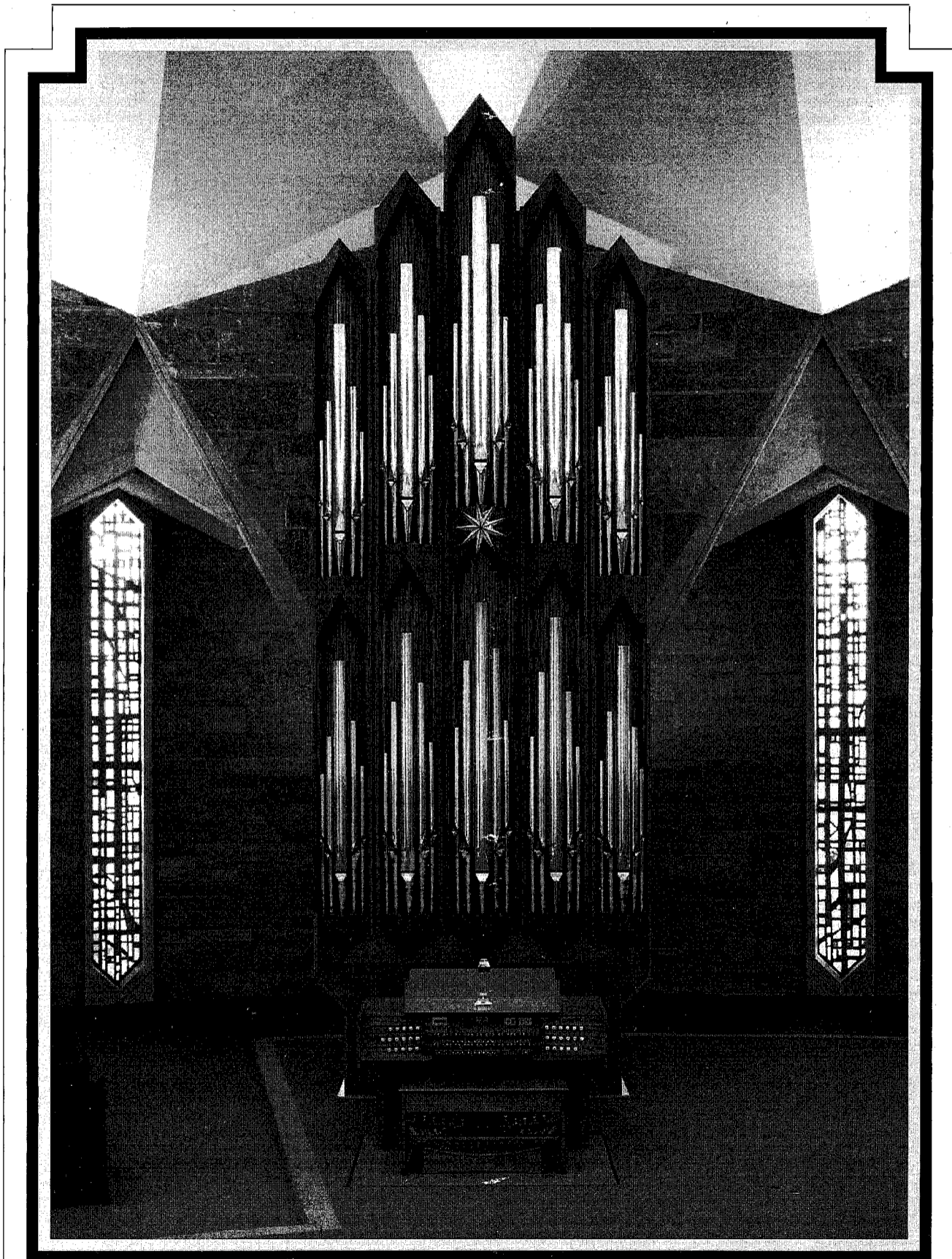


THE DIAPASON

FEBRUARY, 1995



Sacred Heart School of Theology, Hales Corners, WI
Specification on page 15

Letters to the Editor

Coleberd: Organ Building

R.E. Coleberd's articles, "Pipe Organ Building at the Crossroads" (June, pp. 12-15) and "Pipe Organ Building: The Nineties and Beyond" (July, pp. 11-14) were quite interesting and most timely. They should be on the required reading list for college and university courses on organ building and for organ committees investigating the purchase of an instrument.

I should like, however, to set the record straight with reference to diversification in the area of furniture manufacturing at Casavant Frères, which, while active, was always a secondary operation of the company. The first entry into an area other than organbuilding was from 1919 to 1926 when a separate enterprise was established to build the cabinetry and wood "speakers" of the then new and quite popular phonograph. Incorporated under the name "Phonographie Casavant," the company, which was begun by Casavant employees, offered a number of designs from table top models to larger units built in various period styles. RCA Victor provided the playing mechanism.

It was only after the deaths of the

founding brothers, Claver and Samuel Casavant, that construction of furniture began in 1938. While principal activity centered on furniture for churches, occasionally other custom designed items were produced, including all of the furnishings for the Chamber of the Canadian Supreme Court in Ottawa.

During the Second World War, like most companies, war effort operations were undertaken. Casavant produced various wood items including crates for shells, as well as a sophisticated aircraft trainer which operated pneumatically.

After the war, production of church and other custom furniture continued. After 1963, wood furniture components were made for other manufacturers. In 1978, a line of very fine solid wood furniture for the home was designed and marketed. This line of furniture, as well as the entire furniture-making department, was closed in 1981. Since that date Casavant Frères has built only pipe organs, which has been its principal and only continuous activity for the past 115 years.

Stanley R. Scheer
Vice-President
Casavant Frères

Here & There

The Winter Organ Concerts at the **Scottish Rite Cathedral**, Tucson, AZ, conclude the season with two programs this month: February 15, Mary Lou Barker; February 22, Carolyn Bean. The series, which takes place on Wednesdays from 12:15-12:45 pm, began December 7, and features the cathedral's historic 1904 organ. For information: 602/290-1843.

Congregation Rodeph Shalom, Philadelphia, PA, will host a joint ecumenical concert on February 17. The 300th anniversary of Christ Church (Episcopal), bicentennial of Rodeph Shalom (Reform Judaism), and centennial of Swarthmore Presbyterian Church will be marked in a program of "Psalms of Celebration." The combined choirs of the three institutions will be joined by that of First Presbyterian, Germantown, for a total of 140 voices. The program will include psalm settings of Parry, Palestrina, Schubert, Halevy, Hanson, Mendelssohn, Ives, Bruckner, Lewandowski, and Croft, with William Yeats, conductor, and Tom Whittemore, organist. For information: 215/561-6494.

Music Events at the **Cathedral Church of the Advent**, Birmingham, AL, continue with a concert on February 24 by Holly Ager, violinist, and Stephen G. Schaeffer, organist; March 12, choral evensong for Lent; April 2, Handel, *Messiah*, Parts II and III, by The Cathedral Choir, orchestra, and organ; and April 28, Herbert R. Buffington, organist. For information: 205/251-2324; fax 205/226-3518.

The **Knoxville AGO Chapter** will present its 25th annual Church Music Workshop on March 3-4. Mary Ann Dodd will offer a lecture-demonstration on "A practical approach to contemporary organ music" and "An organist's guide to musical growth," in addition to playing a recital at Church Street United Methodist Church. James Jordan will discuss "Vocal techniques for the amateur choir" and conduct reading sessions of practical anthems. Workshop sessions take place at Messiah Lutheran Church. A music display will be furnished by Vester Music of Nashville. For information: John Brock, Department of Music, University of Tennessee, Knoxville, TN 37996; tel 615/974-7539.

The **1995 Music Teachers National Association** (MTNA) National Convention takes place March 25-30 in Albuquerque, NM. Offerings include performances by pianist Robert Weirich and violinist Robert McDuffie, a Technology in Music Symposium, a special session featuring George Crumb, a professional development session on marketing, national student competition finals, and six masterclasses. MTNA, The Carew Tower, 441 Vine St., Suite 505, Cincinnati, OH 45202; 513/421-1420.

A two-day event honoring **Emmett Smith**, Professor of Organ and Church Music and Herndon Professor of Music at Texas Christian University, will take place April 30-May 1. Mr. Smith began teaching at TCU in 1951, and will retire this year. The celebration will include an organ recital by Olivier Latry, Titular Organist of Notre-Dame, Paris. M. Latry will also lead a workshop at St. Stephen Presbyterian Church. A Festival Service of Thanksgiving will feature the TCU Concert Chorale. For information: Mark Scott, St. Stephen Presbyterian Church, P.O. Box 11110, Ft. Worth, TX 76110-0110; 817/927-8411; fax 817/927-8221.

The **Haarlem International Bach Competition** takes place July 1-4 on the Müller organ in the Grote or St. Bavo Church, Haarlem, The Netherlands. The jury includes Guy Bovet, Piet Kee, Ewald Kooiman, Gustav Leonhardt, and Ludger Lohmann. The competition consists of preliminary (cassette tape), first, second, and final rounds. For information: Stichting Internationaal Orgelconcours, Postbus 3333, 2001 DH Haarlem, The Netherlands; tel 023-160574; fax 023-160576.

The **Fédération Francophone des Amis de l'Orgue** will present its 12th Congress, July 9-14, in Provence, Côte d'Azur. The schedule will feature 18 organs, including Cuers, Solliès-ville, Toulon, Lorgues, St-Maximin, Barjols, St-Tropez, St-Raphaël, Fréjus, Mougins, Nice, Monaco, and Roya-Valley, with recitals by Michel Chapuis, Louis Robilliard, René Saorgin, Jacques Taddéi, Jean-Luc Etienne, André Rossi, and others. For information: Mrs. Michelle Guéritey, Secrétariat Général FFAO, 35 quai Gailleton, 69002 Lyon, France; tel & fax 78-92-82-83.

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The **University of Michigan** will offer two harpsichord workshops this summer, featuring Edward Parmentier: July 17-21, Harpsichord Music of J.S. Bach: concerti and others works, with emphasis on the concerti for one harpsichord and orchestra, BWV 1052-1058, 1044, and 1050, and on the concerti arrangements by Bach for solo harpsichord, BWV 972-987; July 24-28, Harpsichord of William Byrd, with close study of My Ladye Nevells Booke, and consideration of Byrd's biography, compositional development, and ornamentation. Both workshops include private lessons, small group work sessions, and large group performance classes. For information: Edward Parmentier, School of Music, University of Michigan, Ann Arbor, MI 48109-2085; 313/764-2506 or 313/665-2217.

The **32nd Early Music Festival Bruges** takes place July 29-August 12 in Bruges, Belgium. During the festival, the 11th International Harpsichord Week (July 29-August 5) will include a harpsichord and fortepiano competition, an exhibition of harpsichords, clavichords, fortepianos, etc., a seminar, masterclasses, demonstrations and recitals. Lunchtime and evening concerts are mainly devoted to the harpsichord and fortepiano, Bach and his contemporaries, and to Purcell and the Restoration. For information: Festival Office, C. Mansionstraat 30, B-8000 Brugge; tel (0)50/33 22 83; fax (0)50/34 52 04.

The **8th International Summer Organ Conservatoire** takes place July 30-August 13 at Saint-Antoine L'Ab-

baye, Isère, France. Faculty includes Nigel Allcoat, improvisation and English Baroque; André Isoir, classical French and improvisation; and Ewald Kooiman, Bach; classes take place on the Scherrer (1748)/Aubertin (1992) organ in the Abbey Church. The schedule provides 45 hours of masterclasses for players and auditors of all ages and nationalities. Languages used include English, French, and German. For information: Nigel Allcoat, I.S.O.C., 6, Aston Lane, Burbage, Hinckley, Leicestershire LE10 2EN England; tel 0-455-63 24 64; fax 0-455-25 00 45.

The **8th annual Corsi di Musica Antica a Magnano** takes place August 17-27, featuring 16th- to 18th-century keyboard music, organology, voice and choir, with Bernard Brauchli, director. Faculty includes Lorenzo Ghielmi (organ), Georges Kiss (harpsichord), Alberto Galazzo (organology), Jörg Gobel' and Thomas Wälti (organ building and restoration), Eva Kiss (voice, choir director), and Bernard Brauchli (clavichord and fortepiano). A number of historic keyboard instruments will be featured, including organs by Bruna (1794), Magnano Parish Church, 22 registers), Gavinelli (1653, Sillavengo, NO, 11 registers, meantone tuning), Bossi (1839, Graglia, 31 registers), as well as a positiv by Metzler (1953, Magnano, meantone tuning). For information: Corsi di Musica Antica a Magnano, Via Roma 48, I-13050 Magnano (BI), Italy; tel 39-15-233-06; fax 41-21-728-59-76.

A **Symposium: The Antwerp Music Printers**, on the anniversary of the

death of Hubert Waelrant in 1595, takes place August 23-25 in Antwerp, with Prof. Dr. Henri Vanhulst as chairman. Papers are invited on "Music printing in the 16th century." For information: Flanders Festival-Antwerp, Stadhuis, 2000 Antwerp, Belgium; tel 32-3-220-83-26; fax 32-3-220-86-57.

The Stichting Internationaal Schnitger Orgelconcours will present the third International Bach Festival September 3-9. The program includes daily recitals by Andrea Marcon, Jacques van Oortmerssen, Hans van Nieuwkoop, and others; and workshops and masterclasses featuring historic organs in the region between Amsterdam, Haarlem, and Alkmaar. The themes include "Baroque performance practice" and "Tempo in Baroque music." For information: Stichting Internationaal Schnitger Orgelconcours, p/a Louise Henriëttestraat 14, 1814 XD Alkmaar, Holland; tel 31-72-119255; fax 31-23-326347.

The ISCM (International Society for Contemporary Music) World Music Days take place September 7-14, 1996 in Copenhagen. The festival includes a composition competition in all media and genre. The deadline for entries is March 31, 1995. For information: ISCM, Swammerdamstraat 38, 1091 RV Amsterdam; tel 31-20-6947349; fax 31-20-6947258.

Appointments



Richard Benedum

Richard Benedum has been appointed organist/choirmaster at St. George's Episcopal Church, Dayton, OH, where he will oversee the music program and play the church's Fisk tracker organ. He continues as director of the Dayton Bach Society, a chorus which he founded, now in its 20th year. Benedum has been selected by the National Endowment for the Humanities to direct a summer seminar for school teachers in 1995 on "Mozart: The Man, His Music, and His Vienna." This will be his fifth seminar on Mozart's music.



Margaret McElwain Kemper

Margaret McElwain Kemper, President of the American Guild of Organists, has been appointed director of music and organist for Elliott Chapel, the Presbyterian Homes in Evanston, IL. The newly created posi-

tion was established with the recent installation of a 25-rank mechanical action Dobson instrument. Mrs. Kemper will play for Wednesday and Sunday afternoon services, and plan and oversee a concert series for the chapel. She continues as organist at the Glencoe Union Church, Glencoe, IL, and as a member of the organ and church music faculty of the School of Music at Northwestern University.

Cynthia A. Pock has been appointed cantor at First Lutheran Church, Pittsburgh, PA. Ms. Pock previously served as minister of music at Sunset Hills United Presbyterian Church in Mt. Lebanon, and prior to that as director of music at Zion Lutheran Church, Brentwood, and assistant organist/choirmaster at Calvary Episcopal Church, Shadyside. She is co-founder and director of the River City Youth Chorale, and has been accompanist for the Pittsburgh Oratorio Society. A former teacher of general and vocal music in the Pittsburgh Public Schools, she has also taught at Duquesne University and Carnegie Mellon University. Ms. Pock holds the BFA in music and MFA in music education from Carnegie Mellon University.



D. DeWitt Wasson

D. DeWitt Wasson has been appointed organist for the Church of the Brethren, Elizabethtown, PA. Born in Orangeburg, NY, Dr. Wasson holds degrees from Nyack Missionary Training Institute, Eastern Baptist Seminary, and Union Theological Seminary (MSM and DSM). He was founder and musical director for more than 30 years of the Westchester Baroque Chorus, and served as visiting professor of music at The King's College, Briarcliff Manor, NY, and as organist/director of music at St. Matthew's Lutheran Church, White Plains, NY. He has edited two volumes of "Free Harmonizations of Hymn Tunes" published by Hinshaw Music. His European tours of fifty organ recitals on alternate years included international festivals. Dr. Wasson has reviewed new organ music for *Choral & Organ Guide, Music*, and its successor *The American Organist*.

Here & There

A. Elbert Adams retired last September as organist of First Baptist Church, Greenwood, SC, after serving in that position for almost 49 years. He grew up in Greenwood and attended Lander College, where he studied organ and piano. He later earned both B.A. and B.S. degrees from Furman University, studying zoology and chemistry in one department, and piano and organ in another. While a Furman student, he was organist at Pendleton Street Church in Greenville. After Furman, Adams went to medical school and completed a surgical residency at Emory University, followed by four years as a medical officer in the U.S. Air Force during World War II. Attached to the Eighth Air Force, he entered North Africa on D-Day, June 6, 1944. Returning to Greenwood in 1946, he was appointed organist

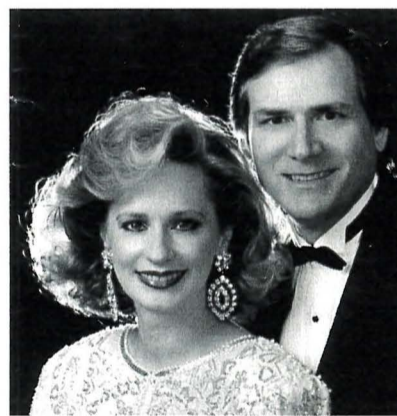
at First Baptist Church, where he remained for over 48 years. In 1948 he designed the organ which was installed in the old downtown church. He also designed the organ for the chapel and most recently designed the organ for the church's new sanctuary. He served as an organ consultant to many churches, is a founding member of the Greenwood AGO Chapter, and served as South Carolina State Chairman and as Southeastern Regional Chairman of the AGO. Dr. Adams also pursued a successful medical career as a surgeon, retiring in 1989. He was a member of the staff of the old Greenwood Hospital and a member of the surgical staff at Self Memorial Hospital since its founding in 1951. He was honored in a celebration on September 18 at First Baptist Church, Greenwood. A scholarship fund in his name has been established for organ students at Furman University.



Franklin D. Ashdown

Franklin Ashdown's Choral and Recessional was given its world premiere by **James M. Drake**, University Organist at Utah State University, as part of his annual faculty recital on October 11, 1994. *Chorale* is based on "Aberystwyth," while *Recessional* is built upon an original theme. The new work is dedicated to Dr. Drake and is published by H.W. Gray/PPP-Belwin.

Anthony Bufano's memory was honored in a performance of the Mozart *Requiem* at The Riverside Church, New York City, on November 20, 1994. A memorial fund has been established in his name at the church, and Lee Hoiby has been commissioned to write a work for chorus, brass, and organ in recognition of his contribution to the church. The commissioned work will be performed at Easter, 1995.



Elizabeth & Raymond Chenault

Duo organists **Elizabeth and Raymond Chenault** played the world premieres of two organ duets commissioned by them on December 11 at Clayton State College. The concert featured *Christmas Fantasy* by Charles Callahan, and *Angels Among Us* by Robert Powell, in addition to other duets commissioned and arranged by the duo. Their second volume of "Twentieth Century Organ Music for Two," recorded on the 185-rank Skinner organ at Washington Cathedral, will be released by Gothic Records this spring. CPP/Belwin will publish volume II of "The Chenault Duet Organ Library Collection" to coincide with the release of the recording. The duo is represented by Phillip Truckenbrod Concert Artists.

Edith Ho received the degree Doctor of Music, *honoris causa*, on November 12 at the 1994 Convocation of Nashotah Theological Seminary, Nashotah, Wisconsin. Organist and Choirmaster of Boston's Church of the Advent, she is only the eighth musician to be so honored in the 152-year history of Nashotah House. Ms. Ho was cited for her contributions to Anglican church music during her 17-year tenure at Church of the Advent.



Dennis Janzer and Neal Gittleman

Dennis Janzer's La Fête Triomphale received its world premiere on September 20, 1994 at a Milwaukee Symphony Orchestra concert held at the Basilica of St. Josephat, Milwaukee, WI. The composer performed the organ part under the direction of associate conductor Neal Gittleman with members of the orchestra. The work is scored for organ, 2 antiphonal trumpets, brass choir, and timpani, and is available from the catalog of Wayne Leupold Editions.

Ann Labounsky performed the US premiere of the *Offertoire*, op. 6, by A.R. Lesur, in a recital on October 25 at Duquesne University. The composer, who was the mother of composer Daniel-Lesur, was a composition student of Tournemire and died at the age of 100. The work is dedicated to the memory of César Franck and won the Samuel Rousseau prize, and is scored for violin, harp, organ, and double bass. Ms. Labounsky was assisted by Charles Stegeman, violin; Gretchen Van Hoesen, harp; and Micah Howard, double bass.

James McCray conducted a concert by the Camerata Singers at Colorado State University on October 11. The program included works of Pitoni (*Agnus Dei*), Mozart (*Missa Brevis in d*, KV 65), Thompson (*The Road Not Taken*), and Chinn (*Georgia on My Mind*). Dr. McCray conducted The University Chorus in a concert on October 25, featuring the music of Venice, with works by Pitoni, Vivaldi, Monteverdi, Schuetz, Willaert, the Gabrieli's, and Galuppi.

Ronald McKean performed his own transcription of Mussorgsky's *Pictures at an Exhibition* last September at Wichita State University on the new Marcussen organ. The program also included his recently premiered *Three Etudes* for organ, and a set of 19th-century style improvisations based on telephone numbers given by the audience. McKean also conducted a workshop in improvisation.



Robert Parkins

Robert Parkins, Duke University Organist, is featured on a new recording, *Brahms: Complete Organ Works*, on the Naxos label (8.550824). The CD follows another recording for Naxos, *Early Iberian Organ Music*, released last year.

Both discs were recorded on the Flen-trop organ in Duke University Chapel.



Joseph Payne

Joseph Payne is featured on several new recordings. On the Naxos label are two volumes of German music (8.550964/5) featuring eight old and new organs in Germany, Sweden, Denmark, Switzerland, and the U.S., including the John George Pfeffer organ (1879) at St. Mary's Church, Ft. Madison, IA. Also released is Payne's first compact disc devoted to the complete organ works of C.V. Stanford (Marco Polo 8.223754, featuring the *Eroica*, *Britannica*, and *Celtica* sonatas. In preparation is the first complete recording of the *Buxheimer Orgelbuch*. Initial discs in this Naxos series will feature the Hus/Schnitger organ at Langwarden, the Metzler organ at Bern Cathedral, and modern American organs. For information: Phoebe Joyce, fax 617/288-2569.

Iain Quinn completed a concert tour of Brazil last autumn. His first CD, recorded on the new Klais organ in Reykjavik, Iceland, was released in November. Formerly on the staff of the Blackheath Conservatoire, London, Mr. Quinn now resides in New York, where he attends the Juilliard School, studying with John Weaver. He has recently been appointed director of music at the Church of the Intercession in New York City.

Dennis Schmidt, executive director of the Philadelphia Bach Festival, presented an organ recital entitled "The Bach Festival Express" at the 30th Street train station in Philadelphia on November 19. The program took place from 4:30 to 6:30 pm. and featured 19 compositions by Bach, Handel, Haydn, Guilmant, Lang, Lemare, Yon, Boëllmann, and others, performed on an Allen MDS touring organ.

The Shelly-Egler Duo (Frances Shelly, flute, and Steven Egler, organ) played a series of four dedication concerts October 8 and 9, 1994 on the new Gabriel Kney chapel organ at First Presbyterian Church, Findlay, OH. The program included the premiere of *Suite in Classical Style* by Gerald Near, commissioned by the church. Other concerts by the Duo this year include those at First Presbyterian Church, Rochester, MN, and the Cathedral of Christ the King, Atlanta, GA. Their first recording, *The Dove Descending*, will be released this



Frances Shelly and Steven Egler

year by Summit Records. Recorded on the Marcussen organ at Wichita State University, the program includes *Rhapsody*, Weaver; *Prelude and Two Fugues*, Ochse; *Adagietto*, Berlinski; *Three Pieces*, Sanders; and three works commissioned by the Duo: *Four Psalms*, Albrecht; *The Dove Descending*, Rousch; and *Elegy*, Young. For information: Summit Records, P.O. Box 26850, Tempe, AZ 85285; 1-800/543-5156.

Gloria Dei Cantores is touring nine cities in the Southeastern U.S. this month, with performances in Tennessee, Georgia, Florida, North Carolina and South Carolina. Tour repertoire features works of American composers (including Leo Sowerby in commemoration of his 100th birthday), Venetian and Spanish Renaissance composers, Rheinberger, di Lasso, Russian works, and Gregorian chant, under the direction of Elizabeth Patterson. For information: 508/255-3999; fax 508/240-1989.

The East Carolina AGO Chapter presented three programs last fall. On October 16 James Kibbie played a recital on the 3/42 Petty-Madden organ at First United Methodist Church, Wilson, NC. The program included the world premiere of *Toccata in F* by Czech composer Jiri Ropek. The chapter hosted a choral reading workshop led by Walter Ehret on October 22 at St. Paul United Methodist Church, Goldsboro, NC; and on November 12, theatre organist Greg Owen performed at Rocky Mount Instrument Company.

The Sanctuary Choir of Second Presbyterian Church, Indianapolis, IN, is featured on a new recording, *Sounds of Joy—throughout the year*. Available in either compact disc or cassette, the recording includes organ repertoire and choral selections. CD \$15 (plus \$2 s&h), cassette \$10 (plus \$1.50 s&h); order from Second Presbyterian Church, Music Office, 7700 N. Meridian St., Indianapolis, IN 46260.

American Choral Catalog, Ltd., has announced a new CD from The Dale Warland Singers: *Cathedral Classics*, featuring Martin, Mass; Barber, *Agnus Dei*; Allegri, *Miserere mei, Deus*; and Howells, *Requiem*; ACC 120, \$16.95. Also released is *Attention to Detail—Video Choral Conductor's Guide*, a 50-

minute videotape with Dale Warland demonstrating the principles of choral singing and conducting with the Dale Warland Singers; \$49.95; for information: American Choral Catalog, Ltd., P.O. Box 528, Northfield, MN 55057; 507/645-4695.

The Organ Historical Society has released its 1995 Catalog of Recordings, Books & Music. The 64-page book is available from OHS, P.O. Box 26811, Richmond, VA 23261; 804/353-9226; fax 804/353-9266.

Music Educators National Conference (MENC) has released a new publication, *The Gifts of Music*, a collection of testimonies to the impact and importance of music and music education from prominent celebrities in business, sports, entertainment, politics, arts and the media. The 184-page book includes photographs and signatures of the celebrities as well as a section of famous musical quotations; \$19.50, plus s&h; for information: 1-800/828-0229.

Intrada Music Group has announced the publication of the *St. Louis Early Music Ensemble Editions*. The Ensemble publishes first urtext editions in four genres: Music for the Chamber, Music for Orchestra, Concertos for Young Performers, and English Dramatic Music. For information: 317/640-8211; fax 317/640-8411.

Temporal Acuity Products has announced the release of NoteScan 1.0 Music Scanning Software. It is being offered as a utility program included with Version 2.0 of TAP's Nightingale Music Engraving Software. Users can scan sheet music and then edit, play back, transpose, rearrange, and republish the music and produce standard MIDI files using Nightingale. NoteScan can handle simple or complex music of any standard size, and can interpret piano music, individual parts, ensembles, or full orchestral scores. Nightingale 2.0 lists for \$495 with NoteScan 1.0 included. For information: 1-800/426-2673.

St. Mary's Episcopal Church, Kansas City, MO, has acquired and restored the "Bells of Peace" from the Kansas City World War I Liberty Memorial. Given to Kansas City in 1961 by Hallmark founder Joyce C. Hall, the Bells of Peace system was made by Schulmerich Carillons, and was originally played from a console inside the memorial's west building. There was also an automatic player and Westminster strike. The system, with its tube amplifiers, required continual maintenance, and was eventually silenced. The restored Schulmerich system is played before and after services at St. Mary's, as well as for lunchtime concerts. The 305 "bell" system is thought to be the largest of its type.

William T. Pugh and R. Kent Cormack, of Top Rung Tower Chime & Organ Service, have completed the restoration of the 1925 ten-note Deagan Tower Chime System at All Saints' Episcopal Church, Pontiac, MI. The original keyboard was destroyed in a 1948 arson fire; in the restoration the tower chimes were connected to the church's Aeolian-Skinner organ. The firm also completed the restoration of the 18-note Deagan Tower Chime System at The People's Church of Dover, the only Deagan system installed in Delaware. The original Westminster chiming device was restored, and a Deagan roll player was added.

Corrections and clarifications

The December, 1994 issue included a review by Mark Buxton of the recording, *Louis Vierne: Works for Organ*, Vol. 1, played by Wolfgang Rübsam. The review failed to mention that the recording is available postpaid for \$12 through RMC, 46 South, 700 East Co. Ln. Rd., Valparaiso, IN 46383; fax 219/733-9930.

Carillon News

by Brian Swager

Profile: Bok Tower Gardens

Bok Tower Gardens is one of Florida's most famous landmarks. It was a gift to the American people from Edward Bok whose purpose was "simply to preach the gospel and influence of beauty reaching out to visitors through tree, shrub, flowers, birds, superb architecture, the music of bells, and the sylvan setting. And a restful, quiet, beautiful spot where where visitors may feel, as the sign at the entrance declares by an extract from John Burroughs: 'I come here to find myself. It is so easy to get lost in the world.'"

Originally named Mountain Lake Sanctuary—"a sanctuary for humans and birds"—the carillon tower, wildlife sanctuary, and gardens were dedicated by President Calvin Coolidge in 1929. Near Lake Wales, Bok Tower Gardens is situated atop Iron Mountain—Florida's highest point of elevation, 298 feet. Based on the extraordinary architectural and artistic quality of both the gardens and the tower, Bok Tower Gardens was designated by the federal government in 1993 as a national Historic Landmark—one of the few in the State of Florida.

Edward William Bok

Born in Den Helder, the Netherlands, in 1863, Edward William Bok emigrated to the United States at age six, and eventually became a successful, influential, and affluent Philadelphia editor and publisher. Bok was a champion of social causes—a pioneer in the field of public sex education, prenatal education, and childcare; and an environmental activist in public health and the saving of Niagara Falls. His autobiography, *The Americanization of Edward Bok*, won the Gold Medal of the Academy of Political and Social Science and a Joseph Pulitzer Prize. Bok was a noted philanthropist, and after his 1919 retirement, he devoted his life to fulfilling his mother's charge: "make you the world a bit more beautiful and better because you have been in it." One of his benefactions was the Mountain Lake Sanctuary, realized in gratitude for the opportunities America had given him.

The Gardens

Frederick Law Olmsted, Jr. of Brookline, Massachusetts, designed the original gardens. Olmsted—whose father created New York's Central Park—was for many years America's foremost landscape architect. In but five years, he transformed a dreary sandhill devoid of growth and beauty into one of the most exquisite spots of verdure in the United States. Bok Tower Gardens is now 157 acres—more than double the amount at the time of Edward Bok's death in 1930. Thousands of azaleas, camellias, magnolias, and other flowering plants provide seasonal vistas of color against a lush green background of ferns, palms, oaks, and pines. Bok Tower Gardens is home to a colony of wood ducks and 126 other wild bird species.

The Tower

The centerpiece of the Gardens, Bok Tower rises elegantly to a height of 205 feet. It is surrounded by a 15-foot-wide moat, and is stunningly mirrored in a large reflection pond. At the base the tower is 51' wide, and is square below 150'. It is octagonal above that mark, and 37' wide at the top. Architect Milton B. Medary of Philadelphia was commissioned by Edward Bok to build a tower as beautiful as the one at Mechelen, Belgium. The pink and gray marble was quarried in Tate, Georgia. The tan coquina rock between the tower's ribs is native to Florida and is the same as that used by the Spaniards in the old fort at Saint Augustine.

The work of three other celebrated Philadelphians contributes to the total

► page 6

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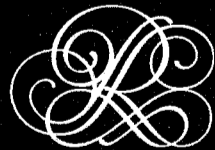
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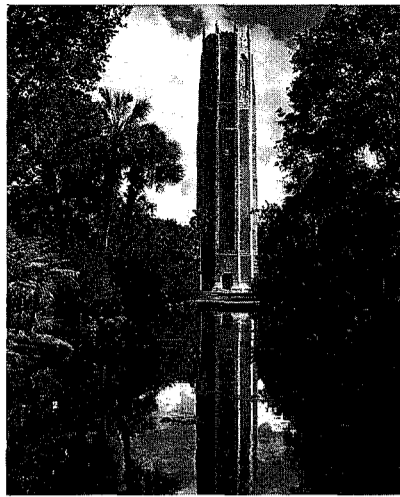
► Carillon News

effect. Lee Lawrie designed the sculpture which decorates the tower. Thirty-two feet above the base is a frieze of Florida wildlife, including pelicans, herons, flamingos, geese, and swans. The first windows, 130 feet high, have a grill of colored faience of under-sea life, such as the sea-horse and jelly-fish. Three-quarters of the way up the tower, at the point where the octagon begins, there are corner finials of eagles and on either side, doves and oak branches. The crown of the tower is comprised of eight figures of cock and hen herons with nests and young joined by a sculptured marble screen of palms and roses. Samuel Yellin wrought the ironwork used in the tower and the moat bridges. He also designed and executed the great brass entrance door which depicts the creation of all forms of life in 30 hand-wrought panels. J.H. Dulles Allen created colorful grilles using earthenware decorated with opaque colored glazes. Each of the eight grilles enclosing the bell chamber is 35 feet high. The tower weighs 5,500 tons.

The Carillon

The primary purpose of the Bok Tower is to support and house its voice. It is a "Singing Tower." Edward Bok's Netherlandic heritage made him keenly aware of the role of bell towers in the culture of the Low Countries, calling the people to work, to prayer, to war, and to feast. When installed in 1928, the instrument for Bok Tower was the largest carillon ever cast by the Taylor Foundry at Loughborough, England. There were 61 bells for four octaves, the top 13 notes being doubled in an attempt to mask the deficiencies of the treble bells. With the exception of the omission of the lowest semitone, it was completely chromatic. The bourdon weighed 22,300 pounds and sounded E₁ (a thirteenth below middle c). Shortly after the inauguration, the smaller Taylor bells were added—five being doubles. All the treble doubles were eventually removed, 24 treble bells were recast in heavier profiles, and the range of the instrument was expanded upward to 57 tones. The transmission system was redesigned in 1979. The E₁ bourdon is now keyed to F₁, hence the instrument transposes down one whole step. The inscription on the bourdon reads: "This Carillon is a tribute of affection from Edward William Bok to his grandparents: Lovers of Beauty. Nineteen Hundred and Twenty-Six."

During the 1930's sound physicist Dr. G.M. Giannini from the Curtis Institute



Bok Tower

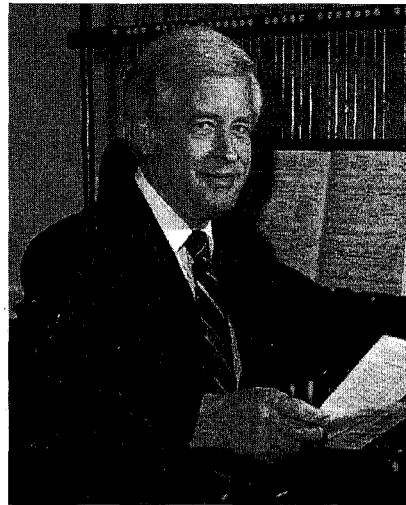
of Music invented some means of damping the minor-third partial in bells which was applied to the large bells in the Bok Tower carillon as well as in the carillon of the Riverside Church in New York City. The dampers soon went out of use.

The Carillonneurs

The Belgian Anton Brees served as carillonneur from the time the instrument was installed in 1928 until his death in 1967. He was the son of Antwerp city carillonneur, Staf Brees.

Milford Myhre was appointed carillonneur in 1968. Myhre began his study of the carillon with Ronald Barnes at Lincoln, Nebraska, and continued with Staf Nees at the Belgian Carillon School and with Percival Price at the University of Michigan. He also studied organ with André Marchal in Paris. Myhre is a past president of the Guild of Carillonneurs in North America, an honorary member of the Guild of Carillonneurs of France, and was president (1982-90) and a founding member of the World Carillon Federation. He is highly regarded as a performer as well as for his carillon music arrangements.

William De Turk has been the assistant carillonneur at Bok Tower Gardens since 1993. He is also the librarian for the Anton Brees Carillon Library which is housed in the tower. De Turk holds music degrees from Heidelberg College and the University of Michigan, and was the first Carillon Scholar at Bok Tower Gardens in 1974. He is also a past president of the Guild of Carillonneurs in North America, and is currently the archivist for the Guild.



Milford Myhre

The Anton Brees Carillon Library

A large collection of materials relating to bells and carillons had accumulated at Bok Tower when, in 1971, Milford Myhre embarked on a project to organize it. He enlisted the help of music librarian Stephen M. Fry to devise a system for classifying this special collection. The library functions as both a performance collection as well as a resource for the study of historical and technical aspects of bells and bell instruments. Helena Caldwell served as librarian until her retirement in 1991. The catalog of the collection is currently being converted to computer and will soon be available on the Internet.

Education

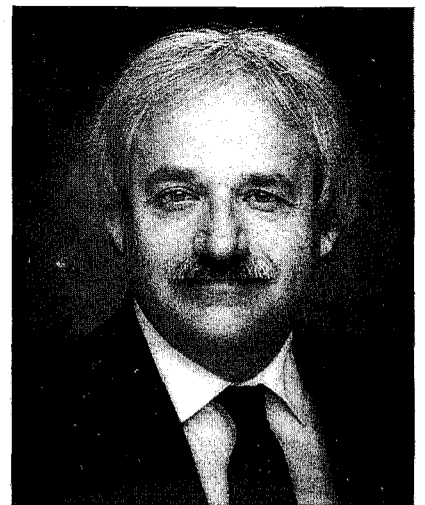
Endeavoring to perpetuate the vision of its founder, the Bok Tower Gardens Foundation sponsors numerous educational, cultural, scientific, horticultural, and conservation activities. In the 1930's there was a cooperative program between Bok Tower Gardens and the Curtis Institute of Music (which was founded by Edward Bok's wife, Mary Louise Curtis). The conservatory's curriculum included carillon study, for which students went to Florida. Three composition students—Nino Rota, Gian-Carlo Menotti, and Samuel Barber—took advantage of this program in the winter of 1931. Several of their resulting carillon works were published by G. Schirmer in 1934; this was the only estimable music written in America for the carillon before World War II.

A scholarship program for study at Bok Tower existed briefly in the 1970's. Bok Tower Gardens has most recently announced the establishment of a new, post-graduate Carillon Scholar Program for the advancement of scholarly research, composition, and other activities relating to the art of the carillon.

Visit Bok Tower Gardens!

Live carillon recitals are played on Sundays, Tuesdays, Wednesdays, and Saturdays at 3 pm, from December 1 through April 30 and from late June through Labor Day. Recorded recitals are provided on the remaining days of the year at the same hour. Recorded selections are played on the hour and half hour each day. Visiting artists, moonlight recitals, and other special programs are given periodically during the summer and winter seasons. The annual carillon festival features an international slate of performers each February.

Bok Tower Gardens is located near the crossroads of U.S. Hwy 27 and S.R. Hwy 60. It is open to the public every day of the year from 8 am to 5 pm. For information on membership or the Carillon Scholar Program, please note the new address: 1151 Tower Boulevard,



William De Turk

Lake Wales, FL 33853-3412.

As the president of the Bok Tower Gardens Foundation, Jonathan Shaw, stated, "Bok's dream remains—a place where everyone can discover, in the serene beauty of the Gardens, that art and nature and humanity itself are not antithetical but a single harmonious whole."

Music for Voices and Organ

by James McCray

Anthems by Americans

For, in the end, we practice the arts, not to improve our technical skills or work habits, but because of what they tell us about ourselves and about the universe we inhabit.

Robert James Waller
One Good Road Is Enough

Recently I was asked by American hero Thomas Sutherland, who was one of those captured in Beirut and held prisoner for years, to give a speech in his lecture series. The topic he gave me was "The Place of American Music in the World." That prompted considerable thinking on my part because of its broad implications (rock, jazz, church, classical, etc.). One of the noticeable points is now much more important American music is now than at the beginning of this century. We have become a world commodity in many areas such as educational training, performance, and composition. We no longer feel the need to go to Europe for our musical education, for example.

In church music, it has been certain established centers in Europe where people have sought their training and insights. Rome, London, Vienna, etc. have long been places where folks went to delve into the mysteries of church music. Yet, today even though there have been many advances in our musical education, the number of colleges and universities where a major in church music is emphasized or even offered, remains relatively small. Why? Certainly, churches have need of people who can lead this area, and there must be many who want to specialize in this major. The number of organ majors or conductors wanting to specialize in church music continues to be at a low ebb.

Making a living in church music can only happen in large churches where full-time employment is possible. I suspect that the majority of church musicians have had only minimal training in this field; many have no music degree, much less a specialization in church

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music. Music, one of the significant areas in most denominational services, is often organized by people who see their role as a job rather than a career or life's work.

Eric Routley once said, "A theologian cannot be satisfied with the way in which music is handled in the American seminaries." (*The Divine Formula*) If that is true then imagine the dissatisfaction that comes from state universities. Even the singing of Christmas carols in public schools has become an issue of contention. Here in Colorado there was a large article in a Denver newspaper discussing the ending of a 20+ year tradition of ending their "Christmas" concert with everyone singing *Silent Night*.

American churches are faced with a quality problem in musical leadership. Furthermore, suitable church music by American composers exhibits a wide range of quality. Only too often the music performed each week has insipid texts, dry or uninspiring harmonies, boring rhythms, and overall character of dullness. This poor music is chosen for

performance by musical leaders who have very little background and then perpetuate the problem. To remedy the situation, the following must happen: (1) higher education needs to offer more courses in church music; (2) the church needs to offer better salaries to attract stronger musical leaders; (3) congregations need to become more sophisticated (educated) in the purpose and meaning of "good" church music.

This is a challenge! Everyone involved in church music must try to address the problem in their local area. If the bulk of American church music is to be performed by volunteers, then having guidance from trained leaders is imperative.

The reviews this month feature solid, quality anthems by American composers/arrangers.

Trinitarian Blessings, K. Lee Scott. SATB and keyboard, Augsburg Fortress, 11-10546, \$1.00 (M).

This slow anthem has warm harmonies, several modulations, an optional

soprano solo, brief soprano divisi, and an unaccompanied section. The text by Brian Wren is poignant and Scott's setting illuminates it beautifully. Very effective, yet not overly difficult.

Psalm 121, David Conte. SATB and organ, ECS Publishing, No. 4868, no price given (M).

The organ plays an extensive soloistic role in this anthem; its music, on three staves, often moves in triplet figures which contrast with the choral parts. The linear vocal writing is often in unison with brief unaccompanied moments, and moves independently from the keyboard. The gentle music is well-crafted with mild dissonances.

To God Compose a Song of Joy, Dale Grotenhuis. SATB and keyboard, The Sacred Music Press, 11/1112, \$1.25 (M).

The harmonic flow begins with warm seventh chords in the organ while the women state the melody. Later, there

are mixed meters, canonic vocal lines, and homophonic choral passages. Much of the material resurfaces in other places with a different text. A simple, yet attractive anthem that was originally written for high school voices.

Ascribe to the Lord the Glory Due His Name, Robert Wetzler. SATB and organ (optional instrumental orchestration), Concordia Publishing House, 98-3109, \$1.00 (M).

A separate orchestration for organ, flute, two oboes, two violins, viola and cello is available from the publisher. After the gentle contrapuntal first section, a slower more chordal section moves through a series of modulations. The quiet ending is a surprise in style and harmony.

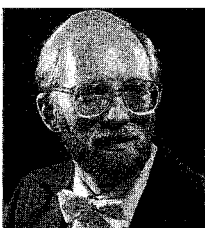
Cantate Domino, Kirke Mechem. SATB unaccompanied, G. Schirmer, Inc., ED 3936-3 \$1.25 (M+).

Mechem remains one of America's significant composers of choral music.



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Mankato, Minnesota



Margaret R. Evans

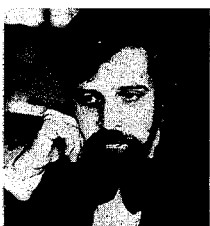
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Larry Palmer

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



Martha H. Stiehl

Organist/Harpichordist
Soloist and Continuo Player
Milwaukee Symphony Orchestra
Milwaukee Chamber Orchestra
Wisconsin Baroque Ensemble
Milwaukee, Wisconsin

This setting is from his recent *Three Motets*, Op. 57. The text is macaronic, alternating English and Latin phrases. This setting is based on the famous Hasler motet and mixes homophonic and polyphonic writing. Moving through various tonal areas it builds to a broad, loud ending.

Let All Mortal Flesh Keep Silence, Elden Dale Golden. SATB and organ, Concordia Publishing House, 98-3082, \$1.50 (M).

Golden's anthem took first place in an AGO Regional Composition Contest; it is based on *Picardy*, an old French folk tune which is treated in four canons. The organ writing is soloistic but not difficult. The four short movements display a nice variety of musical styles while retaining the overall character. The third is unaccompanied. Lovely music.

Seek the Lord, Rene Clausen. SATB (divisi) unaccompanied with soprano solo, Mark Foster Music Co., MF2009, \$1.60 (M+).

Using wide vocal ranges, effective text setting, and a free soprano duet above sustained gentle harmonies, Clausen has created another attractive choral work. With the divisi and wide ranges, it will need a large competent choir for a stunning performance.

As Pants the Hart, Crawford Thoburn. SATB with keyboard, Carl Fischer, CM 8350, \$1.00 (M-).

There are five verses to this American folk-tune melody from *Southern Harmony*, with the first in unison. Each verse receives its own treatment with modulations, unaccompanied singing, and a shift of material for the third. Rhythmic flow often stresses the weak beat.

Servants of God, Rejoice, Robert Leaf. SATB, organ, and handbells, A.M.S.I. #452, \$1.25 (M).

The handbells are optional and are included above the choral score; their music is primarily chordal adding accompanimental emphasis. Much of the choir music is sung with little or no organ accompaniment. There are two verses to the same music followed by two separate refrains. Joyful, easy music for most church choirs.

The Law of the Lord, Michael Cox. SATB, baritone solo, and keyboard, Roger Dean Publishing Company, 15/1045, \$1.50 (M).

The solo is heard in two places singing the text "Let the words of my mouth . . ." The choir has dramatic statements of the title that weave contrapuntally through the choir. There are numerous tempo changes and sub-sections. This extended anthem (15 pages) will work best with piano.

A Mighty Sound from Heaven, Bruce Saylor. SATB and organ, ECS Publishing, No. 4228 (M).

Using the hymn tune "Meridith," Saylor's Pentecost anthem is in a broad ABA; the outer areas are quite majestic. The B section changes key and mood, yet draws on the melodic material of the other sections. The organ writing is effective and generally independent from the chorus. Fine music.

Send a copy of THE DIAPASON to a friend: Editor, THE DIAPASON, 380 E. Northwest Hwy., Des Plaines, IL 60016; or fax 708/390-0408.

Book Reviews

George H. Guest: A Guest at Cambridge. Paraclete Press, Orleans, MA; \$10.95. ISBN: 1-55725-038-3; 260 pp. (paperback)

To aver that George Guest is one of the finest church musicians to have graced the profession in the post-war period is akin to saying that Skinner built organs or that Cochereau was an improviser. There can be few who have not heard the wonders Dr. Guest has worked with the choir of St. John's College, Cambridge, whether in a live venue or via radio/TV and recordings. In addition to his own achievements, he has trained a host of choristers, choral students and organ scholars at St. John's, including distinguished alumni such as Stephen Cleobury, David Hill and John Scott, to name but three. His influence is vast. (Another statement of the "grass is green" variety!)

This autobiography traces Dr. Guest's career, from its beginnings in Bangor, Wales, to the preeminence rightly accorded to a truly outstanding musician. Besides providing details of his life, we are treated to an array of anecdotes, priceless advice and suggestions on the art of training a choir, and an in-depth look at the history of music at St. John's. Bonus items include speeches and addresses made by Dr. Guest, in which charm and commonsense are dispensed in liberal and equal measure; a history of the organs at St. John's up to and including the new Mander, dedicated in June 1994; and a St. John's/George Guest discography.

Dr. Guest writes with warmth and suavity; such criticisms as exist are fair and direct, yet never mean or spurious. Readers will be delighted to learn that he is as gifted a raconteur as a choir trainer, sketching delightful portraits of various musical greats; both past and present.

It would be useless and impertinent to attempt a detailed critique of this marvelous book; Dr. Guest's eloquence speaks for itself, far outstripping mere attempts at evaluation. Suffice to say that his words on the subject of choir training are an education in themselves. College courses or degrees on the topic cannot offer such wisdom, distilled as it is from years of experience at the very highest level. And, for a mere \$10.95, the tuition, quite simply, is a stupendous bargain.

Nobody should be without Dr. Guest's book. It is a joy and a privilege to read, and Paraclete Press deserves the highest kudos for putting it in general circulation. The church musician or choral director who fails to make its acquaintance will be very much the worse off for such lack of diligence. A must-buy!

—Mark Buxton
Toronto, Ontario

New Recordings

Michael Radulescu: Epiphaniai. Performed by Maria Höller, soprano, and Michael Radulescu, organ. Deutsche Harmonia Mundi, HM 1075-2 875 477-907. No information about availability or price given, but

Harmonia Mundi recordings are available through good record stores.

The disc (69 minutes) contains four works for organ and soprano: *Vier alttestamentliche Gebete* (Four Old Testament Prayers), *De Poëta* (The Wessobrunn Prayer), *Epiphaniai* (Revelations 21,1), and *Versi* (from Dante's *Paradiso*). The "Wessobrunn Prayer," written about 800 A.D., is the oldest prayer in the German language. The texts are sung in German, Old High German, and Italian, but good English translations are provided.

The four works were written in 1978, 1983, and 1991. Two of them were originally written for other combinations and then recast by Radulescu himself.

The accompanying booklet contains a fascinating interview (1992) with the composer, but more factual information about the music would have been welcome, for Radulescu's musical vocabulary is not easy to grasp. Tone rows are combined with echoes of a bewildering variety of sources—medieval music, Reger, non-European music, and Messiaen among others. The soprano line is often reminiscent of Gregorian chant, while the frequently elaborate organ part is full of adventurous harmonic sequences and what may be called obbligati. The singer is asked to make herself heard over sometimes imposing volume from the organ.

Radulescu, born in 1943 of Romanian and German parents, is professor of organ in Vienna. Among his teachers were the Reger pupil Mihail Jora, Hans Swarowsky, and Anton Heiller. Although he has composed a great deal of music in almost every musical form except opera, he is better known as a teacher, recitalist, and musicologist. Maria Höller, who also teaches at the *Hochschule* in Vienna, specializes in early and 20th-century music. One can scarcely judge the *quality* of her voice from this performance, but she clearly has the musical intelligence and the sheer power required.

The four prayers are perhaps the least appealing of the works on this disc; they last for just under twenty minutes and seem rather monotonous. The Old Testament texts are from Psalms, Lamentations, Habakkuk, and the (for most Protestants) Apocryphal book Baruch. *Epiphaniai* is probably the most immediately appealing of the four works. The text is relatively short, and there are long stretches of highly effective organ solo. *Versi* is an interesting dialogue in which Radulescu uses, at one point, almost full organ against the solo soprano.

In the printed interview, Radulescu insists on the necessity of using a fully mechanical organ; this is interesting, because the organ parts involve frequent crescendos and decrescendos of a type that would be a great deal easier on an instrument with modern accessories. The organ used here is the Metzler organ (1982) of the Jesuit church in Lucerne. It is a three-manual of 38 stops (about 53 ranks) of neo-baroque type.

One can assume that the performance faithfully reproduces the composer's intentions. The music itself is more approachable than descriptions would suggest, although it does make demands on the listener, and certainly on the performers. Those interested in expanding their musical horizons and perhaps their repertory should listen to this recording. I might add that doing so with score in hand is definitely helpful, particularly on

first hearing!

Michael Radulescu. Rex Coeli. Classic Amadeo Stereo CD 437 736-2. No information about price or availability.

This is one recording in a series, *Österreichische Musik der Gegenwart*, produced by the Gesellschaft zur Förderung Österreichischer Musik (A-1031 Wien, Baumannstrasse 10, Postfach 334/348). The disc is presumably available from that organization.

The recording (about 64 minutes) includes four works: *Ebla's Song of Praise*, performed by The King's Singers and the Wiener Blockflötenensemble; the organ fantasy *O Mensch, bewein' dein' Sünde gross*, played by Radulescu; *Rex Coeli*, sung by Voces Wien, directed by Radulescu; and *Epiphaniai*, played by organist Guido Mayer and various instrumental soloists, once again directed by Radulescu.

Three of the four works would be best classified as religious, but not church music. *Ebla's Song of Praise*, for six singers and six recorders, was commissioned by the two groups heard on this recording; it was completed in 1983. The work uses a medieval Latin text and the English translation of a Semitic manuscript that was discovered in 1974. The music is an intriguing mixture of medieval sound and sometimes quite violently modern harmonies.

Rex Coeli (1981) uses a Latin text that contains Christian elements mixed with magic and alchemical formulae. It makes use of the organum often attributed to Hucbald (ca. 850 A.D.), several eight-note modes, and both medieval and Eastern singing techniques. This is a striking and fairly accessible work that makes great demands on the a cappella choir. It is beautifully done here.

Epiphaniai was commissioned by Guido Mayer, the organist on this recording, and first performed in 1989. Much of the material first appeared in music written for Ash Wednesday in 1983, and a reworking for soprano and organ (reviewed above) also appeared. The version heard here is for four groups: clarinets, trombones, percussion, organ and double bass. The groups sometimes work together, but often deliberately collide. This version is very different from that prepared for voice and organ. It is often more dramatic, sometimes harsher. To what extent the listener will actually think of the verse from Revelation that provides both the title and the inspiration is hard to say. Mayer gives a virtuoso performance and we can assume that he and Radulescu offer a definitive reading of a complicated work.

The fantasy on "O Mensch, bewein'" is a seven-section work very much in the tradition of the extended "Choralphantasien" that has continued to attract composers to this day. Radulescu develops two eight-note modes from the plainsong melody. He makes extensive use of various contrapuntal devices, notably inversion; the excellent accompanying notes remark on the use of number symbolism, particularly of the number seven. Some of this is frankly easier to see in the score than it is to hear! The work is just under 14 minutes long and places considerable demands on the performer.

Unfortunately, the accompanying booklet gives no information about the organs used. *Epiphaniai* was recorded in



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the large hall of the Vienna Konzerthaus, while Radulescu performs the fantasy on a quite baroque-sounding Marcussen in the former monastery church of Millstatt, not far from Klagenfurt, Austria. I do not have up-to-date information on either organ available.

The recordings were made at three different locations at four different times; all were done during concert performances. As a result, the quality of the sound is variable and not quite up to the best current standards.

Radulescu's music is more accessible than one might expect, for the often obscure sources and learned techniques do not really make difficulties for the listener. Strongly recommended to anyone interested in recent works of substance that expand the definition of religious music!

—W. G. Marigold
Urbana, Illinois

In the Shadows of the Everlasting Hills. Richard Elliott plays the Mormon Tabernacle Organ. Pro Organo CD 7036 (DDD), 73:23 total playing time. Available from Pro Organo Direct Sales, P.O. Box 6494, South Bend, IN 46660; tel 1-800/336-2224; fax 219/271-9191. \$15 postpaid.

Contents: *As the Dew from Heaven Distilling*, J.J. Daynes, arr. Schreiner; *The Ride of the Valkyries*, Wagner, arr. Lemare; *Longing*, from *Seven Characteristic Pieces*, Mendelssohn, arr. Elliott; *Fantasia and Fugue in G minor*, S. 542, Bach; *Fountain Reverie*, Fletcher; *The Reed-Grown Waters*, from *Seven Pastels*, Opus 96 #4, Karg-Elert; *Fugue a la Gigue in G major*, S. 577, Bach; *Prière*, Opus 20, Franck; *Impromptu from Pièces de Fantaisie*, 3rd Suite, Opus 54, Vierne; *Clair de lune*, Debussy, arr. Elliott; *Noel grand jeu et duo*, Daquin; *Tu es petra* ("Thou art the Rock") from *Byzantine Sketches*, Mulet; *As the Dew from Heaven Distilling*, J.J. Daynes, arr. Cundick.

Of the many recordings of the Salt Lake Mormon Tabernacle Organ which have recently appeared, the program on this recording employs a most ingenious marketing insight. Anyone who has ever heard the Mormon Tabernacle Choir's radio broadcasts has also probably hummed along with the organ's closing theme, although I would guess that few outside the Mormon church would know the melody by name. *As the Dew from Heaven Distilling*, the radio sign-off theme of the Mormon Tabernacle Choir, is heard at both the beginning and end of this program, first in the older, Alexander Schreiner arrangement, and concluding with the currently used arrangement by former Tabernacle organist Robert Cundick. These two arrangements are the demure bookends which frame this exceptionally fine recording by the most recently appointed full-time staff organist at the Salt Lake Tabernacle, Richard Elliott. Dr. Elliott does not sell us short on virtuosity, as his unabashed rendition of the frightfully virtuosic Lemare transcription of Wagner's *Ride of the Valkyries* attests in earnest. This same transcription was big news in organ recordings when, in 1975, Columbia released its "Organ Orgy" recording of Wagner organ transcriptions played by Anthony Newman. One main difference here as compared with the earlier recording is that Dr. Elliott "flies solo," covering the notes, swells and pedals by himself, while some 20 years ago Mr. Newman had acknowledged assistants in his rendition. The very inclusion and placement of this transcription at the prominent head of the program speaks well for the evolution and resurgence of symphonic organ-playing among the younger generation of organists.

In spite of the rebel-rousing virtuoso works like "Thou Art the Rock" and the Wagner transcription, the real meat of this recording, for me, is in the quieter works. Richard Elliott draws a sumptuous palette of tone color from the instrument, and from this kinder-and-gentler side of the recording my favorites are Dr. Elliott's own arrangements of piano pieces by Mendelssohn and Debussy,

and the rarely-heard *Reed-Grown Waters* of Karg-Elert. In all three of these, Elliott's sensitive pacing is sheer perfection.

The two well-known Bach works included on the disc convey the more traditional tonal facets of the organ and contrast well against the "color" pieces. Elliott's reading of the Franck *Prière*, however, left me feeling somewhat cooler than I would have liked. His playing here is strictly measured (strict tempo was an attribute Dupré so often propagated), but nevertheless I found this style to be a detriment in the Franck work.

From a sonic standpoint, this recording of the Tabernacle organ conveys qualities lacking in others. There is clarity, even during thick, contrapuntal passages, yet there is never the sense that the organ is closely miked. Most noticeable is that the Tabernacle's acoustics are married to the audio, right down to the lowest sub-sonic rumble. This can be annoying at first if you have high-powered sub-woofers in your system as I do; however, if the illusion that a large space is invading your living room gives you the willies, this symptom can be easily

rectified with a quick tweak of the sub-woofer volume.

Overall this recording earns high marks. Well played, well-recorded, and packaged with beautiful color photos and the organ specification, it is a superb momento of a momentous American Classic.

—Bernard Durman

Dietrich Buxtehude, Orgelwerke Vol. 5. Harald Vogel, organist. Musikproduktion Dabringhaus und Grimm, MD+G L 3425. No price listed.

Contents: *Praeludium in A Minor*, BuxWV 152; *Durch Adams Fall ist ganz verderbt*, BuxWV 183; *Wir danken dir, Herr Jesu Christ*, BuxWV 224; *Canzona in G Major*, BuxWV 170; *Praeludium in C Major*, BuxWV 147; *Herr Christ, der einig Gottes Sohn*, BuxWV 191; *Courant simple*, BuxWV 245; *Praeludium in G Minor* (transposed to F-sharp Minor), BuxWV 146; *Der Tag, der ist so freudereich*, BuxWV 182; *Aria in C Major*, BuxWV 246; *Praeludium in C Major* (transposed to A Major), BuxWV 151;

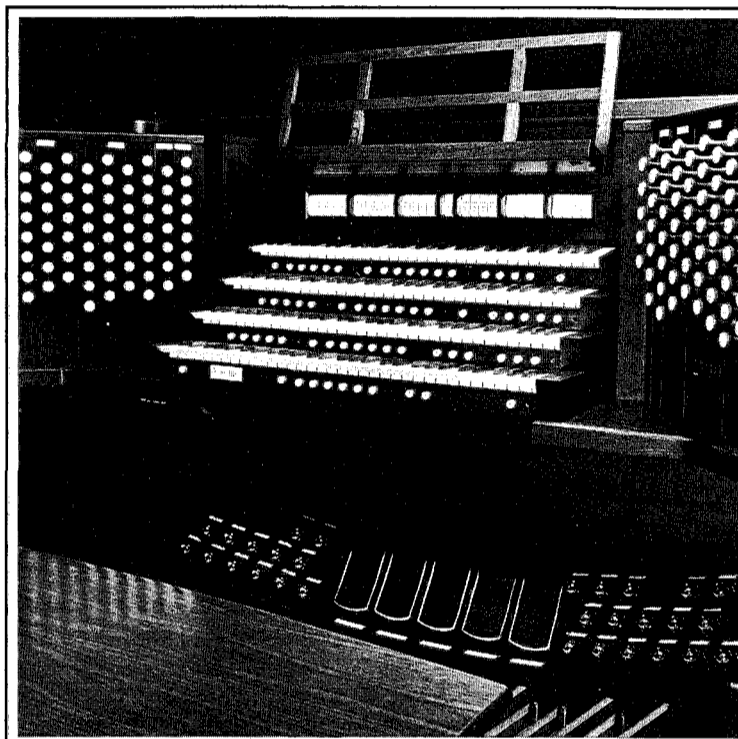
Nun komm, der Heiden Heiland, BuxWV 211; *Praeludium in C Major* (transposed to E Major), BuxWV 141; *Fuga in C Major*, BuxWV 175; *Canzona in D Minor*, BuxWV 168.

Dietrich Buxtehude, Orgelwerke Vol. 6. Harald Vogel, organist. Musikproduktion Dabringhaus und Grimm, MD+G L 3426. No price listed.

Contents: *Praeambulum in A Minor*, BuxWV 158; *Magnificat I. Toni*, BuxWV 204; *Aria in A Minor*, BuxWV 249; *Ich dank dir schon durch deinen Sohn*, BuxWV 195; *Komm heiliger Geist, Herre Gott*, BuxWV 200; *Praeludium in G Major manualiter*, BuxWV 162; *Aria "La Capricciosa"*, BuxWV 250; *Praeludium in A Major*, BuxWV 151; *Nun bitten wir den Heiligen Geist*, BuxWV 208; *Praeludium in E Minor*, BuxWV 143; *Fuga in G Major*, BuxWV 175; *Canzonetta in A Minor*, BuxWV 225; *Auf meinen lieben Gott*, BuxWV 179; *Praeludium in B Major*, BuxWV 154; *Fuga in B Major*, BuxWV 176.

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- 2 Super Octave
- 2 Waldflöte
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- Scharf III
- 16 Posaune
- 8 Trompete
- 8 Cromorne
- 4 Klarine
- Tremulant
- 8 Trompette en Chamade

S O L O

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- 8 Viola Celeste
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- 4 Concert Flute
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- 8 Trompette Harmonique
- 8 Corno di Bassetto
- 8 French Horn
- 4 Clairon
- Tremulant

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- 16 Violone
- 16 Violone Celeste
- 8 Geigen Diapason
- 8 Flûte bouchée
- 8 Flûte Harmonique
- 8 Salicional
- 8 Voix Celeste
- 8 Voix Celeste (-)
- 4 Principal Conique
- 4 Flûte à fuseau
- 4 Salicet
- 4 Salicet Celeste
- 2^{2/3} Nazard
- 2 Flûte à bec
- 1^{3/5} Tierce
- 1 Sifflet
- Plein Jeu IV
- 16 Contre Trompette
- 16 Contre Basson
- 16 Vox Humana
- 8 Trompette
- 8 Hautbois
- 8 Vox Humana
- 4 Clairon
- Tremulant
- 4 Swell to Swell
- Unison Off
- 16 Swell to Swell
- 8 Trompette en Chamade

C H O I R

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- 4 Erzähler
- 4 Erzähler Celeste
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- 2 Oktav
- 2 Blockflöte
- 1^{3/5} Terz
- 1^{1/3} Quintflöte
- Cymbale III
- 16 Dulzian
- 8 Kleine Trompete
- 8 Cor Anglais
- 4 Rohr Schalmel
- Tremulant
- 8 Trompette en Chamade

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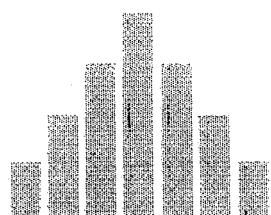
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- 8 Swell to Pedal
- 4 Swell to Pedal
- 8 Choir to Pedal
- 8 Solo to Pedal
- 16 Swell to Great
- 8 Swell to Great
- 4 Swell to Great
- 8 Choir to Great
- 8 Solo to Great
- 16 Swell to Choir
- 8 Swell to Choir
- 4 Swell to Choir
- 8 Solo to Choir
- 8 Solo to Swell
- 8 Ancillary to Pedal
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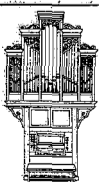
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German organ school of our time. His entire career has been devoted to the study and teaching of this music and the organs for which it was written. His playing is historically informed, technically brilliant, and musical in the extreme. If you own only one recording of Buxtehude's organ music, this is the one you will want. It is a necessity for any serious student of this music.

Eight important organs are heard on the current two volumes, some of which have never been recorded before. Volume five includes the Grotian organ in Pilsum (1694), the Richborn organ in Buttforde (1681), the Kröger/Hus organ in Langwarden (1650), the Herbst/Gercke organ in Basedow (1683), and the Hantelmann organ in Groß Eichsen (1723). With the exception of Buttforde, these organs are tuned in meantone temperaments which are particularly appropriate for the early Buxtehude works heard on Volume five. Volume six features the Rottenstein-Pock/Mülisch/Botz organ in the Roskilde Dom, the Lorentz/Fritzsche organ in Torrlösa, and the Lorentz/Fritzsche organ in Sct. Mariae-Kirke Helsingør. These last three organs are of particular interest because they are ones that Buxtehude knew as a young man, and were influential in the formation of his compositional style.

Both volumes come with booklets containing Mr. Vogel's informative notes on the organs and music. Vogel gives a concise analysis of each of the pieces, pointing out important influences and details. English and French translations of the original German are provided. Beautiful color photographs of each of the organs are included, as are complete dispositions of the organs, and a list of the registrations used by Vogel for each piece.

One would be hard pressed to find a more authoritative rendition of these works by Buxtehude. These two volumes, together with their five companion volumes, are destined to become the definitive recordings of one of the most important and influential composers of organ music.

—Jon Holland, DMA
The Dalles, OR

New Handbell Music

Blest Be the Tie That Binds, arr. Bob Burroughs, ed. Donald E. Allured. Genevox, #4184-50 (no price), for 3 octaves of handbells (M-).

An unusual setting in the style of Bach using a similar "Jesu, Joy of Man's Desiring" motive around the hymn tune which is played in block chords, chorale style. A refreshing approach to a simple, well-known tune. Fairly short, using two verses with a key change. Recommended.

Five Celebrations, original music for 2 octaves of handbells, Michael R. Keller. Agape, code no. 1720, \$3.95 (E).

As the composer indicates in his own notes, "... it is hoped that these works will give choirs of all ages a relatively quick way to experience success, and that the resulting enthusiasm will carry them forward to meet challenges of more demanding literature." These are well written short pieces suitable for just about any kind of occasion. They would make ideal processions or intonations in worship. They are fanfare-like in form and require few bell changes. A useful collection.

Diadem (All Hail the Power), arranged for 3-5 octaves of handbells by John F. Wilson. Agape, code no. 1721, \$2.50 (M+).

From the opening thumb dampening fanfare to the broader table dampening method later, this piece makes full use of the 5 octave range, especially the high treble bells. There is some melodic bridge work of an original nature that takes the music to the final section. If you are looking for a spectacular hymn arrangement, this is it.

—Leon Nelson

University of Michigan Historic Organ Tour XXXI



University of Michigan Historic Organ Tour XXXI participants

The 31st Historic Organ Tour of the University of Michigan took place August 3-18, 1994, with Marilyn Mason as tour director. Entitled "In the Footsteps of Bach," the tour concentrated on the principal Bach sites in Saxony and Thuringia, following Bach's life in an approximately chronological fashion. Bach knew and played organs of the great builder of Saxony, Gottfried Silbermann. Treated almost daily to the sounds of these organs, tour members concurred that Silbermann had been aptly named, for his organs do possess a "silvery tone." These organs may be characterized as having a refined and full ensemble without the brilliance associated with North European instruments. Pedal divisions are always small and functional (except on the largest instruments), utilizing the Hauptwerk to Pedal coupler (permanently "ON" in Bach's day) to achieve an appropriate balance between manual and pedal. Solo stops always appear on the secondary manual.

Two Silbermann instruments at Rotha provided an opportunity to compare design and function. Unspoiled by time and progress, the small village of Rotha feels serene and quiet despite its proximity to the large modern city of Leipzig and the destructive ravages of silver mining in the surrounding area. One of the best of Silbermann's two-manual organs in St. George's church served as the inspiration for the Fisk organ built for the University of Michigan in 1984-85. Within a short walk is the Marienkirche built 1510-20. Here the paradigm of a well-planned small organ, consisting of 11 stops on one manual and pedal, was built by Silbermann in 1722. The 8-foot Prinzipal is most beautiful. Each stop on this organ was thoughtfully planned and serves the full ensemble perfectly.

An opportunity for our group was made possible to visit the collection of musical instruments at the University of Leipzig. This collection houses, in addition to numerous playable examples of harpsichords and organs, the earliest surviving pianoforte of Bartolomeo Cristofori. Setting up this visit in advance from the U.S. was made infinitely easier when Brad Jansen, visiting intern at the museum, answered our long distance phone call in perfect English! A recent graduate of the University of Michigan, he made all things possible for a rewarding and memorable visit to an important collection.

Outside the Silbermann experience, other historic organs included: 1) a small instrument by Hildebrandt (pupil of Silbermann) in the town of Stormthath. Bach "proved" this organ on November 2, 1723 and composed Cantata #194 for its dedication; 2) an organ by Migend (1756) in Berlin, originally created for Princess Amalie (sister to Frederick the Great), has survived the test of time and several relocations; 3) the magnificent organ by Trost (1739) in the castle church at Altenburg. This famous organ

was played by Krebs and Bach, and is housed in an ornate and beautiful case. It was here that Dr. Mason played one of three concerts to a capacity audience.

Performances for selected tour members are usually included by Dr. Mason on her itinerary. With little or no practice time on site, performers quickly learn the lesson of adaptability. Tour recitalists Dovie Fields, Marcia Koller, Thomas Marshall, Julia Moulaison, Karen Phipps, Allen Shaffer, and Dale Shoemaker played two public programs: 1) August 7 at the St. Blasius church in Mülhausen (where Bach was organist 1706-07), which contains a large organ by Schuke built in 1958; 2) August 13 at St. John's church in Gera. This large organ by Kreutzbach from 1885 has seen numerous enlargements and renovations which have retained some of the integrity of the original instrument. Organist Berghardt Zittmann gave excellent assistance to the organists who performed here. He also demonstrated the power of the instrument's resources in some outstanding improvisations.

Tour members were impressed by travel in post-reunification Germany. Those who had seen the former DDR on previous tours noticed many changes. Guard buildings at a former border to Communist Germany have been transformed into rest stops for travelers. Progress in repairing old roads became evident and required that our limited German vocabulary be expanded to include the word *umleitung* (detour). Cities and towns now live under a veritable forest of cranes making renovations. Especially moving are reconstruction efforts in Dresden including the rebuilding of the Frauenkirche. This historic monument, totally destroyed by fire bombs in World War II, has stood in ruin since 1945. Plans now underway are making possible the complete reconstruction of this massive building. All of us who stood silent before the sight of this seemingly impossible project could only hope to return at the conclusion of the ten year project. We also speculated at the replacement of the destroyed three-manual Silbermann organ which once stood within.

Finally, accolades are due to our land operators in Europe! Wens Reizen, from the Netherlands, has been employed by Dr. Mason and Conlin Travel of Ann Arbor in previous tours. Organization was exceptional.

—Thomas Marshall

Thomas Marshall, Assistant to Tour XXXI, resident harpsichordist for the Colonial Williamsburg Foundation, and artist faculty member for the music department at the College of William and Mary, has been a member of these Historic Organ Tours almost annually since 1985. A devoted student of organ and its music, he lectures frequently on the subject of "living history in antique musical instruments" at the Colonial Williamsburg collection of organs, harpsichords and pianofortes.

Organ Historical Society Convention, 1994

Cromwell, Connecticut, June 19–25

Ronald E. Dean

For its 39th Annual Convention, the OHS returned to central Connecticut where it had held its 20th Annual Convention in 1975. There were revisits to only eight of the instruments heard in the previous meeting which lasted for only three days compared to the full week for the 1994 convention which offered 47 events (including optional choices) to the more than 435 who registered for all or part of the week. Headquarters was the Holiday Inn in Cromwell.

Sunday

Events began with a trip to New Haven to hear several organs, which, although too new to be historical in the antiquarian sense, are landmarks of organ building in the area and are all situated on or near the famous New Haven Green.

The United Church on the Green and its 1967 3-manual Hillebrand (as rebuilt by Kinzey-Angerstein, 1979–1981 with further mechanical revisions by Foley-Baker) was the site for a recital by Mark Brombaugh: *Toccata in d* (BuxWV 140), Buxtehude; *Poolsche Dans*, Sweelinck; the hymn "New Songs of Celebration Render" sung by all to the tune *Rendez à Dieu*; and *Introduzione, Aria e Passacaglia*, Op. 15c, Healey. Brombaugh, the church's Director of Music, provided a vigorous start to the convention with his reliance on energetic agogic accents and appropriate plenum ensembles as well as artistic exploitation of the many colorful solo combinations available in this modified North German tonal design.

A short walk next door to Center Church (where Charles Ives had been organist from 1894 to 1898) brought us to a short recital presented by Kimberly Ann Hess on a 3-manual Fisk, Op. 54 (1971 and 1974): *Préludium in D Major* (BuxWV 139), Buxtehude; *Variations on "Puer Nobis Nascitur"*, Sweelinck; *Chorale Prelude: "Drop, Drop, Slow Tears"*, Persichetti; the hymn "Drop, Drop, Slow Tears" sung to the tune *Prince*; and *Variations on a Noël*, Dupré. Ms. Hess displayed the instrument well, even though its rather thin and intense tone did seem to be a bit too much for the totally unreverberant room.

Dwight Chapel on the Yale campus was the site for a short recital by the extremely talented Marvin Mills on the 3-manual Beckerath of 1971: *Partita on Showalter* (1992), Spong; the hymn "Leaning on the Everlasting Arms" sung to *Showalter*; *Pastorale* (1991), Conte; *Agnus Dei* (from the *Mass for Double Choir*, 1992), Martin; and *Maple Leaf Rag*, Joplin. All of the pieces spanned the 20th century, with the lyrically expressive Conte work being especially attractive. Mills exhibited his usual subtle balance between virtuosity and musicality and seemed to enjoy himself as did the capacity audience in this lofty and acoustically sympathetic former library. It was tempting to compare these three instruments heard in close succession, produced, as they were, within a span of a few years of each other. To this reviewer's ears, the Dwight Chapel Beckerath, aided no doubt by the favorable acoustics, seemed to be the most well balanced and musically satisfying of the three.

While many conventioners immedi-

ately sought out the air-conditioned comfort of the undercroft of Trinity Episcopal Church to escape the almost tropical heat and humidity of the afternoon, others opted for a more leisurely stroll and enjoyed a carillon recital from the famous Harkness Tower presented by Timothy Hurd: "Allegro non presto" from *Organ Concerto No. 2*, Handel; *Prelude on "Chartres"*, Johnson; *Sonata a cimbalo solo*, Op. 1, no. 4, van Noordt; "Visions" from *Etudes in a New Age*, Courter; and *Melodeon* (Toccata 1982–87), Hurd. It was an uplifting experience for those who took their time to listen as they wandered around the quadrangle on their way back across the Green for a service of Evensong at Trinity.

Many people had been looking forward to hearing Trinity's choir of men and boys as well as the magnificent 78-rank Æolian-Skinner (Op. 927, 1935), as recently restored by the A. Thompson-Allen Co. They were not disappointed. The service itself was beautifully done, and the choir, in spite of the continuing heat, performed extremely well under the direction of Walden Moore. Organists David Chrzanowski (assistant at Trinity) and Peter Stoltzfus (formerly assistant there also and now assistant at St. Thomas' in New York) provided expert accompaniments and revealed the Harrison-designed organ to be a superlative service instrument and an outstanding vehicle for solo organ music. The Prelude was *Evening Song*, Bairstow, followed by the Introit, "O Thou That Hearest Prayer," Davies. Preces and Responses as well as the Lesser Litany, Suffrages and Collects were settings by Shepherd. Hymns were: "O Blest Creator" (*Bromley*); "God Fashioned Earth and Called it Good" (*Dominius regit me*); "And did Those Feet" (*Jerusalem*); and "For all the Saints" (*Engleberg*). Psalm 91 was sung to an Anglican chant setting by Parratt. The *Magnificat* and *Nunc Dimittis* were by Howells, and the anthem was "Lord, Thou Hast Been our Refuge," Bairstow. The service ended with *Tu es Petra*, Mulet. Congratulations and deep gratitude are due to those who prepared and participated in this event, especially those Trinity parishioners who offered their hospitality to many a hot and thirsty conventioner.

The newly and magnificently restored Battell Chapel on the Yale campus was the scene for an evening recital by Will Headlee on its landmark Holtkamp (Op. 1653 of 1951) which had been restored by the A. Thompson Allen Co. in 1985 without any alterations to the original voicing: *Praeludium in F-Sharp Minor* (BuxWV 146), Buxtehude; "Das Alte Jahr" (BWV 1091), "O Jesu, wie ist dein Gestalt" (BWV 1094), "Du Friedefürst, Herr Jesu Christ" (BWV 1102), "Alle Menschen müssen sterben" (BWV 1117), all from the Neumeister Collection, Bach, which had been premiered in Battell Chapel in 1985; *Fantasia in G* (BWV 572), Bach; *Sonate I*, Hindemith; *Choralpartita: "Lobe den Herren"*, Ahrens; the hymn "Praise to the Lord, the Almighty" sung to *Lobe den Herren*; "Cantilène" from *Suite Brève*, Langlais; and *Dieu Parmi Nous*, Messiaen. Like his counterpart, G. Donald Harrison, Walter Holtkamp was a tonal pioneer in seeking out greater ensemble clarity, and this instrument shows him at his most convincing with its clear but color-

ful and firm foundations, intense mixtures and buzzy reeds. Curiously, some of the most effective stops for subtle carrying power issued from the apse division. This location had been the site of a Hook organ of 1875. Perhaps we can indeed learn from history. Headlee, who provided well chosen verbal comments concerning some of the pieces as well as the instrument itself, received a rousing reception at the conclusion of the recital.

Monday

The day began with an illustrated talk by OHS Archivist, Stephen Pinel, on the background, personality and work of Philadelphia and New York organ builder, Thomas Hall. Supported by many slides of archival material, Pinel gave a fascinating and lively account of the early years (up to the mid 1820s) of this influential builder and later partner of Henry Erben and John Labaugh.

A short bus trip to Hartford brought us to Second Church of Christ, Scientist for a recital by Lorenz Maycher on its Skinner, Op. 793 of 1929: *A Solemn Melody*, Davies, arr. Perry; the hymn "Brood o'er us With Thy Sheltering Wing" sung to the tune *Vita*; *A Joyous March* and *Arioso*, both by Sowerby; and *Sketch in B-Flat Minor*, Op. 41, Dupré. The welcome change to bright, clear and crisp weather together with the ambience of the immaculate and impressive edifice helped create a congenial atmosphere for rich, warm and colorful sounds of the Skinner which was handled in the usual expert Maycher fashion. The unassuming demeanor of this young artist belies the fire and musical intensity that he always projects. His playing of the Dupré *Sketch* in particular displayed his effortless virtuosity. It is obvious why he has become a favorite with OHS audiences (beginning with his debut at the New Orleans convention in 1989). Make a special effort to hear him if you have the chance. You will be in for a musical treat.

We then took a short walk virtually across the street (much to the impatient consternation of central Hartford late morning traffic) to the sumptuous Art Deco Horace Bushnell Memorial Auditorium to hear the magnificent Austin of 1929 as expertly restored by the original builders in 1988–89. Like many such civic organs, this instrument's future was uncertain until reason prevailed, and through the generosity of the Beldings of Old Lyme, CT, Austin Organs, Inc. undertook its thorough rehabilitation. Since they still had the original pipe casting information as well as other engineering and tonal specifications on file, any necessary reconstruction and voicing adjustments were done in the manner of the 1929 installation. Thus, this was a true restoration.

Peter Sykes utilized the organ's vast tonal resources spectacularly as he presented the world premiere of his transcription of Holst's *The Planets* to the delight and awe of those in attendance. What a perfect match of locale, organ and artist for such an occasion! The ceiling decoration features planets and constellations, the organ was in perfect condition, and Sykes astounded all with his playing from both the technical and musical standpoints. He had begun this monumental task just this past April and found Holst's original two-piano score helpful as he reworked the composition into, as Sykes put it in his program notes, "... an organ work that would uniquely and effectively display the resources of the orchestral organ of the 1920s, today's best reason, after all, for attempting such a project." His wife, Victoria Wagner (who also played accompaniments on a small 1-manual Smith organ later in the

week) provided an additional set of hands at the console for the final movement, "Neptune." The audience acknowledged the performance with appropriately wild enthusiasm. Through the generosity of an endowment by the Dexter Corporation of Windsor Locks, such concerts will continue on this monumental instrument. The program concluded with the singing of "Star Spangled Banner" to an arrangement by Edwin H. Lemare. Convention chairman, Scot Huntington, presented an OHS Historic Organ Plaque to an official of the Auditorium as the concluding event of the morning.



St. Mary's Roman Catholic Church, New Britain, CT, Austin op. 166, 1906

After lunch, we continued with a visit to yet another Austin, Op. 166 of 1906 in St. Mary's R.C. Church in New Britain, whose elaborately decorated interior has recently been restored with great care. The unusual Austin (with tubular pneumatic action) was a revelation as it erased any assumptions of what the tone of a 1906 Austin might be. Reconditioned by Foley-Baker in 1983, it features remarkably bright and singing diapasons and such a well integrated chorus (up through 2') that one almost forgets that there are no mixtures or, indeed, any off-unisons. Timothy Edward Smith obviously enjoyed the instrument as he played both sensitively and with dramatic flair in the following program: "Andante rustico" from *Sonata Cromatica*, Yon; *Alpine Fantasy and Storm*, Flagler; the hymn "Ye who own the Faith of Jesus" sung to the tune *Daily, Daily*; *An Elizabethan Idyll*, Noble; and *Toccata*, Fletcher. All these works came from the decade following that in which the organ was installed, and thus revealed the sounds and musical tastes of the time. Alan Laufman presented an OHS Historic Organ Plaque to the curate, Fr. Carter, in recognition of the worth of this remarkable Austin.

A trip to the scenic and historic town of Litchfield and its United Methodist Church featured a short program by Gregory Crowell assisted by Paul Austin (horn) on a rare 2-manual tracker built by F. J. N. Tallman in 1893 for a New York residence and later moved to Litchfield: *Canone all'ottava*, Böely; *Meditation*, Foote; *Four Aeolian Versets* (1990), Woodman; *Andante for Horn and Organ*, Saint-Saëns; *Scherzetto*, Vierne; and the hymn "My Soul Gives Glory to my God" sung to the tune *Morning Song*. Crowell's beautiful, flexible and expressive playing coupled with the bright and musical sounds of the Tallman and Austin's expert horn playing in the Saint-Saëns piece provided us with a total musical experience. For those who might be looking for a fine ensemble piece, this duet for horn and organ is well worth while and will suit many different occasions. Very active trackers in the duet and a momentary cipher at the beginning of the hymn did not detract in any way from the enjoyment of the program and

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Photos courtesy of William T. Van Pelt III.

demonstrated once again that such things may well be expected in playing a vintage instrument. An experienced player like Crowell can simply take such occasions in stride.

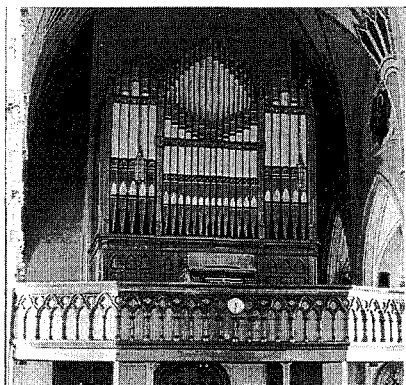
The final event of the afternoon was a short recital by Lynn Edwards on an elegant 1-manual, 7-stop Thomas Hall organ of 1823 in Trinity Episcopal Church, Milton. The tiny wooden combi-



Trinity Episcopal Church, Litchfield, CT, Hall, 1823

nation Classic and Gothic style building with its modified barrel vault ceiling in pastel blue contrasted with light rose hues on the walls together with white and gray on the woodwork provided a visually subtle setting for the elaborately carved mahogany English-styled case with its gilded front pipes: *Solo per Cembalo in E-flat Major*, C.P.E. Bach; *Variations on "Was Gott tut, das ist wohlgetan,"* Pachelbel; *Fantasia in C Major* (G. 60), Handel; *Prelude and Fugue in B Minor* (BWV 867), Bach; *Voluntary*, Op. 1, No. 5, Walond; and the hymn "Lord of all Being, Throned Afar" sung to the tune *Mendon*. Even though there is an electric blower available, Ms. Edwards chose to have her wind raised by hand pumping for most of the program to demonstrate the subtle difference in effect this produces on tone and phrasing. The standing-room-only audience gave her and the restored Thomas Hall organ a well deserved ovation.

Prior to the main evening recital, there was a short pre-dinner program on a large reconstructed McManis, originally his Op. 35 of 1957, in St. John's Episcopal Church, Waterbury. The event was not on the original schedule, but dinner in the Parish Hall was, so the convention committee thought this would offer an opportunity to hear a major example of the work of a distinguished veteran American organ builder. John W. Sherer played the following program: *Fugue in E-Flat* ("St. Anne"), Bach; *Prelude on "Iam sol recidit igneus,"* Simonds; "Allegro" (*Symphony No. VI*), Widor; and the hymn "Immortal, Invisible" sung to *St. Denio*. Scherer's very capable playing showed off the colors and intense ensembles of this modern landmark instrument.



Sacred Heart of Jesus Roman Catholic Church, Waterbury, CT, Johnson op. 778, 1892

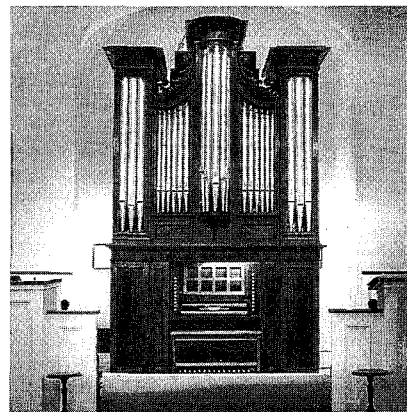
The evening event was a recital by Rosalind Mohsen on the 3-manual Johnson and Son Op. 778 of 1892 in Sacred Heart of Jesus, R.C. Church in Waterbury: *Concert Overture in C Minor*, Hollins; *Concerto in D Minor* (from "L'estro Harmonico") (BWV 596),

Vivaldi-Bach; *Sonata No. 1 in F-sharp Minor*; Reger; *Méditation à Sainte Clotilde*, James; the hymn "I Heard the Voice of Jesus Say" sung to *Tregaron*; *St. Francis of Paola Walking on the Water*, Liszt; the hymn "O Jesus, in Thy Heart Divine" sung to *Jesu dulcis memoria*; and *Lauda Sion* (from "Suite Latine," Op. 86), Widor. The organ's history and restoration had been the subject of a recent article by Susan Armstrong (see *The Tracker*, Vol. 37, No. 4, 1993) and Ms. Mohsen handled it in the grand manner by displaying its hefty but colorful ensembles and many solo colors (including a particularly delicious Doppel Flute on the Great). The highly decorated and wonderfully restored interior of the church with its magnificent rear gallery Johnson combined to create an uplifting end to the day's round of recitals and demonstrations. Opening remarks by the Pastor and the Director of Music revealed that the parish realizes the worth of the instrument and will continue to cherish it for both its beauty and utility.

Tuesday

The Annual Meeting of the OHS took place as the first event of the morning with President, Kristin Farmer, attending to necessary business matters and reports with dispatch. Among the items of general interest were the announcement that the Hook organ recently removed from Woburn, MA will be installed in Berlin (Germany) in a couple of years; the convention for 1995 will be headquartered in Ann Arbor, MI, with Dana Hull as chairman (Philadelphia, the Pacific northwest area, Washington, D.C., and Boston are sites for upcoming meetings through the end of the century); and the announcement that the OHS Distinguished Service Award goes to John K. Ogasapian this year. Since he was busy preparing for his recital later in the morning, the actual presentation was done in conjunction with that event.

A lecture entitled, "Tonal and Mechanical Development of Skinner and Aeolian-Skinner Organs" followed the meeting and was introduced by a sampling of the new video tape produced by The Symphonic Organ Society on "Mr. Skinner's Home Movies." This informative and often hilarious video was presented with background and comments by Jonathan Ambrosino and Joe Dzeda after which Dzeda and Nicholas Thompson-Allen of the A. Thompson-Allen firm, Curators of Organs at Yale and experienced experts in the restoration of Skinner organs, gave advice on restoration in general and of old pipework in particular.



Second Congregational Church, Middle Haddam, CT, Appleton, 1827

The Second Congregational Church in Middle Haddam was the location for the following short program by John Ogasapian, editor of the OHS's quarterly, *The Tracker*: *Pastorale in F* (BWV 590), Bach; *Sonata in G Minor* (W 70/6), C.P.E. Bach; and the hymn "All Glory be to God on High" sung to *Allein Gott in der Höh*. This fine 2-manual Appleton of 1827, which had suffered from both neglect and damage, was discovered by Barbara Owen several years ago. Long thought hopeless, it received a masterful reconstruction and restoration in 1992 by Mann and Trupiano (who had restored a similar Appleton of 1830 for the Metropolitan Museum in New

York). Ogasapian's sensitive playing and appropriate programming showed off the subtle colors of this delightful instrument. He was aided as page turner and stop puller by the organ's restorer, Larry Trupiano, who must have been proud of his "baby" and the way it was played. Barbara Owen presented an OHS Historic Organ Plaque to the church and gave some heartfelt remarks on the background and history of the efforts to save this musical jewel. This is a distinguished example of one of the purposes of the OHS—to engender interest in preserving worthy examples of American organ building even though the effort may take a generation to accomplish. Ogasapian and the Appleton (together with Trupiano and Owen) were given an appropriate standing ovation.

A scenic bus ride through the picturesque Connecticut countryside brought us to the beautiful 1820 Congregational Church in Killingworth for a recital by Kevin Birch on a 2-manual 1875 E. L. Holbrook as restored by Richard Hamar in 1971. The organ, in a rear gallery, features a highly decorated case with exposed Great pipework. The program: *Sonata V* ("Allegro di molto"), C.P.E. Bach; *Cantilena in F*, Op. 71, No. 1, Foote; "Prelude" (*Symphony No. II*), Widor; the hymn "Dear Lord and Father of Mankind" sung to the tune *Repton*; and *Carillon de Westminster*, Vierne. The solid and bright Holbrook was served well by Birch's wonderfully sensitive, energetic and intelligent playing. It was refreshing to hear the Vierne *Carillon* played in a sane tempo which allowed the musical phrases to happen and communicate. This young artist is a player to watch—he should have a fine career.

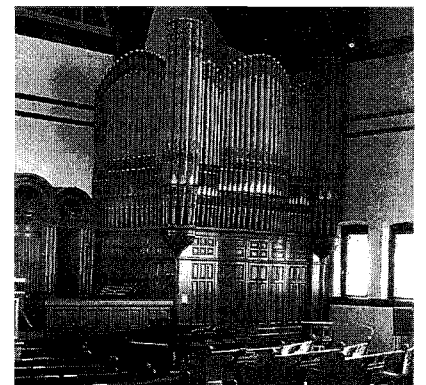
From Killingworth we returned to New Haven for the first of two recitals on a 3-manual E. & G.G. Hook Op. 576 of 1871 which had been transplanted from St. Alphonsus R.C. Church in New York to St. Mary's R.C. Church in New Haven in 1982 and restored by a group of New England organ builders under the direction of Larry Trupiano of Brooklyn, N.Y. This reviewer had heard the organ in its original location many years ago and had marveled at its tone and musical effect at that time in spite of the instrument's obvious mechanical difficulties. The church (now razed) was a somewhat higher building than St. Mary's, but the organ now looks and sounds "at home" in its new loft. The building sounds as large as it looks and features a recently restored opulently decorated interior which creates an appropriate setting for the colorful and robust tone of the Hook. Bruce Stevens played magnificently in the following program: *Sonata No. 3 in G Major*, Op. 88, Rheinberger; *Concert Variations on "The Star Spangled Banner,"* Paine; *Canon in A-Flat Major*, Op. 56, No. 4, Schumann; *Fantaisie in A*, Franck; "Andante sostenuto" (*Symphonie Gothique*), Widor; *Toccata and Fugue* ("The Wanderer"), Parry; and the hymn "Holy Ghost, Dispel our Sadness" sung to *Geneva*. Throughout, Stevens exhibited his usual superlative, mature and artistic approach to communicating the music and seemed totally in command of the piquant small and vigorously-voiced large ensembles as well as the many solo colors of this important organ transplant. The recital was certainly a high point of the convention.

Nearby St. Paul's Episcopal Church hosted a late afternoon recital by John Cummins on a relocated 2-manual 1876 Jardin & Son tracker which had been renovated by Brunner and Heller in 1982-1985. The facade pipes had been decorated by Kristin Farmer within a couple of weeks of the beginning of the convention. Her expert work, featuring a bright cardinal red in the mouth area of the pipes led one wag (who shall remain nameless for her own protection) to affectionately dub the organ, "Hot Lips." Cummins gave good verbal explanations on the music and registrations for his program: *Sonata II in C*, Mendelssohn; "The Peace may be Exchanged" (from *Rubrics*), Locklair; the hymn "Praise the Lord, ye Heavens Adore Him" sung to

the tune *Faben*, written by former St. Paul's organist, the renowned J. R. Willcox; and *Concert Variations on "Old Hundredth,"* Paine. Cummins is an excellent player who displayed both virtuoso pedal technique in the Paine and expert hymn playing as he and the gutsy Jardine led the large audience in vigorous singing. Following a catered pizza party in St. Paul's Parish Hall, we took a welcome post-prandial stroll through a portion of the Wooster Square area of New Haven to St. Casimir's R.C. Church for an evening recital by David Dahl on the church's large 2-manual E. & G.G. Hook and Hastings, Op. 750 of 1874 as restored by Richard Hamar in 1970. Unlike the Jardine in St. Paul's, this Hook was originally installed in this building which at that time was the home of Davenport Congregational Church. The program: *Praeludium in d*, Lubeck; *Four Organ Chorales*, ("Wo soil ich fliehen hin," "Schmücke dich," "Sei Lob und Ehr dem höchsten Gut," "Christ lag in Todesbanden"), Homilius; *Sonata IV in A Minor*, Op. 98, Rheinberger; *Four Pieces* ("Canon in the 5th," Op. 68, No. 1, "Romanza," Op. 13, No. 3, "Nolette," Op. 68, No. 3, "Fugue" Op. 36, No. 3), Parker; the hymn "We will extol You, ever-blessed Lord," sung to the tune *Old 124th*; *Nordic Lament*, Dahl; and *Fantaisie in G* (BWV 572), Bach. Tim Smith presented an OHS Historic Organ plaque to the church during the intermission. Dahl handled the instrument both musically and brilliantly with his solid, sensitive and dramatic playing displaying the tonal features of the organs to great advantage. His *Nordic Lament* was a particularly colorful and attractive work. Dahl and the finely restored Hook received a well deserved standing ovation.

Wednesday

A morning illustrated lecture by The Reverend Nicholas Thistlethwaite on "The Tonal Development of 19th Century British Organs" exposed us to the differences and similarities in character of organ building trends *vis-à-vis* the U.S. and Britain presented from the perspective of the British Institute of Organ Studies, a younger sister organization of the OHS.

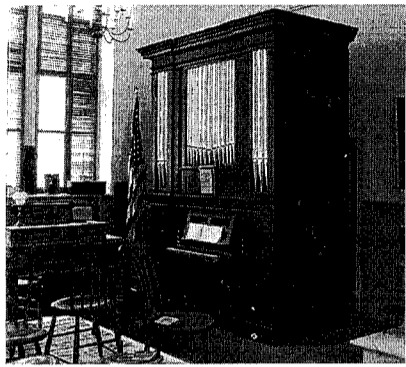


Unitarian Universalist Church, Meriden, CT, Johnson op. 788, 1893

Glenn Kime gave the first recital of the day on a magnificent late Johnson, Op. 788 of 1893 in the Unitarian Universalist Church in Meriden: *Trumpet Tune*, Phillips; *Canzonetta*, Op. 71, No. 4, Foote; "Allegretto" (from *Sonata in E-flat Minor*, Op. 65), Parker; *Amazing Grace*, arr. Held; *Variations on "America,"* Ives; and the hymn "Sing our Praises for the Journey" sung to *Westminster Abbey*. Prior to the program, Dana Hull presented the church with an OHS Historic Organ plaque. The handsome restored Romanesque structure with its pristine Johnson singing out from its corner installation, its beautifully balanced sound elicited by the expert playing of this young artist with his refined and relaxed technique which let the music really speak, formed a wonderful beginning for an equally wonderful day—the almost tropical humidity having given way to another example of crisp New England early summer weather.

The final morning event was a recital by Mark Bighley on what may be the only remaining 3-manual Ryder, Op. 156 of 1890 in St. Francis R.C. Church in Nau-

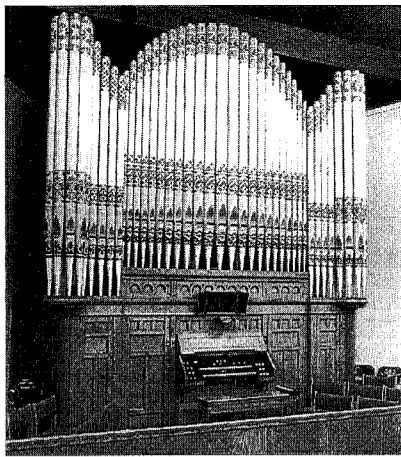
gatuck. His program: "Wir treten zum Beten vor Gott den Herren," Reger; the hymn "Once He Came in Blessing" sung to the tune *Gottes Sohn ist kommen* with settings by Pepping as organ interludes between the stanzas; "Christus der ist mein Leben," Rinck; and *Four Short Pieces*, Pinkham. The organ, a tracker, features an unusual reversed console and an almost "see-through" facade. Since most of the pipework is situated low in the case, the west window is visible through the pipe front. Bighley demonstrated the colorful organ well and registered the Pepping settings to show off the transparent and light colors as a contrast to the fuller ensembles during the sung verses. Unfortunately, the subtle registrations in the quiet Pinkham pieces were punctuated with the sounds of happy children being released from a neighboring school.



John Tarrant Kenny Hitchcock Museum, Riverton, CT, builder unknown, c. 1840

Wednesday afternoon was devoted to a variety of options: a tour of the Austin organ factory in Hartford; a visit to the Trolley Museum in East Haven; a trip to the Hitchcock Chair Museum in Riverton with a program on its diminutive 1-manual organ of unknown manufacture followed by a trip to Otis, MA for a short recital on the 1-manual Whiting in St. Paul's Episcopal Church; a trip to the famous seaside resort of Watch Hill, RI; or a few hours of free time for rest and relaxation back at Cromwell. Since one could not be in all of these places, this reviewer chose the tour of the Austin factory which was open for all with printed floor plan maps to help in locating the various departments, from pipe casting and fabrication, chest making, and small parts manufacture to console constructions and the design and voicing rooms. Our hosts were very helpful and courteous in explaining the various operations and fielding questions posed by the visitors. Of particular interest was the important display of historical documents that had been set up for our perusal. In addition, we were able to see bits and pieces of Austin's Op. 500 of 1915, a large instrument built for the Panama-Pacific Exposition that had been severely damaged in the recent California earthquake and had been returned to Austin's for restoration. One can only imagine the immense amount of work involved in shipping this vast organ across the country for rehabilitation by its original builders. We shall await the news of its reinstallation.

For those who wished, there was time to visit the former residence of Mark Twain on nearby Farmington Avenue. We then traveled to Rockville for Ezequiel Menendez's recital on a 2-manual Johnson & Son tracker, Op. 830 of 1895, formerly in the Masonic Hall in Hartford, and successfully relocated to the First Lutheran Church in Rockville. His program: "Komm Gott, Schopfer, heiliger Geist" (BWV 667), Bach; *Pastorale in G*, Whitney; *Toccata, Villancico*, Ginastera; the hymn "Who Trusts in God, a Strong Abode" sung to *Was mein Gott will*; and *Sonata I*, Mendelssohn (which contains the hymn tune just sung). Menendez's sensitive, bold, brilliant and musical playing delighted all those in attendance. This young Argentinian is undoubtedly an artist of major talent, and we should expect to hear of his great international success in the near future. The performer seemed totally at home at the Johnson, another exam-



First Lutheran Church, Rockville, CT, Johnson op. 830, 1895

ple of a successful transplant of an instrument which had been slated for destruction. Relocation and reassembly was accomplished in 1992 under the direction of Thad Outerbridge.

After dinner back in Cromwell, we bused to Hartford again for a recital by Christa Rakich on an extraordinarily fine 3-manual Kilgen, Op. 4828 of 1932, in St. Justin's R.C. C The Pastor, Fr. Devito, accepted the OHS Historic Organ plaque from Lois Regestein and made moving and appropriate remarks prior to the recital. The program: "Liebestod" from *Tristan und Isolde*, Wagner; *Pre-*

lude and Fugue in D Minor, Clara Schumann; *Variations on "Wondrous Love"*, Barber; "Sweet Story," "All Things Bright and Beautiful," "Wonderful Words of Life," and "Praise our Father," all from *Folk Hymn Sketches*, Diemer; the hymn "Amazing Grace" sung to *New Britain*; *Sweet Sixteenths (A Concert Rag)*, Albright; and *Prelude & Pas-sacaglia in festo Pentecostes*, Woodman. An encore was in order, and that was the *Sicilienne* of Paradis. The wonderful *Art Deco* vastness of the marble interior with its alabaster reredos and elaborate decorations was the perfect milieu for the truly distinguished sounds of the Kilgen which had been designed and overseen by Charles Courboin who also had played the "Liebestod" at the dedication of this instrument in 1932. Ms. Rakich, who is Director of Music at St. Justin's, obviously was much at home on this instrument and displayed its sumptuous, bold and luxuriant colors with expertise. There is always an extra dimension of success to the effective use of the organ when the incumbent musician is at the console. Fr. Devito and the parishioners of St. Justin's deserve our plaudits for seeing that the organ received a sensitive restoration by Michael Foley.

Thursday

The day began with a short trip to Storrs and the University of Connecticut's St. Thomas Aquinas R.C. Chapel for program by Richard Hill on a gutsy

Steer & Turner 2-manual tracker, Op. 8, of 1868 which had originally been built for the Baptist Church in Rondout, NY and moved to Storrs under the supervision of the Organ Clearing House and installed by A. David Moore in 1973. The program: the hymn "Now Shall my Head be Lifted High" sung to the tune *Victory*; *Grand Centennial March*, Zeuner; *Chorale-Prelude on "Jewels"*, Bitgood; *Rondo-Caprice*, Op. 35, Buck; *Berceuse*, Shelley; and *Sortie in D Major*, Rogers. Most of the pieces chosen had a connection with Connecticut, a nice touch in programming. The contemporary and modest sized chapel features a narrow and long barrel vault ceiling, which is not only visually attractive, but also helps give the room acoustics. The organ, with its natural chestnut case, fits in with the architecture well. Its sound is robust, with a firm and bright tone. Hill demonstrated the colorful single registers persuasively and gave the larger ensembles an appropriately vigorous touch. Some out-of-tune ranks and a rather violently aggressive tremolo were the only jarring factors.

The next stop was in Willimantic for a superlative recital by Leo Abbott on a later Steer & Turner, Op. 86 of 1874, in St. Joseph's R.C. Church. The 2-manual tracker is in the rear gallery and filled the recently restored church interior with its dignified, bright and bold sounds which led one to think that the organ was much larger than it is. The program:



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Festival Voluntary, Op. 87, Peeters; "Incantation," "Pastorale," "Antienne," "Hymne," and "Danse" from *Mariales pour Orgue*, Hakim; the hymn "Hail, Holy Joseph, Hail" sung to *Maritus*; *Menuet-Scherzo*, Op. 54, No. 2, Jongen; and "Allegro con moto" from *Grand Sonata*, Op. 25, Whiting. The instrument, restored by Charles Aitken in 1989, fairly danced at the expert virtuosity and artistic playing by Leo Abbott who demonstrated his talents in improvisation by supplying appropriate interludes between the verses of the hymn. After such a musical treat, we all needed some time to absorb what we had just heard, and we were able to do so, as well as to absorb a wonderful catered luncheon held in St. Joseph's Parish Hall.

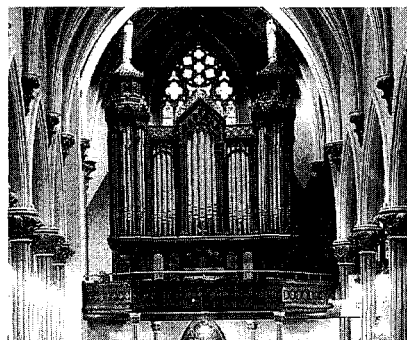
After lunch, Ray Cornils presented a short recital on the last of a series of the three Steere organs of the day, a 2-manual tracker, Op. 340 of 1892 in First Baptist Church, Williamantic. His program: "Mein junges Leben hat ein End," Sweelinck; *Fuga IV*, Ziemmer; the hymn "All Hail the Power" sung to *Diadem*; *Scherzo*, Buck; *Pastorale and Aviaty*, Roberts; and *Variations de Concert*, Op. 1, Bonnet. It was instructive to hear these three Steeres, one after the other, and thus to compare them. This instrument, the mildest of the three, also featured a bright and well balanced principal chorus, characteristic of Steeres of this era, with an extremely quiet Great Dulciana and Swell Salicional. A recessed front location for the organ and the dead acoustics may have had a bearing on the understated effect. Cornils demonstrated the various subtle and colorful combinations to great effect and proved once again that he is a well disciplined and thoroughgoing musician. The capacity audience showed their appreciation with an appropriate ovation.

The final two events of the afternoon were in lovely small villages, typical of this part of New England. First was a recital by Rachelien Lien on a small 1-manual Holbrook of 1857 in St. Paul's Episcopal Church, Windham Center: *La Romanesca*, Valente; *Sonate d'Intavolatura*, Zipoli; *Pastorale*, Hayes; "O God, Thou Faithful God," Brahms; *Opening Voluntary*, Becket; *In Memoriam*, Peeters; *Jig Fugue*, Buxtehude; and the hymn "Jerusalem, my Happy Home" sung to *Land of Rest*. The serene ambience of this 1833 small Gothic church built of native stone (with . . . "the atmosphere of an old English country parish church," to quote one conventioneer), the beautiful and subtle and singing tone of the Holbrook and Ms. Lien's expert and sensitive playing all combined to produce a relaxing and uplifting musical treat. The organ, though generally understated in tone, sounded out authoritatively in the hymn accompaniment. The organ, the organist and the congregation were all as one.

The Hampton Congregational Church with its rare 1-manual Denison Smith tracker of 1836 (as restored by Richard Hamar in 1984) sounding from the rear gallery was the site of the final recital of the afternoon. The 1754 church, remodeled in 1840, is situated on a hillside in the center of town as were many New England meeting houses of the 18th century. The 4-stop organ, at the direction of Victoria Wagner, seemed a natural for accompanying Nancy Armstrong's beautiful soprano voice. Their program: *Voluntary VIII*, Stanley; *Voluntary*, "Before Service," Zeuner; "By Vows of Love Together," Zeuner; "O Saviour of a World Undone," Anon.; and "When Winds are Raging," Beecher (these three with soprano); the hymn "Holy Spirit, Truth Divine" sung by all to the tune *Mercy*; *Songs of the Civil War Era*: "Weeping, Sad and Lonely," Tucker; and "Come Home Father," Work (both with soprano); music of James Woodman: "Little Partita for Lent" from *Six Little Partitas*, and "Note Declining to Recommend a Cook" from *Four Mirthless Songs* (the latter with soprano); and *Two Songs*, "Ah! How Sweet it is to Love" and "An Evening Hymn," both by Purcell (also with soprano). The artistry of these two musicians plus the lovely sounds of the

organ in an acoustically sympathetic church provided a relaxing and musically satisfying experience, perfect for the late afternoon.

After a trip back to Cromwell for the official banquet at the Holiday Inn, we returned to New Haven for Joan Lippincott's recital on the transplanted Hook, Op. 576 in St. Mary's R.C. Church where Bruce Stevens had played spec-



St. Mary's Roman Catholic Church, New Haven, CT, Hook op. 576, 1871

tacularly on Tuesday. His program: *Sonata III*, Op. 65, Mendelssohn; *Toccata and Fugue in F Major*, Bach; *Fantasia*, K. 608, Mozart; *Concert Variations on "The Star Spangled Banner"*, Op. 23, Buck; *Symphony No. VI in G Minor*, Op. 47, Widor; and the hymn "Ye Watchers and ye Holy Ones" sung to *Lasst uns erfreuen*. Ms. Lippincott's vigorous and brisk playing found its best expression in the Buck *Variations* where her astounding virtuoso pedal technique was displayed to advantage. One could imagine this piece having been played on just such an organ as this when it was fresh from the pen of the composer.

Friday

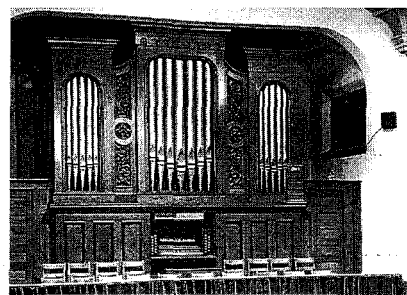
As had been the case several mornings during the week, the first event was a lecture, this time one given by Barbara Owen on "Organs and Organbuilders of Old New Haven." This informative presentation tied in beautifully with our visits of the week and also supplemented her article on "Organbuilding in Connecticut in the Nineteenth Century" published in *The Tracker*, Vol. 38, No. 1, 1994. This distinguished authority on American organbuilding, one of the founding members of the OHS and its first President, recently received the Kurt Sachs Award from the American Musical Instrument Society.

The first recital of the morning was presented by Brian Jones with the assistance of Brian Harlow at Grace and St. Peter's Episcopal Church on a relocated 2-manual Simmons of 1870 that was reconstructed by the Roche Organ Company in 1979. Though considerably altered from its original scheme, it is a fine example of a relocated instrument which, through selective and sympathetic reconfiguration, has a well balanced sound with much of its nineteenth century character preserved. The program: *Ballad of the Grand Duke*, Sweelinck; *Variations on "Built on a Rock"*, Videro; *Duet for Organ*, S. S. Wesley; "To a Wild Rose" from *Woodland Sketches*, Macdowell; *Triumphal March*, Parker; and the hymn "Love Divine, all Loves Excelling" sung to *Blaenwern*. Jones gave a very moving tribute to the recently deceased Madeleine Gaylor who in past years was often found running up to recitalists after their performances at OHS conventions with bouquets of flowers as tribute for their efforts. "To a Wild Rose" was performed in her memory. Throughout, Jones, a frequent and seasoned performer at many conventions, chose registrations which displayed the remarkable versatility of this successfully reworked Simmons.

Ansonia was our next stop where we spent a short time at The Roman Catholic Church of the Assumption, a vastly proportioned and highly decorated building which houses an unusual highly unified Midmer-Losh of 1929 in the rear gallery. The instrument, which has a curious 85-note choir manual (the usual compass extended at both ends), is in need of rehabilitation, both tonally and mechanically, but Philip Beaudry

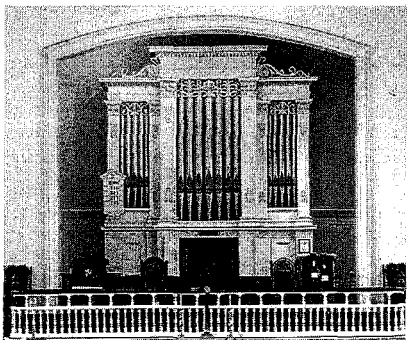
valiantly produced what sounds were available as he performed Franck's *Choral No. 2 in B Minor* and accompanied the singing of "Praise the Lord, ye Heavens Adore Him" to the tune *Harrisville*. It is rare to find any Midmer-Losh, especially one in a church, so the trip was certainly worthwhile, both to see the spectacular church and to hear some of the potential of the organ that resides behind its elaborate case.

Following a short walk to Christ Episcopal Church for a box lunch in its Parish Hall, we heard a recital by Mark Dwyer on the church's 3-manual Hutchings, Op. 486 of 1899 which has had some restoration work done by the A. Thompson-Allen Company. The program: the hymn "Now Holy Spirit, Ever One" sung to *Wareham* (played by Philip Majkrzak), *Psalm Prelude*, Op. 32, No. 1, Howells; "Wie Schön leuchtet der Morgenstern," Buttsett; "At Prime," "At Terce," "At Sext," "At None," and "At Compline," all from *The Book of Hours*, Pinkham; *Prelude and Fugue in B Minor*, Willan; and the hymn "All Praise to Thee" sung to *Engleberg*. The Hutchings and the wonderful old building suited each other as Dwyer's artistic and vigorous playing communicated both musical sensitivity and drama. It was here in Christ Church's parking lot that we met up with an ice cream man in his truck, who, apparently sensing the potential of many sales from a gaggle of OHSers, followed our buses for the rest of the afternoon. His enterprise was well rewarded by those seeking cooling refreshment.



Derby United Methodist Church, Derby, CT, Odell op. 65, 1868

Nearby Derby and the United Methodist Church with its 2-manual Odell tracker, Op. 65, 1868, as restored by Richard Hamar in 1975 was the site of a fine recital played by Laraine Waters: *Master Tallis's Testament*, Howells; *Variations and Toccata "Weinbergil"*, Mitchell; and the hymn "All my Hope is Firmly Grounded" sung to *Michael*. Ms. Waters ably showed off the colors of this well restored organ which had originally been installed in the parish's previous church and moved into this somewhat later building. At this time, it received some tonal alterations including two reed stops by the former Johnson voicer, Edwin Hedges. The church itself, a modified "Akron Plan," is in the process of restoration and features an unusual gracefully curved balcony. Ed Odell, a direct descent of the Odell brothers, was introduced at this recital. The ice cream man continued to do business.



United Church of Westville, New Haven, CT, Hook op. 141, 1852

The rest of the activities were back in New Haven and began with Margaret Irwin-Brandon's recital on a particularly fine 2-manual E. & G. G. Hook, Op. 141 of 1852 in the United Church of Westville. The organ has the expected sweet yet vigorous tone with remarkable blending qualities associated with Hooks

of this era. The program: *Voluntary XXVII*, Blow; "Ach Herr, mich armen Sünder, and "Werde Munter, mein Gemüte" from the *Neumeister Collection*, Bach; "Rondo I" from *Suonaate da Organo*, Gherardeschi; *The Thunderstorm*, Ryder; and the hymn "Now on Land and Sea Descending" sung to *Vesper Hymn*. Although a specialist in the music of the Baroque era, Ms. Irwin-Brandon showed that she is also expert in interpreting the music of other times as well, as was in evidence particularly in the whimsical *Thunderstorm* which featured a bagpipe effect produced on a Trumpet in the piece's mid section. The program, the playing, and the organ were all a great treat. This was the final stop for the ice cream man.

We were originally scheduled to go next to Marquand Chapel at the Yale Divinity School for a program by Robert Murray, violin, and Ardyth Lohuis, organ, but because of a scheduling conflict, it was held at Christ Episcopal Church, an outstanding example of the Gothic design of architect, Henry Vaughan. The church, built in 1895 of brownstone, features at its west end a tower which is based on the famous tower at Magdalen College, Oxford. The interior is as inspirational as the exterior and contains many design delights for the eye as well as good acoustics. The organ, mostly by Aeolian-Skinner (Op. 1066 and 1066A) retaining the Vaughan case of the original Hutchings, Op. 384, 1896 as well as some of its pipework, was reconditioned by the A. Thompson-Allen Company. The ambience of the wonderful building as well as the sound of the outstanding instrument created a perfect locale for the following program: "Solo IV" from *Six Solos*, Op. 4, 1745, Stanley; "Mr. Turner's Academy Cotillion," and "Stony Point" from *Colonial Dances*, Anon. (arr. Murray and Lohuis); *Pentecost for Violin and Organ*, Wienhorst; *Invocation*, Op. 55, Mrs. H. H. A. Beach; selections from *Variations on "Slane"*, Bender; followed by the singing of "Be Thou my Vision" sung to *Slane*; and *Variations on "Yankee Doodle"*, Vieuxtemps. The exquisite playing of these two artists created a memorable musical experience.

A short walk from Christ Church brought us to Woolsey Hall on the Yale campus for a demonstration of the monumental Hutchings/Steere/Skinner organ by University Organist, Thomas Murray. This justifiably well known musical monument is maintained in superlative playing condition by the A. Thompson-Allen Company, Curators of Organs at Yale. The demonstration included the debut of the famous Orchestral Trombone which had disappeared from the organ in 1931 and whose odyssey and recent return is chronicled in both *The Tracker*, Vol. 38, No. 1, 1994 and in *The Erzähler* (the journal of the Symphonic Organ Society), Vol. 2, No. 2, April 1992, and Vol. 2, No. 3, August 1992. Words cannot describe its unique and blazing sound. As E. M. Skinner himself put it, ". . . I have achieved a flame of tone that I have never equalled." Mr. Skinner, often given to overstatement, is right on the mark here! Murray had time to present only a sampling of the vast resources of the 196 rank instrument and made appropriate comments along the way, demonstrating among other things, the intense harmonic development of the Great 4th Octave and the seamless crescendo made possible by the remarkably effective swell boxes. He concluded by playing "Nimrod" from *Enigma Variations*, and *Carillon*, Op. 75 (based on an intriguing 4-note motive), both by Elgar. The Woolsey Hall experience was, for many, the highlight of the convention. Following the demonstration, we gathered in the Yale Commons (just down the corridor from the Hall) for a sumptuous dinner after which we returned to Woolsey for the evening event, a recital by retiring University Organist, Charles Krigbaum: *Sonata VI in D Minor*, Op. 65, Mendelssohn; *Sonata de primo tono*, Lidon; the hymn "O, God, Beneath Thy Guiding Hand" sung to *Duke Street*; *Fantasia and Fugue in D Minor*, Op.

135b, Reger; and *Symphonie in F Major*, Op. 13, No. IV, Widor. Following the Lidon Sonata, an official of the Yale Development Office acknowledged the presence of Yale alumnus, Harte C. Crow, whose generosity and interest in the Newberry Memorial Organ led to the reinstallation of the Orchestral Trombone which Krigbaum had just featured as the "Trompeta Real" in the Lidon. Jonathan Ambrosino, who also assisted Krigbaum during the recital, presented Yale with an OHS Historic Organ plaque. Following the program, there was an opportunity for those who wished to tour through the immaculate organ chamber and to see the inner workings of what had just been heard. Also on hand was Michael Harrison, son of G. Donald Harrison, who was available for conversation and reminiscences. Both Murray and Krigbaum showed that they are expert performers who were very much at ease in controlling the vast resources of this remarkable organ.

Saturday

The final day of the convention took up a much more relaxed pace and began with a trip through the scenic Connecticut countryside to Thompson, a beautiful town in the far northeast corner of the state for former OHS President, William Aylesworth's recital on a 2-manual Johnson tracker, Op. 409, of 1873 that had been transplanted from State Street Methodist Church in Springfield, MA early in this century. Installation in its present location necessitated cutting down the original case extensively, resulting in a curious truncated appearance. The organ was restored by Andover in 1984 and 1988. The program: *Introduktion und Passacaglia*, Reger; *Four Pieces*, Op. 36 (1893), Parker; "In Dulci Jubilo," Sowerby; and the hymn "Praise, my Soul, the King of Heaven" sung to *Lauda Anima*. The organ has a generous plenum, and it and the more subtle colors were featured effectively through appropriate registrations and sensitive musical playing. Since a box lunch was provided following the recital, it was possible to take some time to explore this lovely town and its extensive town green before moving on to scenic Brooklyn (CT) for the next event. As sometimes happens in OHS bus convoys, we overshot our destination a bit, and the driver of the lead bus had to seek a spot where he could turn the coach around and return to our destination, the Federated Church of Christ. The first turning spot large enough was an entrance (and fortunately an exit) for the local branch of the state correctional facility which was complete with a forbidding brick exterior and razor wire. We wondered if the officials inside thought that they were getting a new shipment of miscreants!

At the Federated Church, a charming brick meeting house, Renea Waligora gave a program on a delightful 1-manual tracker of uncertain manufacture, but attributed to George Stevens, ca. 1853. The old building with its sympathetic acoustics allowed the bright yet subtle tone of the organ to sing at the expert direction of this gifted young recitalist. Her program: *The Primitive Organ*, Yon; "Alle Menschen müssen sterben" (Choral mit Partiten), Pachelbel; "Ponder This in Your Heart" from *Versets for Small Organ*, Pinkham; *Pastorale*, Dinda; "Schmücke dich, O liebe Seele," "O wie selig seid ihr doch ihr Frommen" and "O Gott, du frommer Gott" from *Elf Choraltvorspiele*, Brahms; "Pastorale" from *24 Pièces en style libre*, Vierne; and the hymn "Eternal Light, Shine in my Heart" sung to the tune *Jacob*. All of these pieces suited the small but versatile organ well, and the *Pastorale* by Waligora's husband, Robin Dinda, was particularly lovely and evocative. The artist proved once again that a small instrument can be called upon to play the music of various eras well if the pieces are carefully chosen and well played.

Norwich and the Greenville Congregational Church was the next stop for a recital by Donald Fellows on a 2-manual Johnson, Op. 298 of 1869. His program:

Introduction and Fugue in E Minor, Parker; *Three Chorale Preludes*, Demessieux; "At Matins," "At Vespers," and "At Compline" from *The Book of Hours*, Pinkham; *March on a Theme of Handel in F—"Lift up Your Heads,"* Guilmant; and the hymn "Lord of all Hopefulness" sung to *Slane*.

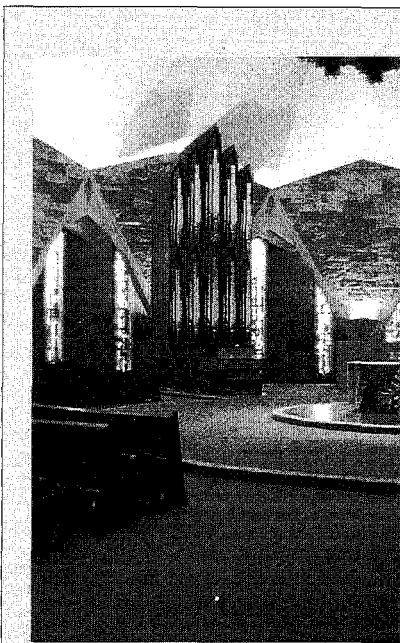
Prior to the recital George Bozeman presented an OHS Historic Organ Plaque to the church in recognition of the exceptional worth of this instrument which was well handled by the young artist who obviously was sensitive to the ensemble and solo potentials of this fine Johnson which has both the firm foundation and silvery sound typical of this era of organ building.

The final stop of the convention was in historic Stonington where Robert Barney performed on a strong and well restored (by Andover in 1983) 2-manual E. & G. G. Hook tracker, Op. 558, 1870, in the United Church: *Prelude and Fugue in G Minor*, BWV 541, Bach; "Gott ist mein Heil," BWV 1106, Bach; *Trumpet Voluntary*, Bennett; *Andante*, K. 616, Mozart; Three settings of the chorale: "Wie schön leuchtet" (by Pachelbel, Richter and Karg-Elert); *Canzonetta*, Chadwick; *Prelude and Fugue in G Minor*; Brahms; *Variations on the Russian Hymn*, Thayer; and the hymn "God is Love, let Heaven Adore Him" sung to *Abbot's Leigh*. The organ has a bright and bold tone with many colorful solo registers including a 4' Harmonic Flute, a singing Great Open Diapason, a trumpet-like Oboe and Melodious 8' flutes, all of which Barney featured in his program. His energetic, yet flexible approach to the music suited the instrument well, and the impressive final pedal variation in the Thayer showed off his technical prowess. It was a fitting end to the week's musical events. After the recital, members of the congregation furnished a turkey dinner complete with a seemingly endless supply of home-baked pies. (We were well nourished throughout the whole convention.) To help us wind down and enjoy some scenic New England seaside vistas, time was provided in the schedule for a self-guided walking tour of Stonington and its historic harbor area which featured some beautiful old homes, many of which have either been wonderfully maintained or restored.

Congratulations go to Chairman Scot Huntington and his hard working committee who worked closely with the advice and counsel of OHS headquarters in Richmond and Convention Coordinator, Alan Laufman to offer a week of both fun and enlightenment. As always, much of the pleasure derived from these meetings is the opportunity to meet with old friends and to make new acquaintances among those with similar interests. There were organ builders, historians, students, both professional and amateur organists, teachers and college professors, as well as people who simply have an interest in the subject of American organ building. As the scope of the Organ Historical Society had widened to include the larger history of organ building in America, so too has the membership and the influence of the organization increased. The American Organ Archive, under the direction of Stephen Pinel has, as an example, become one of the largest active repositories for information available for research on all sorts of topics related to organ history. Another important result of several years of planning has been the E. Power Biggs Fellowship. Funded by continuing contributions, it provides the opportunity for deserving persons who might not otherwise be able to do so, to attend a national OHS convention. The Fellowship, established in 1978, has sponsored just under fifty applicants, many of whom have gone on to become performers, teachers, researchers or organ builders.

Next year's convention, the Society's fortieth, will be headquartered in Ann Arbor, Michigan, and will be under the chairmanship of Dana Hull. The dates are August 6 through 12, 1995. Come spend a mid-summer week in scenic lower Michigan and treat yourself to a landmark OHS birthday party. ■

New Organs



Cover

Berghaus Organ Company, Inc., Bellwood, IL, has built a new 27-stop, 35-rank organ for Sacred Heart School of Theology, Hales Corners, WI. Finished in March, 1994, this organ, the firm's 30th mechanical action instrument, is located in the seminary chapel, a circular building 133 feet in diameter, with the central space surrounded by an ambulatory. Stained glass windows display a progression of colors of increasing intensity from the entrance to the Sacred Heart window. The dominant architectural motif is the triangle which forms the shape of the entry corridor, arches, windows, pews, folded ceiling and consequently the organ. It was decided early in the planning that the organ should be free-standing and set just inside the nave.

Rising 30 feet above the floor, the divisions are stacked, with the Swell in the lowest position closest to singers and instrumentalists, the Great in the middle and the Pedal on top. The two levels of the facade display the first 25 pipes of the Great 8' Principal and the Pedal 8' Offenbass, all of which were made of 75% planed tin. While the key action is mechanical, the stop action is electric with a multi-level combination action.

As agreed upon by organbuilder and organ committee, the voicing and scaling were to produce a sound of full-bodied warmth, with gentle flutes providing the background setting for cantor and choir. These sounds are the result of variable scales of ample proportion, slightly high cutups and judicious nicking. Wind pressure throughout is 70mm supplied by a slow speed blower and a large, floating, weighted reservoir located in a room directly below. As each windchest has its own schwimmer, the organ has steady wind pressure and is tuned in equal temperament.

The president of the seminary is Fr. John Kasperek, S.C.J., and the organ committee members included Dr. Richard Lux, Lee Erickson, Richard Kirsch, William O'Toole, Christian Rich, Sr. Mary Jane Wagner, and Sr. Rosann Wagner. Personnel of the Berghaus Company who worked on the project included Leonard Berghaus (voicing, scaling), Allyn Hoverland (visual design), George Anderson (windchests), Fred Beal (service), Brian Berghaus, Todd Berghaus and Rob Conger (casework), Judy Berghaus (office), Kurt Linstead (racking), Mike Pelton (winding), Ray Sargent (electrical), Jordan Smoots (console), John Streufert (voicing), and Paul Sturm (action). Dr. Mary Beth Bennett played the dedication recital.

HAUPTWERK

16' Pommer
8' Prinzipal
8' Rohrgedackt
4' Oktav
4' Querflöte
2 1/2' Nasat
1 1/2' Terz
2' Oktav
IV Mixtur
8' Trompete
Tremulant
Zimbelstern
II/I

SCHWELLWERK

8' Gedackt
8' Gemshorn
8' Schwebung
4' Prinzipal
4' Spillflöte
2' Hohlflöte
1 1/2' Klein Nasat
IV Scharf
16' Dulzian
8' Oboe
Tremulant

PEDAL

16' Subbass
8' Offenbass
8' Spitzflöte
4' Choralbass
III Rauschbass
16' Holzposaune
4' Singend Regal
I/P
II/P

A radio program for the king of instruments

FEBRUARY #9506 In Black and White (I) . . . recitalist Herman D. Taylor reveals the varied styles of organ works by African-American composers, recorded at All Saints' Church, Atlanta.

#9507 In Black and White (II) . . . organists Mickey Thomas Terry, Lorna McDaniel, and Robert Scoggin explore more music works by African-American composers Thomas Kerr, Eugene Hancock, William Cooper, George Walker and Noel DaCosta.

#9508 Old and New Together . . . Sharon Porter Shull, Jesse Eschbach, Richard Proulx and Marilyn Mason play two recent instruments and one historic one in Staunton, VA, Duluth, MN, and Green Bay, WI.

#9509 Notes on Distaff . . . or Woman Composers for the Organ, some interesting pieces by Jeanne Demessieux, Emma Lou Diemer, Kathleen Scheide, Ellen Zwilich, Pamela Decker, Lili Wieruszowski, Amy Beach, and Mary Downey.



PIPEDREAMS is a weekly radio series produced by Minnesota Public Radio and broadcast over stations of the Public Radio International network. For more information, contact your local public radio station, or call APR at 612-338-5000.



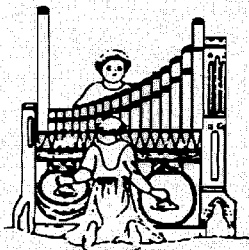
Andover Organ Company, Methuen, MA, has built a new organ for First Presbyterian Church, Richmond, VA. The firm's opus 100, the three-manual and pedal organ has mechanical key and electro-pneumatic stop action with solid state combination action. The Swell to Great and Swell to Choir couplers are operated electrically. The Choir coupler to the Great is a 16' coupler and is operated mechanically as are the Unison Pedal couplers.

The casework and stoplist were designed for the physical and acoustical environment of the building. The building's architect provided chambers for an organ, and due to the small size of the chancel it was evident that only a portion of the organ could be placed in the room. Again because of size and proportions, it was decided that the Choir division would be placed in a projecting case with the Great and Swell immediately behind it in the chambers. The 8' Salicional was placed in the case and is made of polished tin. Everything possible was done to project the sound out of the chambers and into the listening area. Several visible grills promote this objective. Special shutters were installed behind the grill work opening directly into the nave so that the organist could close this opening during choir accompaniment to promote a better balance with the choir.

The woodwork of the case and console reflect the woodwork of the church, painted panels and moldings with black walnut decorations and gold leaf ornamentation. The stop knobs are turned from Brazilian rosewood. The engraved stop labels and the manual key coverings are of bone.

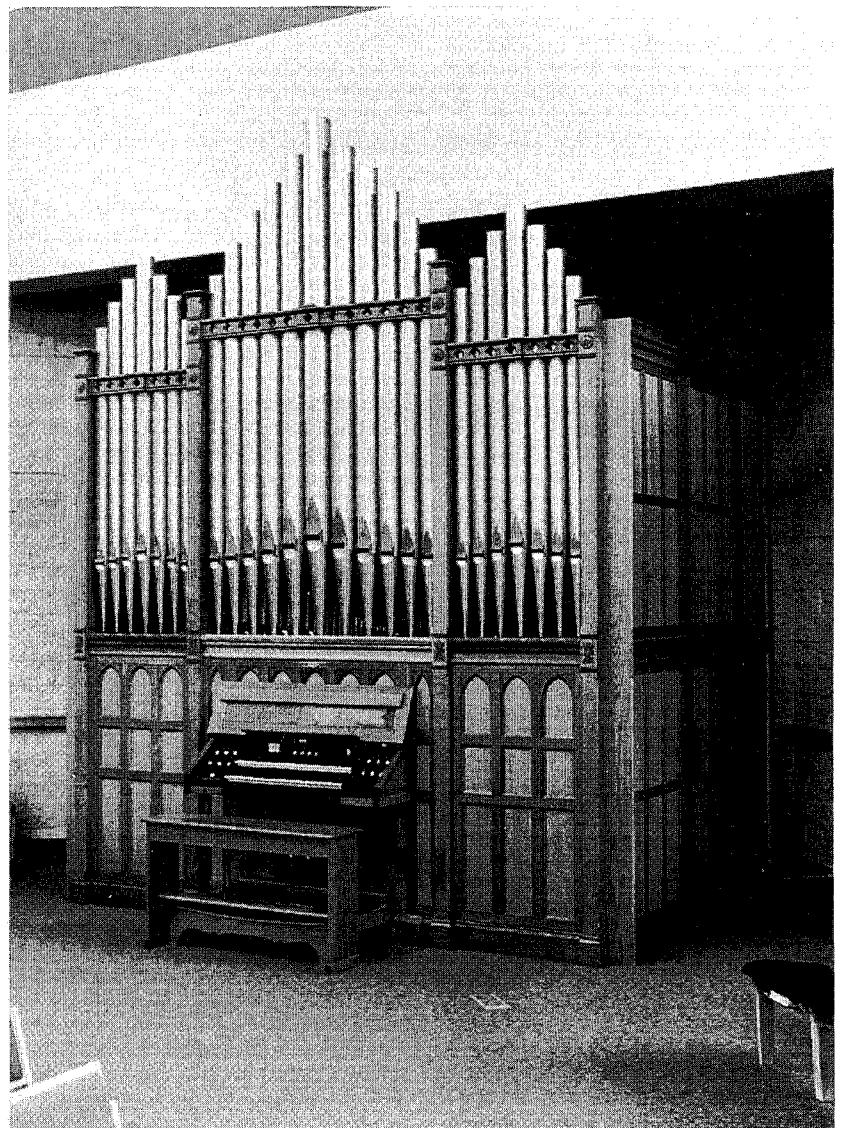
The tone design is based on the best examples of 19th-century American organs with romantic French influences. The organ case was designed by Donald H. Olson, mechanical design by Benjamin G. Mague, and tonal design by Robert J. Reich in consultation with J. Michael Grant, organist of the church. Wind pressures are 3" for the Choir, 3 1/4" for the Great and Swell and 3 1/2" for the Pedal.

- GREAT**
- 16' Violone
 - 8' Open Diapason
 - 8' Chimney Flute
 - 8' Harmonic Flute
 - 4' Octave
 - 4' Nighthorn
 - 2 1/2' Twelfth
 - 2' Fifteenth
 - IV Mixture
 - III Cornet
 - 8' Trumpet
- SWELL**
- 16' Bourdon
 - 8' Violin Diapason
 - 8' Vox Celeste
 - 8' Stopped Diapason
 - 4' Principal
 - 4' Spire Flute
 - 2' Octave
 - III Mixture
 - 16' Bassoon
 - 8' Trumpet
 - 8' Hautboy
 - 8' Vox Humana
 - 4' Clarion
 - Tremolo
- CHOIR**
- 8' Concert Flute
 - 8' Gedeckt
 - 8' Salicional
 - 4' Chimney Flute
 - 2 1/2' Nazard
 - 2' Recorder
 - 1 1/2' Tierce
 - 1 1/2' Larigot
 - 8' Cromhorne
 - Tremolo
- PEDAL**
- 32' Contrabass
 - 16' Double Open Diapason
 - 16' Violone (Gt)
 - 16' Subbass
 - 16' Bourdon (Sw)
 - 10 1/2' Contra Quint
 - 8' Octavebass
 - 8' Flutebass (prep)
 - 4' Choralbass
 - 16' Trombone
 - 16' Bassoon (Sw)
 - 8' Trumpet
- Zimbelstern
Nightingale



T. R. Rench and Co., Racine, WI, has installed a 15-stop tracker action organ in the new sanctuary of English Lutheran Church, LaCrosse, WI. The instrument is a substantial rebuild of M. P. Moller opus 402 (ca. 1902): five new stops were added and all action and organworks components were overhauled to new condition. The casework is of natural-finish oak, and the facade pipes are finished in brilliant gold with the pipe mouths being polished pipe metal. All facade pipes are speaking pipes. While much new pipework was added, it is possible to play the organ within the original layout if desired. The original voicings and scalings have not been altered except to the extent needed for good tonal regulation. The acquisition of the organ by the church was assisted by Organ Clearing House, and Delores Bruch was the organ consultant to the church. The dedication service and the recital were played by William Kuhlman. *Compass* 61/30.

- GREAT**
- 8' Open Diapason
 - 8' Doppel Flute
 - 8' Salicional
 - 4' Principal
 - 2' Fifteenth
 - III Mixture
 - 8' Trumpet
- SWELL**
- 8' Violin Diapason
 - 8' Stopped Diapason
 - 8' Aeoline
 - 4' Harmonic Flute
 - 2' Piccolo
 - 8' Oboe
- 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 FEBRUARY
Robert Glasgow; Church of the Holy Trinity, New York, NY 8 pm

16 FEBRUARY
Robert Glasgow, masterclass; Church of the Holy Trinity, New York, NY 9:30 am
Lorenz Maycher; St Paul's Chapel, New York, NY noon
American Boychoir; All SS Parish, Pawley's Island, SC

17 FEBRUARY
Bruce Adami; Trinity Church, Boston, MA 12:15 pm
Mark Dwyer; Church of the Advent, Boston, MA 8 pm
Ecumenical Psalms of Celebration Concert; Congregation Rodeph Shalom, Philadelphia, PA 8:15 pm
David Craighead; Mercer Univ, Macon, GA
Stephen Schnurr; St Paul Roman Catholic, Valparaiso, IN 7:30 pm
Todd Wilson; Northwestern Univ, Evanston, IL 7:30 pm
Widor, *Messe a deux choeurs*; Mt Carmel Church, Chicago, IL 8 pm

18 FEBRUARY
American Boychoir; All SS Church, Richmond, VA
American Boychoir; St John Episcopal, Wilmington, NC
His Majesty's Clerkes; Mallinkrodt Chapel, Wilmette, IL 8 pm
Todd Wilson, masterclass; Northwestern Univ, Evanston, IL 9 am
David Hurd, workshop; Concordia College, St Paul, MN 10 am

19 FEBRUARY
Joan Lippincott; Harvard Univ, Cambridge, MA 3 pm
David Bower; St Thomas Church, New York, NY 5:15 pm
Sowerby Centennial Concert; Grace Episcopal, Nyack, NY 7:30 pm
Douglas Cleveland; Asbury First United Methodist, Rochester, NY 4 pm
Marilyn Keiser; Calvary Episcopal, Pittsburgh, PA 8 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Cathedral Choir of Men & Boys; Christ Church Cathedral, Indianapolis, IN 4 pm
His Majesty's Clerkes; Quigley Chapel, Chicago, IL 2:30 pm
John Walsh; Our Lady of the Snows, Belleville, IL 3 pm
Concordia Seminary Chorus; Zion Lutheran, Belleville, IL 4 pm
David Hurd; Concordia College, St Paul, MN 3:30 pm

20 FEBRUARY
William Porter; Southern College, Collegedale, TN 8 pm

21 FEBRUARY
Frederick Swann; Park Place Church of God, Anderson, IN 7 pm

22 FEBRUARY
Choral Concert; St William, Naples, FL 7 pm

24 FEBRUARY
David Arcus; Trinity Church, Boston, MA 12:15 pm
Britten, *Noye's Fludde*; Grace Episcopal, Silver Spring, MD 7 pm (also February 25, 4 pm)
+**David Higgs**; St Andrew's Episcopal, Tampa, FL 7:30 pm
Stephen Schaeffer, with violin; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

25 FEBRUARY
David Higgs, masterclass; St Andrew's Episcopal, Tampa, FL 10 am
Frederick Swann, workshop; St Paul's Episcopal; Cleveland Heights, OH 10 am
Christa Rakich; St Giles Episcopal, Northbrook, IL 8 pm

26 FEBRUARY
David Hurd; St Ignatius Loyola, New York, NY 4 pm
Purcell, *Te Deum*; Church of the Good Shepherd, New York, NY 11 am
Stephen Tharp; St Thomas Church, New York, NY 5:15 pm
Phillip Compton; Longwood Gardens, Kennett Square, PA 2:30 pm
Maurice Clerc; Duke Univ, Durham, NC 5 pm
Frederick Swann; Cleveland Museum, Cleveland, OH 3:30 pm
Robert Clark; Calvary Episcopal, Cincinnati, OH 5 pm
Bruce Neswick, with ensemble; Christ Church Cathedral, Lexington, KY 5:30 pm
Apollo Chorus; St Peter's Church, Chicago, IL 3 pm
Marilyn Keiser; Fourth Presbyterian, Chicago, IL 6:30 pm
Tenth Annual "Organ-Fest"; First Presbyterian, Arlington Heights, IL 4 pm
Stephen Hamilton; Southern Illinois Univ, Carbondale, IL 3 pm

27 FEBRUARY
Bach Concert; Christ Church Cathedral, Indianapolis, IN 7:30 pm

28 FEBRUARY
Mendelssohn, *Elijah*; Church of the Covenant, Cleveland, OH 8 pm
Douglas Cleveland; Valparaiso Univ, Valparaiso, IN 8 pm

1 MARCH
Arthur Lawrence; Metropolitan Museum of Art, New York, NY 3:30 pm
Douglas Reed; Univ of Evansville, Evansville, IN 12:15 pm

2 MARCH
Betsy Baumgardner; St Paul's Chapel, New York, NY noon
Marilyn Keiser; Christian Theological Seminary, Indianapolis, IN 10 am

3 MARCH
Ross Wood; Trinity Church, Boston, MA 12:15 pm
James Cochran; St William Church, Naples, FL 11:30 am

4 MARCH
Michael Stairs; St Paul's Episcopal, Philadelphia, PA 8 pm
Chicago String Ensemble, with chorus; College of DuPage, Glen Ellyn, IL 8 pm
Marianne Webb, workshop; St Paul's UCC, Belleville, IL 10 am

5 MARCH
Hazel Somerville; Church of the Advent, Boston, MA 5:30 pm
Barbara Bruns; St John's Episcopal, Gloucester, MA 4 pm
Cj Sambach; First Presbyterian, Stamford, CT 2 pm
The Woodland Scholars; Immanuel Congregational, Hartford, CT 4 pm
Walden Moore; St Thomas Church, New York, NY 5:15 pm
Keith Thompson; Longwood Gardens, Kennett Square, PA 2:30 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Todd Wilson; First Presbyterian, Battle Creek, MI 7 pm
Girls' Choir Festival; Christ Church Cathedral, Lexington, KY
Bruce Neswick; Christ Church Cathedral, Lexington, KY 4:30 pm
Byron Blackmore; Our Savior's Lutheran, La Crosse, WI 3 pm
Dennis York; Our Lady of the Snows, Belleville, IL 3 pm
Alan Morrison; Christ Church Cathedral, New Orleans, LA 4 pm

9 MARCH
Iain Quinn; Cathedral Church of St Paul, Boston, MA 12:45 pm
Lawrence Schreiber; St Gregory's Episcopal, Boca Raton, FL noon

10 MARCH
Iain Quinn; Trinity Church, Boston, MA 12:15 pm
Gustav Leonhardt, harpsichord; St Mary the Virgin, New York, NY 8 pm

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Wesley Parrott; Emmanuel Church, Chester-
town, MD 8 pm
Menotti, *The Death of the Bishop of Brindisi*;
Second Presbyterian, Indianapolis, IN 7:30 pm

11 MARCH
*CJ Sambach; Hood College, Frederick, MD
10:30 am
Douglas Cleveland, masterclass; Sacred
Heart School of Theology, Hales Corners, WI 10
am

*Church Musicians Retreat; St James Cathed-
ral, Chicago, IL 10 am
James Chorale; Quigley Chapel, Chicago, IL
7:30 pm

12 MARCH
Daniel Long; St Thomas Church, New York,
NY 5:15 pm

Valentin Radu; St Stephen's Episcopal, Mill-
burn, NY 4 pm
Todd Wilson; Cathedral of St Peter & St Paul,
Providence, RI 2:30 pm

Kim Heindel; Trinity Lutheran, Lansdale, PA
7:30 pm
CJ Sambach; St John's Lutheran, Boyertown,
PA 3 pm

Karel Paukert; Cleveland Museum, Cleve-
land, OH 2 pm
Douglas Cleveland; Sacred Heart School of
Theology, Hales Corners, WI 3 pm

Apollo Chorus; St Peter's Church, Chicago, IL
3 pm
James Chorale; Ascension Church, Oak Park,
IL 7:30 pm

Catherine Rodland; House of Hope, St Paul,
MN 4 pm
Cathedral Choir; Cathedral Church of the
Advent, Birmingham, AL 5 pm

13 MARCH
Assumption College Chorale; St William
Church, Naples, FL 7 pm

14 MARCH
David Higgs; First Congregational, Sarasota,
FL 7:30 pm
Wolfgang Zerer; Southern College, Col-
legedale, TN 8 pm

15 MARCH
Edith Ho, Church Music Lecture; Church of
the Advent, Boston, MA 7 pm
Thomas Murray; St Bartholomew's, New
York, NY 8 pm

Jerome Butera; Park Ridge Community
Church, Park Ridge, IL noon
Martin Haselbock; Weidner Center, Green
Bay, WI 7:30 pm

John Weaver; Eastern Kentucky Univ, Rich-
mond, KY 7:30 pm

16 MARCH
Stuart Gardner; St Gregory's Episcopal,
Boca Raton, FL noon

17 MARCH
Jay Panetta, lecture demonstration; Welles-
ley College, Wellesley, MA 12:30 pm
Brian Jones; Trinity Church, Boston, MA
12:15 pm

Marianne Webb; First Presbyterian, Saginaw,
MI 8 pm

18 MARCH
Harald Vogel; Wellesley College, Wellesley,
MA 8 pm
Marilyn Keiser; Spencerville Seventh-day
Adventist, Silver Spring, MD 4 pm

Gerre Hancock, improvisation workshop; Bay
Presbyterian, Bay Village, OH 9:30 am
Gerre & Judith Hancock; Bay Presbyterian,
Bay Village, OH 8 pm

Marianne Webb, repertoire workshop; First
Presbyterian, Saginaw, MI 10 am
Bach, *St John Passion*; Christ Church Cathed-
ral, Lexington, KY 7 pm

Chicago A Cappella; St Giles Church, North-
brook, IL 8 pm

19 MARCH
Shayne Doty; St Ignatius Loyola, New York,
NY 4 pm
*John Ferguson, workshop; West Side Pres-
byterian, Ridgewood, NJ 9:30 am

*John Ferguson; West Side Presbyterian,
Ridgewood, NJ 4 pm

20 MARCH
Lancaster Chamber Singers; Good Shepherd
Lutheran, Lancaster, PA 4 pm
Thomas Murray; First Baptist, Winston-
Salem, NC 3 pm
Karel Paukert; Cleveland Museum, Cleve-
land, OH 2 pm
Christa Rakich; Emory Univ, Atlanta, GA 3, 4
pm
Diane Meredith Belcher; St Francis of Assisi,
Memphis, TN 7:30 pm

21 MARCH
Winchester Cathedral Choir; St Thomas
Church, New York, NY 7:30 pm
Walter Hulse; Park Avenue Christian Church,
New York, NY 7:30 pm
Calvert Johnson; Idlewild Presbyterian,
Memphis, TN 3 pm

22 MARCH
Melissa Nelson, pianist; Park Ridge Commu-
nity Church, Park Ridge, IL noon

23 MARCH
Mary Monroe; St Paul's Chapel, New York,
NY noon
Colin Howland; St Gregory's Episcopal,
Boca Raton, FL noon
Milwaukee Symphony Chamber Singers; St
John's Cathedral, Milwaukee, WI 7:30 pm

24 MARCH
Richard Hill; Trinity Church, Boston, MA
12:15 pm
Bach, *St Matthew Passion*; Academy of
Music, Philadelphia, PA 7:30 pm
Multi-Piano Concert; Lindenwood Christian
Church, Memphis, TN 7:30 pm

25 MARCH
Tomas Thon; Univ of Evansville, Evansville,
IN 8 pm

26 MARCH
McNeil Robinson; South Church, New
Britain, CT 4 pm
James Casey; St Thomas Church, New York,
NY 5:15 pm
Michael Burke; SUNY, Buffalo, NY 5 pm
Peter Conte; Longwood Gardens, Kennett
Square, PA 2:30 pm
Vierne Commemorative Concert; St Stephen's
Church, Lancaster, PA 2 pm
Robert Parkins; Duke Univ, Durham, NC 5
pm

Karel Paukert; Cleveland Museum, Cleve-
land, OH 2 pm
Christopher Young; Broad Street Presbyter-
ian, Columbus, OH 4 pm
Choral Concert; Christ Church Cathedral,
Indianapolis, IN 7:30 pm
Gonville & Caius College Choir; First Presby-
terian, Evansville, IN 4 pm
Stephen Furches; Christ Church Cathedral,
Lexington, KY 4:30 pm
James Higdon; Pilgrim Congregational,
Duluth, MN 4 pm
Choral Concert; Christ Church Cathedral,
New Orleans, LA 4 pm

27 MARCH
*McNeil Robinson, masterclass; South
Church, New Britain, CT 7 pm

28 MARCH
Douglas Cleveland; Holy Trinity Lutheran,
Lynchburg, VA 7:30 pm

29 MARCH
Lynn Brant, pianist, with strings; Park Ridge
Community Church, Park Ridge, IL noon
Kennedy-King College Community Chorus;
Trinity Lutheran, Des Plaines, IL 7:30 pm

30 MARCH
Harold Pysner; St Gregory's Episcopal, Boca
Raton, FL noon

31 MARCH
Eric Suter; Trinity Church, Boston, MA 12:15
pm
Kimberly Hess; Wheaton College, Norton,
MA-8 pm
Gillian Weir; Downton United Presbyterian,
Rochester, NY 8 pm
David Diamond 80th Birthday Concert; Mt
Carmel Church, Chicago, IL 8 pm

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UNITED STATES
West of the Mississippi

15 FEBRUARY

Mary Lou Barker; Scottish Rite Cathedral, Tucson, AZ 12:15 pm
Hans Hielscher; Pasadena Presbyterian, Pasadena, CA 12:10 pm

16 FEBRUARY

Mary Preston, with orchestra; Meyerson Center, Dallas, TX 8:15 pm (also February 17, 18, 19)

17 FEBRUARY

Susan Landale; St John's Cathedral, Denver, CO 8 pm
James Johnson; Palmer Memorial Church, Houston, TX 8 pm
William Albright; First Christian, Eugene, OR 7:30 pm

19 FEBRUARY

Martin Jean; RLDS Temple, Independence, MO 3 pm

Chris Nemece; Trinity United Methodist, Little Rock, AR 6:30 pm

Mary Gifford; Episcopal Church of the Ascension; Lafayette, LA 4 pm

Texas Baroque Ensemble; St Stephen Presbyterian, Ft Worth, TX 7:30 pm

David Craighead; Church of the Incarnation, Dallas, TX 5 pm

Hans Hielscher; St John Episcopal, Sacramento, CA 4 pm

St Thomas Choir; Loyola Marymount Univ, Los Angeles, CA

20 FEBRUARY

Shayne Doty; Southern Methodist Univ, Dallas, TX 8:15 pm

21 FEBRUARY

Matthew Dirst; Stanford Univ, Palo Alto, CA 8 pm

St Thomas Choir; All SS Episcopal, Beverly Hills, CA 8 pm

22 FEBRUARY

Carolyn Bean; Scottish Rite Cathedral, Tucson, AZ 12:15 pm

24 FEBRUARY

Concordia Seminary Chorus; Trinity Lutheran, Freistatt, MO 7:30 pm

Choral Concert; St John's Cathedral, Denver, CO 8 pm

25 FEBRUARY

Concordia Seminary Chorus; St Paul Lutheran, Ft Worth, TX 7:30 pm

Cambridge Singers; Mt Olive Lutheran, Santa Monica, CA 7:30 pm

26 FEBRUARY

Concordia Seminary Chorus; Zion Lutheran, Dallas, TX 8, 10:30 am

Concordia Seminary Chorus; St Paul Lutheran, Austin, TX 7 pm

Cambridge Singers; Pasadena Presbyterian, Pasadena, CA 3 pm

27 FEBRUARY

Concordia Seminary Chorus; Immanuel Lutheran, Giddings, TX 7:30 pm

28 FEBRUARY

Concordia Seminary Chorus; St Paul Lutheran, McAllen, TX 7 pm

1 MARCH

Robert Town; Wichita State Univ, Wichita, KS 5:15 pm (also March 8, 15)

Concordia Seminary Chorus; St Paul Lutheran, Harlingen, TX 10 am

Concordia Seminary Chorus; St Paul Lutheran, Bishop, TX 7 pm

2 MARCH

Concordia Seminary Chorus; Memorial Lutheran, Houston, TX 7 pm

3 MARCH

Hovhaness Gala Concert; St John's Cathedral, Denver, CO 8 pm

Concordia Seminary Chorus; Messiah Lutheran, Oklahoma City, OK 7:30 pm
Bach, *St Matthew Passion*; Univ Mission Church, Santa Clara, CA 8 pm

4 MARCH

Concordia Seminary Chorus; First Lutheran, Ft Smith, AR 7 pm

A Cappella Chorus; Central College, Pella, IA 8 pm

Concordia Seminary Chorus; Holy Trinity Lutheran, Rogers, AR 10:45 am

Frederick Swann; First United Methodist, Lubbock, TX 5 pm

David Higgs; First United Methodist, Shreveport, LA 5 pm

Los Angeles Mozart Chamber Players; All SS Episcopal, Beverly Hills, CA 5 pm

Choral Concert; Immanuel Presbyterian, Los Angeles, CA 4 pm

5 MARCH

John Obetz; Central Presbyterian, Des Moines, IA 3 pm

6 MARCH

George Baker; Southern Methodist Univ, Dallas, TX 8:15 pm

David Heller; Episcopal Church of the Epiphany, Houston, TX 7:30 pm

7 MARCH

A Cappella Choir, with brass; Central College, Pella, IA 7:30 pm

Iain Quinn; Old St Mary's Church, San Francisco, CA 12:30 pm

8 MARCH

Concordia Seminary Chorus; Glendale Lutheran, Glendale, MO 7 pm

9 MARCH

Carol lei Post, harpsichord; Central College, Pella, IA 8:30 pm

10 MARCH

J. Melvin Butler; St Mark's Cathedral, Seattle, WA 8 pm

12 MARCH

David Messineo; RLDS Auditorium, Independence, MO 3 pm

Calvert Johnson; Highland Park Presbyterian, Dallas, TX 4 pm

Mark McClellan; Church of the Beatitudes, Phoenix, AZ 7 pm

Marilyn Keiser; First Congregational, Fresno, CA 3 pm

13 MARCH

Calvert Johnson; St Stephen Presbyterian, Ft Worth, TX 7:30 pm

16 MARCH

Calvert Johnson; St Andrew Presbyterian, Beaumont, TX 7:30 pm

17 MARCH

Bach Birthday Concert, Denver, CO 8 pm

18 MARCH

Phoenix Bach Choir; First United Methodist, Phoenix, AZ 8 pm

19 MARCH

John Obetz; RLDS Temple, Independence, MO 3 pm

Calvert Johnson; Christ Church Episcopal Cathedral, Houston, TX 3 pm

Phoenix Bach Choir; First United Methodist, Mesa, AZ 4 pm

24 MARCH

Winchester Cathedral Choir; St John's Cathedral, Denver, CO 8 pm

25 MARCH

Gillian Weir, masterclass; Christ Episcopal, St Joseph, MO 9 am

26 MARCH

Gillian Weir; Christ Episcopal, St Joseph, MO 3 pm

Berlioz, *Messe Solennelle*; St Francis Xavier, St Louis, MO 6:30 pm

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Texas Baroque Ensemble; St Stephen Presbyterian, Ft Worth, TX 7:30 pm
All SS Choir with orchestra; All SS Episcopal, Beverly Hills, CA 5 pm

28 MARCH
Winchester Cathedral Choir; Wichita State Univ, Wichita, KS 7:30 pm

29 MARCH
Frederick Swann; Christ Church United Methodist, Tucson, AZ 8 pm

INTERNATIONAL

19 FEBRUARY
Gillian Weir; Concert Hall, Bamberg, Germany 5 pm

1 MARCH
Sylvie Poirier & Phillip Crozier; Eglise Immaculée-Conception, Montréal, Québec, Canada

15 MARCH
Iain Quinn; St Martin-in-the-Fields, London, England 1 pm

17 MARCH
Iain Quinn; St Stephen's Church, Walbrook, London, England 12:30 pm

18 MARCH
Iain Quinn; BBC Broadcasting House, London, England 7:30 pm

21 MARCH
Iain Quinn; Fairfield Halls, Croydon, England 1:05 pm

Organ Recitals

ROBERT ANDERSON, First Congregational Church, Los Angeles, CA, October 14: *Fantasia and Fugue in c*, S. 537, *Partita on "O Gott, du frommer Gott,"* S. 767, *Prelude and Fugue in C*, S. 547, *Valet will ich dir geben*, S. 735, *Wachet auf!*, S. 645, *Ach bleib bei uns*, S. 649, *O Mensch beweine*, S. 622, *An Wasserflüssen Babylon*, S. 653, *Prelude and Fugue in b*, S. 544, Bach.

JAMES G. CASEY, Cathedral of the Holy Angels, Gary, IN, October 23: *Prelude and Fugue in G*, S. 541, Bach; *Allein Gott, Schmücke dich*, *O Jesu Christ mein wahres Licht*, Manz; *Lied*, Vieme; *Wondrous Love*, Carillon; *Sonata IV*, Mendelssohn; *Rosace*, Carillon-Sortie, Mulet.

MARY FENWICK, St. Matthew Lutheran Church, Hanover, PA, October 9: *Two Trumpet Tunes*, Martin; *Pastorale and Aviary*, Roberts; *Wondrous Love*, Wood; *Giga*, Bossi; *Prelude and Fugue in b*, S. 544, Bach; *Allegro Vivace* (*Symphony #5*), Widor; *Partita on "At the River,"* Spong; *Romance sans paroles*, Bonnet; *Variations sur un Noël*, Dupré.

ALEXANDER FISEISKY, Cleveland Museum of Art, Cleveland, OH, October 9: *Fantasia in d*, Sweelinck; *Prelude and Fugue in E-flat*, S. 552, *An Wasserflüssen Babylon*, S. 653b, Bach; *Sonata in f*, Mendelssohn; *Fantasia*, op. 110, Glazunov; *Prelude in g*, *Prelude in A-flat*, Cui; *Light and Dark*, Gubaidulina; *Toccata* (*Symphony #5*), Widor.

JAMES W. GOOD, First United Methodist Church, Elizabeth City, NC, October 16: *Petite Suite*, Bales; *Schmücke dich, o liebe Seele*, Homilius; *Concerto II in g*, Camidge; *Liebster Jesu*, S. 731, *Nun freuet*

euch, S. 734, *Prelude and Fugue in C*, S. 547, Bach; *Hymn Prelude*, "St. Anne," Parry; *Cortège et Litanie*, Dupré; *Herzlich thut mich verlangen*, op. 122, nos. 9, 10, Brahms; *Final* (*Symphonie VI*), Widor.

DAVID HATT, with Ginò Robair, percussion, University of Alaska, Fairbanks, AK, Piano Song, Maslanka; Five Sonatas, White; *Silver Lining*, *Seven Simple Principles*, *Flies and Totems*, Robair; *Sonata for Piano*, Keller; *Prelude in f*, Krebs; *Geneva Psalms 3 and 4*, Davison; *meandering: Sancte Dei pretiose*, Hatt; *Variations* (*Symphony No. 8*), Widor; *Composition #10*, Braxton, Duo improvisation.

KIM HEINDEL, Kath. Kirche Frieden Christi, München, Germany, October 9: *Concerto in d-moll*, S. 596, *Schmücke dich*, S. 654, Bach; *Sonata in D-Dur*, Telemann; *Veni Creator Spiritus*, Speller; *Toccata*, Sowerby; *Sonata in F-Dur*, CPE Bach; *Fantasia in f-moll*, KV 608, Mozart.

DAVID HIGGS, Emory University, Atlanta, GA, October 14: *Sinfonia* (*Cantata 29*), Bach; *Variations on "Mein junges Leben hat ein End,"* Sweelinck; *Noël Grand Jeu et Duo*, Daquin; *Deux Danses a Agnè Yavishta*, Alain; *Sonata II*, Hindemith; *Three Pieces for a Musical Clock*, Haydn; *Sonata I in f*, Mendelssohn.

ELIZABETH HUNG, Christ Church Cathedral, Indianapolis, IN, October 28: *Symphonie Gothique*, op. 70, Widor.

DAVID HURD, St. Ann & the Holy Trinity Episcopal Church, Brooklyn Heights, NY, October 23: *Te Deum*, *Benedictus*, Reger; *Quatrième Sonata*, op. 61, Guilmant; *Te Deum Laudamus*, Hurd; improvisation on submitted themes.

WILMA JENSEN, with K. Dean Walker, percussion, First Presbyterian Church, Oklahoma City, OK, October 14: *Pièce Héroïque*, Franck; *Petite rapsodie improvisée*, *Ave maris stella*, Tournemire; *Mister Tullis's Testament*, Howells; *In dulci jubilo*, Karg-Elert; *Cinq Variations sur le Thème d'Amour*, Desportes.

CALVERT JOHNSON, Cathedral of St. Philip, Atlanta, GA, October 16: *First Sonata*, *In Quiet Mood*, *Variations on a Folksong*, *Suite No. 1*, Price.

ROBERT BURNS KING, First Presbyterian Church, Whiteville, NC, October 16: *Allegro* (*Concerto I*), Subdue us with thy goodness (*Cantata 22*), Bach; *Song of Peace*, Langlais; *Bass of the Trumpet stop*, Marchand; *The Cuckoo*, Daquin; *Allegro*, Galuppi; *Recitative for the Nazard stop*, Clérambault; *Toccata* (*Symphony V*), Widor; *Come, thou fount of every blessing*, Martin; *God of grace and God of glory*, Manz; *Amazing grace*, Shearing; *Canon in D*, Pachelbel/Hopson; *Funeral March of a Marionette*, Gounod/King; *The Chimes of Westminster*, Vieme.

ANN LABOUNSKY, with violin, harp, double bass, Duquesne University, October 25: *Sonata No. 2*, op. 9, LeClair; *Adoro te, Ave maris stella*, Lesur; *Offertoire*, Lesur; *Impromptu Caprice*, Pierné; *Aria in Classic Style*, Grandjany.

OLIVIER LATRY, St. Ignatius Loyola, New York, NY, October 26: *Sinfonia* (*Cantata 29*), Bach/Dupré; *Marche de Veilleur de nuit*, Bach/Widor; *Charonne pour violon*, Bach/Messner; *Aria de la Cantate pour la Pentecote*, Bach/Gigout; *Ich hatte viel Bekummernis*, Bach/Liszt; *Three Fugues on BACH*, Schumann; *Prelude and Fugue on BACH*, Liszt; *Improvisation on BACH*, Latry.

LARRY J. LONG, Central United Methodist Church, Lansing, MI, October 2: *Fantasy and Fugue in g*, S. 542, Bach; *The Primitives* (*Five Dances*), Hampton; *La Bamba* (*Triptico Mexicano*), Noble; *Perspectives du Mi en quatuor* (*Livre d'Orgue*), Ham-

braeus; *Amazing Grace*, Shearing; *Troisième Symphonie*, Vieme.

ROBERT SUTHERLAND LORD, University of Pittsburgh, October 4: *Processional*, Mathias; *Air on the Holsworthy Bells*, Wesley; *Passacaglia and Fugue in c*, Bach; *Song of Peace*, Langlais; *Fioretti No. 5*, Tournemire; *Final* (*Symphony I*), Vieme.

THOMAS MURRAY, First Congregational Church, Evanston, IL, November 18: *Sinfonia* from *Cantata No. 29*, Bach; *Elogue*, Liszt; *A.D. 1620*, MacDowell; *Deuxième Arabesque*, Debussy; *Grand March* from *Tannhäuser*, Wagner; *Sonata in f*, Mendelssohn; *Prelude in F*, Boulanger; *Variations on a Burgundian Carol*, Fleury; *Canon in A-flat*, *Sketch in D-flat*, Schumann; *Rosace*, Noël; *Toccata: Tu es petra*, Mulet.

ANDREW NETHISINGHA, St. Paul's Church, Philadelphia, PA, October 28: *Allegro maestoso* (*Sonata in G*), Elgar; *Largo*, *allegro*, *air and two variations*, Festing, arr. Thalben-Ball; *Folk Tune*, Whitlock; *Tuba Tune*, Cocker; *Rhapsody in D-flat*, Howells; *Introduction and Allegro* (*Sonata I*), Guilmant; *Fantaisie in E-flat*, Saint-Saëns; *Chant de Mai*, Jongen; *Final* (*Symphony I*), Vieme.

NANCIANNE PARRELLA, St. Ignatius Loyola, New York, NY, October 16: *Fantasia in G*, S. 572, Bach; *Tierce en taille*, Couperin; *Grand jeu*, DuMège; *Praeludium und Fuge H-moll*, S. 544, Bach; *Toccata*, Vieme; *Prelude*, *Fugue et Variation*, Franck; *Choral-improvisation sur le "Victimae Paschali,"* Tournemire.

KAREL PAUKERT, Museum of Art, Cleveland, OH, October 30: *Toccata and Gigue in d*, *Fugue in a*, *Toccata in D*, Zeger; *Fugue in a*, *Prelude and Fugue in c*, Sacher; *Pastorella in C*, Brix; *Sonata con risposta di flauto*, *Andante*, galuppi; *Sonata in C*, Pescetti; *Sonata per organo*, Gherardeschi; *Sinfonia*, Bergamo.

SYLVIE POIRIER & PHILIP CROZIER, St. Matthias' Church, Westmount, October 30: *Sinfonietta*, Bédard; *Prelude and Fugue in B-flat*, Albrechtsberger; *A Fancy for Two to Play*, Tomkins; *Sonata in d*, Merkel.

CHERRY RHODES, Los Altos United Methodist Church, Long Beach, CA, October 2: *Mein junges Leben hat ein End*, Sweelinck; *Pastorale*, Zipoli; *Noël: Chant de voix hautes*, Dandrieu; *Scherzo für ein Spieluhr*, Beethoven; *Allegro moderato*, Haydn; *Praeludium und Fuge e-moll*, Mendelssohn/Best; *O Traurigkeit, O Herzeleid*, *Herzliebster Jesu*; *O wie selig*, Brahms; *Suite Cherry*, Brown; *Reverie*, Still; *Spielende Faunen*, Antalfy-Zsiross.

NAOMI ROWLEY, First United Methodist Church, Casper, WY, October 21: *Psalms 42, Böhm*; *Psalms 23*, Diemer; *March on Handel's "Lift up your heads,"* Guilmant; *Postlude pour l'Office de Complies*, Alain; *Tokyo*, Jones; *Nun danket*, Hovland; *Noël Etranger*, Daquin; *Swing low*, Simpson.

TODD S. SÄGER, Central United Methodist Church, Lansing, MI, October 16: *Passacaglia in c*, S. 582, *Wake, awake for night is flying*, S. 645, *My soul exalts the Lord*, S. 648, *Praise to the Lord*, S. 650, Bach; *Concert Variations on the Austrian Hymn*, Paine; *March upon a Theme of Handel*, Guilmant; *Prelude*, *Fugue and Variation*, *Choral in a*, Franck.

KENNETH STARR, with cello, baritone, and piano, Methuen Memorial Music Hall, Methuen, MA, October 23: *Pièce de Résistance*, Arnatt; *Meditation on "Adoro te devote,"* Callahan; *Set me as a seal*, *Psalm 114*, *In the year that King Uzziah died*, *Faxon*; *Les Petites Cloches*, *Canticle of the Sun*, Purvis; *Triptych Symphony*, Cochereau.

STEPHEN THARP, Chicago Temple, Chicago, IL, October 26: *Toccata in E*, S. 566, Bach; *Stèle pour un enfant défunt*, Vieme; *Ave Maria*, Reger; *March Pontificale*, Widor.

ANNE & TODD WILSON, Chautauqua Amphitheatre, Chautauqua, NY, August 4: *Toccata and Fugue in C*, S. 564, Bach; *A Fancy*, Stanley; *Salut d'Amour*, Elgar; *Tuba Tune*, Lang; *War March of the Priests*, Mendelssohn; *Variations on a Noël*, Dupré; *Ride of the Valkyries*, Wagner, arr. Dickinson/Lockwood.

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Organ Music of Florence B. Price. Available from ClarNan Editions: Suite No. 1 for Organ. Forthcoming in 1995: Short Organ Works. Edited by Calvert Johnson. For catalogue write: ClarNan Editions (Historic Music by Women), 235 Baxter Lane, Fayetteville, AR 72701. 501/442-7414.

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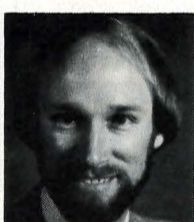
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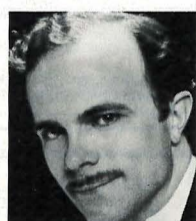
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