the brother of Benjamin Latrobe, architect of the U.S. Capitol building. They are fairly basic voluntaries, not unlike many of the pieces in

Cutler and Johnson's *American Church Organ Voluntaries* produced later in the century. While far from being wildly exciting or original, they provide valuable evidence of the kind of preludes that might have been played in many American churches throughout the 19th century. As has already been mentioned, they are particularly valuable for being practically the only organ music that has survived to indicate the kind of thing that might have been played on Tannenberg organs in Moravian churches.

The high point of this dedicatory recital is, of course, Dan Locklair's *Salem Sonata*, specially composed to celebrate the restoration of the large Tannenberg organ. It is divided into four movements, headed "To thee our cordial thankfulness," "Hallowed be thy name," "We owe thee thankfulness and praise" and "Let his work your pleasure be." All four movements are founded on chorale melodies that would have been played on the Tannenberg organ before it was taken down and stored in 1910. The rich textures and warm harmonies in many ways remind me of the three Hindemith sonatas. The *Salem Sonata* has been published by Subito Music <www.subito music.com>.

This is an excellent recording and it is a "must" for anyone interested in exploring America's 18th-century organ heritage. The repertoire is varied and well played, and Dan Locklair's *Salem Sonata* alone is well worth the purchase price. The smaller one-manual Tannenberg organ of 1798 in the Single Brethren's House in Salem has also been undergoing restoration by Taylor & Boody during the last year, and so I am looking forward to hearing that one too.

—John L. Speller  
St. Louis, Missouri

**The Ahrend Organ of Monash University, Melbourne. Calvin Bowman, organ. Priory Records PRCD 622, recorded 1997, TT 73:31, <www.priory.org.uk>.**

Krebs, *Fuga in B (über B-A-C-H)*; Oley, *Nun freut euch lieben Christen gemein, Weg mit?*; Gerber, *Four Intentions*; J. C. F. Bach, *Partita on Morgen kommt der Weihnachtsmann*; Kellner, *Herzlich tut mich verlangen*; J. S. Bach, *Herr Jesu Christ, Herr Jesu Christ, Es spricht der unweisen Mund, Der Tag der ist so freudenreich, Ach, was ist doch unser Leben*, BWV 743, *Ach, was soll ich Sünder machen, Canonic Variations on Vom Himmel hoch*, BWV 769a, *Pièce d'Orgue*, BWV 572.

This CD is the fifth in a series devoted to "Great Australian Organs." This particular instrument has a pedalboard,

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three full-compass manuals, plus one for the Cornet from middle C to F only (there is also a Cornet on the Hauptwerk). According to the accompanying booklet it was designed as a return to the principles of 17th- and 18th-century construction, combining the characteristic tonal qualities of the North German Baroque with a number of colors from the French Baroque. There are 45 stops and 3097 pipes. The Hauptwerk contains 14 stops, with Praestant 8' as a foundation at 8', up to 2', flutes from 16' to 4', a 2' Gemshorn, two mixtures and three reeds, a Dulzian (16') and Trompete and Vox Humana. The 11-stop Oberwerk has 2 x 8', 2 x 4', a Waldflöte at 2', three mutations from 2 3/4' to 1 1/2', a Scharf, Trompete and Cromorne. The Brustwerk (9 stops) runs from 8' to 1 1/2', plus a Mixtur, Rankett (16') and Regal. These are underpinned by an 11-stop pedal division with three reeds from 16' to 4', a Mixtur, Praestants from 16' to 4' and Flutes from 16' to 2'.

Calvin Bowman has chosen an interesting and varied program of pieces by German composers of the 18th century from the Bach circle. The CD opens with the solid and stately *Fugue in B-flat* by Krebs that is based on the letters of Bach's name, these sounding well on the strongly voiced pedal flues. Following this Bowman plays two short chorale preludes by Johann Christoph Oley who may, at the age of eleven, have studied with Bach for a while in 1749. They are taken from a collection of 77, the setting on *Nun freut euch* showing the composer's grasp of the galant style, that on *Weg Mit?* being a restrained yet charming and predominantly simple harmonization. The four *Inventions* by the little-known Heinrich Gerber (who met Bach in Leipzig in 1724-27) are short trios for two manuals and pedal; their galant, lively style is interpreted here most effectively with some ear-catching gapped registration; especially noteworthy is use of a reed in the A minor.

The *Partita on Morgen kommt der Weihnachtsmann* by Johann Christoph Friedrich Bach, the older brother of Johann Christian (not, as the booklet states, the eldest surviving son of Johann Sebastian), is sheer joy as played here, the 18 variations covering the gamut of the stock clichés of the galant. The two minor-key variations breathe slightly more serious air, as does the one in a siciliano rhythm. The theme, known in English as "Twinkle, twinkle, little star," was also used by Mozart under the title of "Ah, vous dirai-je maman." After 12 minutes of exuberant fun, an air of solemnity is restored by the spacious setting by Johann Kellner of *Herzlich thut mich verlangen*, with the highly decorated chorale in the right hand being given out on a reed. The following six short chorale preludes are found in a 19th-century manuscript, and have been tentatively attributed to J. S. Bach. The first setting of *Herr Jesu Christ, wahr Mensch und Gott* presents the chorale in the pedal, while the second and that on *Es spricht der unweisen Mund* are simpler harmonizations. *Der Tag der ist so freudenreich* has the chorale given out in the pedal, underpinning manual leaps. The partita on *Ach was ist doch unser Leben* contains spirited figuration in both hands, the chorale melody being given a most florid treatment in the first verse, the second verse having the melody in the pedal (although this could be more clearly defined), with sequences passed between the hands on two manuals, and ending with a long held pedal-point beneath figuration. The partita on *Ach was soll ich Sunder machen* ends with the chorale growled out by the pedal reeds.

The CD finishes with two major works by J. S. Bach himself, first of which is the *Canonic Variations on Vom Himmel hoch*. Here Bowman's playing captures the virtuosity of the writing, particularly in the imposing third variation with its highly complex contrapuntal structure in which all four phrases of the melody are combined, and the complex figurations in the right hand in the final variation, played here on a reed. The order of the variations followed in this recording is

that of the autograph manuscript, not the printed edition of 1747, the final printed variation (the fifth) being the third here, the printed third and fourth becoming the fourth and fifth. One problem in this recording is that while the balance between the two manuals is clear, the chorale in the pedal is not always easy to pick out on the quieter registration. Bowman finishes with a performance of the *Pièce d'Orgue in G*, in which he uses an early manuscript version written by Bach's cousin J. G. Walther, which contains many differences from most modern editions. Noteworthy is that the pedal does not enter until the end of the magnificent five-part central movement, the bass being assigned to the manuals from the start. The opening and final movements are full of virtuoso flourishes, played with great panache, the descending pedals in the final being punched out with measured deliberation.

Calvin Bowman on this CD introduces some of the lesser-known composers from the Bach school, and cleverly juxtaposes serious with lighter compositions that deserve to be better known. His playing is excellent, particularly his sensitive phrasing that gives the music space to breathe, as is his varied registration, letting us hear many delightful and authentic combinations on this splendid organ. The booklet could have provided more information about the

builder and the date of construction, but the notes on the composers and the pieces (apart from the error mentioned above) are very helpful. The CD is warmly recommended.

—John Collins  
Sussex, England

**Sabin Levi, *Music by Bulgarian Jewish Composers*. CMP Studio N0065, TT: 73.68. Available from Sabin Levi, <sabinlevi@yahoo.com>, <www.geocities.com/121242/newrecording.html>.**

By implication from its title and from the synagogue photo on the cover, one would at first blush assume that this CD contains Jewish synagogue music composed by Jewish Bulgarian composers. But this is not the case. The music contained on this disc is neither especially Jewish nor especially Bulgarian, although it is composed by 20th-century composers who happen to be Bulgarian and Jewish.

This disc is, in reality, a sampler of the music of three generations of Bulgarian Jewish composers compiled by Sabin Levi, one of them. It is all competent music, but no great masterpieces, composed in diverse musical styles and from varying musical thinking. Only a few of the thirteen compositions included are performed in their entirety and none are liturgical.

Represented are film music, electronic music, concerto, solo piano, vocal, organ, and band music, all competently and lovingly performed. Much of it utilizes Jewish and/or Bulgarian folk tunes for inspiration, and none is in a percussive style. Of special interest to organists are the two organ chorale preludes based upon a Sephardic song and performed by their composer Sabin Levi.

Surprisingly and unfortunately, other than pianist Mayer Frank and organist Sabin Levi, the performers and performing ensembles are unidentified. A review of the booklet's program listing includes a blank after track number 8, but listening to this disc reveals that track 8 does, in fact, contain the second of the two organ chorale preludes.

The included booklet contains brief biographies and a photo of each of the composers represented, who are Moris Aladjem, Sabin Levi, Bentzion Eliezer, Milcho Leviev, Simo Lazarov, Nikolay Kauffmann, Jules Levy, Pancho Vladiguerov and his son Alexander Vladiguerov, and Peter Stoupel and his son Yuri Stoupel. None are *entartete* (music suppressed by the Third Reich) composers or Holocaust victims.

Also contained on the pages of the accompanying booklet is a small sampling, in color, of paintings by 20th-century Bulgarian Jewish artists.

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

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## New Organ Music

**Wayne L. Wold, *Harmonies of Liberty: A Collection for Organ*. Augsburg Fortress, ISBN 0-8006-7575-4, \$15.00.**

*Harmonies of Liberty* is the fifteenth volume of organ music of Wayne Wold (born 1954). In this troubled post 9/11 era, music like this—on the themes of liberty, justice, democracy, and Christianity—is timely. The six short pieces in the collection are based on hymn tunes and traditional American and English melodies: *King's Lynn*, *Detroit*, *Lift Every Voice*, *Nun danket alle Gott*, *Materna*, and *We Shall Overcome*. Wold is himself a very fine organist—he is organist at the chapel at Camp David, the presidential retreat, and college organist and music professor at Hood College, Frederick, Maryland—and his writing is eminently idiomatic. For each work, he provides helpful registration suggestions for a large three-manual organ. The works are technically easy or moderately easy. His Lutheran background is suggested in the scores by a leaning towards neo-Baroque style, which he melds with a taste for warm romantic harmonies.

The melody on which the first piece is based is associated with the hymn texts “By All Your Saints in Warfare” and “O God of Earth and Altar.” It is a briskly paced, vigorous chorale prelude for full organ based on the English traditional Dorian-mode hymn tune, *King's Lynn*. Sporadic chains of fanfare-like parallel major triads, mainly in the right hand part, provide a bright, sparkling counterpoint against which the phrases of the forthright pre-existent melody are heard in the tenor register, while the pedal periodically fills out the texture with phrases in quarter notes.

The third piece, “Lift Every Voice and Sing” (known as the Negro National Anthem), is energetic and majestic. The longest of the collection, it is technically the most challenging. Based on John R. Johnson's lilting 12/8 hymn tune of 1899, the general musical ambience is Victorian. However, the music is spiced with dissonances, ranging from freely used transient non-harmonic tones in the voice leading, to bold occasional cluster chords; these features give the composition an unmistakably modern flavor. Vivacity and happiness bubble over in this setting of Johnson's sentimental melody, and it is arguably one of Wold's most inspired compositions.

*Harmonies of Liberty* ends with a setting of the pre-Civil War spiritual that is now known as *We Shall Overcome*, the song that was strongly associated with the civil rights movement of the 1960s.

After a sweet, musing, reflective prelude, the lovely theme appears in a setting characterized by canonic imitation between manual parts. Chains of parallel perfect fourths are featured here and later. After this blissful consonant section, the mood becomes stormy. A struggle seems to build up, the texture thickens, the tempo quickens, and cluster chords and chains of parallel augmented triads pervade the score. The storm is violent, but it ends abruptly at its height. Now, in the second half of the piece, the theme returns in a canon between two ethereal high voices, one in the right hand part, the other in the feet at the top of the pedalboard, accompanied by short undulating ostinato motifs. The end glows with warm, gentle nostalgia. Many church organists and recitalists will probably find *Harmonies of Liberty* gratifying to play and enjoyed by audiences.

**Wayne L. Wold, *Water, Word, Meal: Preludes on Hymns for Baptism, Proclamation, and Communion*. Augsburg Fortress, ISBN 0-8006-7755-2, \$13.00.**

*Water, Word, Meal* is the most recent of Wayne Wold's collections of pieces written principally for church organists. In *Light on Your Feet: A Collection for Organ with Minimal Pedal* (2000), works by Wold and others are linked by the requirement of a moderate to advanced manual technique but a very modest pedal technique. His *Harmonies of Liberty: A Collection for Organ* (2003) is based on hymn tunes associated with the themes of freedom, justice, and Christianity. This new collection consists of preludes selected from the *Draft List of Proposed Hymns and Tunes for a New Book of Worship*, submitted to the Evangelical Lutheran Church of America's Council in November 2004. The tunes and the hymn words (in parentheses) are 1) *Ein feste Burg* (A Mighty Fortress Is Our God), 2) *Afton Water* (As Rain from the Clouds), 3) *Liebster Jesu, wir sind hier* (Dearest Jesus, at Your Word, or Word of God, Come Down on Earth), 4) *Yisrael Voraita* (Open Your Ears, O Faithful People), and 5) *Alles ist an Gottes Segen* (Praise the Lord, Rise up Rejoicing, or All Depends on Our Possessing).

A two-manual instrument is indicated in Wold's registrations for preludes 1, 2, 3 and 5, and, although the fourth is scored for a three-manual organ, the composer suggests playing the third manual part on the Great if only two are available. The duration of the pieces range from 2½ to 5½ minutes, and each imaginatively captures the mood of the music and words upon which it is based. Technically, all are only moderately difficult. Wold has a gift for lyricism, he avoids sentimentality, and he knows how

to develop his material in an interesting fashion. Harmony and counterpoint are basically conservative, with frequent brief flashes of pungent dissonance adding harmonic color and contributing to the scores' modern, fresh flavor.

There is a wide contrast in moods and styles in the collection. The first piece, for example, a lengthy chorale prelude titled “A Mighty Fortress Is Our God,” captures beautifully the jubilant spirit of the *Ein feste Burg* melody and the words' confident proclamation of faith in God. Phrases of Martin Luther's hymn tune, played in the manner of fanfares by the left hand in three-part harmony on the solo reed or reed chorus, periodically interrupt a flowing, motoric, right-hand sixteenth-note *moto perpetuo* in mostly conjunct motion, supported by slower moving left-hand chords and a leaping eighth-note bass. At the end, the undulating sixteenth-note obbligato gives way to a heavier, majestic, full-organ chordal presentation of the chorale's last phrase, in which simultaneous seconds add a metallic, glinting dissonant steeliness to the otherwise consonant style.

In contrast, the second prelude is a gem of hedonistic delight. Short, suave, and to be played “Freely, warmly,” it begins with an extended newly composed, unaccompanied, undulating, right-hand lyrical line played on a Great solo flute stop with tremulant. Then, the James Spilman melody associated with Robert Burns' poem *Flow Gently, Sweet Afton* is enunciated in the left hand in two- and three-part harmony on the swell, with a registration of 8' strings and celestes, while the flowing obbligato continues in the right hand on the Great manual.

In the fifth piece, a chorale prelude based on Johann Löhner's chorale tune *Alles ist an Gottes Segen*, there is something of a return to the strong Lutheran mood of the opening prelude, but this piece is lighter in texture and registration. Phrases of Löhner's lively hymn tune, soloed on a light reed or cornet stop, are presented periodically against a late Baroque trio sonata texture consisting of a sprightly, leaping motif that is developed imitatively by the hands on another manual, supported by a bass line in quarter notes in the pedal.

Many church organists will find the pieces in *Water, Word, Meal: Preludes on Hymns for Baptism, Proclamation, and Communion* a delight to play as service voluntaries. Highly recommended.

—Peter Hardwick  
Breachin, Ontario

**Reflections of Christ, James Biery.**  
CPH 97-6534, 1996. \$7.50.

*Herzliebster Jesu, Easter Hymn, O*

*Waly Waly, Victimae paschali, Gaudeamus pariter.*

James Biery is director of music for the Cathedral of St. Paul in St. Paul, Minnesota, appointed there in 1996 after having served the Cathedral of St. Joseph in Hartford, Connecticut. He earned both his bachelor and master of music degrees in organ performance at Northwestern University in Evanston, Illinois. As a composer, he writes choral and organ music, and he has transcribed a great deal of orchestral literature for organ duet and solo organ.

*Herzliebster Jesu*, often used in Holy Week, is a beautifully written chorale prelude. The pictorial writing sets the angst of the text in minor seconds, tritones, and other close harmonies in three and four parts. When the texture thins, the chorale melody is presented at 4' pitch in the pedal (an option is given that it might be sung by women or a soloist). The dark and ominous colors of the beginning recur, and the piece ends quietly.

*Trumpet Tune in C (Easter Hymn)* might find its way into the wedding repertory and would make a good procession. The pedal line is repeated and then presented up a third, so the learning curve is quite low. The manuals have similar material, but the second occurrence is filled in harmonically. The middle section is in G major and cadences back in C major. At that point, there is an option: one may choose to play the included *Easter Hymn* in its original form from the 1708 *Lyra Davidica*, or another section, newly composed, in A-flat major, followed by a da capo.

For the improvisation on *O Waly, Waly*, a quiet and flowing traditional English tune, Biery adds some lovely coloring in the accompaniment that offers a fresh setting. The final two pieces in the collection are for manuals only: *Prelude on Victimae paschali* from the *Katholisches Gesangbuch*, 1859, and a *Prelude on Gaudeamus pariter*. The *Victimae paschali* is very rhythmic and syncopated, and the joyous sense of the hymn on which it is based, “Christ the Lord Is Risen Today,” is keenly felt. *Gaudeamus pariter* (“Come, You Faithful, Raise the Strain”) is a little dance in varying meters: 6/8, 7/8, 9/8. The registration requires only a Gedackt 8' and a 2' stop.

—Sharon L. Hettinger  
Lawrence, Kansas

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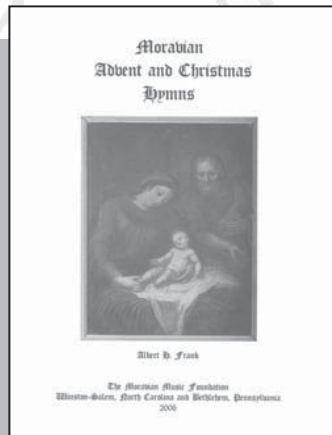
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# E. Power Biggs in Mozart Country Part 3

Anton Warde

Parts 1 and 2 of this series appeared in the July and August issues of *THE DIAPASON*, respectively.

Hooray, hooray for the Mozart trip—we are delighted at the prospect of another race through Europe with you!” So began the aerogram from E. Power Biggs that Georg Steinmeyer opened in Oettingen, Bavaria, one day in May, 1955. Biggs had sent it in quick response to Steinmeyer’s letter to him of May 20, in which he must have committed himself—at least in principle—to helping Biggs with a second expedition through his native countryside, this time with Mozart’s music, Mozart sites, and Mozart organs as its focus.

Steinmeyer’s first trip with the Biggses, one year earlier, had indeed turned into something of a white-knuckled road race. Piloting the overloaded Mercedes 180 he had rented for them (overloaded only because the “amateur tape recorder” promised by Biggs had strangely metamorphosed—with the bank of automotive batteries needed to operate it—into hundreds of pounds of gear), Steinmeyer had managed to keep Biggs on time for every one of his engagements, but the pace of the nine-day trip had meant skipping a few important stops—like a pause even to see, much less to play, the Riepp organs at Ottoeburen.

### “300 years ago, a fine perfection”

The zigzag course they had traced from Frankfurt to Munich the previous spring constituted only one short segment of the 75-day concert tour that had carried Biggs through some twelve countries from Portugal to Norway. That eleven-week journey had introduced him to musical glories of the instrument he had never known before; and an Ampex 403 had helped him “bring ‘em back aloud” (as he shamelessly quipped) for an American audience whose ears were ready to listen. It had been Biggs’s well-known “tour of revelation,” the trip that changed not only his own life but the life of the pipe organ in North America, when it launched him on his mission to center the organ once more on what he perceived to be its most essential, yet long lost, character as a musical instrument. Upon his return to Boston, Biggs had begun immediately to communicate what the European instruments had taught him, publishing by the spring of 1955 no fewer than three perceptively detailed—and persuasively argued—articles about the musical excellence of classic European organs.<sup>1</sup> “Three hundred years ago,” he liked to declare, “the organ had reached a fine perfection!” For the rest of his life, Biggs celebrated the qualities of organs built like those that had inspired Bach and other great composers of the past, among them—he would soon argue—Mozart, despite the paucity of music Mozart had actually penned for the instrument.

Although much of their 1955 correspondence is lost, we know that Biggs must have invited Steinmeyer to help with some version of a Mozart project even before the end of March, for in a letter to his chief State Department contact in Washington, Mary Stewart French, dated March 29, he refers to Steinmeyer in the warmest terms and outlines an early conception of the plan:

We intend [in late summer] to visit Austria, and particularly Salzburg and Vienna for their Mozart associations. We’re in touch with Georg Steinmeyer, the organ builder of Bavaria, who proved such an excellent friend and guide last year. . . . There’s one event that we’d particularly like to give—namely to play the three Mozart Fantasias and the seventeen short sonatas for small orchestra and organ in Salzburg Cathedral, where Mozart was once organist! It would be wonderful if



Somewhere on the Mozart trail

this could be given under [U. S. Information Service] or Amerika-Haus sponsorship, and, if the cost of the small orchestra (perhaps 20 to 25 players) were an obstacle, we’d be glad to take care of this.

### Steinmeyer: “The experience of a lifetime”

For Steinmeyer, the second coming of the Biggses, like their first (which had coincided with his honeymoon!), was going to compete with another major transition in his life: emigration to America with his young family. He knew he would soon be accepting a job at the Estey Organ Company of Brattleboro, Vermont. Quietly foundering in the mid 1950s, Estey was hoping to reverse its fortunes by adding this young German builder to its staff, who would bring with him the bonus of a prestigious name. Steinmeyer could see that time for personal projects that summer (like helping Biggs with his) could grow short, especially since Estey seemed to want him to come as soon as possible. Furthermore, he knew that travel time with the Biggses would in some ways amount to “the least of it.” In advance of their coming, he would have to help research organs, lay out the route, time all distances, contact responsible persons, coax them into granting access to record, schedule overnights, book accommodations, procure a vehicle, and so on. But Georg and Hanne Steinmeyer had grown very fond of the Biggses (20 years their senior) during that first “race.” And Steinmeyer respected—because he so completely shared—Biggs’s unfailingly upbeat resilience as a traveler. He liked the notion that his freedom to shape the new plan would indeed give Biggs a chance to discover some of the treasures they had neglected on the 1954 tour. And last but not least (Steinmeyer may have reasoned), a young organ builder moving to America could do worse than to earn the advocacy of America’s best known organist! Thus, despite his own uncertain agenda for the coming summer, he put aside all concerns and signed on for what he can term today “the experience of a lifetime.”

In the months that followed, Steinmeyer would first help Biggs lay out a complex plan, then make all the logistical arrangements for it to succeed, and finally work at his side for five weeks to help him fulfill it. At the end of the undertaking, with all the notes sounded and captured “before they could melt into thin air,” as Biggs liked to put it (in reference to Prospero’s words in Shakespeare’s *The Tempest*), a pleased Biggs (and Peggy) flew home with 84 half-hour reels of tape imprinted at 15 inches per second with 942 “takes” and 612 “inserts” of music—music not only by Mozart but by some two dozen other

Mozart’s complete works for solo organ played on 14 organs in Austria and southern Germany.<sup>3</sup>

### A neglected dimension of Mozart

Biggs would find it easy enough, in the essay he wrote for the Mozart album, to formulate a high-minded justification for the project:

An anniversary should serve to enlarge our knowledge of a composer’s work. If Mozart the organist is a figure not too well remembered by us today, then his aspect of his genius should become better known.

Biggs himself had recorded six of the 17 sonatas for organ and orchestra in 1945 (78 rpm RCA Victor M 1019), and had played various solo works of Mozart from time to time in his weekly broadcasts from Harvard. But neither he nor anyone else had yet gathered so much of Mozart’s music for the instrument into a single release for record buyers. In an essay he prepared for *High Fidelity Magazine*, he added this further justification for the enterprise:

For about 150 of the 165 years that have elapsed since Mozart’s lifetime,” the only possible commentary on [Mozart’s letters about his travels] would have been further writing, in book or essay. Today, to our good fortune, we have other documentary means!<sup>4</sup>

He meant, of course, that modern tape-recording (which he liked to call “the photography of sound”) enabled a new dimension of biographical documentation. Furthermore, the essay continued, “. . . if an anniversary observance is to be worthwhile, it should serve to broaden our knowledge of a composer’s art, and

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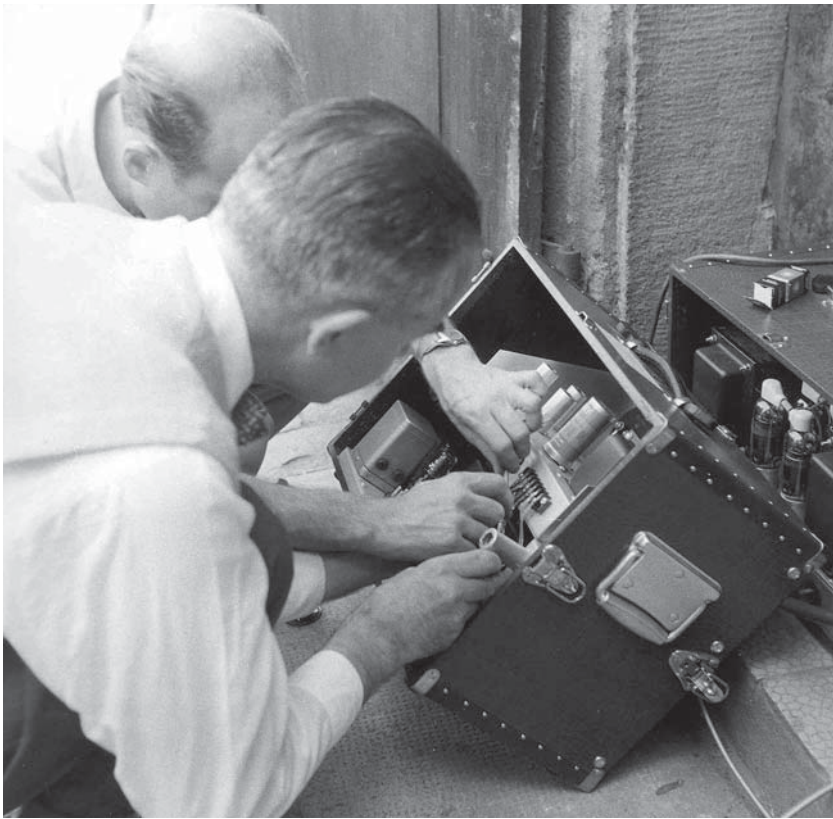
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Another repair 1

not merely to prompt further recordings of already well-roasted chestnuts." If the two exciting Fantasias in F minor have in the meantime become their own version of old chestnuts in the organ repertory, they have done so in part because Biggs put them on the map, literally as well as figuratively.

Today, thanks to the personal recollections of Steinmeyer and the abundant "retentions" of Biggs himself ("the man who never threw anything away"—in the not unappreciative words of Joseph Dyer, Chairman of the Organ Library of the Boston Chapter of the AGO), we can relive—in our 250th year of Mozart, 100th year of Biggs, and 50th anniversary of these two albums—the making of those memorable recordings.<sup>5</sup>

#### More than one Mozart project for Biggs

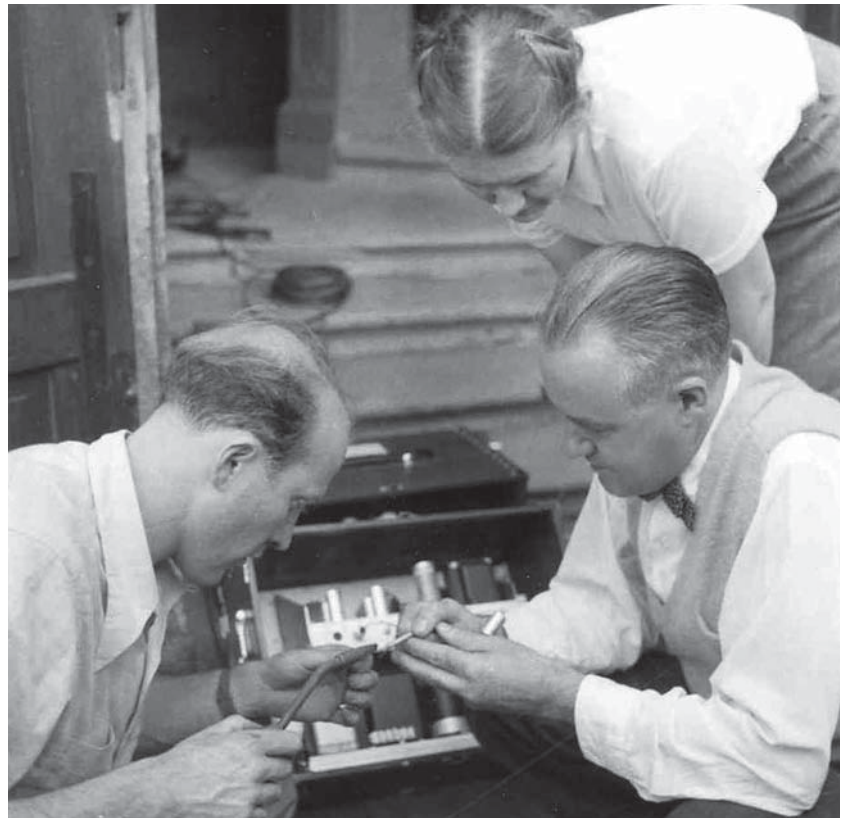
By the winter of 1955, as the Mozart year of 1956 beckoned ever more urgently for projects, Biggs had already begun to plan a wildly original one. Since that year would also mark the 250th anniversary of the birth of Benjamin Franklin, his favorite American hero, Biggs wanted to link Mozart's music and Franklin's invention of the glass harmonica. If Corning Glass could just blow harmonica glasses that would not keep breaking, and if Buffalo organ-builder Hermann Schlicker could somehow devise a reliable playing mechanism for a replica of Franklin's instrument, the whole endeavor could culminate, Biggs hoped (as indeed it did, more or less), with a long-planned concert in MIT's Kresge auditorium in the spring of 1956.<sup>6</sup>

But Biggs had also begun to nurse the idea of a more grandiose project: a plan to record Mozart's seventeen sonatas for organ and orchestra at no less a venue than the cathedral in Salzburg, the space in which a teen-aged Mozart had composed and performed them. But there was more. Still aglow with the success of his 1954 odyssey linking composers and the territory of their *Wirken*,

he could not fail to note the logical next extension of the concept he had invented on his tour-with-an-Ampex the previous spring. If he could find enough extant instruments to justify it, he would undertake a new tour of European organs, a "trail" of ones that Mozart had played or "might have played."

At first he imagined that these would be confined mainly to the cities of Salzburg and Vienna. Although Salzburg's cathedral enclosed a grand Mozartean space, its 1914 Mauracher organ preserved only a few ranks from an organ of Mozart's day. Beyond these ranks, set now on an electro-pneumatic windchest, Salzburg housed only one reasonably authentic "Mozart organ," the 1696 Egedacher instrument in the Chapel of St. Cajetan. And if Salzburg offered little, Vienna would offer nothing. The Austrian capital disappointed Biggs again and again! One year earlier, while on his grand tour, he had obtained no invitation to play a recital there; now he could come up with no playable—or at least accessible—organ of Mozart-vintage; and a few years later, when he sought an authentic instrument for his plan to record the Haydn organ concertos and redo the Mozart "seventeen" in stereo, Vienna would send him 30 miles to the south, to the Haydn-town of Eisenstadt, to find the right (actually perfect) instrument.<sup>7</sup>

The one *bona fide* "Mozart Organ" to which Biggs had already been introduced stood not in Austria at all, but 600 kilometers west of Salzburg in the Rheinland-Pfalz region of Germany. It was the 1745 instrument by Michael Stumm in the castle church of Kirchheimbolanden. Steinmeyer had brought Biggs to see it for a few minutes on the first afternoon of their 1954 trip. When his long hours of research at Harvard's Houghton Library in the winter of 1955 confirmed that Kirchheimbolanden would serve, in fact, as the perfect western terminus of a Mozart tour from the Rhineland to Salzburg, Biggs moved quickly to make plans.



Another repair 2

The more he read the letters of the Mozart family, the better he saw that he would be able to contribute his own small (but for the organ world surely welcome) revision to the conventional image of Mozart. He discovered that Mozart had frequently improvised on organs for the sheer pleasure of it, that he had sought them out wherever he went, and that his hosts had often expressed amazement at his skill not only as a "clavierist" but as a "fuguer with pedals." Best of all, Biggs liked the enthusiasm in Mozart's surprisingly frequent remarks about the instrument—utterances like, "To my eyes and my ears, the organ is the king of instruments."<sup>8</sup> To the editor of the *American Guild of Organists Quarterly*, Biggs eventually remarked, "It would seem to me that organists may as well 'claim' Mozart, who today would practically have been an A.G.O. member."<sup>9</sup>

#### "The whole thing has suddenly become clear"

In a letter dated May 1, it was time for Biggs to share his growing excitement with Columbia Masterworks executive David Oppenheim:

Our Mozart plans have suddenly come into focus. A reading of Jahn's volumes on Mozart, and the composer's own letters did the trick! Now we know just where Mozart went on his concert trips and what organs he played, and it's interesting to find that he always asked to play the organ, and his playing absolutely fascinated people. . . . Mozart writes of his great love for the organ (he said, "the instrument is my passion") but evidently he just played music out of his head and didn't write too much down for publication, for the simple reason that there wasn't a great demand for it at that period. Anyway, he wrote down just the right amount for our purposes! . . . We're going over August 15, via TWA, and with Georg Steinmeyer, the organ builder, will follow the "Mozart trail" and play and record instruments Mozart played, ending in Salzburg. More details later—but the whole thing has suddenly become clear.

Now, too, he could send Georg Steinmeyer a more detailed proposal (we have no surviving letter, only these scraps of a draft):

Here are some plans, which will give you an idea of the time involved. . . The object of the visit [to begin on August 17]

would be to retrace the routes traveled by Mozart, to visit towns and if possible to find the organs he once played. . . . There won't be any concerts during this period, so we could give full time to the instruments to record a short piece or two on each, much as we did last year.

Then, at the beginning of September, we'd like to arrive in Salzburg, for a period of about two weeks. It's possible that there might be concerts here, but in any case we would hope to do the same sort of thing as on the trip in and around Salzburg. . . . The general interest of the trip is of course to learn about instruments, the old, the restored, and some newer ones, and to play the music that belongs on them—some other composers, as well as Mozart. For we realize from last year's visit what an enormous amount there is to learn, and we'd like to visit representative instruments in southern Germany, Austria, etc., as we did in the northern spots.

Do you think you could once again help us by choosing the best places and routes and making some preliminary enquiries about the use of the instruments? Also, in renting a car and coming with us as before, in any case, for the first two weeks and if possible for the Salzburg visit as well.

If it is possible for you to take these four weeks, we would very much like to have you come, and to ask you to do the preliminary work of arrangements for recording sessions, car rental, and planning the schedule. Also, this time we should practice what we preach and put the arrangements on a firm business basis—that is—all your expenses and the car costs, and in addition a weekly payment of say, \$100 [perhaps the equivalent of a thousand dollars in 2006]. That is a total of \$400.00 which we would be glad to deposit in an account here for you, with your family, or in Germany, since it might be useful for your westward journey.

The offer to remunerate Steinmeyer for the time he would spend traveling with them (but not, it seems, for all the time spent planning!) may have come partly in response to signals Steinmeyer had given about other approaching demands on his time. Or perhaps Biggs felt a twinge of guilt for having compensated his friend too meagerly (for nothing more than expenses) on the 1954 trip.

#### The trail lengthens

By May, Steinmeyer had accepted the job at Estey and could see that the mid-August date proposed by Biggs for starting the Mozart trip would present a problem. Better to begin sooner, he

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Another repair 3

thought. And, given the ground to be covered, Steinmeyer wanted, if possible, "to do it right"; and so, before he knew it, and almost in spite of himself, he was soon encouraging Biggs to double the time allotted to the pre-Salzburg portion of the journey from two weeks to four weeks. Always ready for more adventure, of course, Biggs welcomed the expansion.

On July 3, only one month before the Biggses would arrive, Steinmeyer sent his first rough plan for the tour and expressed his belief that, with luck, he would be able to travel with them for the whole month of August, breaking away once they "settled" in Salzburg for the longer recording session. Perhaps in a subconscious effort to keep Biggs's expectations somewhat in check, Steinmeyer let himself complete the letter of July 3 with, "We are terribly busy in the office at the moment. In the evenings we pack our trunks since we cannot pack in August."

On his side of the Atlantic, Biggs was busy too, of course, corresponding with his diplomatic contacts in Vienna, Salzburg, and Washington with the aim of securing 1) Salzburg Cathedral as a recording venue for five days in early September, 2) an orchestra and conductor for recording the Mozart sonatas with him there, and 3) as many Austrian recital invitations as he could garner for the days just before and just after the recording sessions in Salzburg. Angelo Eagon, "Theater and Music Officer" at the American embassy in Vienna, was proving more helpful than he had the previous year, when he had in effect turned away Biggs's solicitation of engagements to perform.

Between June 6 and 17, Biggs interrupted all correspondence to take himself, and as many members of the Boston Symphony Orchestra as he could recruit (seven), away to Iceland and elsewhere that he had persuaded the U.S. State Department to sponsor as a counter-move to the Soviets' own cultural courting of the small Scandinavian nation he had come to love on his 1954 tour. Upon returning to Cambridge, he found that Eagon had risen nicely to the challenge of opening doors in Salzburg and booking engagements for him elsewhere in Austria—none in Vienna, of course! One of the five bookings gave him special satisfaction: a concert with orchestra at the Mozarteum in Salzburg, scheduled for August 25. He saw it as a foot-in-the-door to winning access to

the cathedral, a first step in rewarding the optimism he had expressed to David Oppenheim, two weeks earlier, in a letter of June 4:

We are asking permission for the use of Salzburg Cathedral, for our recording, through no less an avenue than the American embassy in Vienna. So I think we'll take this little hurdle along the Mozart trail in good style!

#### Better than batteries?

And then there was the matter of better equipment. Long before commitments for the Mozart trip were made in any quarter, Biggs had broached the notion of upgrading the recording equipment they had used in 1954. On April 13, he wrote these lines to Columbia engineer Vincent Liebler:

I believe in the fall we're to make a foray to another section of Europe, and this of course brings up the idea of taking along the Ampex. . . . Perhaps we could improve the results a good deal by better equipment, either the machine itself or the microphone or in the matter of cycle control. Or, for that matter, in having expert technical assistance on the spot! . . . It would be fun to discuss ideas with you, and I'll phone Monday to see what time might be convenient.

Ever a master of the kind of diplomacy that bends people to one's will yet leaves them grateful for it afterwards, Biggs had soon won the promise of elaborate new equipment from Columbia. As before, however, it would not arrive until virtually the eve of his departure. To accompany the new gear, Columbia engineers had prepared an eight-page, single-spaced document of almost hilariously complex instructions, binding it into a folio with the title, "PROCEDURE FOR ASSEMBLY AND OPERATIONS OF MR. E. POWER BIGGS [sic] 1955 RECORDING EQUIPMENT." The cover bears the date, July 29, the Friday before the Monday on which the Biggses would wing away from Boston. That weekend, one of them (most likely Peggy, since she would be the one to operate the equipment most of the time) sat down at a typewriter to attempt to distill the essence of the instructions onto one clear page. Halfway down it, two lines of strike-outs are followed by, "(I just blew everything up)."

The new equipment would bring, if by no means simplicity, at least freedom from dependency on batteries. They would no longer need to rent and renew a brace of heavy car batteries, only to



Repairs completed 1

watch their power begin to fade almost immediately. This year they would simply test the nature of the local current, and, provided it was indeed alternating current, "re-cycle" it with their oscillator to feed the new professional-grade Ampex 350 the 117-volt 60-cycle current it required. The new hardware, with its oscillator in two heavy units, actually weighed three times as much as the previous year's less sophisticated gear if one discounted the batteries. And at \$4500 it also cost three times as much.<sup>10</sup> Moreover, its delicacy would lead to repeated repairs in the field. Steinmeyer remembers well the number of times he found Biggs, to his horror, once more taking the back off of one unit or the other to fix its latest malfunction: "Oh no, he's not

opening that thing up again!" (See series of photos: Another repair 1, 2, and 3, and Repairs completed 1 and 2) Last but not least, the equipment would need to be grounded; they would have to carry a long coil of wire to reach the nearest outdoor, cable-to-earth from a lightning rod. In one of his personal jottings, Franklin fan Biggs wrote: "Greatly indebted to Ben Franklin throughout tour, since usually used lightning rod as ground." And he could not resist bringing Franklin into his more formal account of recording Mozart at Salzburg Cathedral: "Even Benjamin Franklin entered the picture, for the huge lightning rod of the Cathedral (Franklin's invention) afforded a solid and perfect 'ground' for all electrical equipment."<sup>11</sup>

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For the electrical technician in Biggs (his original field of training), the complexity of the equipment was a major part of the fun. In a note for the Mozart album about the session in Absam, a small town near Innsbruck where he recorded the third of "Bach's little preludes and fugues," BWV 555, Biggs wrote, "Electric current here was 165 volts and 50 cycles. We boosted this to 230 volts, then halved it to 115, then again transformed it to 117 and 60 cycles." How he enjoyed the sheer "electrical-ness" of it all despite his well-known remark about current as "a perfect way to ring a doorbell, but a poor way to open a pipe valve"! On the day they picked up the equipment, it was surely his idea to lay it all out on the floor of a studio at Columbia to be formally documented by a professional photographer. (See photo: 1955 equipment.<sup>12</sup>) A few days later, on August 2, he would just as proudly pose beside it stacked on an industrial scale at the airport in Frankfurt, while the meter registered 310 kg. (680 pounds).<sup>13</sup>

#### New tasks for the *Reiseleiter*

As Steinmeyer had expected, the tasks crowded in as the day of departure approached. On July 14, barely two weeks before the trip was to begin, Biggs sent this list of wishes and requirements:

Dimensions of the equipment are enclosed. One thing that we must be careful to watch is that no tapes should ever be kept near the oscillator, and when the oscillator is in operation no tapes should come within six feet of it, or they will be magnetically affected. . . . We do need to rent or borrow a transformer (200–110 volt step-down transformer) capable of handling a load of approximately 1000 watts. The oscillator can handle voltages of 100 to 150 A.C., 45 to 90 cycles, so higher

voltages will have to be reduced by a transformer. Can you arrange for this, and let us know in confirmation? . . . And if you can borrow a little porter's cart, we can in this way move stuff very easily. . . . In writing to the various churches for permission, would you enquire about the line and current at each place? As far as we know, we will not be able to do any recording in places where only direct current is available. And thus we may find that some of the places will be impossible. . . . Also, could you let us know how you think we should go about making hotel reservations? I believe you mentioned some way of making arrangements through suggestions of ESSO travel bureau. We will have to stay somewhere!—and of course it will be wonderful if you have already made these arrangements.

On July 27, 1955—the day the Allies agreed to end their four-way occupation of Austria and partition of Vienna—Steinmeyer cabled Biggs, "TRANSFORMER IS RENTED CAR ARRANGEMENT WILL BE SETTLED THURSDAY."

The vehicle Steinmeyer had rented for them this time was a deluxe Volkswagen Microbus, the passenger version of VW's "Type 2" or "Transporter," which, as long as one were in no hurry, would cope more easily with the 1200 pounds of passengers and baggage than last year's sedan had. With its row of skylights to left and right of the sliding fabric sunroof and the "deluxe" color scheme of black-on-red divided by a wide strip of chrome, it was the fanciest version of the classic Microbus. The nimbleness with which the vehicle moved its load despite a piddling 36 horsepower (upgraded that model-year from 25, as if just for the Mozart tour) so impressed Biggs that he would soon purchase his own more spartan version of the VW bus for use in future recording expeditions on both sides of the Atlantic.



1955 equipment

#### "On the trail" at last

Steinmeyer stresses that travel by automobile in postwar Germany and Austria was mostly a miserable business. Roads were poor, narrow, and much under repair. Usable Autobahn, at least on the routes they would take, remained essentially non-existent. The VW bus, while spacious, whirred along noisily and punished its passengers on the rough roads. Air conditioning was unknown. Accommodations and food were plain. (See photo: Somewhere on the Mozart trail, page 21.)

But the Biggesses knew what they were in for and loved it. They had done it all before! Off they sped from *Flughafen Frankfurt* on Tuesday, August 2, perfectly on schedule and, within a day, were recording Mozart in the castle church at Kirchheimbolanden. In his essay for the Mozart album, Biggs would later paint this picture of the composer's music-making visit and, through "the magic of recording," our own aural one:

The church . . . today is just about as it was when Mozart climbed the organ stairs. The original organ, on one side, faces a gallery where the noblemen listened that cold January [day in 1778] to young Wolfgang and Maria von Weber. A great fireplace, still in this gallery, was the only source of heat for the whole building. Mozart must have been cold on the organ side. . . . Naturally, in this gallery—opposite the organ—we set our microphone. By the magic of recording, we may all crowd into the same gallery to listen to the sounds that Mozart heard.

Biggs judged the 1745 instrument by Michael Stumm to have remained reasonably true to its Mozart-era sonorities despite the replacement of its trackers (in 1935) with an electric playing action.<sup>14</sup> (In the album notes, he declined, of course, to mention the instrument's electrification.) And indeed it sets forth the first of Mozart's two F-minor Fantasias (K. 594) with satisfying pungency, more successfully, one can argue, than the gigantic Steinmeyer in Passau ("the world's largest church-organ") renders the second (K. 608)—at least in Biggs's over-large registration of it. On the other hand, it is hard to fault Biggs for wanting to give listeners their money's worth in Passau, even if it meant taking the drama of the already wild K. 608 over the top. The performance of K. 608 became the only point of disagreement in otherwise glowing reviews of the Mozart album. *THE DIAPASON's* reviewer wrote, "The only disappointment . . . is the big Fantasia recorded at the Cathedral of Passau. The rather sluggish-sounding organ and the overly resonant acoustics remove much of the excitement from this brilliant piece." In *The American Organist*, however, the reviewer wrote, "K. 608 is recorded . . . in Passau Cathedral [on] an impressive sounding Steinmeyer installed in 1928. To my ears this is the most exciting overall combination of music, instrument, and performance on the album."

#### Biggs on the Mozart Fantasias

The two great Fantasias, Biggs decided, must have had their musical origin in the organ improvisations that Mozart had played "spontaneously, out of his imagination," for many years. In his essay for the album, as well as in an article he wrote for the *AGO Quarterly*, he supplemented common knowledge about the mercenary origin of this hair-raising funerary music—in a cheap commission by Count Müller-Deym, the proprietor of a Viennese wax museum—with his own cogently argued speculation about their artistic roots:

That some of the extraordinary music that flowed fluently enough in improvisation from Mozart's fingers is preserved at all on paper is due to the rather curious commission offered him . . . in what was to prove to be the final year of his life, pieces to be played by a little flute organ that functioned as part of a musical clock. . . . He chafed at the piping limitations of the toy organ, but he also completely disregarded them. . . . From the memory of years, Mozart set down music of matchless grandeur. The Fantasias, so fortunately preserved by this chance commission . . . afford us an image of Mozart's own extempore organ playing style.<sup>15</sup>

Biggs went on to advance an even more intriguing theory about Mozart's own likely performance of the two works, once he had put them on paper:

On his way south from Frankfurt, after setting these Fantasias to paper, Mozart stopped at Ulm and again played the organ. Who can doubt that this noble Cathedral echoed that day to the stirring strains of these Fantasias, set down for a clock to play, but conceived for just such a grand place? If only Count von Deym had asked for more!

#### "Why not just one more?"

The great number of takes and inserts in the recording sessions at Kirchheimbolanden reflect the typical tally for any stop on the trip—in total, more than 1500 separate segments and snippets amassed by the time Biggs flew home. At Kirchheimbolanden they consumed six reels of tape with 84 takes and 13 shorter inserts, most of them represented by the 68 takes of various sections of the F-Minor Fantasia, K. 594: four for the opening adagio, 50 for the allegro, and 14 for the concluding adagio. Biggs would play a piece all the way through once or twice, and then systematically work his way through it again, making several takes of each section. Then, having sprung from the bench to listen to parts of the recording, he would return to play a few additional inserts, sometimes of only a few bars, to have available if he should decide he preferred them when the time came to edit. Aside from extraneous noises, most of the takes would have nothing "wrong" with them. It is just that the advent of magnetic tape recording (still an exciting novelty in the early 1950s) enabled the luxury of so many easy takes that Biggs

## THE DIAPASON

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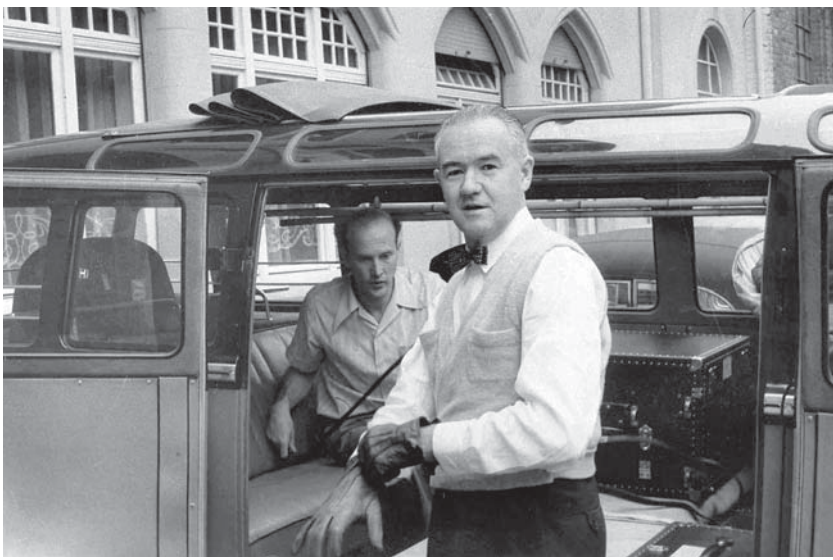
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the “techie”—in parlance of today—could not resist the temptation to give himself every possible choice.<sup>16</sup>

Steinmeyer, without much to do at recording sessions once he had 1) dashed in to announce their arrival, 2) with Peggy and Biggs himself, carried all the equipment in (see photo: Ready to lug gear), 3) helped Peggy hook it all up while Biggs investigated the organ, 4) searched out and secured an electrical ground, and 5) stationed himself at the door to minimize interruptions, could only try to listen with interest and wait the session out. Everyone quietly rejoiced when Biggs would suddenly pull out an odd piece by Schlick, Murschhauser, Paumann, or Scheidt—among more than two dozen composers whose music he recorded on the trip—because they knew it meant the session would soon conclude. How did Biggs keep going for hour after hour? Steinmeyer offers one answer: at breakfast on the day of a recording session, he would ask the kitchen to fill a foot-high thermos half with coffee and half with hot water. “Sometimes that would be his only sustenance until the afternoon.”

Many a take did get spoiled by noise of course: traffic rumbling under the Silver Chapel in Innsbruck, a local train clattering next to the church in Mörlenbach, planes over Munich, radio interference at Ebersmünster and St. Florian’s, a pneumatic hammer at Lammbach, and even a town crier at Ochsenhausen. Everywhere they had to reckon with the hazard of barking dogs, bells at the quarter hour, and above all, of course, the visiting public. These were mostly Roman Catholic churches, to be kept accessible to the faithful at all times. Steinmeyer laughs aloud in recalling how often visitors would nod promisingly at his request for silence “because a recording is being made in there,” ease a massive door shut behind them without a sound, and then break into a great attack of coughing, “probably their first in months”; or perform an extravagant display of entering on tiptoe in big boots before clumping noisily across the floor to get a votive candle. Countless takes in the log bear the notation, “crash,” “great crash in die-away,” “three crashes.”

After two sessions at Kirchheimbolanden, on August 3 and 5, one on each side of their appointed day at the St. Bartholomeus-Kirche in nearby Mörlenbach on Thursday, August 4, to record a small organ presumed to have been played by Mozart before its removal to that neighboring town from Heidelberg Castle, they journeyed on to record, on Friday, August 5, a Fischer organ that had been played by Mozart in the castle chapel at Ludwigsburg, near Stuttgart. In their session at Mörlenbach, they had found themselves recording almost as many railroad sounds as notes by Mozart and repeatedly chasing away the children who swarmed over the Microbus. Apogetic nuns finally collected their kindergartners, seated them on a curb, and “played hush-hush games with them” until the recording session had ended. “Then the nuns even helped coil all the cables.”

### Sparrows at Ebersmünster

The party of three (Hanne Steinmeyer would not join them until the second half of the trip) spent the first weekend in Strasbourg, essentially confirming their assumption that their next recording session should take place not in the Alsatian capital at all but at bucolic Ebersmünster, half an hour’s drive up the broad Rhine Valley to the south. The westernmost example of south German baroque architecture, the splendid abbey church at Ebersmünster houses one of the region’s three well-preserved organs by Andreas Silbermann (the others are at Marmoutier and Arlesheim). Of Ebersmünster, where Mozart *might* have played, Biggs, in his first (later to be shortened) essay to accompany the 1956 Bach album, writes the following:

After we had found the little village, hardly more than a crossroads, with the great abbey building visible for miles around, and had spent the necessary time investigating the instrument and working out the music, it became clear that we had some assistants in the building. The music had stirred up a family of church sparrows, living in their nest high on the vaulted ceiling of the church! They joined in the recording. Fortunately they were interested or courteous enough to be quiet whenever we were playing, yet as soon as music finished they would begin their discussion of the performance. Even in the few seconds of die-away between the prelude and fugue [in C major, BWV 553, first of the “Eight Little”], they squeeze in a few chirped remarks. Naturally these comments are left on the record. Not for a moment could we think of editing them out.

That family of sparrows may be as enduring as the 1730 Silbermann. They were still cheeping at Biggs when he returned to record “historic organs of France” in the late 1960s and continued to greet visitors throughout the 1990s. If any of the countless small clear window panes is missing at this moment, the sparrows of Ebersmünster are surely chirping there today.

After the morning’s session at Ebersmünster on Monday, August 8, the travelers drove eastward, crossed the Rhine near Freiburg, and climbed through the Black Forest to the “Mozart town” of Donaueschingen, at the source of the Danube. There Steinmeyer had arranged some recording time for them late in the afternoon on an instrument by his family’s firm more suitable for Reger and Karg-Elert than for Mozart. Biggs gamely recorded a few pieces by both of the moderns.

On Tuesday and Wednesday, August 9 and 10, the trio looped southward into Switzerland to view a few contemporary instruments that Steinmeyer thought Biggs might appreciate, then straight north again, skirting Lake Constance at the Rhine Falls, to begin their visits to a few of the scores of baroque churches that rise fabulously from the meadows of Swabia and Bavaria, and much of Austria.

The spectacularly “baroquized” monastery church of Ochsenhausen became the first of these stops, on

Thursday morning, August 11. Biggs’s choice of music to record on the visually stunning instrument (the first to be built by Joseph Gabler, in 1738, and his chief credential for earning the commission for his *magnum opus* at Weingarten), as colorful to the eye as to the ear, was the fifth of “Bach’s eight little preludes and fugues,” BWV 557, in G major. “Steinmeyer’s” microphone (see photo: Hanging the mike at Ochsenhausen, in Part 1) captured the clatter of the worn pedal trackers as faithfully as any lover of organ antiquity could have wished.<sup>17</sup> ■

(To be continued)

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### Notes

1. In order of their publication, “Impressions of Europe, 1954,” *Organ Institute Quarterly*, 4, No. 4 (Autumn 1954), “European Organs Prove Virtue of Classic Models,” *Musical America*, February 15, 1955, and “Organs of Europe,” *High Fidelity*, March 1955.

2. The first pair of albums comprised *Bach, Toccata in D Minor, “a HI-FI Adventure”* (ML 5032, released February 5, 1955), a single LP with 14 performances of the toccata (one with fugue) played on 14 different organs, and *The Art of the Organ* (KSL 219, released February 21, 1955), a three-LP set with music of Purcell, Sweelinck, Buxtehude, Pachelbel, and Bach performed on 20 notable European instruments, old and new.

3. These recordings, all monaural, have never been reissued. Three of them, however, as well as a growing number of others by Biggs, can be obtained nicely digitized on CD for a nominal fee as “private transfers—for backup only” from Haydn House at <www.haydnhouse.com>.

4. The essay seems never to have been published. It will be cited hereafter as “Unpublished essay.”

5. Again, I am extremely grateful to Georg Steinmeyer for communicating his many insights to me in conversations that began in 2004, and which continue, delightfully, today. I remain most grateful as well to the administrative committee of the Organ Library of the Boston Chapter of the AGO, for its decision to support my research for this series of essays with a Margaret Power Biggs Grant; and I owe special thanks to both Joseph Dyer, Chairman of the Library, and Barbara Owen, Librarian, for the generous access they have accorded me on my visits.

6. For a full—and amusing—account of this project that only somewhat succeeded, see Barbara Owen’s *E. Power Biggs, Concert Organist* (Bloom-

ington and Indianapolis: Indiana University Press, 1987), pp. 106–111.

7. See Columbia Masterworks Director John McClure’s entertaining account of his travels with Biggs in Austria as they go in quest of a suitable site for recording the organ concertos of Haydn: “The Cheerful Ghost of Eisenstadt,” *High Fidelity Magazine*, January 1965, pp. 56ff.

8. Letter to his father of October 18, 1777.

9. Quoted in an editor’s note following Biggs, “Mozart and the Organ,” *American Guild of Organists Quarterly*, 1, No. 4 (October, 1956), 133.

10. In a letter to Liebler dated October 15, Biggs wrote, “. . . before we mortgage the Old Homestead to pay the \$4500 equipment bill, . . . I assume the tape (for which we needed the bill for customs) is, as last year, not to be charged against our account, since the substance of all the tapes ends up in your vault. The tapes do not appear on the \$4500 statement, and I assume in paying this that we are all square.”

11. Unpublished essay.

12. From left to right, E. Power Biggs, Robert Liesenberg, Mrs. E. Power Biggs, Vincent Liebler, and S. E. Sorensen. Even here, Biggs entertains. Photo credit: Henry Rapisarda, Cosmo Sileo, Inc., New York, N.Y.

13. A note on the back of the photograph, in Peggy’s handwriting, suggests that the needle went around 1 and 3/4 times—very unlikely, since that would make nearly a ton.

14. In 1966, eleven years after Biggs made his recording, the firm of Oberlinger restored the tracker action.

15. Cited here as a composite of the accounts Biggs wrote for the album essay to accompany *A Mozart Organ Tour* and for his article, “Mozart and the Organ,” *American Guild of Organists Quarterly*, 1, No. 4 (October, 1956), 124.

16. The strangely unkind rumors in his later years of “reams of useless tape on the cutting room floor” overlook the fact that his method of recording many more takes than he would ever use was nothing new for him. The audio hobbyist in Biggs took his own delight in the splice-ability of recordings on tape, a “miracle of the modern age” invented by the Germans in WW II. If Biggs allowed himself to become something of a “glutton for takes,” it was not “just once to get it right” but to have the fun of trying to select the “bests” in a plethora of “perfectly goods.” Biggs, we must remember, was an avid listener, an “*Ohrenmensch*,” who took justifiable pride in the aural distinctions he could make. Like those of (the far less extroverted!) Glenn Gould, his editing sessions became as much a matter of his artistry as the performances on which they were based. It simply gave him great satisfaction to piece together not simply a performance without mistakes—virtually any one of the takes would have provided that—but the one that could please him best.

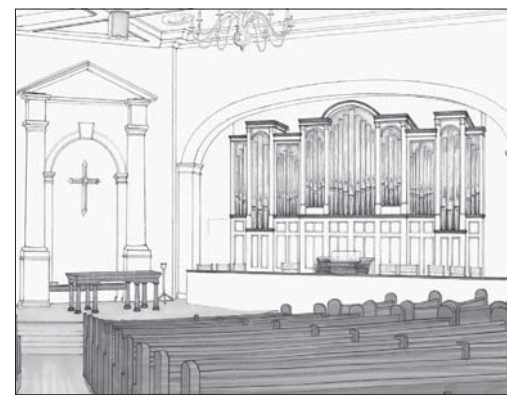
17. The organ at Ochsenhausen has been recently restored in a joint undertaking by the German firm of Klais and the Swiss firm of Kuhn. A visit to the companies’ websites, <www.klais.de> and <www.orgelbau.ch>, reveals a host of information (and on the Kuhn site, remarkable photographs) of the project.

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One advantage of retirement is having the luxury of hearing colleagues and ensembles here and abroad. Of course you don't have to be retired, but the freedom to plan your own time helps. I have taken a number of European musical tours: Italian opera, Paris organs, Bach and Luther, and the Leipzig Bach Festival.

I have also taken two Holy Week-Easter pilgrimages. In the late 1990s I observed Holy Week in London and celebrated Easter in both the Western and Eastern Orthodox rites, first in Naples and then a week later in the Oia, Santorini, Greece.

This year I decided to take my pilgrimage in London. These are the options I discovered on the Internet, and from which I made a spreadsheet for daily reference. Choices had to be made, and not everything made the list, such as "Götterdämmerung" at the Royal Opera House, which would have consumed one of my six days.

## Maunder Thursday

13:10: Eucharist with music, St. Anne & St. Agnes, Bach chorales

17:00: Sung Eucharist, Westminster Abbey, Byrd *Mass* & Duruflé

18:00: Mass, Westminster Cathedral, Monteverdi & Duruflé

19:30: Mozart *Requiem*, St. Martin-in-the-Fields, New London Singers

## Good Friday

11:15: Matins & Litany, Temple Church, Lotti & Tallis

14:30: Bach's *St. John Passion*, St. John's Smith Square, Academy of Ancient Music

15:00: Lord's Passion, Westminster Cathedral, Bruckner, Victoria

## Holy Saturday

15:00: Evensong, Westminster Abbey, Victoria

19:00: Easter Vigil, St. Paul's, Langlais *Messe Solennelle*

20:30: Easter Vigil, Westminster Cathedral, Vierne *Messe solennelle*

## Easter Sunday

10:15: Matins, St. Paul's, Britten *Festival Te Deum*

10:30: Eucharist, Westminster Abbey Langlais *Messe Solennelle*

16:00: Early & baroque music, Wig-



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more Hall, Florilegium, Bach & Tele-

mann  
16:45: Organ recital, Westminster Cathedral

18:00: Easter music & Eucharist, St. Anne & St. Agnes, Handel & Telemann

## Monday

19:30: Handel's *Messiah*, St. Martin-in-the-Fields, Belmont Ensemble

## Maunder Thursday

A few blocks behind St. Paul's Cathedral is St. Anne's Lutheran Church, an international congregation founded in 1951, worshipping at the church of St. Anne and St. Agnes designed by Sir Christopher Wren after the Great Fire of London (1666) and consecrated in

1680. Built in the form of a Greek cross, this small church was bombed in WWII, but was restored and reconsecrated in 1966 as a Lutheran parish. In addition to its architectural history, famous residents of the parish have included John Milton, John Bunyan, and John Wesley.

St. Anne's is known for its music, "particularly in the Lutheran tradition of J. S. Bach, Schütz, and Buxtehude." There are over 100 performances a year, including lunchtime concerts on Monday and Fridays. The core musical group is the Sweelinck Ensemble, a professional quartet under the direction of Cantor Martin Knizia. The St. Anne's Choir had recently sung Bach's *St. John Passion*, and last December their Bach Advent Vespers was featured in a live

broadcast on BBC Radio 3;  
<[www.StAnnesLutheranChurch.org](http://www.StAnnesLutheranChurch.org)>.

## Eucharist with Music

Chorale: *O Mensch bereit das Herze dein*, Melchior Franck

Chorale: *Im Garten leidet Christus Not*, Joachim a Burgk

Chorale: *Durch dein Gefängnis, Gottes Sohn*, J. S. Bach

Chorale: *Jesu Kreuz, Leiden und Pein*, Adam Gumpelzhaimer

*Ehre sei dir Christe (Matthäus Passion)*, Heinrich Schütz

The chorales were interspersed throughout this service and were sung handsomely by the Sweelinck Ensemble accompanied by the cantor on a continuo organ. The concluding *St. Matthew Passion* was particularly stirring. Definitely worth a detour from the large churches to hear baroque music with this degree of authentic intimacy.

## Westminster Abbey

Westminster Abbey, as glorious inside as it is dramatic outside, had a late afternoon Eucharist that moved the soul. So much can be said about the extraordinary history and presence of this church dating back to a Benedictine monastery in 960. It was later enlarged under King Edward the Confessor and consecrated in 1065 in honor of St. Peter, known as the "west minster" (Old English for monastery) in distinction from the east minster, St. Paul's Cathedral. This magnificent gothic building is the result of work begun in the 13th century under Henry III and was not completed until 16th century. Information, including details on the Harrison & Harrison organ (1937, four manuals, 78 stops), can be found at  
<[www.westminster-abbey.org](http://www.westminster-abbey.org)>.

## Sung Eucharist with the Washing of Feet

Setting: *Mass for Four Voices*, William Byrd

Organ prelude: *Schmücke dich, o meine Seele*, Bach

Improvisation leading to processional hymn: "Praise to the Holiest in the height" (*Gerontius*)

Gradual during Gospel procession: "Drop, drop, slow tears" (*Song 46*, Orlando Gibbons)

During the washing of the feet: *Ubi caritas et amor*, Maurice Duruflé

St. John 13:12-13, 15, plainsong mode II

Offertory hymn: "O thou, who at thy Eucharist didst pray" (*Song 1*, Orlando Gibbons)

After the Communion: *Dominus Jesus in qua nocte tradebatur*, Palestrina

While sacrament is carried to altar at St. Margaret's: *Pange lingua*, plainsong mode II

During the stripping of the altar: Psalm 22:1-21, plainsong mode II

Westminster Abbey has an aura resonant with an awe of the divine. The service was without sermon, but so rich in ceremony and ritual that the preaching was in the actions, music, and language of the liturgy—in themselves a powerful message. Here everything seemed so right, from the dignified helpfulness of the ushers to the purposeful solemnity of the clergy—all enhanced by music done so well that it doesn't call attention to itself because it is transparently integral to the worship and sung in a spirit reflective of the day's liturgy. One did not just

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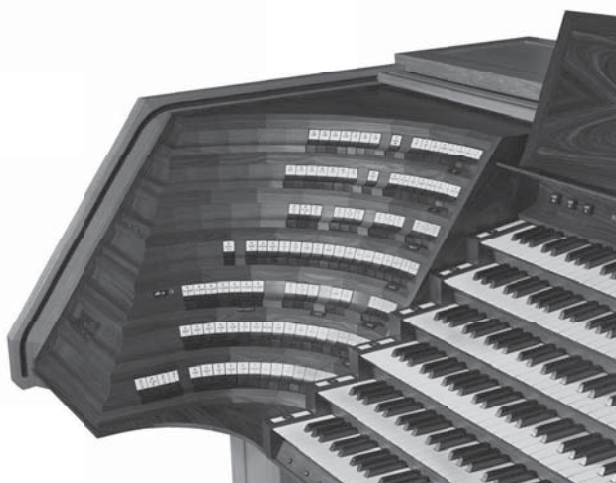
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watch, but was drawn into the moment and left with an inner tranquility that spoke the essence of Maundy Thursday.

### Good Friday

The weather was London: wet, dank, chilly and bleak—so fitting for the day. The Temple Church was recommended, not because of its recent attention due to the “The Da Vinci Code,” but primarily for its most traditional liturgy and excellence in music. The “Round Church” dates from 1185 and was the London headquarters of the Knights Templar. Their churches were “built to a circular design to remind them of the Church of the Holy Sepulchre at Jerusalem, a round, domed building raised over the site of the sepulchre where Jesus was buried.” The elongated choir was added by Henry III and consecrated on Ascension Day, 1240. The website provides an intriguing history of this unique church with directions and a much-needed map; <[www.templechurch.com](http://www.templechurch.com)>.

### Choral Matins, Book of Common Prayer (1662)

Introit: *Crux fidelis, inter omnes*, King John IV of Portugal  
The Responses, plainsong  
*Venite, Exultemus*, Anglican chant, Edward John Hopkins  
Psalm 22, plainsong  
*The Lamentations of Jeremiah 1:1–2*, Thomas Tallis  
*Benedictus*, plainsong  
Anthem: *Crucifixus etiam pro nobis*, Antonio Lotti  
Litany, Thomas Tallis

Stephen Layton, director of music, directs a refined choir of men and boys, who were most telling in the Lotti *Crucifixus*, accompanied on a portative by the organist, James Vivian. The remainder of the service was played on the imposing and very British Romantic organ built by Harrison & Harrison (1924 and 2001, four manuals, 62 stops). The history of The Temple’s organs, including one by Father Smith, can be found on the website.

Back on Fleet Street I hopped on a bus to Westminster, hoping to hear Bach’s *St. John Passion* at St. John’s, Smith Square, just blocks from Westminster Abbey. A deconsecrated church dating from 1728, it now serves as a popular concert venue. In the crypt is a handy, economical restaurant “The Footstool,” where lunch was being served; <[www.sjss.org.uk](http://www.sjss.org.uk)>.

*St. John Passion*, Johann Sebastian Bach, sung by Polyphony with the Academy of Ancient Music, Stephen Layton, conductor

Andrew Kennedy, Evangelist, tenor; James Rutherford, Christus; Thomas Guthrie, Pilatus; Emma Kirkby, soprano; James Bowman, countertenor; and Roderick Williams, bass.

This was a superb, masterful performance by a mature choir of 26 and professional soloists. The chorales were sung with care and the arias with sensitivity. The conductor’s tempos were quite sprightly and his approach dramatic, sometimes so much so that the next recitative intruded on the end of a chorale. This was, nevertheless, a fitting and most inspiring way to observe Good Friday.

### Holy Saturday—Easter Eve

The Easter Vigil with its roots going back to earliest Christianity is the epitome of the Christian message and worship. It combines a rehearsal of salvation history with the rites of passage for the candidates (Latin, “those dressed in white”) through Baptism and Confirmation, and culminating in a celebration of the “Breaking of Bread” as Jesus did with his disciples after the Resurrection. The Vigil is an extended service with power-laden symbolism—the passage from utter darkness to brilliant light, the anointing with oil in the sign of the cross, the drowning of the self in baptismal waters, “putting on Christ,” and the

sharing of the bread and wine in union with the community of faithful.

In London there could be no more fitting place to celebrate the Vigil than the regal diocesan St. Paul’s Cathedral, founded some 1500 years ago in 604 by Mellitus, a follower of St. Augustine who was sent to convert the Anglo-Saxons. It has been rebuilt a number of times with the most recent version begun in 1633 with a neo-classical portico or façade. The current design by Christopher Wren received royal approval in 1675, but was not finished until 1710. Later came the woodwork by Grinling Gibbons for the huge Quire and Great Organ, and in the 19th–20th century the glittering mosaics in the dome, envisioned by Wren. Most will remember St. Paul’s as the site of Prince Charles’s wedding to Diana. It has just undergone a complete renovation at a cost of £40 million in anticipation of its 300th anniversary in 2008; <[www.stpauls.co.uk](http://www.stpauls.co.uk)>.

The organ was built by Henry Willis (1872) with an extensive renovation and enlargement completed by Mander (1977, five manuals, 108 stops). Not many organs deliver the overpowering experience that this organ can, especially when stops in the dome are added with a sound that not only surrounds, but also envelops worshippers. <[www.organsandorganistsonline.com/stpauls.htm](http://www.organsandorganistsonline.com/stpauls.htm)>

The liturgy took place, not in the grand Quire, but “in the round” under the dome with a free-standing altar at one axis and the choir (with a small organ) to the left on risers, surrounded by the congregation.

Upon entry one received an impressive 28-page service booklet. One could only wonder “O Lord, how long?” But the service moved right along in two hours, including baptisms and confirmations. The service began in darkness; only with the procession to the dome by the participants did light begin to dawn as candles were shared. The Vigil had only one lesson instead of the usual nine readings. Then—the dramatic Easter Greeting by the bishop, “Alleluia! Christ is risen,” followed by bells and a thunderous fanfare from the organ—with a sudden blaze of almost blinding light as all the cathedral and the dome with its glittering mosaics lit up.

### The Vigil Liturgy of Easter Eve

Setting: *Messe solennelle*, Jean Langlais

Exsultet sung responsively with the congregation

*Song of Moses*, Exodus 15, Huw Williams

*Gloria in Excelsis*, Langlais

Hymn: “The strife is o’er, the battle done” (*Gelobt sei Gott*)

Hymn: “Awake, awake: fling off the night!” (*Deus Tuorum Militum*)

Motet: *Sicut cervus*, Palestrina  
Hymn: “Here, risen Christ, we gather at your word” (*Woodlands*)

*Sanctus*, Langlais  
*Agnus Dei*, Langlais  
*Surrexit Christus hodie, alleluia!*, Samuel Scheidt (arr. Rutter)

Hymn: “Shine, Jesus, Shine”  
Hymn: “Christ is risen, Alleluia!” (*Battle Hymn of the Republic*)

*Toccata, Symphonie No. 5*, Widor

The impact of this service was profound and intensely extraordinary, not as formal as Westminster Abbey, but with no less sincerity. The Langlais setting with the punctuating fortissimo chords from organ was overwhelming. The hymn singing, fueled by the organ’s energy, was similarly dynamic and enthusiastic, and the final hymn sung to the “Battle Hymn of the Republic” went at such an exuberant clip that one had to conduct beats to keep up. How could one divorce one’s mind from the text, “Mine eyes have seen the glory of the coming of the Lord?”

After this high-spirited hymn, the people, with their pace set by an energized Widor *Toccata*, exited up the center aisle toward the west end, facing the huge open cathedral doors with a gleaming light streaming in from the floodlit street, and walked past the bishop and the font into the light—they were ready for the Resurrection.

Sometimes  
You have to look at organs  
in a different light...

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## Easter Sunday

Sunday was another day, and, thankfully, the sun shone. I arrived at 9:15 am for Westminster Abbey's 10:30 service to an already long queue. Had I arrived fifteen minutes earlier, I might have sat in the desirable rectangle framed by the choir screen and the chancel. But sitting just a few rows into the transept the sound was less immediate and gripping, and the hymn singing less compelling.

### Sung Eucharist

Pre-service: *Toccata in F Major*, Bach  
Setting: *Messe solennelle* [with brass quartet], Langlais

Hymn: "Jesus Christ is risen today, Alleluia," *Lyra Davidica*

*Gloria in excelsis*, Langlais

Gospel Procession: *Victimae paschali*, plain-song, arr. Andrew Reid

Hymn: "At the Lamb's high feast" (*Salzburg*)

*Sanctus*, Langlais

During the Communion: *Agnus Dei*, Langlais; *Christus resurgens ex mortuis*, Peter Philips

Hymn: "Thine be the glory" (*Mac-cabaëus*)

Postlude: Finale, *Symphonie II*, Vierne

This was a straightforward Eucharistic service with fine music well performed. The Abbey Choir was conducted by James O'Donnell, Organist and Master of the Choristers, and accompanied by the London Brass quartet. The organist was Robert Quinney, Sub-Organist. The choir sang with their usual distinction, and in comparing this version of the Langlais, even with brass, to the Vigil the night before, clearly St. Paul's was the more persuasive and affecting.

In the afternoon I headed to Westminster Cathedral, which according to the Internet performed some impressive music during Holy Week and on Easter that included Monteverdi, Duruflé, Byrd, Bruckner, Victoria, and Vierne's *Messe solennelle*. But I regret

to say that this Vespers, largely a chanted service and because of that, was an unexpected disappointment, especially since I had read such admiring CD reviews.

The cathedral, its striking architectural style from "Byzantine style of the eastern Roman Empire," was designed by the Victorian architect John Francis Bentley on a site originally owned by the Abbey, but sold to the Catholics in 1884. The foundation was laid in 1895, and the structure of the building was completed eight years later. The interior with its impressive mosaics and marbles is said to be incomplete, but the cathedral is certainly a visual tableau <[www.westminstercathedral.org.uk](http://www.westminstercathedral.org.uk)>.

### Solemn Vespers and Benediction sung in Latin

Office Hymn: *Ad cenam Agni provide*  
Psalms 109 and 113A (114)

Canticle: *Salus et gloria et virtus Deo nostro* (Revelation 19:1-7)

*Magnificat primi toni*, Bevan

Motet: *Ecce vincit*, Leo Philips

*O sacrum convivium*, Gregorian chant

Organ voluntary: *Fête*, Langlais

Unfortunately the printed order of service provided the Latin-English text, but without information on composers or musicians—facts only available on the Internet. The service seemed austere both in its solemnity from the entrance of the choir with many clergy and in its liturgical style.

There is obvious musical talent with a large professional choir of men and boys, but the musicians work with disadvantages. The choir is on an elevated shelf behind the baldachin and high altar, which distances the sound and at times makes the singing seemed forced, especially by the men. The most disappointing, regrettable aspect was chanting "the old-fashioned way" with "schmaltzy" organ accompaniments on *voix celeste* or flutes. Solesmes is, by all counts, the gold standard, and after that all else pales.

One would have thought the reform of chant in the Catholic Church and after Vatican II would have had greater impact and changed practice.

Martin Baker is the master of music and the assistant organist is Thomas Wilson. The Grand Organ is hidden by a nondescript screen in a chamber above the narthex and was only revealed in the Langlais *Fête* at the end—like an anomaly, but played with fire and aplomb. The organ was built by Henry Willis III (1922-1932, four manuals, 78 stops) and was restored by Harrison & Harrison in 1984.

Did I have one more service in me? I bravely headed to Trafalgar Square and St. Martin-in-the-Fields for Evensong. This church has a full schedule of services plus over 350 concerts a year. It may date back as far as 1222, and it can lay claim to the fact that both Handel and Mozart played the organ here in 1727. Today one immediately thinks of the Academy of St. Martin-in-the-Fields founded in the 1950s with Sir Neville Marriner.

The church's activities are amazing, but it is not resting on its laurels. It is the midst of a £34 million campaign (already £24 million in hand) to expand its facilities inside and out to include an outdoor courtyard, a rehearsal space, a Chinese community center, and space for social services. It will also mean a much-needed restoration to the interior of the church to bring it closer to its historic 18th-century conception. In the crypt there is a shop and a café that serves nutritious meals all day.

### Choral Evensong

Introit: *This Joyful Eastertide*, arr. Wood

Responses, Martin Neary

Canticles: *Collegium Regale*, Herbert Howells

Anthem: *Rise heart, thy Lord has risen*, Vaughan Williams

Postlude: *Victimae Paschali*, Tourne-mire

What a joy! Familiar music well done by a superb, effective choir with first-rate organ playing. A great, satisfying way to complete my Easter celebration. Alleluia! The talented and youthful director of music, Nicholas Danks, is full of enthusiasm. The assistant organist, David Hirst, played the Tourne-mire with particular verve and drama on the fine organ by J. W. Walker and Sons (1990, three manuals, 47 stops) with its battery of fiery French reeds. I didn't think I was up for another *Messiah* this season, but these musicians felt the choir presenting the next night at St. Martin's was one of London's finest.

### Monday

*Messiah*, George Friedrich Handel  
English Chamber Choir, Belmont Ensemble of London, Peter G. Dyson, conductor

Philippa Hyde, soprano; David Clegg, countertenor; Andrew Staples, tenor; and Jacques Imbrailo, baritone.

Things are moving along in London,

and sprightly tempos are in. I found that to be the case with the Bach *St. John Passion* and here in the quick-paced *Messiah*, which came in at under two hours performance time—something of a record, I think.

The crackerjack orchestra and youthful soloists were on board, but the talented choir, perhaps under-rehearsed and lacking experience with this lively conductor, struggled to keep up, especially in Part I. "For unto us a child is born" proved that at these tempos "His yoke is easy" was not easy at all!

The soloists all did fine work, but the tenor and baritone in particular distinguished themselves with eloquent declamations. In many respects this was a laudable performance brought to a rousing conclusion with "Worthy is the Lamb."

Continuing in the spirit of Handel, I decided the next day to visit the Handel House Museum <[www.handelhouse.org](http://www.handelhouse.org)> at 25 Brook Street where Handel lived in a multi-story house from 1723 to 1759. Here he composed famous works such *Messiah*, *Zadok the Priest*, and *Music for the Royal Fireworks*. It is a modest museum compared to the Händel-Haus Halle in Germany <[www.haendelhaus.de](http://www.haendelhaus.de)>, but certainly worth a visit.

One is treated to an introductory film plus interesting prints of Handel's contemporaries, two reconstructed period harpsichords (one with a zealous player dashing up and down double-keyboards), the Handel bed recently refurbished, and a current exhibit on "Handel and the Castrati," with photo-bios of the leading castrati. Handel lived quite well indeed, paying a modest rent of £50 a year and with three servants to dote over him—every musician's dream!

London is a six-hour flight from the East Coast and offers a plethora of musical possibilities, especially at Christmas and Easter. Others would have made different choices tailored to their interests. For me this was a full, rewarding week, something every musician needs from time to time to refresh the spirit—to capture the energy, vitality, and imagination of others. Europe may not be the bargain it once was. You can't take it with you anyway, but these can be empowering moments you take to the bank that last forever. ■

Joel H. Kuznik, NYC, has been writing published articles for 50 years. A native of Jack Benny's hometown, Waukegan, his childhood idol nevertheless was Rubenstein, whom he eventually heard in Paris in 1975. But by 14, he became fascinated with the organ and Biggs, whom he heard twice in the mid 1950s. He studied organ with Austin Lovelace, David Craighhead, Mme. Duruflé, Jean Langlais, and Anton Heiller, and conducting with Richard Westenburg and Michael Cherry, who was assistant to Georg Szell. Highlights of 70 years have included hearing Glenn Gould, Giulini in Brahms' Fourth at Chicago, Carlos Kleiber's "Der Rosenkavalier" at the Met, Herreweghe's unmatched "Mass in B Minor" at the Leipzig Bachfest, "Tosca" at La Scala, a one-on-one with Bernstein after the Mahler 2nd, and, finally, a birthday toast from Horowitz.

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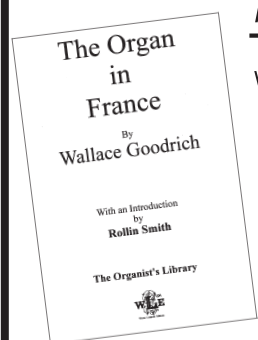
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# University of Iowa Institute for Sacred Music 2006

William Dickinson

The 2006 Institute for Sacred Music sponsored by the University of Iowa was held January 26–28 in Iowa City. This year's presenters included Don Saliers, who is the William R. Cannon Distinguished Professor of Theology and Worship at Emory University; Carole Terry, Professor of Organ and Harpsichord at the University of Washington; and Thomas H. Troeger, who is currently the J. Edward and Ruth Cox Lantz Professor of Christian Communication at the Yale Divinity School.

## Thursday

Don Saliers opened the conference on Thursday afternoon with his lecture "Singing Our Lives to God: Exploring the Assembly's Sung Prayer," in which he developed five theses. Thesis number one is that "Text depends radically on that which is not verbal." Saliers feels that some liturgies are too verbal and asks the question, "How shall these texts sing?" His second thesis explains that words or text well set, whether in hymns or psalms, become more than just sounds—they invite one to see and taste. Thesis number three involved producing an 'ordered' sound that acts upon our senses. In worship, when the ear starts to see and the eye begins to hear, music will open all the senses (thesis number four). Finally, thesis five states that most crucial theology is understood in singing. Because music lies so close to the soul, when we sing the prayer is formed not only in music but also in theology. Saliers feels that shared music making in a gathered assembly helps the body to come to life and to receive life back from one another. Worship requires music that sees, hears, gestures and inhabits space. Yet music is not just performed for the assembly but must involve the assembly in active participation in prayer. We cannot assume that the congregation does not hear or participate, and should begin to think about various levels of participation that will provoke the assembly to realize the joys of singing, which should extend beyond the sanctuary to everyday outside activities such as fellowship. Finally, Saliers feels that the ecology of singing is missing in many assemblies, and he recommends quarterly hymn sings to give new life to congregational participation.

Thomas Troeger completed the Thursday afternoon session with his presentation "God Made All Things for Singing: how music and worship form our identities as creatures." Dr. Troeger began by stating that we are all 'mud creatures' who have had life breathed into us by God and who are inherently musical. We have a drum (heart) that beats 40 million times a year. We are all 'orchestras' and to know that one is musical is to be "Lost in Wonder, Love, and Praise." But he warns that if we human beings forget our primordial identity, we are apt to sponsor some dangerous illusions—my group is better than yours or my race is better, etc. Who, then, will call us back to our primordial identity? Troeger feels that no one is better equipped to remind people who they are and to lead them back to their essential identity than the church musician. Because the church musician has the ability to provide the medium (music) to bring people back to God, Troeger feels that the School of Music is perhaps the most important school at the University of Iowa. The church musician's role is to try to put people into harmony with basic life by teaching that to love God is to sing. "Hit the first note of a hymn and all disparate groups hit the same note."

On Thursday evening, the River Valley AGO Chapter hosted a dinner for area clergy and conference attendees at First United Methodist Church in Iowa City. The conference worship



2006 University of Iowa Institute for Sacred Music



Carole Terry, Michael Davidson, Julia Howell, Erin MacGorman, Aaron Sunstein, Tom Hamilton, Jin-Ah Yoo

service, entitled "Lost in Wonder, Awe and Praise," followed the dinner. The homilist was Thomas Troeger, the liturgist Don Saliers, and Carole Terry was the organist. A special schola was arranged for and directed by T. Andrew Hicks.

## Friday

Friday morning was devoted to a masterclass led by Carole Terry and included a recital by the undergraduate and graduate organ students at the University of Iowa. The masterclass in the Krapf Organ Studio demonstrated why Carole Terry has such national and international acclaim as a lecturer and pedagogue. Participating in the masterclass and the following recital held in Clapp Recital Hall were Jin-Ah Yoo, Erin MacGorman, Tom Hamilton, Julia Howell, Michael Davidson and Aaron Sunstein.

Friday afternoon opened with a lecture by Dr. Saliers entitled "Humanity at Full Strength: Doxology and Lament in Christian Worship." In this lecture, Saliers tells us that music has the power to touch into the deepest places in our lives. It touches even those souls who can't sing well—music takes them to places for which they have no words. Texted music can create sensations—a way of understanding the world through deep affections. In the context of the Judeo/Christian traditions, those affections conjure up a very special object—God. Text and music allow for the possibility of joy with tribulation. The Christian assembly must develop a capacity for experiencing joy, delight, and praise as well as the capacity for grieving. In fact, the capacity to grieve is the most basic and most profound thing that a person can experience. In responding to a joyful or grieving song, we experience how music has the ability to shape and give meaning to a deep appreciation and to serve as a representation of the manner in which we take in the world. In discussing liturgy, Saliers

feels that 'good' liturgy requires our humanity to be stretched to the fullest. His thesis is that one must know the psalms to know scripture; to illustrate this thesis, he made five points: one, that psalms are language of the human heart and are a rigorous reminder of life on earth; two, that psalms are addressed to God; three, psalms are integral to our movement through time; four, psalms are the crucible of encounter (through the psalms we hear God speaking to us); and five, singing the psalms requires that the assembly is aware of and accepts the double message that the psalms impart in terms of the mystery of God and the depth of humanity.

Thomas Troeger completed the conference lecture series on Friday afternoon with his presentation "Created to Create: how music and worship form our identities as creators." He noted that when one delves into the whole notion of creativity, there lies a great danger that there are many things created by humanity that are perverse—war, torture, etc. However, to move into the depths of what is beautiful and good is the only direction that should be strived for in creation. Troeger feels that God took a great risk in creating those (we musicians included) who create. Troeger's presentation can best be summed up by the following hymn text, *The Crickets Chanting through the Night*:

The crickets chanting through the night,  
The windswept, whistling trees,  
The birds that welcome morning light,  
The humming, roaring seas  
are each assigned the notes they sing  
while we make up our part  
and fashion God an offering  
through our creative art.

The budding wood, the flowered field,  
The mountain robed in snow,  
The burrow and the nest that shield  
the beasts from winds that blow  
are from the same inventive mind  
that dared to set us free



Don Saliers, Carole Terry, Thomas Troeger

to probe how nature is designed  
and bring new worlds to be.  
Created to create, we ask,  
O God, before we start  
that you will join us in our task  
by moving in our heart  
so everything that we create,  
compose, produce, invent  
will help the earth to celebrate  
and honor your intent.

Text: Thomas H. Troeger (born 1945), from *Borrowed Light*, ©1994 Oxford University Press, Inc. Used by permission. All rights reserved.

Carole Terry's recital in Clapp Recital Hall on Friday evening was an eclectic program ranging from Sweelinck, Mendelssohn, Bach, Bolcom to Reger, Messiaen and finally to a thrilling presentation of three movements of the Vierne *Symphony No. III*. The entire recital reflected an intense personal involvement in each piece on the program and was enthusiastically received by a large and very receptive audience.

## Saturday's conclusion

The 2006 Institute for Sacred Music concluded with a roundtable discussion on Saturday morning. All three presenters discussed books that they have either published or that are in the works. The conference attendees and presenters discussed the need to (1) prepare the assembly so that they can better accept liturgy and music; (2) train seminarians in their role to properly lead the assembly; and (3) to continue with development of interaction between different religious organizations. In discussing ways to help in the formation of the assembly's capabilities, it was noted that the use of children to lead the assembly in accepting various liturgical and musical paths should be considered and encouraged. Suggested reading on these subjects included *Composing Music for Worship* by Steven Darlington (Canterbury Press), and *Music in Christian Worship* by Charlotte Kroeker.

The planning committee for this 2006 Institute for Sacred Music included Delbert Disselhorst, Brett Wolgast, Wallace Bubar and T. Andrew Hicks. Congratulations to this group for providing a most enlightening and engaging conference. And, of course, this not would have been possible without the talents of Drs. Saliers, Terry and Troeger. ■

William Dickinson is a board member and past Dean of the River Valley AGO Chapter. He has written a number of articles for *THE DIAPASON* and *The American Organist*.

## Cover feature

**Kegg Pipe Organ Builders,  
Hartville, Ohio  
The Sharkey-Corrigan Organ,  
Texas A&M International  
University, Laredo, Texas**

### *From the President of the University*

Like a birth in the family, a new organ fills the community with expectation, optimism, and joy. Our experience of imagining an organ for Laredo very much mirrored a family's strategy for acquiring progeny: plan and hope. In August 2003, at Texas A&M International University we opened and dedicated to the people of South Texas our new fine and performing arts center. Conceived to offer the best possible venues for music, dance, and drama, the university planners insisted upon including both a recital hall and a theater. From the very first discussions, the recital hall was to have generously live acoustics to ensure that music played in that room, regardless of dynamic, envelop both player and listener in that three-dimensional experience we all cherish in great halls. A large expanse behind and above the stage in the recital hall, conspicuously vacant at the completion of the building, was simply marked "organ" on the architect's rendering.

A few days after the gala opening of the new center, E. H. Corrigan, native Laredoan and longtime patron of the arts in Santa Fe, New York, Washington, San Antonio, and Laredo, called and asked that we talk about how to fill that space. Mr. Corrigan's generous determination to bring to Laredo and South Texas a world-class instrument led first to a national call for proposals, then a contract with Kegg Pipe Organ Builders to build the instrument.

Our vaunted expectations for the organ, both our needs and our wants, established clear indications for design. Since the organ is to inspire and undergird an academic program, we asked that it accommodate repertoire of all periods. Placement in a concert hall would allow for an intimate relationship between the organ and programs of great diversity—choral, band, orchestral. The instrument must be adequate to support a full range orchestral repertoire. While a tracker would be ideal for organ recitals, we asked for the flexibility of a movable console on the stage below the pipes. A plethora of reeds and solo stops, a solo division under expression, and a full positive division in the forward position ruck style provide a variety normally only found on a much larger instrument.

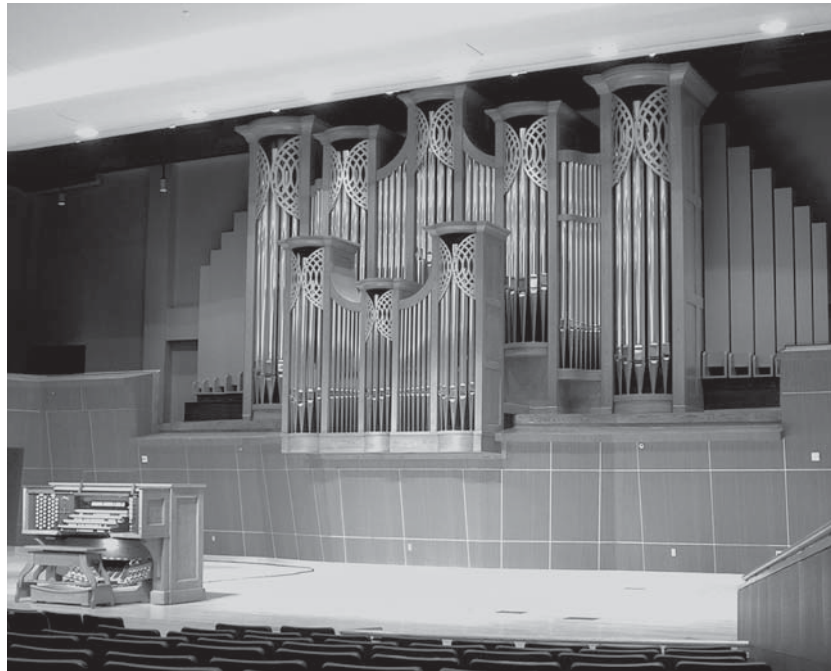
Today, like a family grateful for a trouble-free birth, we recognize that this project was from the first somehow marvelously blessed to be in the hands of Kegg Pipe Organ Builders. "I will be in Laredo on April 24, 2006. The organ will be done by late June," Charles Kegg promised the anxious organ committee in the fall of 2003. And it was. Voicing is rich and full, a strategy to exploit the marvelous acoustics in the hall. Visually, the organ is nothing short of spectacular, the first instrument of its kind built in South Texas and on the Texas-Mexico border.

The dedication recital, by Dr. David Heller of Trinity University, San Antonio, did, in Dr. Heller's words, "put the organ through its paces." A capacity crowd listened attentively and roared to its feet on the last note of Craig Phillips' *Fantasy Toccata*. In addition to numerous solo recitals and concerts with the Laredo Philharmonic Orchestra for this year, we are at present planning an organ symposium for the summer of 2007; the topic: "The Concert Organ: Its Music and Its Performers."

*Ray M. Keck, III, PhD*

### *From the Consultant and Artist*

Selecting a builder for a new organ in a new concert hall is a rare opportunity for any consultant—and it poses a different set of questions with regard to its tonal design. At the onset of the project,



**Texas A&M International University, Laredo, Texas**



**Dr. David A. Heller (consultant and artist), Dr. Ray M. Keck III (university president), Charles Kegg, and E. H. Corrigan (donor)** (photo credit: Ana Clamont)

the following criteria were established for the new organ: 1) It should have the ability to perform a wide range of the solo repertoire for organ; 2) It should work effectively with an orchestra, both as soloist and as a member of the ensemble; 3) It should possess the capability for effective collaborative performances with soloists and vocal and instrumental ensembles; and 4) It should serve effectively as a teaching instrument.

Recognizing that this new installation was for a concert hall and not a church, the desire was expressed for a flexibility that would allow for the performance of non-traditional literature, such as transcriptions and literature from the "concert hall" era of the pipe organ in the earlier 20th century. After careful study and analysis of the proposals submitted, TAMIU awarded the contract to Kegg Pipe Organ Builders of Ohio because of the firm's innovative tonal design, the manner in which the proposal met our criteria, and the potential impact that such an instrument would have on the public. The end result has surpassed our expectations!

Each division of the Sharkey-Corrigan organ has a highly distinctive character. The Great Principal chorus is an evenly-voiced plenum based on 16' pitch and crowned by the Sharp Mixture III. This main body of the division is enhanced with a full complement of 8' registers (in the manner of 19th-century French organ building) and completed with a reed chorus that blends richly into the ensemble. One of the most beautifully voiced stops in the organ is the Harmonic Flute 8', which soars in the upper octaves, making it one of the most effective solo stops in the entire organ.

The Positiv division, cantilevered out

in front of the main case of the organ, is a perfect foil to the Great division with its Principal chorus based on 8' pitch (and of a different tonal character from the Great). Completing the Positiv are two marvelous Baroque style reeds—the Holz Regal 16' (with a darker character, perfect for running bass lines), and a brighter Krummhorn.

The Swell division has a complete array of tonal resources for both the solo literature as well as the accompaniment of vocal and instrumental ensembles, capped off by a powerful reed chorus at 16'-8'-4' pitches. Of special note here is the Vox Humana 8' that makes the performance of Franck's organ works an absolute joy for both the performer as well as the listener.

The Solo division gives this new organ its truly distinctive character with its combination of solo and ensemble registers. The Diapason 8' is especially effective when all of the divisions are coupled together, by reinforcing that particular pitch line. The Tromba chorus at 16'-8'-4' works extremely well in a full-organ registration much like the Bombarde division of a 19th-century French organ. The dark and haunting Clarinet along with the piquant English Horn provide the performer with greater opportunities for solo voices, particularly in transcription literature. One of the unique features of this instrument is the Solo Tuba, which is housed in its own expression box, making it useful not only as a solo stop but as an ensemble register as well, particularly in building up a crescendo to imitate the brass section of an orchestra.

And finally, the Pedal division provides effective support for the entire instrument, featuring an independent

Principal chorus, softer flue stops, string stops to support the orchestral strings of the Solo division, and a full reed chorus based on 32' pitch. Judicious duplexing of manual stops to the pedal provides even greater tonal flexibility for the performer.

As an artist, I can honestly state that this organ is one of the most flexible and musically satisfying instruments I have ever played. Each stop carries its weight, and each stop does what the drawknob tells you. The balance between the divisions is so finely honed that one can select registrations with complete ease. It was a joy to conceive and put together an inaugural recital that combined the works of Hancock, Bach, Franck, Duruflé, and Phillips with more non-traditional repertoire by Lefébure-Wely, Ramón Noble, and Edward Elgar. And if all of that were not enough, the design of the console and the operating system for the combination action (one of the most user-friendly systems I have seen to date) made the entire experience of recital preparation and performance a breeze.

Texas A&M International University and the city of Laredo have a musical instrument in which they can take great pride. It will serve them well in the years to come and help cultivate future generations of organists and organ aficionados.

*Dr. David A. Heller  
Trinity University  
San Antonio, Texas*

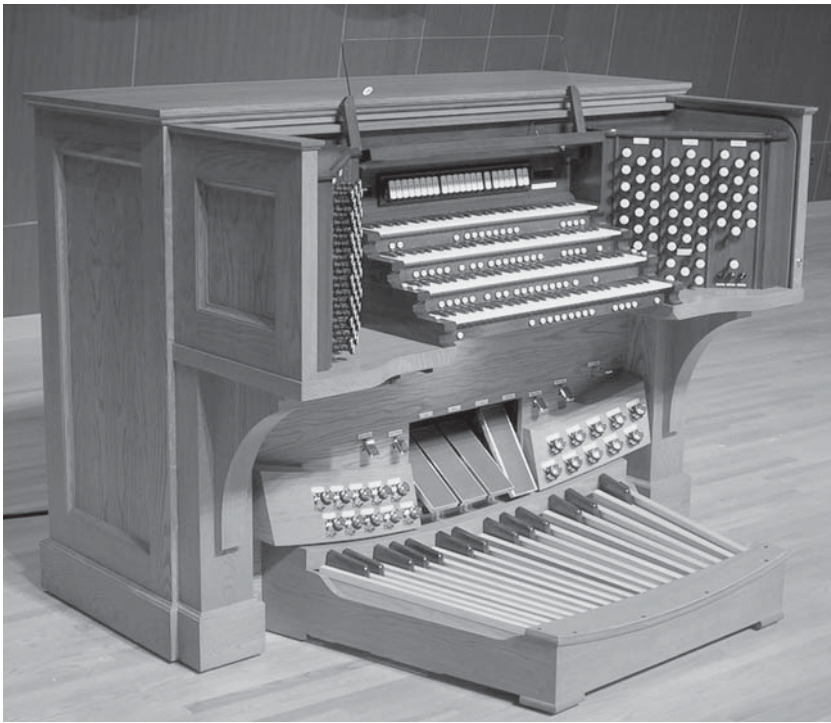
### *From the Builder*

The new Texas A&M International University organ was at once a formidable challenge and a golden opportunity. The challenges were many: to build into a reasonable size instrument a tonal design that could play with conviction organ literature of all styles, accompany great choral works, and also crown the resident Laredo Philharmonic Orchestra in romantic splendor. Dr. Ray Keck, university president, organist, project lighting rod, and Bach aficionado, also made known his desire for accurate renderings of Bach. All this was to be done with an instrument that is not exceptionally large and with some significant space limitations. We are delighted to have been chosen for this landmark instrument.

Our tonal design was based on the simple fact that this was to be the only instrument on campus (indeed the only concert-size organ in a large geographical area), and needed to be used for teaching, practice, recital, and with orchestra. It needed to have a full spectrum of dynamic range from very delicate to confronting a full orchestra—and win. For practice and teaching, the majority of voices needed to speak at comfortable volume levels that would focus on color and deliberately counter-act aural fatigue.

In addressing these needs, we started with four independent Principal choruses, each with its own character and purpose that provide proper polyphonic clarity. The articulation is not pronounced, but precise speech is always apparent. The Great chorus is full and noble. The Positiv is light and delightful, equal in impact to the Great. The Swell is richer than the Great with its slotted 8' and deeply textured Plein Jeu. The glory of these choruses is that Bach, Buxtehude and Bruhns are sheer delight, and it is not until six or seven preludes and fugues later that the organist realizes that not even a single unison coupler has been touched! When the couplers are engaged, the new organ at TAMIU begins a remarkable transformation. The same stops that gave such clear distinction to divisions in the Baroque literature now become contributors to a more global full organ sound. Beginning with the softest Flauto Dolce it is possible to build a seamless crescendo to full organ that is an intricate fabric of sound, at once cohesive and fabulously rich in texture and color.

Each stop in the organ does exactly



Console



Continuo console



Continuo console

what one would expect and need it to do, but there are several specific tonal features that will enjoy further exploration here. The Great has two reed choruses. The Trompetes are light and are intended for early works where the chorus reeds are subordinate to the flues. The Tromba chorus is intended for those works where the reeds must command the respect of the principals and dominate them. For those in-between works, the Tromba chorus is located in the Solo box such that they can be reined in as required.

There are three Cornets in the organ. The Great has a Principal Cornet that is commanding. Built *décomposé*, it can be

tailored. The Positiv Cornet is of lighter principal character and has a flatted seventh added to the normal third and fifth, giving the stop a lovely edge that is very distinct. The Swell Cornet is of flutes and is serenely gentle.

The Solo Diapason IV 8' is a collection of unenclosed principal stops from the Great and Pedal, all playing at 8' pitch. This quartet of 8' principals gives the organ a velvet Diapason line. The stops are drawn from the Great Principal, Great Octave, Pedal Octave and Pedal Choralbass.

The Tuba is located in the very heart of the organ case, in its own swell box. On 18" wind, this stop can solo above

the full ensemble or with shade control can be subtly brought into the full ensemble, blending easily with it and expanding it horizontally.

The case design here presented a particular challenge. The TAMIU organ is located in a low balcony above the hall stage. There is not a lot of height to allow the organ to visually soar. The solution was to build a Rückpositiv that is lowered into the back stage wall. This has the visual effect of anchoring the organ to the stage in addition to providing the classical forward position for the division. The main case is considerably wider than it is high. Organ cases are happiest when their proportions are as pipes: tall and slender. This was not possible here, and much care was taken to give the case as much verticality as possible. The lowered Positiv case helps with this. The center three towers of the main case stand forward of the side Pedal towers. The change of depth is accomplished as the outside pipe flats curve. The result is very satisfying in the room.

I approach every organ in a comprehensive manner. Placement of divisions within the room and in relation to each other is as important as scaling and voicing. The case design is a classic five tower design plus Positiv with a contemporary flair. The gilded pipe shades are a stylized interpretation of the university seal, which includes a globe showing the Western hemisphere. The internal layout has the Great high and in the center. The Swell is behind it. The Pedal upper work is below the Great. The Positiv is below and forward of the Great. Thus the main manual divisions are centered in the hall with their physical relationship matching their musical relationship. This enhances polyphonic music when the organ is played uncoupled and blends the divisions together when the divisions are combined. The Solo division is in the right side of the case and the Pedal basses are in the left side. For those that are interested in unusual pipe design, the 32' Trombone is large scale and is built with Haskell bass pipes, which are not common when used with reeds. They save considerable lateral space over mitring when height is severely restricted.

Working with the TAMIU staff could not have been easier or more delightful. We are indebted to Dr. Ray Keck, university president, who envisioned the instrument from the start and drove the project; Dr. David Heller, consultant and artist of the opening concert, for his thoughtful help and encouragement; physical plant manager Richard Gentry for his instant and complete help during installation; and of course to E. H. Corrigan for his generous funding of the entire project. The organ bears the name of Sharkey-Corrigan in memory of Mr. Corrigan's mother.

My personal thanks also to the Kegg staff including Fred Bahr, Phil Brown, Joyce Harper, Mike Carden, Phil Laakso, Walt Schwabe, Rick Schwabe, and Tom McKnight. In addition to these people being the finest craftspeople I know, they are also the finest friends.

Charles Kegg  
Kegg Pipe Organ Builders

**Kegg Pipe Organ Builders**  
Texas A&M International University,  
Laredo, Texas  
52 stops, 69 ranks, 4003 pipes

- GREAT Manual II (3.5" wp)**
- 16' Violone
  - 8' Principal
  - 8' Violone (ext)
  - 8' Rohrflute
  - 8' Harmonic Flute
  - 4' Octave
  - 4' Spitzflute
  - 2 2/4' Twelfth
  - 2' Fifteenth
  - 1 3/4' Seventeenth
  - 1 1/4' Full Mixture IV
  - 3/4' Sharp Mixture III
  - 16' Contra Trompete
  - 8' Trompete (ext)
  - Tremulant
  - 16' Tromba (Solo)
  - 8' Tromba (Solo)
  - 4' Clarion (Solo)
  - Zimbelstern (5 handbells, adjustable speed, volume and delay)

- CONTINUO manual II**  
(duplexed from Positiv)
- 8' Gedeckt
  - 4' Koppelflute
  - 2' Flute
  - 2' Principal
  - 1 1/2' Quinte
- This division also has its own small one-manual console including blower control and transposer switch that will lower the played pitch by one half-step for use with historical instruments. This console may be used in place of the large main console for chamber work.

- SWELL Manual III (4" wp)**
- 16' Bourdon (metal)
  - 8' Principal
  - 8' Bourdon (ext)
  - 8' Salicional
  - 8' Voix Celeste
  - 8' Flauto Dolce (Solo)
  - 8' Flute Celeste (Solo)
  - 4' Octave
  - 4' Flute
  - 2 2/4' Nazard
  - 2' Piccolo
  - 1 1/2' Tierce
  - 2' Plein Jeu V
  - 16' Basson
  - 8' Trompette
  - 8' Hautbois (ext)
  - 8' Vox Humana
  - 4' Clairon
  - Tremulant
  - Swell 16-UO-4

- POSITIV Manual I (2.75" wp)**
- 8' Principal
  - 8' Gedeckt (wood)
  - 4' Octave
  - 4' Koppelflute
  - 2 2/4' Quinte TC (from 1 1/2')
  - 2' Octave
  - 1 1/2' Quinte
  - Sesquialtera II-III
  - 1' Mixture IV
  - 16' Holz Regal
  - 8' Krummhorn
  - Tremulant
  - Positiv 16-UO-4

- SOLO Manual IV (5" wp)**
- 8' Solo Diapason IV\*
  - 8' Gamba
  - 8' Gamba Celeste
  - 8' Flauto Dolce
  - 8' Flute Celeste TC
  - 8' Clarinet
  - 8' English Horn
  - Tremulant
  - 16' Tuba TC (ext)
  - 8' Tuba (18" wp, separate enclosure)
  - 4' Tuba (ext)
  - 16' Tromba
  - 8' Tromba (ext)
  - 4' Clarion

\*From Great 8' Principal, 4' Octave, Pedal 8' Octave, 4' Choralbass

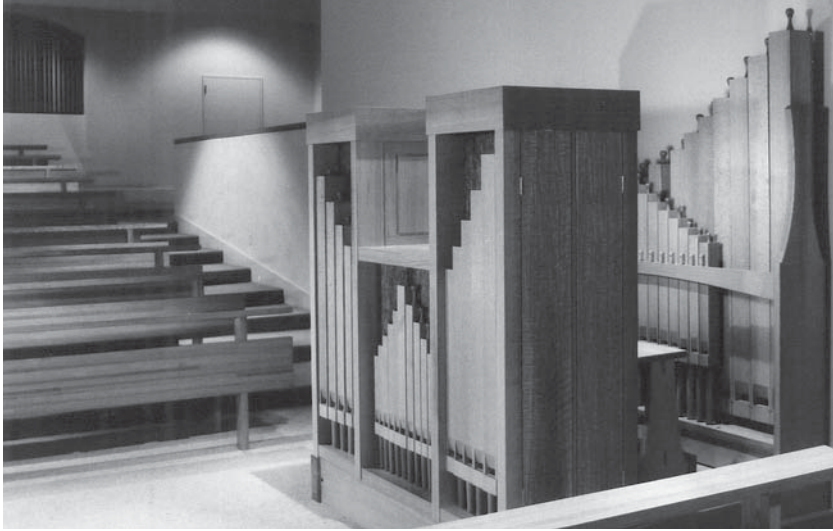
- PEDAL (5" wp)**
- 32' Subbass (56 pipes)
  - 16' Open Diapason (wood)
  - 16' Violone (Gt)
  - 16' Subbass (ext)
  - 16' Viole (44 pipes)
  - 16' Bourdon (Sw)
  - 8' Octave
  - 8' Violone (Gt)
  - 8' Subbass (ext)
  - 8' Viole (ext)
  - 8' Bourdon (Sw)
  - 4' Choralbass
  - 4' Cantus Flute (Gt Harm Fl)
  - 2 2/4' Mixture IV
  - 32' Trombone (full length, 68 pipes)
  - 32' Harmonics (derived)
  - 16' Trombone (ext)
  - 16' Trompete (Gt)
  - 16' Basson (Sw)
  - 8' Trombone (ext)
  - 8' Trompete (Gt)
  - 4' Clarion (ext)
  - 4' Clarinet (Solo)
  - 4' Krummhorn (Pos)

**Inter-manual couplers**

- Great to Pedal 8, 4
- Swell to Pedal 8, 4
- Positiv to Pedal 8, 4
- Solo to Pedal 8, 4
- Swell to Great 16, 8, 4
- Positiv to Great 8
- Solo to Great 16, 8, 4
- Solo to Swell 8
- Swell to Positiv 16, 8, 4
- Solo to Positiv 8
- Great / Positiv Transfer (including keys, pistons and couplers)
- All Swells to Swell

Photos by Charles Kegg unless otherwise indicated.

## New Organs



**Gober Organs, Inc., Elora, Ontario, Canada**  
**The Oratory, St. Benedict's Monastery, St. Joseph, Minnesota**

This one-manual organ was conceived expressly for gentle support of singing in the daily prayer services of this Benedictine women's community. The services involve the whole community and take place in complete silence except for the readings, the chanting and singing of psalms and hymns. In this setting an organ of normal softness would still be too loud. For portions of the service, psalms are chanted in alternatim between the leader and the people. The very sweet Gedackt 8' contrasts with a Gamba 8' whose complex overtones give it great pitch definition, useful for accompanying lay singers. These two stops can be switched between psalm verses using the reversible pedal. The 4' and 2' flutes, both conical, give combinations in the nature of a flute consort,

with rhythmical underpinning given by the pedal 16'.

The case functions as a swell box that encloses all the manual pipes; a swell pedal operates the end panels of the case. In the spirit of the austere simplicity of the community's buildings and their furnishings, the solid white oak case's only adornment is a shallow scalloping given to the quarter-sawn end panels by the carver's gouge, creating an undulating effect in the grain.

—Halbert Gober

**Manual C–f<sup>3</sup> (54 notes)**

- 8' Gedackt
- 8' Gamba (C–A with Gedackt)
- 4' Recorder
- 2' Fife

**Pedal C–d<sup>1</sup> (27 notes)**

- 16' Subbass

Manual-Pedal coupler



**Orgues Létourneau Limitée, Saint-Hyacinthe, Québec, Canada**  
**The Church of Christ at Dartmouth College, Hanover, New Hampshire**

Following a complete reconstruction of the church's chancel area, Létourneau's Opus 83 was completed in March 2005. The organ was formally dedicated by Peter Sykes a month later in two recitals featuring works by Mendelssohn, Mozart, Tunder, Bach and Vierne. The concerts were highlighted by the world premiere of a commissioned work by Joel Martinson entitled *Out of the Depths: Three Essays on a Chorale*.

The organ's stoplist was prepared in collaboration with the church's director of music, Ernest Drown, and reflects a classical disposition that pairs well with the instrument's suspended mechanical key action. The organ has proven itself to be equally adept at supporting the church's worship services and in the words of Mr. Drown, "has an uncanny sensitivity to the player's intentions or lack of same . . . I get off the bench a better player every time."

The organ features a two-manual and pedal console built into the organ case (*en fenêtre*); manuals have bone naturals and ebony accidentals, while the pedalboard features maple naturals with ebony accidentals. The stop action is electric, permitting a complete system of pistons with 64 levels of memory.

—Andrew Forrest

**GREAT**

- 16' Bourdon
- 8' Open Diapason
- 8' Chimney Flute
- 4' Principal
- 4' Spindle Flute
- 2½' Nazard
- 2' Fifteenth
- 2' Block Flute
- 1½' Tierce
- 1½' Mixture IV
- 8' Trumpet
- Tremulant
- Swell to Great




Photo credit: <[www.differencemachine.com](http://www.differencemachine.com)>.

**SWELL (enclosed)**

- 8' Salicional
- 8' Stopped Diapason
- 4' Principal
- 4' Spire Flute
- 2' Fifteenth
- 1½' Larigot
- 1' Mixture III
- 8' Oboe
- Tremulant

**PEDAL**

- 16' Subbass
- 8' Principal
- 8' Bass Flute
- 4' Choral Bass
- 16' Trombone
- 8' Trumpet
- Great to Pedal
- Swell to Pedal



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# Calendar

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

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

## UNITED STATES East of the Mississippi

### 15 SEPTEMBER

**Chandler Noyes**, silent film accompaniment; Methuen Memorial Music Hall, Methuen, MA 8 pm

**Larry Palmer**, organ/harpsichord; Christ Lutheran, York, PA 8 pm  
**Robert Parris**; Christ Episcopal, Macon, GA 7:30 pm

### 16 SEPTEMBER

**Jean DeVee Dixon**; First Methodist, Bedford, PA 7:30 pm

### 17 SEPTEMBER

**Chandler Noyes**, with soprano; Methuen Memorial Music Hall, Methuen, MA 3 pm  
Fauré, *Messe Basse*; St. Bartholomew's, New York, NY 11 am

**Huw Williams**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

**Mark Trautman**; Christ Church, New Brunswick, NJ 6:30 pm, Vespers at 6 pm

**James Smith**, carillon; Longwood Gardens, Kennett Square, PA 2:30 pm

**Larry Palmer**, organ/harpsichord; Lebanon Valley College, Annville, PA 3 pm

**Martin Jean**; Lutheran Church of the Good Shepherd, Lancaster, PA 4 pm

**Paul Jacobs**; Wallace Memorial Presbyterian, Pittsburgh, PA 4:30 pm

**Nigel Potts**; Washington National Cathedral, Washington, DC 5 pm

**Craig Cramer**; Holy Trinity Lutheran, Hickory, NC 3 pm

**Felix Hell**; Fort Johnson Baptist, Charleston (James Island), SC 6 pm

**E. Ray Peebles**; First United Methodist, Ocala, FL 3 pm

**Tom Trenney**, hymn festival; First United Methodist, Birmingham, MI 7:30 pm

**Stephen Tharp**; St. James Episcopal Cathedral, Chicago, IL 4 pm

### 19 SEPTEMBER

**David Lamb**; Asbury College, Wilmore, KY 12:10 pm

**Diana Lee Lucker**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

### 20 SEPTEMBER

**Harold Vetter**; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

### 21 SEPTEMBER

**Leo Abbott**; Church of the Holy Family, New York, NY 12:45 pm

### 22 SEPTEMBER

**James Guyer**; Christ Church Cathedral, Indianapolis, IN 12:05 pm

### 23 SEPTEMBER

**Edward Alan Moore**; Franciscan Monastery, Washington, DC 12 noon

**Erik Suter**; Grace Evangelical Lutheran, Winchester, VA 7:30 pm

**Andrew Peters**; The Church Gathered at Calvin, Louisville, KY 7 pm

### 24 SEPTEMBER

**John Connor**; Cathedral of St. Patrick, New York, NY 4:45 pm

**Stefan Bleicher & Mario Hospach-Martini**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

**Peter Sykes**; Our Lady of Sorrows, South Orange, NJ 3 pm

**Stephen Schreiber**, carillon; Longwood Gardens, Kennett Square, PA 2:30 pm

**Robert Sutherland Lord**, with Ensemble Misericordia Domini; Heinz Memorial Chapel, Pittsburgh, PA 3 pm

Rastrelli Cello Quartet; Holy Trinity Lutheran, Greenville, PA 3:30 pm

**David Higgs**; Trinity Episcopal, Solebury, PA 4 pm

**Carol Williams**; Trinity Lutheran, Camp Hill, PA 4 pm

**Ralph Tilden**; Boone United Methodist, Boone, NC 4 pm

**Alan Morrison**; Forrest Burdette Memorial United Methodist, Hurricane, WV 3 pm

**Stephen Tharp**; First Congregational, Columbus, OH 4 pm

**Paul Jacobs**; First United Methodist, Grand Rapids, MI 7 pm

**Tom Trenney**, silent film accompaniment; First United Methodist, Mount Clemens, MI 7 pm

### 25 SEPTEMBER

**Margaret Chen**; Presbyterian Homes, Elliott Chapel, Evanston, IL 1:30 pm

### 26 SEPTEMBER

**Stephen Hamilton**; LeFrak Concert Hall, Queens College, Flushing, NY 11 am

**Dean Billmeyer**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

### 27 SEPTEMBER

**Stephen Hamilton**; LeFrak Concert Hall, Queens College, Flushing, NY 12:15 pm

**Amy Greipentrog**; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

### 29 SEPTEMBER

**Angela Kraft Cross**; Trinity Church, Boston, MA 12:15 pm

**Mary Preston**; Christ Church, Episcopal, Cambridge, MA 7:30 pm

**Paul Bisaccia**, piano; The Gables, Farmington, CT 2 pm

**Frederick Burgomaster**; Christ Church Cathedral, Indianapolis, IN 12:05 pm

### 30 SEPTEMBER

**John Gouwens**, carillon; The Culver Academies, Culver, IN 4 pm

### 1 OCTOBER

**Felix Hell**; First Baptist, Brattleboro, VT 3 pm

**Paul Bisaccia**, piano; The Arbors, Manchester, CT 2:45 pm

**Andrew Senn**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

**Jared Johnson**; Christ Church, New Brunswick, NJ 6:30 pm, Vespers at 6 pm

**Johannes Unger**; Grace Lutheran, Lancaster, PA 4 pm

**Paul Jacobs**; St. Paul's Lutheran, Washington, DC 3 pm

**Alan Morrison & Jeannine Morrison**, piano and organ; Roswell United Methodist, Roswell, GA 4 pm

**Craig Cramer**; St. Peter's in the Loop Catholic Church, Chicago, IL 3 pm

Choral Evensong, with blessing of the animals; St. James Cathedral, Chicago, IL 4 pm

### 2 OCTOBER

**Brennan Szafron**; Turner Chapel, North Greenville University, North Greenville, SC 7 pm

### 3 OCTOBER

**Stephen Hamilton**; Virginia Intermont College, Bristol, VA 8 pm

Steinbach and Helvey Piano Duo; St. Simons Presbyterian, St. Simons Island, GA 8 pm

**Marie-Claire Alain**; First Congregational, Ann Arbor, MI 8 pm

**Tim Strand**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

### 4 OCTOBER

**Thomas Koester**; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

### 5 OCTOBER

**Paul Bisaccia**, piano; Christ Church Cathedral, Episcopal, Hartford, CT 12 noon

### 6 OCTOBER

**Paul Bisaccia**, piano; Pomperaug Woods, Pomperaug, CT 7 pm

**Olivier Latry**; Crescent Avenue Presbyterian, Plainfield, NJ 8 pm

**Thomas Murray**; Peristyle Theater, Toledo, OH 7:30 pm

**Paul Jacobs**; Piedmont College, Demorest, GA 7:30 pm

**Ken Cowan**; Benson Great Hall, Bethel University, St. Paul, MN 7:30 pm

### 7 OCTOBER

**Todd Wilson**; Morley Music Hall, Lake Erie College, Painesville, OH 4 pm

### 8 OCTOBER

**Paul Bisaccia**, piano; Museum of American Art, New Britain, CT 2 pm

**Richard Benefield**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

**Horace Boyer**, workshop; Christ Church, New Brunswick, NJ 9 am

**Gordon Turk**; Church of the Advent, Cape May, NJ 4 pm

**Alan Morrison**; Peace-Tohickon Lutheran, Perkaspie, PA 2 pm

**Paul Jacobs**; St. Timothy's, Roxborough, Philadelphia, PA 7:30 pm

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**David Arcus**; Gray Auditorium, Old Salem, Winston-Salem, NC 3 pm  
**Andrew Peters**; Brentwood United Methodist, Brentwood, TN 4 pm  
**Johannes Unger**; First Presbyterian, Nashville, TN 4 pm  
**Thomas Murray**; First United Methodist, Oak Park, IL 4 pm  
**Mary Preston**; Augustana Lutheran, West St. Paul, MN 7 pm

9 OCTOBER  
**Stephen Hamilton**; St. Anne Episcopal, Atlanta, GA 8:15 pm

10 OCTOBER  
**Carolyn Diamond**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

11 OCTOBER  
**Alan Hommerding**; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

12 OCTOBER  
**Andrew Dewar**; Peachtree Road United Methodist, Atlanta, GA 7:30 pm  
**Gillian Weir**, masterclass; Trinity United Methodist, Huntsville, AL 5 pm

13 OCTOBER  
**Paul Bisaccia**, piano; Chester Village, West Chester, CT 7:30 pm  
**Paul Jacobs**; Williamsburg Presbyterian, Williamsburg, VA 7:30 pm  
Carolina Baroque; St. John's Lutheran, Salisbury, NC 7:30 pm  
**Mary Preston**; Christ Episcopal, Warren, OH 7 pm  
**Aaron David Miller**; Holy Trinity Lutheran, Akron, OH 8 pm  
Westminster Cathedral Choir London; Cathedral of Christ the King, Atlanta, GA 7:30 pm  
**Gillian Weir**; Trinity United Methodist, Huntsville, AL 7:30 pm

15 OCTOBER  
**Paul Bisaccia**, music conference; University of Connecticut, Storrs, CT 1 pm  
**Andrew Dewar**; St. Barnabas Episcopal, Greenwich, CT 5:30 pm  
**Stephen Hamilton**; The Church of the Holy Trinity (Episcopal), New York NY 4 pm  
**John Scott**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Matthew Lewis**; Christ Church, New Brunswick, NJ 6:30 pm, Vespers at 6 pm  
Westminster Cathedral Choir London; Washington National Cathedral, Washington, DC 4 pm  
**Paul Jacobs**; First Presbyterian, Roswell, GA 5 pm  
Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 4 pm  
**Felix Hell**; Christ Church Cathedral, Nashville, TN 4 pm

16 OCTOBER  
**Nigel Potts**; St. Peter's Episcopal, Morristown, NJ 7:30 pm  
Mozart, *Vesperae solennes de Confessore*; St. James Cathedral, Chicago IL 4 pm

17 OCTOBER  
Westminster Cathedral Choir London; St. Thomas Fifth Avenue, New York, NY 7:30 pm  
Ensemble Amarcord; St. Thomas Episcopal, Coral Gables, FL  
**Ray Johnston**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

19 OCTOBER  
**Stephen Roberts**; Church of the Holy Family, New York, NY 12:45 pm  
**Andrew Scanlon**; National City Christian Church, Washington, DC 12:15 pm  
**James David Christie**; St. Peter's Catholic Cathedral, Jackson, MS 7:30 pm  
Westminster Cathedral Choir London; Cathedral of St. Paul, St. Paul, MN 8 pm

20 OCTOBER  
**Philip Scriven**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
Mozart, *Requiem and Exultate Jubilate*; First Presbyterian, Birmingham, MI 7:30 pm  
**The Chenaults**; La Grave Christian Reformed Church, Grand Rapids, MI 8 pm  
Presidio Saxophone Quartet; First Baptist Church, Worcester, MA 8 pm

21 OCTOBER  
**James O'Donnell**, lecture; Christ Church Christiana Hundred, Greenville, DE 11 am  
**James O'Donnell**, open rehearsal with Christ Church Choir; Christ Church Christiana Hundred, Greenville, DE 1 pm  
**Paul Jacobs**, workshop; State University of New York, Potsdam, NY 3 pm  
**John Weaver**; St. Norbert Abbey, DePere, WI 2 pm

22 OCTOBER  
**James O'Donnell**, conducting choral Eucharist; Christ Church Christiana Hundred, Greenville, DE 11:15 am  
**James O'Donnell**, Evensong and recital; Christ Church Christiana Hundred, Greenville, DE 5 pm

Organized Rhythm; Church of Christ, Norfolk, CT 4 pm  
**Paul Jacobs**; Helen M. Hosmer Concert Hall, Potsdam, NY 3 pm  
**Thomas Murray**; Rye Presbyterian, Rye, NY 4 pm  
**Olivier Eisenmann**; Cathedral of St. Patrick, New York, NY 4:45 pm  
**Andrew Sheranian**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Thomas Spacht**; Christ Church, New Brunswick, NJ 6:30 pm, Vespers at 6 pm  
**James Welch**; Heinz Chapel, University of Pittsburgh, Pittsburgh, PA 4 pm  
Rastrelli Cello Quartet; Abingdon Episcopal, White Marsh, VA 5 pm  
**Stephen Tharp**; Chapel, Duke University, Durham, NC 5 pm  
**Susan Ferré**; St. John Church, West Chester, OH 4 pm  
Onyx Brass; First Presbyterian, Yellow Springs, OH 7:30 pm  
**Istvan Ruppert**; Kenilworth Union Church, Kenilworth, IL 5 pm  
**Brett Zumsteg**; First United Methodist, Park Ridge, IL 3 pm

23 OCTOBER  
**Istvan Ruppert**; Presbyterian Homes, Elliott Chapel, Evanston, IL 1:30 pm

24 OCTOBER  
Westminster Cathedral Choir London; Cathedral of St. John the Evangelist, Cleveland, OH 7:30 pm  
**Clive Driskill-Smith**; St. Paul's Episcopal, Chattanooga, TN 7 pm  
**Istvan Ruppert**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

25 OCTOBER  
Westminster Cathedral Choir London; First United Methodist, Birmingham, MI 7:30 pm

26 OCTOBER  
**Alan Morrison**; Thomson Alumnae Chapel, Wilson College, Chambersburg, PA 8 pm  
Onyx Brass; St. Barnabas Apartments, Chattanooga, TN 7 pm

27 OCTOBER  
**Scott Foppiano**, silent film accompaniment; Merrill Auditorium, Portland, ME 7:30 pm  
**Chandler Noyes**, silent film accompaniment; Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Pierre Pincemaille**; Vassar College Chapel, Poughkeepsie, NY 3 pm  
**Nigel Potts**; St. Stephen's Episcopal, Richmond, VA 7:30 pm  
**Vincent Dubois**; Trinity Episcopal, St. Augustine, FL 7:30 pm

28 OCTOBER  
**Gerre Hancock**, masterclass; Christ Church Episcopal, Exeter, NH 1 pm  
Onyx Brass; All Saints Episcopal, Wolfeboro, NH 7:30 pm  
**Bruce Neswick**; Chevy Chase United Methodist, Chevy Chase, MD 4 pm

29 OCTOBER  
**Gerre Hancock**; Christ Church Episcopal, Exeter, NH 3 pm  
**Paul Jacobs**; Assumption College, Worcester, MA 3 pm  
**Paul Bisaccia**, piano; East Lyme Library, East Lyme, CT 3 pm  
**James Dorroh**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Justin Hartz**; Christ Church, New Brunswick, NJ 6:30 pm, Vespers at 6 pm  
Rastrelli Cello Quartet; Shadyside Presbyterian Church, Pittsburgh, PA 4 pm  
Organized Rhythm; First Congregational, Sarasota, FL 4 pm  
**Vincent Dubois**; Hyde Park Community United Methodist Church, Cincinnati, OH 4 pm  
**David Lamb**; First United Methodist, Columbus, IN 6:30 pm

31 OCTOBER  
**Dennis James**; Indiana University Auditorium, Bloomington, IN 8 pm

**UNITED STATES  
West of the Mississippi**

15 SEPTEMBER  
**David Pickering**; Graceland University, Lamoni, IA 7:30 pm  
**Mary Preston**, workshop; St. John Lutheran, Beatrice, NE 9:30 am

17 SEPTEMBER  
**Jan Kraybill, John Obetz, David Pickering**; Community of Christ Auditorium, Independence, MO 3 pm  
**George Baker**; University Christian Church, Austin, TX 1:30 pm  
Anthony & Beard; Chapelwood United Methodist, Houston, TX 7 pm  
**Robert McCormick**; Cathedral Church of St. John, Albuquerque, NM 4 pm  
**David Brock**; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

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•Ken Cowan; Grace Cathedral, San Francisco, CA 4 pm

18 SEPTEMBER

Charles Huddleston Heaton; Second Presbyterian, St. Louis, MO 7 pm

19 SEPTEMBER

Jeremy Bruns; Wichita State University, Wichita, KS 7:30 pm

22 SEPTEMBER

David Pickering; Iowa State University, Ames, IA 7:30 pm  
Westminster Cathedral Choir London; Visitation Catholic Church, Kansas City, MO 7 pm  
Jeremy Bruns; St. John's Cathedral, Denver, CO 7:30 pm

24 SEPTEMBER

Gregory Peterson; Union Sunday School, Clermont, IA 2:30 pm  
Ken Cowan; First Baptist, St. Joseph, MO 4 pm  
Johannes Unger; Christ the King Lutheran, Houston, TX 5 pm  
Linda Margetts; Cathedral of the Madeleine, Salt Lake City, UT 8 pm  
Mel Butler, with accordion; St. Mark's Cathedral, Seattle, WA 2 pm  
John Schwandt; Campbell United Methodist, Campbell, CA 3 pm  
James Welch; First United Methodist, Pacific Grove, CA 3 pm

29 SEPTEMBER

Rastrelli Cello Quartet; Marymount College, Rancho Palos Verdes, CA 7 pm

1 OCTOBER

VocalEssence; Orchestra Hall, Minneapolis, MN 4 pm  
Andrew Dewar; Luther College, Center for Faith and Life, Decorah, IA 2 pm  
David Heller; North Park Presbyterian, Dallas, TX 2 pm  
David Higgs & Todd Wilson; Broadway Baptist Church, Fort Worth, TX 7 pm  
Choral Evensong; Cathedral Church of St. John, Albuquerque, NM 4 pm  
Christoph Keggenhoff; Grace Lutheran Church, Tacoma, WA 3 pm

4 OCTOBER

Linda Raney; Cathedral Church of St. John, Albuquerque, NM 12:30 pm

5 OCTOBER

Andrew Dewar; Trinity Chapel, Mankato, MN 7 pm

8 OCTOBER

Peter Richard Conte; Christ the King Lutheran, Mankato, MN 3 pm  
Olivier Latry; First United Methodist, Beaumont, TX 3 pm  
Samuel Kummer; Cathedral of the Madeleine, Salt Lake City, UT 8 pm  
Fabio Ciofini, with Camerata Hermans; Trinity Lutheran, Lynnwood, WA 7 pm  
James Welch; Grace Cathedral, San Francisco, CA 4 pm  
Andrew Dewar; St. James Episcopal, Los Angeles, CA 5:50 pm

9 OCTOBER

Douglas Cleveland; St. Mark's Episcopal Cathedral, Seattle, WA 8 pm

10 OCTOBER

Andrew Dewar; First Presbyterian Church of Midland, Midland, TX 7:30 pm

11 OCTOBER

Albuquerque Academy Upper School Chorus; Cathedral Church of St. John, Albuquerque, NM 12:30 pm

15 OCTOBER

Cameron Carpenter; First United Methodist, Shreveport, LA 2:30 pm  
Gerre Hancock, conducting Festival Service; Christ Church Cathedral, Houston, TX 7 pm  
Anthony & Beard; Chapelwood United Methodist, Houston, TX 7 pm  
Paul Tegels; Pacific Lutheran University, Tacoma, WA 3 pm  
Alan Blasdale; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm  
Robert Bates; St. John's Presbyterian, Berkeley, CA 4 pm

16 OCTOBER

Robert Bates; All Soul's Episcopal, San Diego, CA 7:30 pm

17 OCTOBER

Maxine Thevenot; St. Paul's Episcopal Cathedral, Oklahoma City, OK 8 pm

18 OCTOBER

Arlene Ward; Cathedral Church of St. John, Albuquerque, NM 12:30 pm

19 OCTOBER

Onyx Brass; The University of Idaho, Moscow, ID 7:30 pm

20 OCTOBER

Westminster Cathedral Choir London; St. Louis Cathedral, St. Louis, MO 8 pm  
Onyx Brass, masterclass; The University of Idaho, Moscow, ID  
Ensemble Amarcord; Glaser Center, Santa Rosa, CA 8 pm

21 OCTOBER

Carol Williams; Cathedral of Our Lady of the Angels, Los Angeles, CA 7:30 pm

22 OCTOBER

Gregory Peterson; Luther College, Decorah, IA 4 pm  
Westminster Cathedral Choir, London; Visitation Catholic Church, Kansas City, MO 7 pm  
Joan Lippincott; Cathedral of the Madeleine, Salt Lake City, UT 8 pm  
Choral concert; Cathedral Church of St. John, Albuquerque, NM 4 pm  
Leslie Martin, with baroque violin; St. Mark's Cathedral, Seattle, WA 2 pm  
Christoph Tietze; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm  
Ensemble Amarcord; Episcopal Church of St. John the Baptist, Lodi, CA 3 pm  
Johannes Unger; First Congregational, Los Angeles, CA 4 pm

23 OCTOBER

Ensemble Amarcord; St. Edward Catholic Church, Newark, CA 7:30 pm

24 OCTOBER

Ensemble Amarcord; California Lutheran University, Thousand Oaks, CA 8 pm

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25 OCTOBER

**Maxine Thevenot**; Cathedral Church of St. John, Albuquerque, NM 12:30 pm

27 OCTOBER

**Clive Driskill-Smith**; Westlake Hills Presbyterian, Austin, TX 7:30 pm

**James O'Donnell**; Trinity Cathedral, Portland, OR 5 pm

28 OCTOBER

**Welch-Hancock Duo**; St. Mark's Episcopal, Palo Alto, CA 8 pm

29 OCTOBER

VocalEssence; Orchestra Hall, Minneapolis, MN 4 pm

**Stephen Hamilton**; First United Methodist, Clear Lake, IA 4 pm

**James O'Donnell**; Mount Angel Abbey, St. Benedict, OR 3 pm

**Ken Cowan**; First Presbyterian, Salem, OR 7 pm

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

30 OCTOBER

**John Scott**; All Saints Episcopal, Fort Worth, TX 7:30 pm

## INTERNATIONAL

15 SEPTEMBER

**Emanuele Cardì**; Lausanne Cathedral, Lausanne, Switzerland 8 pm

16 SEPTEMBER

**David Briggs**; Stadtpfarrkirche Mariä Himmelfahrt, Landsberg am Lech, Germany 11:15 am

**Mark Batten**; St. James the Greater, Leicester, UK 7:30 pm

17 SEPTEMBER

**Hans-Ola Ericsson**; St. Katharinen, Oppenheim, Germany 7 pm

**François Espinasse**; St. Sulpice, Paris, France 4 pm

20 SEPTEMBER

**Matthias Grünert**; Frauenkirche, Dresden, Germany 8 pm

**David Briggs**; St. Katharinen, Oppenheim, Germany 8 pm

**Gillian Weir**; St. Lawrence Jewry, London, UK 6:30 pm

21 SEPTEMBER

**Geraint Bowen**; Hereford Cathedral, Hereford, UK 7:30 pm

23 SEPTEMBER

**Anthony Norcliffe**; Beverley Minster, Beverley, UK 6 pm

**Gillian Weir**; Bath Abbey, Bath, UK 7:30 pm

24 SEPTEMBER

**Ralf Bibiella**; with orchestra; St. Katharinen, Oppenheim, Germany 7 pm

27 SEPTEMBER

**Junko Ito**; Minato Mirai Hall, Yokohama, Japan 12:10 pm

**Joseph Sluys**; Kathedrale, Dresden, Germany 8 pm

**John Scott**; St. Nom-de-Jésus, Montréal, QC 8 pm

29 SEPTEMBER

**Gillian Weir**; Collegiate Church, Neuchâtel, Switzerland 7:30 pm

**Emanuele Cardì**; Lausanne Cathedral, Lausanne, Switzerland 8 pm

30 SEPTEMBER

**Ton van Eck**, with Haarlem Voices; St. Bavo Cathedral, Haarlem, Netherlands 3 pm

**Michael Smith**; Bridlington Priory, Bridlington, UK 6 pm

1 OCTOBER

**Gerhard Weinberger**, with choir; St. Katharinen, Oppenheim, Germany 6 pm

**David Butterworth**; Albert Hall, Nottingham, UK 2:45 pm

4 OCTOBER

**Holger Gehring**, with orchestra; Kreuzkirche, Dresden, Germany 8 pm

5 OCTOBER

**Gillian Weir**, with orchestra; The Guildhall, Londonderry, UK 8 pm

6 OCTOBER

**Jean-Christophe Geiser**, with Chorale du Brassus; Cathédrale de Lausanne, Lausanne, Switzerland 8 pm

**Gillian Weir**; The Ulster Hall, Belfast, UK 7:45 pm

7 OCTOBER

**Jonathan & Tom Scott**; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon

**Jeremy Filsell**; Beverley Minster, Beverley, UK 6 pm

**John Scott Whiteley**; Canterbury Cathedral, Canterbury, UK 7:30 pm

9 OCTOBER

**Gerard Brooks & Daniel Mould**; All Souls, Langham Place, London, UK 7:30 pm

10 OCTOBER

**Olivier Latry**; Lundy's Lane United Church, Niagara Falls, ON, Canada 7:30 pm

11 OCTOBER

**Irena Budryte-Kummer**; Frauenkirche, Dresden, Germany 8 pm

14 OCTOBER

**Olivier Latry**; Saints-Martyrs Canadiens, Quebec City, QC, Canada 8 pm

15 OCTOBER

**Olivier Latry**; Paroisse des Saints-Anges Gardiens, Lachine, QC, Canada 3 pm

16 OCTOBER

**Olivier Latry**; Notre-Dame Cathedral-Basilica, Ottawa, ON, Canada 8 pm

18 OCTOBER

**Matthias Jacob**; Kathedrale, Dresden, Germany 8 pm

21 OCTOBER

**+Gillian Weir**; Høj e Kolstrup Kirke, Aabenraa, Denmark 8 pm

**Ian Tracey**; Liverpool Cathedral, Liverpool, UK 3 pm

22 OCTOBER

**Josef Sluys**; Cathedral of SS. Michael and Gudula, Brussels, Belgium 4 pm

**Katrin & Ralf Bibiella**; St. Katharinen, Oppenheim, Germany 5 pm

**Bernhard Haas**, with choir; St. Nikolaus, Bensberg, Germany 8:30 pm

**Michel Bourcier**, with brass; St. Sulpice, Paris, France 4 pm

23 OCTOBER

**Olivier Vernet**; Cathedral of SS. Michael and Gudula, Brussels, Belgium 8 pm

24 OCTOBER

**Ton Van Eck**, with piano; Saint-Agathe, Brussels, Belgium 8 pm

25 OCTOBER

**Hansjürgen Scholze & Holger Gehring**; Kreuzkirche, Dresden, Germany 8 pm

**Klemens Schnorr**; Cathedral of SS. Michael and Gudula, Brussels, Belgium 8 pm

26 OCTOBER

**Rotislav Wygranienko**; Church of the Carmelites, Brussels, Belgium 8 pm

27 OCTOBER

**Guy Van Waas**, with violin and bass; Protestant Church, Brussels, Belgium 12:30 pm

28 OCTOBER

**Eric Mairlot**; SS-Jean et Etienne aux Minimes, Brussels, Belgium 10:30 am

**Maurice Clement**; Church of Notre-Dame de la Chapelle, Brussels, Belgium 11:30 am

**Edward De Geest**; Church of Notre-Dame Immaculée, Brussels, Belgium 12:30 pm

**Susan Woodson**; Church of Finistère, Brussels, Belgium 3 pm

**Marcel Verheggen**; Protestant Church, Brussels, Belgium 4 pm

**Gillian Weir**; St. Michael's, Croydon, Surrey, UK 12 noon

29 OCTOBER

**Gillian Weir**; Cathedral of SS. Michael and Gudula, Brussels, Belgium 4 pm

**David Hill**; Albert Hall, Nottingham, UK 2:45 pm

**Johannes Unger**; Westminster United Church, Winnipeg, MB, Canada 8 pm

## Organ Recitals

GAIL ARCHER, Cathedral of St. John the Baptist, Charleston, SC, May 31: *Praeludium in g*, BuxWV 149, Buxtehude; *Kyrie, Heiliger Geist*, Bach; *Sonata III*, Mendelssohn; *Joie et Clarté des Corps Glorieux*, Le Mystère de la Sainte Trinité (*Les Corps Glorieux*), Messiaen; *Choral in E*, Franck.

MARK BANI, St. Thomas Church Fifth Avenue, New York, NY, May 21: *Voluntary No. 1 in D*, Boyce, arr. Butcher; *Prelude and Fugue in D*, BWV 532, Bach; *Offertoire (Ten Pieces for Organ)*, Dubois; *Sonata II for Organ*, Hindemith; *Contemplation*, Rowley; *Carillon de Westminster (Pièces de Fantaisie, Suite III, op. 54)*, Vierne.

PETER RICHARD CONTE, Shadyside Presbyterian Church, Pittsburgh, PA, April 23: *Empire March*, Elgar, transcr. Conte; *Variations on a Theme of Arcangelo Corelli*, Kreisler, transcr. Conte; *Marche Religieuse*, Guilman; *Nocturne (Shylock)*, Fauré, transcr. Hebble; *Cortège et Litanie*, Dupré, transcribed from Dupré's orchestral score by Conte; *Variations on a Theme of Joseph Haydn*, Brahms, transcr. Conte; *Fountain Reverie*, Fletcher; *Final*, Franck.

ANGELA KRAFT CROSS, The Congregational Church of San Mateo, San Mateo, CA, May 7: *Grand Choeur Dialogué*, Gigout; *Majesté du Christ demandant sa gloire à son Père (L'Ascension)*, Messiaen; *Prélude, Fugue et Variation*, Franck; *Choral-Improvisation sur le Victimae Paschali*, Tournemire; *Allegro, Finale (Symphonie VIII)*, Widor; *Symphonie III*, Vierne.

WILLIAM CROUCH, Congregational United Church of Christ, Iowa City, IA, May 21: *Praeludium in a*, BuxWV 153, Buxtehude; *Wenn wir in höchsten Nöten sein, Prelude and Fugue in C*, BWV 547, Bach; *Benedictus*, op. 59, no. 9, Reger; *Scherzo*, Gigout; *Postlude pour l'office de complies*, Alain; *Prélude et fugue sur le nom d'Alain*, Duruflé.

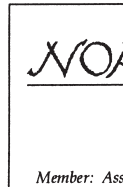
GEORGE EDWARD DAMP, with Christina Espey-Sundt, flute, and Staci Chen, clarinet, First Presbyterian Church, Ithaca, NY, May 7: *Praeludium in C*, BuxWV 137, Buxtehude; *Rhapsody on English Hymn Tunes*, Callahan; *Num Komm, der Heiden Heiland*, Buxtehude, BWV 659, Bach; *Der Tag, der ist so Freudenreich*, Manz, BWV 605, Bach; *O Lamm Gottes, unschuldig*, Pachelbel, BWV 618, Bach; *Christ lag in Todesbanden*, Scheidemann, BWV 625, 624, Bach; *Psalm Prelude*, op. 32, no. 1, Howells; *Choral No. 3 in a*, Franck; *Litanies*, Alain; *Adagio for Strings*, op. 11, Barber, arr. Strickland; *How great Thou art*, arr. Linker; *Sonata No. 1*, op. 65, Mendelssohn.

RODNEY GEHRKE, Grace Cathedral, San Francisco, CA, March 19: *Fantasy in g*, BWV 542a, Bach; *Sonata II in c*, Mendelssohn; *Kyrie, Gott Vater in Ewigkeit*, BWV 669, *Christe, aller Welt Trost*, BWV 670, *Kyrie, Gott heiliger Geist*, BWV 671, *Dies sind die heiligen zehen Gebot*, BWV 678, *Aus tiefer Not schrei ich zu dir*, BWV 686, Bach; *Two Fantasies*, Alain; *Fugue in g*, BWV 542b, Bach.


DAVID A. GELL & CHARLES TALMADGE, St. Mark United Methodist Church, Santa Barbara, CA, May 7: *Variations on Under the Linden Tree Green*, Sweelinck; *Toccata sexta*, Muffat; *The Cuckoo*, Daquin; *Prelude and Fugue in g*, C. Wesley; *Prelude and Fugue in b*, BWV 544, Bach; *Holsworthy Church Bells*, S. S. Wesley; *Toccata*, Dubois; *Suite on Aurelia*, Hobby; *Trumpet Tune in F*, Rohlig; *Prelude on Toplady, Partita on Old 100th*, Gell.



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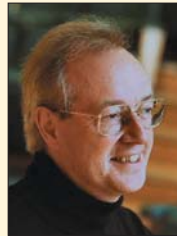
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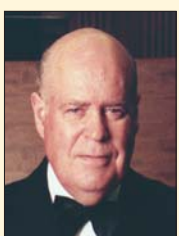
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