

# THE DIAPASON

NOVEMBER, 1996



Cansler Residence, Portland, OR  
Specification on page 16

# Letters to the Editor

## Pipe Organ/Rock Music

Thank you for the scholarly article, "The Pipe Organ in Rock Music of the 1970s," by Jan Overduin and James Overduin (September, pp. 18-21). As a "child" of the 60s and now an organ-builder, I was fascinated to hear *any* pipe organs incorporated in the highly complex music back in those years.

The very fine, bright sound, fully supported by a good pedal reed on the Yes tape, always intrigued my own ears, and now we know that it was a European (Swiss?) instrument. Wakeman's (apparently) flawless playing is well documented several times on this tape, although this is often clouded over by the singers and the other instruments. I understand that the instrument recorded by Styx is that of St. James, Chicago—a more romantic sounding large organ.

Although the pipe organ was "discovered" by the musicians and rock groups mentioned in the article, we strongly feel that it largely remains a "sleeping giant" awaiting further acceptance by other contemporary musicians. Perhaps the one main hindrance preventing its wider utilization is the fact that musicians must go find a hall with a pipe organ available for use, since they are seldom portable.

Bach, Widor, Handel, Mendelssohn, etc. were excellent composers and performers in their time, who attracted large numbers of people for performances. We must be careful not to discount our own contemporary composers, especially those who interest our younger generation, in the vast musical capabilities and possibilities of pipe organ sound.

Alan D. McNeely  
The McNeely Organ Company  
Waterford, CT

## Solid state simplicity

I just read the article, "Some thoughts on solid state on Pipe Organs: An appeal for simplicity," by Herbert Huestis, in the September issue (p. 21). The author makes some valid points. The problem of "factory" technical support is very real for supply houses. So many times the "solid state" components are blamed when the root of the problem lies elsewhere, even beyond the realm of the organ technicians' sphere of knowledge.

The following is an example which took 20 years and several unrelated incidents before coming up with the solution. A customer reported that his new rectifier was no good. It kept blowing the primary fuse although it would work for a while after replacing the fuse. We sent a replacement and he returned the faulty unit. We could find nothing wrong but we sent it the manufacturer for them to check. In the meantime, the replacement unit blew its fuse. Now, the unrelated events. In the mid-1970s, I rebuilt a 1917 tubular pneumatic organ, electrified the actions, and put in a solid state type combination action. After the work was done, we noticed that about 15 seconds after the blower was turned off the current indicator light came on for a few seconds. At that time I never did figure out why. Several years later when I was at a supply com-

pany, we started to get calls about faulty starting winding switches on the blowers we were selling at that time. After many questions, it came to light that with each of the blowers in which the switch failed, the wiring instructions were not followed. These instructions said to use a three-pole switch, one lead feeding one pole on the switch and the second lead feeding the other two poles. Installation electricians would say, "This is a single phase motor—it doesn't need a three-pole switch." They would proceed to wire the third connection on the motor into one of the feed lines after the switch. That third connection fed the starting winding circuit. The motor, when wired to a two-pole switch and turned off, would become a generator when the starting switch would close. The resulting surge was too great for the switch points. I finally put two and two together and realized why the current light came on. The rectifier was wired into the power leads of the old Century motor. When the starting winding switch closed it created a surge that energized the rectifier!

Back to the current problem. "Is it wired into the motor circuit?" "Yes." "What kind of motor is it?" "An old Century motor." A call to the rectifier manufacturer confirmed that a surge coming from the motor could indeed blow the primary fuse. The problem was solved by wiring the rectifier to a circuit independent from the motor circuit. The point is, here is a problem that no organ technician should have any knowledge about (high voltage wiring), and yet we get blamed when the organ does not work properly. How does technical support get transmitted? I hope some help can come from this web site—the S.O.S. idea must be supported and used. Thank you for all you are doing in this area.

James Ivanoff  
Klann, Inc.  
Waynesboro, VA

Herbert Huestis' solid state article is very sensible. We've got organs all over the place and every one of them keeps working with no trouble except where we have the fancy new electronic stop actions. When I was in Europe last summer, lightning struck in Delaware and knocked out many things at Christ Church, including the rectifier that powers the electronic part of the stop action—but not the one which keeps the batteries for the solenoids charged. I was away, so no one knew what to do; but the organist got in touch with Richard Howells and he got the thing going again—before Sunday, when otherwise the organ would not have been working. By comparison, our opus 26 of 70 stops fared through a huge storm that ripped the roof off the church, and the thing was basically working, although water had seeped all over the organ. You know, both of my grandfathers (farmers they were) would have been able to get the thing mechanically fixed. But it's all I can do to fix these modern electrical systems and I have an MS in that subject!

John Brombaugh  
Eugene, OR

## Here & There

**First Presbyterian Church, Evansville, IN**, has announced its 1996-97 Sacred Arts Series. The series began on September 29 with The Anglicans Choral Ensemble, and continues: November 10, Choir of Men and Boys of Christ Church Cathedral, Lexington, KY; December 24, Lessons and Carols; March 16, Crucifixus—Lenten Choral Concert; April 11-13, Reflections on Stained Glass—seminar/lecture/tour; May 11, Evansville Baroque

Soloists; and May 25, David Higgs (part of the AGO regional convention). For information: 812/423-6297.

**The William Ferris Chorale** celebrates its 25th anniversary during the 1996-97 season. This year's schedule includes music by American, British, and Italian composers, a production of Ferris' comic opera *The Diva*, and a concert by Diane Bish: November 22, Diane Bish; December 6, Ferris Christ-

# THE DIAPASON

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mas cantata, *Make We Joy*; February 21, music of Delius, Elgar, Britten, Walton, Mathias, McCabe, Mawby; April 25, music from the Vatican by Refice, Perosi, Somma, Yon; and June 6 & 7, *The Diva*. For information: William Ferris Chorale, 690 W. Belmont, Chicago, IL 60657; 312/325-2000.

The Patron Series of **West Side Presbyterian Church**, Ridgewood, NJ, has announced its 1996-97 season, its 20th anniversary year. The series began on September 29 with Scott Brubaker and the Galatea Ensemble, and continues: November 24, The Ebony Ecumenical Ensemble; January 12, violist Carol Rodland accompanied by Craig Ketter; February 9, Anne & Todd Wilson; May 4, pianist Elizabeth Martyn. For information: Joanne Rodland, Minister of Music, West Side Presbyterian Church, Ridgewood, NJ 07450; 201/652-1966.

On November 24 the School of Music at **Arizona State University** will present a concert featuring the school's new French double-manual harpsichord commissioned from Boston builder Allan Winkler. The concert will utilize the harpsichord in a variety of literatures and ensembles: as a continuo instrument with viola da gamba, as a solo instrument, in contemporary music, in Bach's *Brandenburg Concerto V*, and in the Bach *Concerto for Four Harpsichords*. The latter will use four instruments by Allan Winkler based on different historical models: the new

Donzelague (1711), a Blanchet II (1765) (belonging to John Metz), a Christian Vater (1738) German single (belonging to ASU), and a F.E. Blanchet (1737) French single (belonging to Camelback Bible Church). The program will be offered at 2:30 and 5:00, and a lecture-demonstration by Mr. Winkler will take place at 3:45. The event is co-sponsored by the School of Music and the Arizona Center for Medieval and Renaissance Studies. For information, contact John Metz at 602/965-3620.

A lecture/discussion "workshop" session on **ancient water organs** will be presented on December 30 at the New York Hilton during the 98th annual meeting of the Archaeological Institute of America. Entitled "The Greco-Roman Hydraulics," the session will include history, iconography, archaeology, archaeometry, engineering technology, music, and musicology presented by Ed Pores, Agnes Armstrong, Melinda Kaba, Florence Hiatt, Erno Gegus, Eugene Szonntag, and Cort McLean Johns. For information: 617/353-9361.

**The Choir of St. Clement's Episcopal Church**, St. Paul, MN, presented a concert of music by Arthur Maud on October 13 at St. Mark's Cathedral in Minneapolis, celebrating a 20-year relationship between the composer and the parish. Dr. Maud is founder and director of the early music ensemble *Concentus Musicus*, and he recently retired as head of the music department

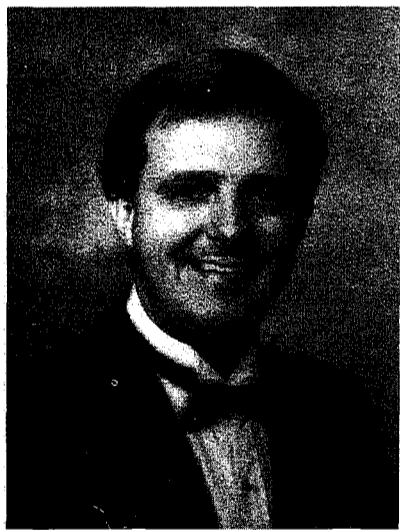
at the Minneapolis Community College. The church has commissioned a number of choral works from the composer, including Christmas carol settings, anthems, and a set of Evening Canticles sung by the choir in a broadcast on the BBC several years ago. When St. Clement's celebrated its centennial in 1995, Maud was commissioned to compose a large-scale Mass for the festival service, the *Missa Sancti Clementi*. Stanford Lehmborg is organist and choirmaster of the church.

In recognition of the centennial anniversary of **Carrollton (IL) United Methodist Church's** pipe organ, the church sponsored a service in celebration of its music ministry on October 13. The church's two-manual 13-rank Kilgen organ was installed in 1896. Pauline Langer is Director of Music.

The **Santa Barbara Boys Choir** inaugurated its 22nd season with Young Artists in Concert and Evensong at Trinity Episcopal Church, Santa Barbara, CA, on October 6. The choir has toured England, Wales, Ireland, Scotland, Switzerland, the Pacific Northwest, and California. Robert A. Helman has directed the choir since 1992. David A. Gell has served as organist and composer for the choir since 1980. The church's series of concerts and evensong presents young people from the community performing music for voice, piano, trumpet and violin.

**St. Michael's Cornhill (England)** is presenting its second annual "A to Z of Organ Music," a series of 16 lunchtime recitals. Last year's series featured 24 weekly recitals comprising 124 different composers played by 17 organists. The new series began on August 19 with Philip Scriven playing works of Alain, Allwood, Anon, and Andlaver. The final program on December 9 will include composers whose names begin with W, X, Y & Z, played by Richard Coulson.

## Appointments



Eddie Huss

**Eddie Huss** had been appointed Director of Music at Wesley Memorial United Methodist Church, High Point, NC. He is responsible for overseeing a large music program for the 2800-member congregation, including an 80-voice Chancel Choir and choirs for children and youth. The Chancel Choir sings major choral works each year and travels to Europe to sing every other summer. Mr. Huss graduated from Greensboro College, Greensboro, NC, as a Theodore Presser Scholar and is a Pi Kappa Lambda graduate of Florida State University. He previously served as organist/choirmaster at Trinity United Methodist Church in Sumter, SC, where he developed a music program of nine choirs and the "Concerts at Trinity" series. Huss has performed throughout the southeast as an organist and pianist. As a vocalist, he has been a member of the Robert Shaw Festival Singers in 1994 and 1995.



Kathleen Scheide

**Kathleen Scheide** has been appointed to the faculty at Cuyamaca College, El Cajon, CA, teaching piano and music history. Dr. Scheide continues as music director/organist at St. John the Evangelist Roman Catholic Church, San Diego, and instructor at the Community Music School affiliated with San Diego State University. She concertizes under the management of Artist Recitals Concert Promotional Service of Los Angeles.

**Scott R. Riedel & Associates**, organ and acoustical consultants, has announced the following additions to their staff: **David L. Beyer** in the area of organ tuning, maintenance, and design services; **John F. Meier** in administration; and **Gilbert Knight** in sound system design. Mr. Beyer is also available for the tuning and maintenance of harpsichords and clavichords. The firm offers consultation, design and technical services within the areas of acoustics, organs, sound systems, and architecture. Inquiries may be directed to Scott R. Riedel & Associates, 11040 W. Bluemound Rd., Milwaukee, WI 53226-4154; ph 414/771-8966; fax 414/774-1407.

## Here & There



Colin Andrews & Janette Fishell

**Colin Andrews and Janette Fishell** are in the midst of a worldwide concert tour. During April through late August the couple performed in South Africa, Thailand, South Korea, Australia, Italy, U.K., Ireland, Iceland, Finland, Denmark and Germany; highlights included recitals in Cape Town and Pretoria, South Africa; the only pipe organ in Thailand; a week of lectures and masterclasses at Yonsei University, Seoul, Korea; Dublin and Lahti organ festivals; and Odense Cathedral, Denmark. The tour continues this fall through 1997 with performances in the U.S., Argentina, Brazil, Uruguay, Japan, Spain, Portugal, France, and Poland. They are also each issuing a solo CD this fall. Andrews recorded an album of British music last summer at St. Mary Redcliffe Church, Bristol, and Fishell will record an all-Dupré CD for the Naxos label as part of a complete Dupré series. Other engagements have included five Christmas concerts with the Virginia Symphony (Andrews) and a recital and masterclass at Northwestern Uni-

versity (Fishell). Both artists are represented in the U.S. by Concert Artist Cooperative (415/479-3532).

**John L.M. Bolton** is the author of the recently published book, *The Vicar's Gift: The Organ Attributed to Christopher Shriver in the Parish Church of St. Mary the Virgin, Finedon, Northamptonshire*. The 94-page book gives a complete history of the parish church and its 1717 organ, the 1872 restoration, its specification, tonal notes, technical notes, the builders, vicars of Finedon, organists of Finedon, and "The Future," along with five illustrations and 26 black and white plates. Available for \$9 postpaid from Organotes Publishers, 30 Paradise Lane, Kettering, Northamptonshire, NN15 6LX, G.B.

**Kyler Brown** is featured on two new recordings on the Gothic label. *Masterpieces from the Church of Saint Mary the Virgin* (G 49085) includes organ works by Dupré, Gigout, Persichetti, Lemmens, Guillo, Widor, Canning, and Vierne, performed on the 1932 Aeolian-Skinner organ opus 891 at the church. *Marc-Antoine Charpentier: Messe de Minuit pour Noël* (G 49077) features The Virgin Consort under the direction of Mr. Brown. For information: Gothic Records, Inc., P.O. Box 6406, Anaheim, CA 92816; 714/999-1061.

**David A. Gell** played a concert on June 16 for the dedication of the Schulerich carillon at Trinity Episcopal Church, Santa Barbara, CA. The program featured music for carillon and organ, and included premieres of works by Mahlon Balderston, Emma Lou Diemer, and David Gell.



Christina Harmon

**Christina Harmon** is featured on a new recording, *Christmas in Dallas*, on the Hester Park label. The CD includes new Christmas music for organ and brass, and consists of 19 arrangements of familiar carols and other Christmas selections by Ms. Harmon, organist at Park Cities Baptist Church in Dallas. All of the arrangements on the recording are published. Both the CD and the scores are available from Vivace Press, NW 310 Wawawai Rd., Pullman, WA 99163; 509/334-4660.



A.C. & Charlotte Hart

**A.C. and Charlotte Hart** of Arenzville, IL, celebrated their 70th wedding anniversary on June 9 with a recital at Illinois College, performed in part on the Hart Sesquicentennial Organ in

Rammelkamp Chapel. Organists **Rudolf Zuiderveld** and **Paula Pugh Romanaux** performed along with duopianists Wilbur and Catherine Schnitker, and French hornist Mikal Hart. The celebrants are pictured holding a congratulatory drawing, commissioned by Illinois College from Jacksonville artist Steve Varble, showing the Harts and company around the 1979 Holtkamp organ. The Harts both hold honorary degrees from the college and have been active in the music department for many years.

**Calvert Johnson** is featured on a new recording, *Early Spanish Organ Music*, volume 2, on the Calcante label. The recording was made on the Spanish-style Collon organ at St. Francis Chapel, John Carroll University, University Heights, OH, and is intended to accompany Johnson's *Spain 1550-1830*, vol. 1 of *Historical Organ Techniques and Repertoire: An Historical Survey of Organ Performance Practices and Repertoire*, published by Wayne Leupold Editions, 1994. Johnson's other recordings include *Early Spanish Organ Music*, vol. 1 (recorded on the Taylor & Boody organ at Holy Trinity Lutheran Church, Lynchburg, VA) and *Go Tell it on the Mountain* (women and early Dutch composers, recorded on the Bosch organ at Sharp Memorial United Methodist Church, Young Harris, GA). Forthcoming is the complete organ works of Florence B. Price, recorded at Christ Church Episcopal, Savannah, GA. All four recordings may be ordered from Calcante Recordings, 209 Eastern Heights Dr., Ithaca, NY 14850; ph 607/273-3675.

**James Johnson** is the composer of *A Christmas Hymn* for SATB a cappella, a setting of the poem of the same title by Richard Wilbur. Available for \$2.00 per copy (ten or more postpaid). For information: James Johnson, P.O. Box 4838, Key West, FL 33041; 305/292-1933.

**Alan Morrison** is featured on a new recording, *St. Philip's Cathedral*, Atlanta, Georgia, on the Gothic label (G 49083). Performed on the cathedral's 1962 IV/98 Aeolian-Skinner organ, the program includes works of Duruflé (*Suite*), Franck (*Choral No. 3 in a*), Dupré (*Prelude and Fugue in g, Variations sur un Noël*), Demessieux (*Te Deum*), and Langlais (*Chant de Paix*). For information: Gothic Records, P.O. Box 6406, Anaheim, CA 92816; 714/999-1061.

**John Obetz** is featured on a new recording, *Festival of Organ and Brass*, on the RBW label (RBWCD008). Obetz is joined by the Missouri Brass Quintet in works of Bach, Gabrieli, Purcell, Strauss, Peeters, Karg-Elert, and Widor. The recording was made on the 102-rank Casavant organ (1993, opus 3700) in Peace Temple at the World Headquarters of the Reorganized Church of Jesus Christ of Latter Day Saints. For information: RBW Record Company, P.O. Box 14187, Parkville, MO 64152; 800/699-5894

**Daniel Pinkham** has completed several new works. *Concert Paraphrase on "Old Nassau"* for organ solo was commissioned by the Princeton University Chapel in observance of the 250th anniversary of the university. **Joan Lippincott** played the premiere on October 27. *Called Home*, a set of songs on poems of Emily Dickinson, was commissioned by the James Luther Adams Foundation, and was premiered on November 2 by baritone David Murray and pianist William Merrill. *Preludes for Piano*, originally comprising six pieces commissioned in 1995 by the Longy School in Cambridge, MA, has been expanded to twelve. Sally Pinkas will play the premiere of the complete set at Dartmouth College on January 20. *Organ Concerto Number Three* was commissioned by Great Portland CARES for the celebration of the reopening of the Portland City Hall Auditorium, Portland, ME, and the

associated restoration of the Kotchmar Organ. The premiere will take place on May 10 with organist **Ray Cornils** and the Portland Symphony Orchestra under Toshiyuki Shimada. The 12-minute work in a single movement is designed to demonstrate the brilliance and flexibility of the organ as well as to be a virtuoso vehicle for the orchestra. The three sections are designated *Toccata Fanfare, Aria, and Dances*. On October 26 Pinkham was presented with the 1996 Lifetime Achievement Award by the Alfred Nash Patterson Foundation, in recognition of his contributions to the choral arts.



**Duane H. Werner**

**Duane Werner** retired as Diaconal Minister of Music at Grace United Methodist Church, Decatur, IL, on April 1. He had held the position since September of 1965. During his tenure, the music ministry of the church grew to include a graded choir program of over seven choirs, six smaller vocal ensembles, an annual choir tour for the Junior and Senior High choirs of the church, two sets of handbells, additions to the organ, a harpsichord, a studio grand piano, and other additions. He

was instrumental in organizing a group of Madrigal Singers which has presented madrigal dinners during the Christmas season for the past 12 years. For the past 20 years the church's worship services have been televised throughout central Illinois. In 1990 Mr. Werner was organist and musical director for an international television broadcast in cooperation with Grace Church Decatur and Peace United Methodist Church in Berlin, Germany. The program, under the auspices of the National Council of Churches, was aired on Christmas Eve of 1990 and carried by ABC affiliates in the U.S. On February 25 of this year, the congregation of Grace Church recognized Werner's years of ministry at worship services and at a luncheon and reception, and presented him with a love gift.

**The Schola Cantorum of St. Peter's in the Loop**, Chicago, is featured on a new recording, *The Chant of Christmas Midnight*, on the Imaginary Road label (314 528 869-2). The choir, under the direction of J. Michael Thompson, offers 15 selections from Christmas midnight service, the chant being a variant of Gregorian chant sung by the Norbertine canons. For information: 213/965-1990.

**The Yale Russian Chorus** is featured on a new recording, *Chants and Carols*, on the Epiphany label (EP-9). Under the direction of Mark Bailey, the chorus sings examples of traditional unison chant as well as later harmonized works of Russian composers such as Rachmaninov and Tchaikovsky. The group also offers Christmas carols and folk songs from the Eastern European culture. For information: Epiphany Recordings, 6 University Dr., Amherst, MA 01002; ph 413/256-8146; fax 413/549-6401.

**Illinois College** presented **Wilma Jensen** in a recital and masterclass



**Wilma Jensen and masterclass participants and auditors at Illinois College**

April 26 and 27. Ms. Jensen is a student of the late Ruth Melville Bellatti, for whom the annual recital is named. Over a dozen students performed in the class. Next year's recital and masterclass take place on April 25 and 26, featuring Gillian Weir. For information, contact Dr. Rudolf Zuiderveld, Illinois College, Music Dept., Jacksonville, IL 62650; 217/245-3410.

**Dover Publications** has announced the release of *Toccata and Fugue in d minor and other Bach Transcriptions for Solo Piano* by Ferruccio Busoni. Included in the edition are the *Chaconne in d, Toccata and Fugue in d, Prelude and Fugue in E-flat ("St. Anne"), Prelude and Fugue in D, Toccata, Adagio and Fugue in C*, and ten chorale preludes; 128 pp., paperbd. \$8.95 (plus \$4 s&h); for information: Dover Publications, 31 East 2nd St., Mineola, NY 11501.

**Oregon Catholic Press** has released *Singing the Psalms*, Volumes 1, 2, and 3, a collection of 72 psalm settings by 24 composers. Each volume is available in three editions: unison/keyboard book for accompaniment (\$8.95); choral/guitar/instruments book (\$9.95); double-length stereo cassette (\$11.95). For information: OCP Publications, P.O. Box 18030, Portland, OR 97218-0030; 1-800/548-8749.

**Selah Publishing Co.** has announced the release of *Singing New Songs of Rejoicing—A Hymn Festival with Alfred V. Fedak*. The cassette was recorded at the Hymn Society in the United States and Canada annual conference in 1994 at Maryville College,

Maryville, TN. The hymns are taken from Selah's newest hymnal supplement, *New Songs of Rejoicing*. For information: Selah Publishing Co., 800/852-6172.

**A-R Editions** has announced the publication of *Charles Marie Widor: Symphonie gothique*, edited by **John R. Near**, in its continuing series of the complete symphonies of Widor. In the *Symphonie gothique*, published in 1895, Widor developed a new kind of compositional and technical complexity as he turned from the secular aesthetic of his earlier organ symphonies to a more spiritual ideal. The publication is volume 19 of *Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries*; introduction xx pp. including three plates, score 45 pp.; \$24.00; for information: A-R Editions, 801 Deming Way, Madison, WI 53717; 608/836-9000.

## Nunc Dimittis



**Bro. Norbert Hertel**

**Bro. Norbert Hertel, SVD**, died on August 22 at the age of 89 at the Divine Word Residence in Techny, IL. He had served as chapel organist and organ curator at Techny Chapel for 70 years until his retirement in 1994. One of 10 children, Bro. Norbert was born in Chilton, WI, and attended school in Stockbridge, WI. He studied organ at the Chicago Musical College (now part of Roosevelt University) and the American Conservatory of Music. He joined the Society of the Divine Word in 1921, and was appointed organist of the chapel in 1924. In that year the Society purchased the Austin organ from the Busch Temple Conservatory. In 1927 and 1931, Bro. Norbert was part of the team that rebuilt it into the 120-stop and 23-stop organs at the chapel, under the direction of Charles Weiner of Weiner Organs, Chicago. He also oversaw installations of new pipe organs in SVD churches in America, as well as teaching music in the community's seminary.

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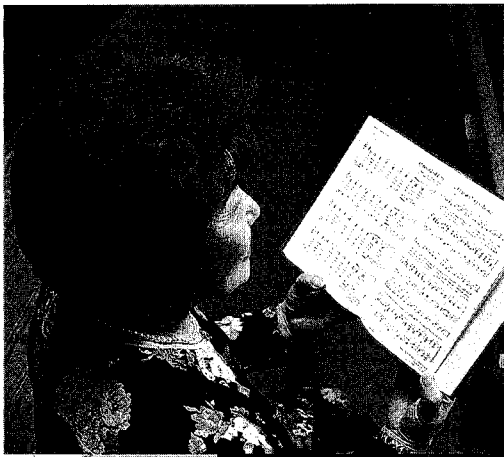
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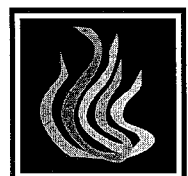
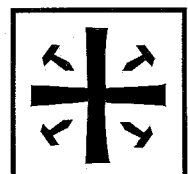
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## Book Reviews

*Proceedings of The Göteborg International Organ Academy: 1994*, edited by Hans Davidsson and Sverker Jullander. Available for 316 kroner from Sverker Jullander, Göteborg Organ Art Center, School of Music and Musicology, Box 5439, S-402 29 Göteborg, Sweden; ph 46 31 773 40 00; fax 46 31 773 40 30.

The *Proceedings of the Göteborg International Organ Academy* is a publication of some 500 pages, devoted to the research that has taken place at the University of Göteborg on a wide range of subjects from performance practice of early music to various studies of nineteenth-century organ traditions.

This volume traces the participation of lecturers, performers, collaborators and friends of the Academy. The Academy set forth a worthy goal: "to create a quality meeting place for dialogue between performers and scholars of distinction, and to concentrate research especially on important sources for performers and then communicate research results internationally." Those sponsoring the Göteborg Organ Academy hoped to "raise consciousness and the general level of quality both in musicological research and artistic endeavor within the organ art."

There were two organs that had a central role in the Academy. The first was a new Brombaugh 23-stop mean-tone organ inspired by the early 17th-century North German style at the Haga Church, and the second was an historic 31-stop "Father Willis" organ which dated from 1887.

The Academy hosted 82 participants and 38 lecturers or recitalists from Sweden, Norway, Denmark, Finland, Iceland, Estonia, Germany, the Netherlands, Great Britain, France, Switzerland, Austria, Italy, Rumania, Azerbaijan, the United States and New Zealand.

All the articles contained in the first volume of proceedings from the Göteborg International Organ Academy were originally given as papers or lecture demonstrations at the Academy's 1994 Summer session. These biennial gatherings are designed to be an interdisciplinary meeting place. They are presented as a common ground for the sharing of information, insight and ideas among musicologists, scientists, organ performers and organ builders. The idea for these sessions came about in 1991 at a symposium in honor of Matthias Weckmann. The goal that

emerged was the idea of integrating performance and musicology more completely.

The first part of this academy was devoted mainly to intabulation—the practice of adapting polyphonic music to the keyboard. Kimberly Marshall gave a broad overview of the history of intabulation, with the main emphasis on Germany. She covered literature from the 14th-century *Robertsbridge Codex* to the music of Heinrich Scheidemann. William Porter looked at intabulation from the perspective of improvisation. Pieter Dirksen examined Jan Sweelinck's keyboard style and his creation of a musical language which was for the first time "keyboard-idiomatic" and polyphonic. Hans van Nieuwkoop gave a presentation on Paul Hofhaimer as an improviser, composer, and organ teacher. Other participants were Jeffrey Kite-Powell, Rudiger Wilhelm, Poul-Anders Lyngberg-Larsen, Ibo Ortgies, and Frederick Gable. These faculty members presented papers on vocal works, Gregorian chant, and musicological comparisons of famous manuscripts.

From the presentation of workshops on early music, the academy took a very large jump into the 19th and 20th centuries, with presentations such as these:

*The Romantic Clavichord*, by Harald Vogel

*Hugo Riemann and the Development of Musical Performance Practice*, by Ludger Lohmann

*The Organ Works of Mendelssohn and Schumann and Their Links to the Classical Tradition*, by Hans Fagius

*Johannes Brahms and the 19th-Century Performance Practice in a Historical Perspective*, by Jacques van Oortmerssen

*The Organ Music of Josef Rheinberger and Its Environment*, by Bernhard Billeter

*The "Grand Pièce Symphonique" of César Franck*, by Jean Boyer

That is an amazing—even astonishing—range of musicological investigation. Perhaps the greatest contrast is struck between investigations of the intabulations of Sweelinck and Scheidemann, and interpretive analyses of the music of Charles-Marie Widor!

The proceedings of the Academy showed that the "historically informed" approach to musical performance was hardly restricted to early music. Three 19th-century traditions in organ music were investigated—classically oriented organ music with Mendelssohn as its main representative, the circle around Liszt and his pupils, and the French symphonic school which cemented the

relationship between organ builder Cavallé-Coll and composers such as Franck and Widor.

An outstanding example of the caliber of research into 19th-century music and musicians was presented by Dr. John Near, who took a close look at the music of Charles-Marie Widor with a wide open frame of mind. He made the case that in the first part of this century, Widor was much ignored, and regarded as a minor composer. Near, who wrote the first definitive biography of Widor, commented, "In 1941, noted music historian Paul Henry Lang ignored the entire corpus of Widor's non-organ music in his gigantic *Music in Western Civilization*." At Göteborg, he presented a paper entitled "Problems of Interpretation and Edition in the Organ Symphonies of Charles-Marie Widor." This work is a complete eye-opener in the study of Widor's music! It comprises a very thorough study of the Lemmens-Widor musical tradition, and disproves a number of false assumptions about the music. Good examples come from Widor's writings, where he pleads for "honesty and respect" in the performance of his music and discredits the overindulgent "prestidigitization" that so often characterizes "performances" of his music.

Read this paper, and chances are that you will slow down when you play his famous Toccata. John Near writes, "The original metronome marking is 118; Widor eventually abandoned that for 100. A listener who heard him play the Toccata wrote: 'The effect conveyed was stateliness rather than brilliance; it ceased to be a mere show-piece and took on an added grandeur. There was no special reason for the slower tempo. The hall was conspicuously non-resonant. It must have been the way in which it ought to be played.'" (p. 457)

This paper on Widor is one of many fine documents presented at the 1994 Organ Academy, and is certainly worthy of a full reprint. A full reading of the *Proceedings* will be very satisfying to organists who wish to take a closer look at the "traditions" in which they play. They will be rewarded generously by many articles which articulate the principles of performance practice in ways that are clear and understandable.

—Herbert L. Huestis

**The Rhythm Book.** Daniel Kazez. *Accura Music*, 1994, Revised Edition, fifty-three (53) pages, Note to Teachers, Table of Contents, Index. Box 4260, Athens, OH, 45701. Telephone 615/594-3574; fax 615/592-

1609.

The book is aimed at beginners of any age. It is divided into eighty-two (82) lessons, the first sixty (60) of which are in simple meter and comprise Part One, and the remaining of which are in compound meter and comprise Part Two. Each lesson introduces theoretical concepts and a rhythmic figure. Also included are rhythmic exercises and questions related to the principles introduced in the same or prior lessons. The two parts are separated by a review of terms introduced in the first part. The most difficult rhythms include only the easiest syncopations in simple and compound meters and the most well-known irregular subdivision of a beat, the triplet.

Integrated into the lessons are the principles of: (1) relating rhythms to beats, in both sound and in notation; (2) "chunking", i.e., grasping larger groups of rhythms as skills develop; (3) "spiral learning", i.e., returning to principles first introduced in earlier lessons and reviewing them in new contexts; and (4) the "speech cue method", where rhythms are introduced in association with commonly known words, e.g., a quarter-note beat subdivided into an eighth-note followed by two (2) sixteenth-notes is represented by the word, "grasshopper."

Mr. Kazez suggests a sound methodology which includes the use of study/analysis and practicing at slow tempos. The author also suggests that students tap a beat while singing the rhythms in order to build up the intuitive skills that enable one to successfully comprehend the hierarchical proportional relationships that make up the temporal organization of traditional Western music. Furthermore, he suggests that the students play the rhythms on their own instrument in order to make the transition from a more theoretical level of activity to the more practical level of activity. Included in the lessons are rhythmic exercises that are to be taught by the teacher to the student by rote in order to develop the skills needed to analyze while listening to music as well as to work on skills needed when looking at the notation of music.

*The Rhythm Book* is clear and concise, characteristics common to other publications of Mr. Kazez, both articles and books. The brevity of the book requires that any teacher using the text needs to prepare additional exercises for both rote learning and for sight-reading. This is certainly true with any sight-reading text and thus not of great importance. This reviewer finds a few other objections to minor points; however, overall the book is strong in its thoughtfulness and thoroughness in presenting a compendium of lessons which are helpful for students at the beginning stages of learning both theory and sound relationships that form the basis of rhythm in traditional Western music.

—Sheldon Atovsky  
DePaul University  
Chicago, IL

## Music for Voices and Organ

by James McCray

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George F. Handel  
(1685–1759)

How often does your church choir perform a work by a major composer? Are at least 25% of the works you do during an entire church year by composers of significance? That would mean one work a month if you just performed music in the anthem slot each week. Of course there can be debate about what constitutes a major composer. From the works reviewed below most musicians would heartily include Bach, Handel, Mozart, and Schubert as

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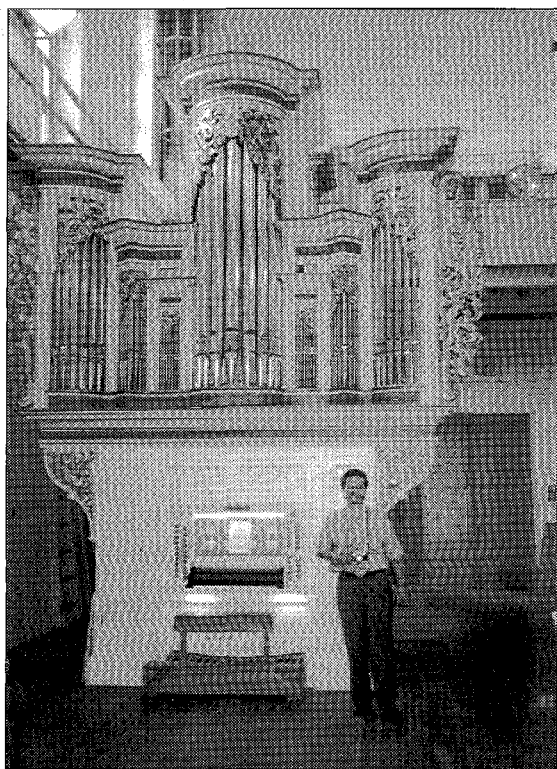
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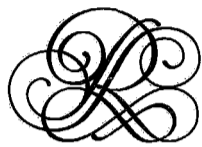
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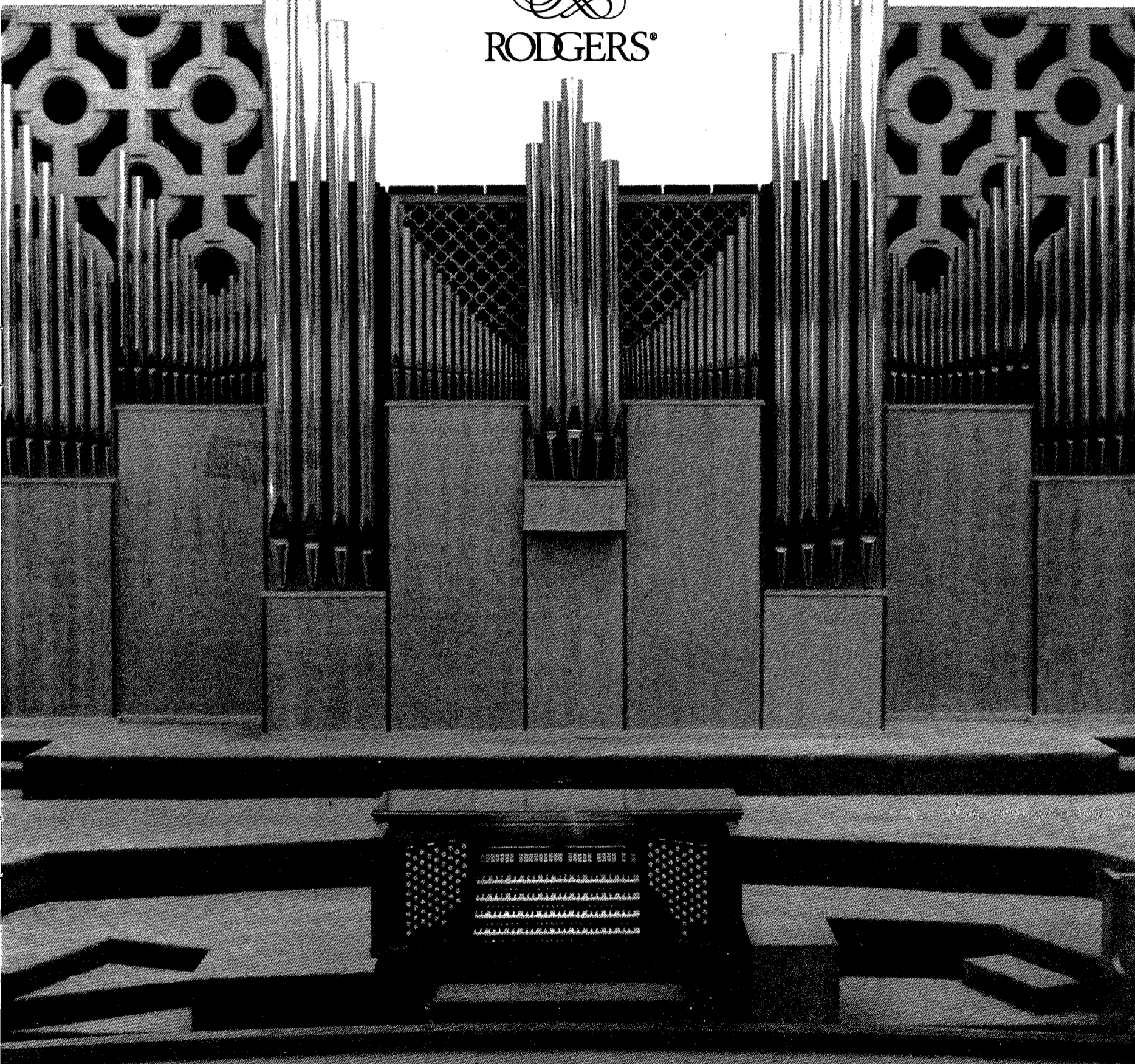
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### ► page 6: McCray

being major composers. Elgar and Pergolesi might be further down on one's list; Britten and Machaut might be somewhere in between. The point is to encourage directors to seek out works by major composers as a normal part of their repertoire.

If, as I certainly believe, a church service should be something different from daily experiences, the music should also be something which is different. It is easy, safe, and has immediate rewards when a conductor programs music that has only one level of depth. Part of the greatness of composers such as Bach is that with each hearing another level is revealed and it continues to be interesting. So much of today's published church music really does not have that lasting value. Singing or hearing it once is enough. The listener has taken everything from the music, and there is no reason to return to it.

The singers of your choir deserve to encounter music with depth and challenge. A good choir is always finding ways to stretch and grow. Good singers want to perform good music.

Tim Page suggests that the reason for writing music is "not a question of communication or something to be rationally understood, but a question of changing our minds about the fact of being alive" (*Music from the Road*). Why people compose has a strong bearing on its freshness, its quality, and its style. Composers whose music has spoken to diverse generations must have something special.

This year program at least one work a month by a composer from the past—someone whose music has endured long beyond them. Choose music by major composers, or at least significant composers, and let the tradition continue. To sing the music of Bach, Schubert, and other earlier giants is to touch the past. Their wonderful music lives today. Help your choir and congregation to encounter that depth.

**Benedictus es, Domine, D. 184 (Gradual in C), Franz Schubert (1797-1828). SATB and orchestra (or organ), Carus-Verlag 70.042/03, no price given (M).**

This "motet" has a very brief one-page Latin opening, and then the remaining six pages are all set to the word Alleluia. The keyboard part may work better on piano than organ, although organ is used with the orchestral version. The slow majestic opening has limited chord changes for the syllabic statements. The Alleluia is fast, fugal, and fun. The subject is designed so that entrances occur at intervals of three measures, one measure, and even a half-measure, with the material carefully organized. Wonderful music that is relatively unknown.

**Nisi Dominus from Three Vesper Psalms, George F. Handel (1685-1759). SSAA/TBB, ATB soli, and orchestra or keyboard, Novello Publications, No. 07 0465 02, \$4.00 (M+).**

Handel's setting of Psalm 126 has six movements but only the opening and closing ones are for choir. The double choir movement (#6) is a joyful Gloria Patri setting. This is a scholarly edition by Watkins Shaw and numerous editorial comments are included in the preface. The four vocal solo movements are not difficult although the bass tessitura is high (baritone). Only Latin text is used for this 25-minute Psalm setting which is the third one in the complete work; each movement is published separately.

**Messe de Notre Dame, Guillaume de Machaut (1300-77). TTBB unaccompanied, Oxford University Press, no number given, \$12.95 (D-).**

Performing medieval music is rare for most groups. The editor points out that in the 14th century this would have been performed by solo male voices, but that today it might best be sung by two

counter-tenors and two tenors or in a TTBB setting at a pitch level a fourth lower. All movements are there and incipits are notated.

**Three Sacred Hymns, KV 345, Wolfgang Mozart (1756-91). SATB, SATB soli with orchestra or keyboard, Carus-Verlag, 40.032/03, no price given (M+).**

These hymns were incidental music for *Thamos, King in Egypt* and have appeared with separate KV numbers (KV 121, 122, and 123). The texts are only in Latin: Splendente, Deus; Jesu, Rex tremendae majestatis; Ne pulvis et cinis. The soloists have the more challenging music and much of the chorus writing is syllabic. Each movement is somewhat long and could be performed separately. No English translation is given for the texts. Typical early Mozart.

**Confitebor Tibi Domine, Giovanni B. Pergolesi (1661-1756). SSATB, strings, organ, and harpsichord, Ricordi, #131723, no price given (M+).**

Psalm 110 is, according to editor Francesco Degrada, one of Pergolesi's "most perfect sacred compositions." There are seven movements, five with chorus; the last two are the Gloria Patri. This edition includes English for performance use. Most of the chorus music is homophonic. The soprano solo has coloratura ideas with notated and unnotated ornamentation.

**Seven Anthems, Edward Elgar (1857-1934). SATB and keyboard, Novello #03 0134 05, \$3.25 (M).**

These anthems are published with the old music script and vocal notation instead of instrumental stems barred together, but it is still quite readable. All are in English; one is for SA and one is unaccompanied. Most date from the turn of the century and have solid, Victorian musical characteristics. They vary in difficulty and several have divisi.

**Wer weiss, wie Nahe mir mein Ende (Who knows how near is my last hour), BWV 27, J. S. Bach (1685-1750). SATB, SATB soli and small orchestra (strings, cornett, 2 oboes and organ), Carus-Verlag 31.027/03, no price given (M+).**

This cantata is for the 16th Sunday after Trinity and has the usual choral opening movement and closing chorale movement. The opening movement has an unusual indication of recitative for part of it, although there is no tempo change indicated for those areas. The closing movement is really a setting of the chorale by Johann Rosenmuller. English and German texts are used for performance. The solo movements are most challenging for the alto and bass. Superb edition.

**Ad Majorem Dei Gloriam, Benjamin Britten (1913-76). SATB unaccompanied. Faber Music, no price given (D/D+).**

Britten's settings of poetry by Gerald Manley Hopkins date from 1939. They are in English and include: Prayer I, Rosa Mystica, God's Grandeur, Prayer II, O Deus ego amo te, The Soldier, Heaven-Haven. The music is sophisticated, very contrapuntal, and usually quite difficult. Wide range of dynamics, tempos, and moods are displayed. This will require an excellent choir of advanced singers and probably will work best in a concert situation by a college level group.

**Lift up your Heads, O Ye Gates, Heinrich Schütz (1585-1672). Double choir unaccompanied, C. F. Peters Corp., #6592, no price given (M).**

Denis Stevens, the editor, suggests organ or piano ad libitum to assist with the performance if needed. This six-minute motet uses antiphonal singing as the two SATB choirs alternate back and forth in concertato style. Only an English text is used.

## New Recordings

**Musica Sacra. Tuomas Hoikkala, Alto Saxophone / Kalevi Kiviniemi, Organ. Taidekekus Salmela. TH-CD 001 (1991), [DDD] 54:54; distributed by The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918; CD \$20, Casette \$10.**

**Cello and Organ. Jussi Peltonen, Cello / Kalevi Kiviniemi, Organ. FINE Records. Fine CD 105 (1990), [DDD] 53:05; distributed by The Organ Literature Foundation; \$20.**  
**Violin & Organ. The Murray/Lohuis Duo (Robert Murray, Violin / Ardyth Lohuis, Organ). RAVEN Recordings. 1991. 3217 Brook Rd, Richmond, VA 23227.**

The addition to our CD collections of recordings featuring the organ together with other instruments is indeed a welcome one. Not only are some of us introduced to unfamiliar repertoire written for such combinations, but it is also refreshing to hear familiar repertoire in novel arrangements. Furthermore, the challenge of balancing organ and solo instrument is one with which many of us are familiar. How would this be handled on these recordings? With hopeful anticipation, therefore, I listened to three such recordings, featuring the organ with alto saxophone, with cello, and with violin. The listening experience was as varied as the repertoire presented, ranging from great delight to impatient annoyance.

Having dabbled a little in the organ / saxophone combination myself, it was with great interest that I listened to *Musica Sacra*, featuring Tuomas Hoikkala, alto saxophone, and Kalevi Kiviniemi, organ. The listener is greeted with a veritable smorgasbord of repertoire (the artists are, after all, Scandinavian), ranging from familiar works by J.S. Bach (*Toccata in d*, BWV 565, organ solo), Albinoni (*Adagio*), Handel (*Largo*), Beethoven (*Die Ehre Gottes*), Schubert (*Ave Maria*), Gluck (*Scene des Champs-Elysées*), Bizet (from *L'Arlesienne*; *Agnus Dei*), Boëllmann (*Toccata*, organ solo), and Fauré (*Élégie*), to lesser known repertoire by Järnfeld (*Berceuse*) and Klemetti (*Jerusalem*), as well as an arrangement of a Finnish hymn (*Koska valaisee kointähtönen*). Although many of these titles (even if they do appear to be a "greatest hits" list), are appropriate on a recording labelled "*Musica Sacra*," the inclusion of selections from Bizet's *L'Arlesienne*, among others, deserves questioning. Furthermore, while one might question why solo organ repertoire is included on this recording, namely the two toccatas, more perplexing is the choice representing this repertoire. While the performance of these works is satisfying enough, their choice is not. Certainly the Romantic repertoire can be better represented than by the Boëllmann *Toccata*. Likewise, why choose the one Bach toccata which was in all likelihood not written for the organ, and certainly does not offer a satisfactory representation of Bach organ works? Any one of the Bach organ chorales with the ornamented cantus firmus in the discant played by the saxophone would have been a far more satisfying and superior choice. (I encourage all organists to give this a try sometime, should they have a competent saxophonist at their disposal.)

Choice of repertoire aside, Hoikkala does provide us with exquisite saxophone playing. His tone is clear, yet mellow, and is characterized by great sensitivity to line and phrase. Likewise is Kiviniemi's playing beyond reproach. But not so the sound engineers! While the saxophone is invariably miked closely, the organ is too often buried in the background, allowed to shine only when the saxophone rests. Most often, any organ crescendos involving reeds and mixtures are suffocated either by the swell box or by the sound engineer. Only with quiet organ registration does one encounter a realistic and balanced sound between the two instruments,



such as in the Fauré *Élégie* or in the Järnfeldt *Berceuse*. A further disappointment was encountered when attempting to discover something in the insert booklet regarding this truly magnificent sounding organ. Apart from brief biographical notes about the performers and a picture of the organ in the Church of the Cross in Lahti, nothing else is provided. It is to be hoped that Kiviniemi and Hoikkala will collaborate again in producing a recording, for the combination of organ and saxophone can truly be an exquisite marriage. Hopefully next time they will have more guidance in choosing repertoire, and will benefit from better sound engineering.

Kiviniemi's collaboration with the cellist, Jussi Peltonen, in the recording *Cello and Organ* is a far more satisfying listening experience. Here the selections are taken mostly from the standard cello repertoire, including Fauré's *Élégie* and *Après un rêve*, Saint-Saëns's *The Swan*, the Bach-Gounod *Ave Maria*, Sibelius's *Romance* (op.78 no.2) and *Élégie* (op.27 no.1), and Toivo Kuula's *Chanson sans paroles* (op.22 no.1). Also included is the Bach solo cello suite in G (BWV 1007). Kiviniemi's organ accompaniments are consistently sensitive with fairly well-chosen registration. The contrast between this and the *Musica Sacra* recording is indeed a revealing one. In accompanying the cello, Kiviniemi relies more on gentler diapason and flute registrations, rather than the frequently heard enclosed reeds and mixtures chosen for the saxophone accompaniment, resulting in a more satisfactory balance between cello and organ, and allowing the listener to enjoy both the rich cello sonority and the clear lines of the accompanying organ. While Jussi Peltonen's vigorous and opulent tone is well suited to the late romantic repertoire, a little more restraint and objectivity would have been appropriate for the Bach suite. This recording is also accompanied by a far more informative insert booklet, including a stop-list of the 1989 Kangasalan Urkurakentamo organ in the Leppävirta Church.

The Murray/Lohuis Duo's *Violin and Organ* recording represents a niveau of collaboration which is exemplary for such endeavours. Concentration here is on repertoire written specifically for the combination of organ and violin, with only a few organ adaptations of piano accompaniments, introducing the listener to a colorful and expansive array of undeservedly lesser known works: Rheinberger, *Overture from Sechs Stücke*, op.150, no.6; John Stanley, *Solo II*, op.1; Leo Sowerby, *Poem*; Joachim Raff, *Cavatina* from *Six Morceaux*, op.85, no.3; Stanley Weiner, *Largo and Hallelujah for Violin and Organ*, op.76; Max Reger, *Largo*, op.93a; Jan Bender, *Jesus, Priceless Treasure: Theme and Variations for Violin and Organ*, op.97; Oreste Ravanello, *Contemplazione*, op.117, no.3; and Henri Vieuxtemps, *Souvenir d'Amérique: "Yankee Doodle" Variations Burlesques*, op.17. The challenge to capture "the fine, sensitive nuances of the violin while preserving the broad and richly varied tapestry of the organ," as indicated in the thoroughly documented insert booklet, is met masterfully, leaving the listener with the clear sense of equality between the duetting instruments. Although Ardyth Lohuis has two grand instruments of both historic and sonic interest at her disposal (the 1951/1968 Aeolian-Skinner organ at St. Stephen's Episcopal Church in Richmond, Virginia, and the 1929 E.M. Skinner organ at St. Paul's Episcopal Church, Winston-Salem, North Carolina, fully described in the booklet), she does not succumb to the temptation of over-registration, but rather chooses most judiciously appropriate registrations, rendering possible a natural balance between organ and violin (take note, Kiviniemi!). The choice, arrangement, and performance of the repertoire is quite simply superb, the larger or more profound works alternating with either lighter or more contemplative selections, with each composition executed in its own stylistically appropriate

manner. Full marks for this splendid disc!

—Dietrich Bartel  
Associate Professor of Music  
Canadian Mennonite Bible College  
Winnipeg, Manitoba

**Brahms, Complete Organ Works. Robert Parkins, organ. Naxos 8.550824. MVD Music and Video Distribution, GmbH., Oberweg 21C-Halle V, D-82008 Unterhaching (Munich), Germany.**

The disc (approximately 71 min.) does indeed contain the complete organ works: the preludes and fugues in G minor and A minor, the fugue in A-flat minor, the chorale prelude and fugue on "O Traurigkeit," and, of course, the 11 chorale preludes.

A rather wide range of recordings has already established the fact that both Parkins and the Flentrop organ at Duke University are very versatile. Parkins performs this music with obvious affection. He finds a surprising number of subtly different registrations within a rather limited dynamic range, the phras-

ing is exemplary, and it is a pleasure to hear such carefully graded use of the swell pedal when appropriate.

The organ is definitely at its best in the two preludes and fugues. Although they were published only in 1927, these are early works that reflect both Brahms's temporary interest in becoming a virtuoso organist and his interest in North German music of the 17th century. The performance and the sound here can safely be called neo-baroque. While the G-minor prelude and fugue is much better constructed, both works deserve more performances than they get.

Parkins favors decidedly slow tempi in the chorale preludes; I found the first one, "Mein Jesu, der du mich," too slow. The tempi, and the relatively slight differences in some of the registrations used will perhaps not gain converts to Brahms's organ works, although this contemplative approach has much to recommend it.

The recording is technically excellent. The engineers appear to have avoided "tinkering," and the various parts of the organ are clearly differentiated. Some mysterious, distant effects—notably in


"Schmücke dich"—are very effective. I am not sure whether the occasional lack of clarity in the pedal, usually in soft passages, should be attributed to the organ or to the microphone placement.

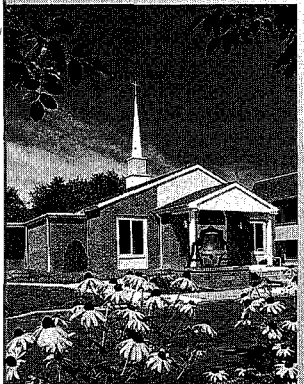
One wishes that Naxos would devote more attention to liner notes. Here we have a pleasant general introduction to Brahms as an organ composer, by Parkins, and a brief note on the performer. There is no information about the organ. Fortunately, in this case such information is readily available. It would, however, be really helpful to have Parkins's actual registrations listed.

There are a number of recordings of Brahms's organ works available, and it is probably not possible to name a best one, for the differences in approach are striking. One extreme case: an old recording by Kurt Rapf, which I still enjoy, gets all of the organ works on one LP record (about 49 min.), yet the performance does not sound hurried. Other recordings use much more exotic registrations than either Rapf or Parkins. In short, there are a number of good interpretations available, and personal preference is the only deciding factor.

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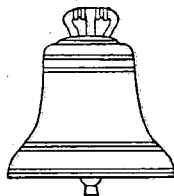
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—W.G. Marigold  
Urbana, IL

## New Organ Music

**Eleven Chorale Preludes on Hymn Tunes**, arr. James D. Kimball. H. W. Gray Publications EL03914. \$6.95.

The hymn tunes chosen for treatment in this collection are familiar to many denominations and cover most seasons of the church year. A similar compositional style is employed throughout, with the melody appearing unadorned in either the right hand, left hand or pedal part. The remaining parts embellish the tune with gentle accompanimental figures that do not detract from the theme. The composer is fond of stepwise motion, so the pieces are not difficult to play. Interest is created in the hymn tunes where the original meter has been altered.

**Eight Hymn Preludes for Organ**, Wolfgang Lampert. The Willis Music Company 11649E. \$3.50.

The composer has chosen two familiar hymns and six not-so-familiar ones for this collection. The writing style is imaginative, as each piece takes on a different character. The techniques of fugetta and canon are used extensively, propelling the accompanying voices into the action of the hymn tune melody. These pieces are short, so will probably be best used to introduce the hymn rather than as a separate organ piece for the service. They will energize the hymn about to be sung and are well written.

**Eight Hymntune Preludes for Organ**, David Lasky. H.W. Gray Publications GB 00698. \$7.95.

The hymn tunes in this collection are familiar ones, and the composer has provided some surprising harmonies. Most of the pieces begin with an introduction before the entrance of the hymn tune. *Morning Song* is written as a set of variations. The most interesting composition is the "Meditation on *Veni Creator Spiritus*" where the right hand part soars with the freedom of the spirit. Many also include modulations which add variety.

**Joyous Day!**, John Leavitt. H.W. Gray Publications GSTC01112. \$3.50.

Constructed like a trumpet tune, this march-like piece could be used for a church service professional or a wedding. The style is simple and adaptable to different situations. Some subtle changes of meter from measure to measure add interest to the piece.

**The Last Verse for Christmas**, arr. Janet Linker. Beckenhorst Press OC16. \$9.95.

This collection contains free hymn accompaniments on fifteen hymns for Christmas. Ms. Linker includes optional introductions, codas and Amens with the free accompaniments. A standard harmonization is also included on the same page, so that one does not have to also juggle a hymn book. Many of the "last verses" are preceded by an interlude which provides a modulation for the last verse at a higher pitch. The alternate harmonizations take great care to let the melody be heard strongly, which is crucial for the congregation to keep singing. The harmonizations are strong and creative, and provide a new look at these traditional carols.

**Four Carol Meditations**, arr. Gilbert M. Martin. Beckenhorst Press OC15. \$7.95.

The organist with limited skills will find a resource here. The manual parts are very easy and the pedal has a minimum of note changes. "Away in a Manger" is unique in using two tunes "Cradle Song" and "Mueller." There is

little here to recommend to a more advanced organist, however.

**8 Easy Preludes & Canons for Organ**, Edward H. Meyer. Concordia Publishing House 97-6306. \$8.75.

The composer indicates in the foreword that this collection was developed to be used as teaching pieces for first-year organ students. Two manuals are required for each piece and the pedal part is not difficult. A mixture of traditional and contemporary hymn tunes is present. Each hymn tune is presented in an A-B-A format (B being the canon), giving some variety. The use of canonic writing in the manual parts adds interest.

**Carol Prelude "A Child Is Born In Bethlehem"**, Theodore W. Ripper. H.W. Gray GSTC01114. \$3.50.

This piece is based on the plainsong melody *Puer natus in Bethlehem*. The introduction to the hymn tune is a dramatic exploration of keys, rhythms and imitative entries. When the hymn tune enters, the writing becomes less interesting. The piece ends with a statement of the hymn tune with very sparse accompaniment. Would that the promise of the piece's interesting introduction had led to a more compelling accompaniment for the main hymn tune as well.

—Dennis Schmidt, DMA  
*The Bach Festival of Philadelphia*

## Transcriptions

**Pyotr Il'yich Tchaikovsky, The Nutcracker Suite**, transcribed by Frederick Hohman. Wayne Leupold Editions, Inc., WL 600022, \$14.95.

In his introduction to these eight transcribed Nutcracker movements, Hohman suggests that they may serve as "a primer for those wishing to undertake a serious study of transcription art." Hohman's work is artful indeed and serves as a fine example of transcription at its best. Articulations and dynamics are painstakingly marked throughout the score and elaborate registration schemes based on a large (about 90-rank) four- or five-manual instrument are provided for each movement. Hohman espouses judicious use of the crescendo pedal, especially if it is programmable, for dramatic effect. The movements included in this set are Overture Miniature, March Characteristique, Dance of the Sugar-Plum Fairy, Russian Dance, Arabian Dance, Chinese Dance, Dance of the Reed Flutes, and Waltz of the Flowers. A successful performance of these masterful transcriptions demands a great deal of performer and instrument alike. The performer must possess not only superb keyboard skills, but great ease in navigating at the console to provide the registration colors required. The organ selected for performance must have a wide tonal palette and perhaps more importantly, the stops must be well-voiced especially in the upper registers, for much of the music lies high on the keyboard. A recording of Hohman performing his transcription of the Nutcracker Suite is available (Pro Organo, CD 7012).

**Antonio Vivaldi, Gloria in Excelsis Deo**, edited and arranged by Dennis R. Johnson. Morning Star Music, MSM-10-922, \$5.50.

Johnson's arrangement of the first movement of Vivaldi's *Gloria* requires colorful registration and crisp articulation to convey the brightness and excitement of a performance of the same work with choir and orchestra. He suggests a combination with reeds on the swell, plenum on the great, and 8'2'1' on the choir with independent pedal 16'8'4'. His plan is for a 3-manual instrument, but he also includes suggestions for adapting it to two manuals. Johnson's transcription follows the original score closely with one exception. The harmonic progression of measures 41-47 of the original piece has been compressed to three measures in the transcription, a fact which is noted in

the score but not explained. This transcription is moderately difficult and would make a nice wedding prelude.

**G. F. Handel, Let the Bright Seraphim**, arranged by James Pethel. H.W. Gray Publications, GSTC01113, \$3.50.

James Pethel has arranged this classic soprano aria for two-manual organ. He has done a good job of adapting it for organ, preserving the character of the piece while rendering it idiomatic to the organ. Pethel clearly has ease of performance in mind, going so far as to suggest that the trumpet fanfare of four repeated sixteenth notes may be modified to two eighth notes if sixteenths are too difficult to play. His straightforward registration plan suggests the contrast between the tutti orchestra (plenum including 8' reed on the Great) and soloist (a lighter registration on the swell). Soloing out some of the trumpet lines would make the registration more interesting and could be quite easily accomplished. For those uninitiated into the world of organ transcriptions, this piece would be a good starting point.

## Music for Organ and Instruments

**Brian Henkelman, Four Carols for Instruments and Organ**. Concordia, 97-6295, \$12.50.

These four settings of Christmas carols are a delightful addition to the repertoire for organ and instruments. *Es ist ein ros*, *Sussex Carol*, and *W zlobie lezy* are arranged for two C instruments while *Greensleeves* is set for solo instrument. Henkelman's soulful setting of *Greensleeves* is the best of the bunch, combining a rhythmically interesting, embellished version of the melody for the solo instrument with a delicate, transparently-textured organ accompaniment. *Sussex Carol* is set in a lilting style, with the instrumental parts moving in parallel above a lively, pianistic accompaniment (the piano would be a good, perhaps preferable, substitute for organ here). *Es ist ein ros* and *W zlobie lezy* are similar in style; the organist handles the melody for the most part with obbligato parts for the instruments. Highly recommended for a refreshing change of pace for the Christmas season.

**André Campra, Suite of Dances for organ, brass, and timpani**, transcribed and edited by Scott Sorensen. Concordia, 97-6204, \$18.50.

The six dances included in this set are from Campra's opera-ballet *Les fêtes vénitienes* which was premiered in 1710. Sorensen has arranged these movements for two trumpets, horn, two trombones, optional tuba, timpani, and organ, incorporating effective alternations between solo organ and the full ensemble with organ. The two more subdued movements, *Air des Musettes* and *Air pour les Arlequins*, include some soloistic lines for the trumpets and horn, but the rest of the dances are arranged for the brass quintet (or sextet) to play homophonically. The timpani part requires only two pitches—C and G—throughout the four movements in which it is included and is not challenging. The brass and organ parts are moderately difficult and a good performance of these dances requires very clean articulation from the brass players as well as the organist. As stated in the preface to these works, articulations, dynamics, and tempi are editorial and Sorensen's suggestions here are excellent, although the tempo markings could be a shade slower. Each of the movements is brief—one to two minutes in length—making these dances most satisfying when performed as a suite.

—Marcia Van Oyen, AAGO  
Deerfield, Illinois

Send a copy of THE DIAPASON to a friend: Editor, THE DIAPASON, 380 E. Northwest Hwy., Des Plaines, IL 60016; or fax 847/390-0408.

## An interesting tale

# As told by Henry Willis 4 to John-Paul Buzard

How would you react if you learned that the entire Organ Reform Movement was based upon a fundamental inaccuracy of scholarship? What would you think if a witness came forward who could attest that the admirers of this Movement engaged in conspiracy to prevent other organbuilders from observing nicks in what were supposed to be un-nicked pipes?

I met Henry Willis 4, the heir to the Willis organbuilding dynasty, some years ago at an American Institute of Organbuilders congress. One cannot think of English organs without the Willis name coming to mind. Willis had an influence on the course of American organbuilding through E.M. Skinner, who made pilgrimages to the Willis factory and to the cathedrals which Willis organs filled with majesty and Empire.

Henry 4 studied old baroque and modern classic organs in Germany, France and Holland after he had been in the metal and voicing shops in his father's factory.

During the 1960s young English organists who had traveled across the European continent grew weary of the sounds at home and embraced the new edicts of the Organ Reform Movement. English organbuilders, out of work and jealous of the Willis's century-long predominance of the organbuilding market, jumped at the chance to tear into then extant Willis organs and make their own contributions.

Henry 4 took over the family business at about the same time as the organ reform movement, some would say the anti-Willis movement, took hold in England. The Willis's all had very strong personalities, often making more enemies than allies. Henry 4 is no exception, but he is a brilliant man with a sharp sense of humor, and a world full of experiences which he is willing to share with those who will listen and learn.

He is a great storyteller, and shared the following letter (edited for length) with me during an interview I had with him at the Leeds Gentleman's Club in November of 1994. The letter was written to an unnamed but famous Dutch organbuilder with whom he had become acquainted since the early days of the International Society of Organbuilders. I offer it to you, my colleagues in the profession, as a reporter would, making no judgments upon it. Other of Henry's stories, commentary, and biting wit will appear in future articles resulting from our interview.

—John-Paul Buzard

This research was carried out by enthusiastic organ experts—not organbuilders—of whom shortly Maarten Vente was one. In a painstakingly thorough way some notable ancient organs were inspected, measured, drawn and researched in the Church and other records, and in one case the wind pressure was found to be (say) 80mm [about 3 inches] whilst old records said (say) 2 inches. The bellows weights were odd stones, and some were removed to give (say) 50 mm [2 inches]. The heavy mechanical action became easier to play, but the tone of the organ was feeble.

At this stage an interested, knowledgeable young Dutch organbuilder was called in and when asked why the tone was feeble he examined the instrument and replied that the wind pressure was too light. He was assured that the wind pressure was correct, so he ventured that IF the wind pressure was correct, the feebleness was because the pipes' mouths were cut up too high and the nicks too deep. To prove the point he (was asked to and) made some medium pitched pipes in the same style but with lower mouths and no nicks, and proved

that by judicious voicing techniques such pipes could speak with a sufficiently loud, clear tone to shew *the satisfaction of the expert researchers* that this old organ had been revoiced at some time subsequent to its being built on an higher pressure, with mouths cut-up some 33% more and with nicking added to suit. This despite no church nor Treasurer's records to shew when or that it had been done.

So the foetus of the Organ Reform movement had its pipes cut apart and was "restored" with lower mouths and without nicking. The result was greeted with enthusiastic delight and the "authenticity" of this tone which had been "lost" and was now found "again" famed abroad.

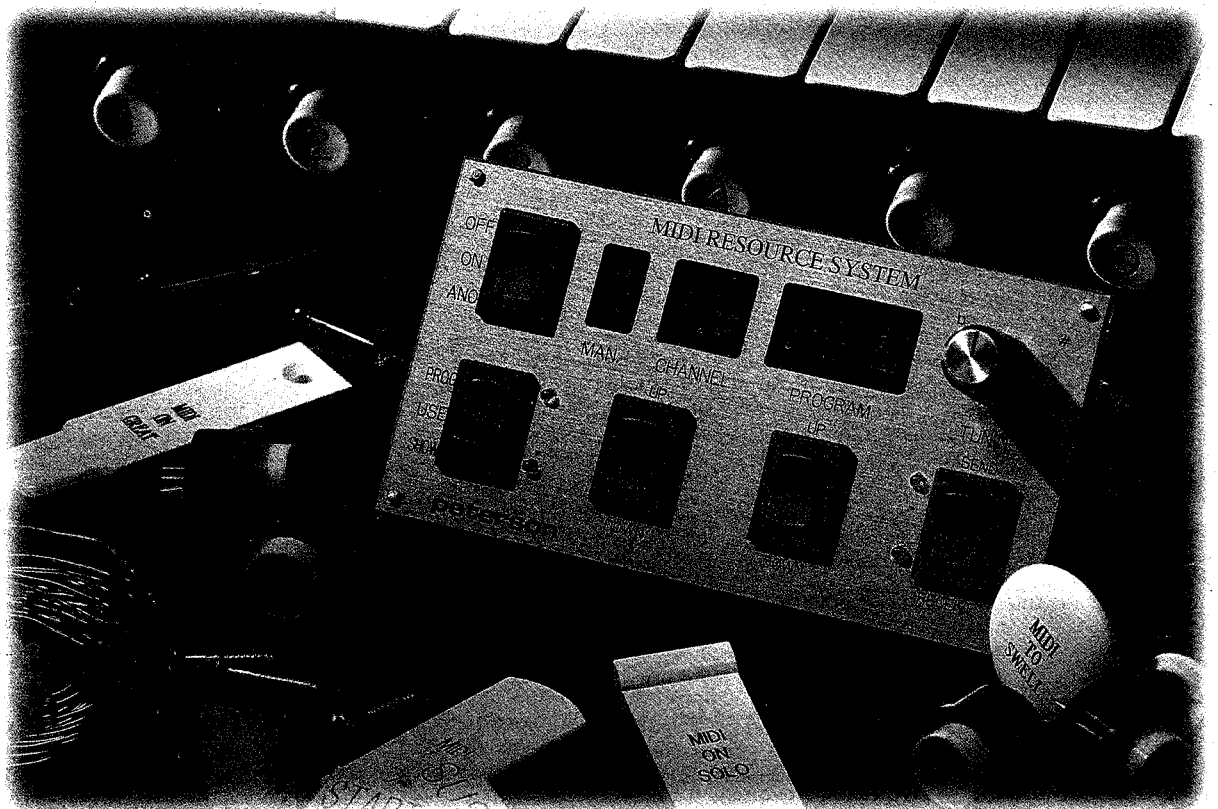
All know the development of the Organ Reform Movement, which reached England after the World War at a time when many Continental organbuilders, encouraged by organ consultants who had the power to give or refuse orders for work, vowed never to use nicking again.

Light pressure is convenient at a time of shortage of materials such as tin, lead

and seasoned timber because pipes can be 30% less weighty (thinner) and so saves money too.

Many years ago subsequently it was discovered, with some embarrassment, that the local inches had been some (say) 30% longer than an English or American inch, (discrepancy in inches and pounds caused Napoleon to introduce the Metric system!) but the discovery was not promulgated and the error upon which the "low mouth—no nicking" cult was founded did not find its way into the minds of the Organ Reform advocates and followers . . . .

Subsequently in 1960 when I.S.O. visited Marmoutier an announcement was made to the Members congregated in the Nave, first in French, then in German and lastly in English—that this instrument, restored under the supervision of the Ministry of Fine Arts was *without nicking*, but no one could go into the organ or remove any pipes. Unfortunately, my foreign tongue recognition is selective and by the time the announcement was made in English I was up in the gallery and had three small



20 September 1994

Barbara and I send you both our love in writing instead of only in our occasional thoughts as we often do. And it is not Christmas yet.

Ah, he must want something! Yes I do.

At the 1978 mini Congress in Amsterdam, I had an intimate conversation with Maarten [Vente] during a lull and although I did not record it, nor wrote notes afterwards, my memory gives me—in broad terms—the following story, upon which I would be pleased to have your comments:

After the Great War, in spite of the Germans being so good at making electrical and clockwork toys, etc., their organbuilders began to make electric actions with homemade magnets with wooden basses and caps, and whose windings for the U-poles were wound by organbuilders' wives and children in their homes. Partly as a result of this (and the use of economical contact wires) German electric action organs were unreliable and had poor response from note to note.

Disillusioned organists commented that even very old neglected organs were more reliable than then modern electric ones (and some thought more beautiful than the modern semi-theatre organ tones), so research began into some ancient organs.



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# The History of Organ Pedagogy in America, Part 3

Sally Cherrington

Part 1 appeared in the May issue of *THE DIAPASON*, pp. 10–13, and Part 2 in the June issue, pp. 15–17.

The two previous articles in this series dealt with the emergence of organ pedagogy in the United States through about 1870. They focused on the interrelationship between organ pedagogy, construction, and repertoire, and how the changes in the focus of the methods over time reflected the evolution of the role of the organist in American churches and society. The remaining articles in this series will continue this approach for the period from 1870 to 1940. When the pedagogical materials in this era are examined, they subdivide into several categories: general methods, technical (pedal) studies, methods on organ accompanying or service playing, orchestral and theater methods, and instructional texts on registration. Future articles will deal with these topics individually.

However, before beginning with the American general methods, some background on the American musical scene from 1870 to 1940 will help to put the methods into perspective. This article synthesizes the evolution of music, music education, and organ pedagogy in this era. It will be followed by an examination of the geographical origin of the methods, beginning with a brief look at the most influential foreign methods of this period and the years immediately preceding it, and also covering the issue of American musical regionalism and its effect on American organ pedagogical publications.

Henry C. Lahee, in his book *The Organ and Its Masters* of 1927, commented:

The erection of the great organ in Boston Music Hall, in 1863, was an event of great importance in the musical history of the United States, for it not only gave a great stimulus to organ-building, as may be seen by the number of fine instruments built shortly after this event, but it also gave a great impetus to legitimate organ-playing.<sup>87</sup>

The history of American pedagogy from 1870 to 1940 is not only the story of the search for how to instruct people in "legitimate organ-playing," but also the chronicle of this nation's attempt to define the nature of legitimate organ-playing for itself.

## Musical Americana: 1870–1940

### 1870–1900

The period in American history following the Civil War marked a new era in American music history. "Cultivated

#### ► p. 11: Buzard/Willis

pipes out.

I shewed them to Peter Walker who looked at the nicks and advised me to put the pipes back quickly! I tried to shew them to Ramon de Amathua but he refused to look because he knew there were no nicks. By that time others were arriving so discretion took the better part of valour and I put them back p.d.q.

I wonder how well my memory serves me and I wonder whether or not you were the young Dutch Organbuilder (although Maarten mentioned no names) or know anything of this story.

I beg you to tell me whatever truths you know of this and related matters, or at least give me your opinion—since I believe that you and I may be the last survivors with even an inkling of this matter.

I.S.O., . . . is meeting in Cambridge England next year [this past summer] and I have been invited to participate. Shall you be there? Barbara and I would love to see you.

Very sincerely,  
Henry Willis 4.

In upcoming articles:

Did E.M. Skinner "get it right?"  
How did the need to eat influence "Father" Willis?  
When do three halves make a whole?

music" was appearing everywhere: San Francisco boasted 24 opera productions in 1865, even though the railroad had not yet arrived.<sup>88</sup> The strong influence of German Romanticism was evident in many ways. The symphony orchestra, one of the most important musical forces in European Romanticism, took root on American soil with the creation of the New York Philharmonic in 1844. It flourished later in the nineteenth century as the Boston Symphony was established in 1881, followed by a multitude of other permanent symphony orchestras. Theodore Thomas rose to prominence as the American version of the brilliant virtuosic conductor.

In addition to the virtuosic conductor, the virtuosic performer became a major figure. Solo recitals were featured musical events. Organ recitalists became increasingly famous after the 1860s. Thayer, Buck, Tuckerman, Cutler, and Whiting, to name a few, were known as organ recitalists as well as composers and church musicians. It was not until the turn of the century, however, that "professional concert organists" such as Clarence Eddy emerged on the American musical scene.<sup>89</sup> Although these recitalists were Americans, virtually all of them were trained in Germany by famous German organists/teachers.

The new interest in music professionalism and technical achievement had ripple effects. For example, large concert halls were built in the latter part of the century. Another important effect of this interest was the impetus it provided for the establishment of good music education. After the Civil War, music became a part of the curriculum in colleges and universities. Music conservatories were also established, beginning with Oberlin Conservatory in 1865. Most of the major American conservatories were opened between the late 1860s and the early 1900s. These were naturally followed by professional associations for music teachers—the Music Teachers National Association in 1876 and the Music Educators National Conference in 1907.<sup>90</sup>

Organists desiring training in "classical" organ playing could study at one of the conservatories. An ad in *The Organ* in 1892 lists the course of study for organists which could be completed in classes or private lessons under the tutelage of George Whiting, Arthur Dunham, and Allen Swan. The course began with "pedal obbligato playing, hymn tunes and chorales, with interludes and modulations," then progressed to "organ works of polyphonic character, anthems and improvisations, and for more advanced students works by all the great writers for the Organ, together with the study of Masses, Oratorios, etc."<sup>91</sup> New England Conservatory was one of the few secular conservatories which included aspects of service playing in its curriculum; most schools focused solely on preparing the organist for playing concerts.<sup>92</sup>

There were also several private American schools which emphasized organ instruction in the 1870–1900 period. The Hershey School of Musical Art was founded in Chicago in 1875 by Sara Hershey, a singer, and W. S. B. Mathews, a teacher, author, and music critic.

H. Clarence Eddy, the famous concert organist, taught there after he returned from studying in Europe. Eddy established a famous concert series at the school; during the 100 recitals he played there, he never repeated a piece.<sup>93</sup>

The most important independent school for organists in this period was the Guilman School, established in New York City in 1898 after Guilman's second American concert tour. Guilman had commented after his first concert tour in 1893 that the American public was sympathetic and appreciative, but lacked discriminating musical standards. Guilman attributed this problem not only to the relative newness of the country and the focus on development in other areas such as science, but also to the lack of good music education and a central organ school equivalent to the Paris Conservatory.<sup>94</sup> The Guilman School strove to teach Guilman's approach to organ performance. Directed by William Carl, the school offered a two-year diploma course, and opened with an enrollment of 40 students.<sup>95</sup>

The rise of the middle class in nineteenth-century American society created a dichotomy between the "cultivated traditions" taught in conservatories and private schools and more vernacular ones. The middle class now provided most of the economic support for music, and public concerts replaced private performances or Cathedral services as the main arenas in which musical performance occurred. This created a gap between music for entertainment and music for enlightenment which posed particular problems for composers, who had to cater to public taste if they desired any measure of financial success. Therefore it was rather difficult to make a living solely as a composer; most composers also had to teach, be church organists, etc. on the side.<sup>96</sup> This becomes significant to organ pedagogy when one considers that of the seven composers labelled by Hitchcock as the main composers of the "cultivated tradition" between 1865 and 1920,<sup>97</sup> five were organists and organ composers, and two wrote organ methods. Other important composers of the late nineteenth century, such as Dudley Buck, also wrote many pedagogical materials for the organist. It is difficult to imagine a third or more of the major American "classical" composers of our own day supplementing their incomes by writing organ methods.

The rise of the middle class also created a "new army of amateur performers of art-music,"<sup>98</sup> people who now had some leisure time to devote to music but who lacked a discriminating musical background. Hitchcock points out that "significant in terms of musical attitudes were the increasingly common attempts through private music lessons to train amateurs to professional levels of accomplishment."<sup>99</sup> This led to a boom in music publishing in the United States.<sup>100</sup> Gilbert Chase has pointed out that American musicians capitalized on this interest by using strong sales techniques and stimulating advertising, leading to a strong interest in new music teaching methods.<sup>101</sup>

Some of the methods which arose as a consequence were geared specifically to reed organs, which were at the peak of their popularity between 1860 and 1900. The reed organ was considered "especially suitable for religious meditation,"<sup>102</sup> and was readily accepted into the home and smaller churches due to the low cost, easy maintenance, and portability of the instrument.<sup>103</sup> Many instruction books were written specifically for these instruments. They have been examined in detail by Margaret Sihler Anderson in her doctoral thesis "The Organ Without a Master," and

their further examination is beyond the scope of this article. Several of these methods were usable on either pipe or reed organs; three of them will be discussed briefly in a future article.

A new pedagogical source in the late nineteenth century was that of organ magazines. The music and articles in these magazines were geared to relatively untrained organists who were playing in church and probably did not have an organ teacher. Zundel attempted to publish a journal for organists in 1870 entitled *Zundel's Organ and Choir Monthly*, but it survived only one issue. He made a new attempt in 1873 with *Zundel and Brand's Quarterly*, an organist's journal with music for pipe or reed organ, but this did not fare much better (two issues).

From 1874 to 1877 *The Organist's Quarterly Journal and Review* was a successful organist's periodical. Edited by Eugene Thayer, each issue included twelve pages of music as well as articles about organs and recital listings.<sup>104</sup> Thayer went on to publish *The Organ* in Boston, a journal which included articles on registration and technique (particularly pedal technique), as well as a question and answer section which often addressed pedagogical issues.

The Lorenz Company, which specialized in church music, began to publish *The Organist* in 1897. Edited by Emma L. Ashford, the only woman whose name is associated with organ pedagogical publications in the entire 1870–1940 period, the magazine contained organ music and articles about organs and organ pedagogy. Since each issue generally contained 32 pages of music and two pages of articles,<sup>105</sup> pedagogy could not be considered the main thrust of these publications. The presence of these articles, though, provides a link between this type of publication and the earliest American pedagogical publications (i.e., singing school tutor books, and in the mid-19th century the earliest organ voluntary collections), which were essentially collections of music for "amateurs" to perform in church with instructive introductions.

### 1900–1940

With the arrival of the twentieth century the American frontier had disappeared, and American society was gradually urbanizing. Immigration was at a record high, but the immigrants were now from eastern and southern Europe rather than Germany. This new immigration trend, coupled with the prejudices of World War I, greatly reduced the Germanic influence on American music.<sup>106</sup> World War I received enthusiastic support from the American churches, however, causing a boom in church attendance and related activities such as church music.<sup>107</sup>

Guilman was an especially significant figure at the turn of the century. Hailed by the press and music critics as "the world's greatest organist," he gave three American tours (1893, 1898, and 1904). His importance in encouraging the establishment of an organ school in the United States has already been discussed. His attraction as a teacher slowly began to lure American organ students who in the late 1800s would have studied in Germany into studying instead in France, beginning a gradual switch in the major center of foreign influence. His visit was hailed by Eddy as beginning a "revival" in organ history because his concerts raised performance standards, encouraged an interest in improvisation, and redefined programming techniques for organ recitals. Guilman encouraged organists to perform "organ music" of a variety of styles and periods (including early music) rather than relying on transcriptions of orchestral works.<sup>108</sup>

At the same time, a counterrevolution was occurring in American musical society. The wild popularity of music such as ragtime and Sousa's band music spurred an interest in popular music. The effects of this were felt even by the New York Philharmonic, which came under pressure to popularize its performance repertoire.<sup>109</sup> In the organ industry, although most builders still looked to churches for most of their orders, there was an unprecedented demand for organs in concert, entertainment, and educational situations. Organ recitals and instrumental lessons were components of the municipal music programs begun during the 1910-1920 era which also included orchestra and band concerts and singing societies. The first municipal organ was installed in Portland, Maine in 1912, and the attendance at the organ recital series in its first year was 225,000. Exhibition organs also attracted large crowds.<sup>110</sup> Organs were installed not only in colleges but also in high schools in this decade. New York City even had a director of high school recitals.<sup>111</sup> Organs also found their way into homes; not reed organs, as in the previous era, but pipe organs which were often fitted with fully- or semi-automatic players. These residence organs were status symbols from about 1910 to 1930.<sup>112</sup> This same twenty-year period marked the rise and fall of theater organs, a very popular organ movement which will be discussed in detail in a later article. It is interesting to note in light of general musical trends of the time that theater organists were paid much better than church organists.<sup>113</sup>

The effects of science and technology, which had ushered in a new era of transportation and communication, were felt strongly in the music world in the 1920s. Public radio stations were established. Most organs were initially heard on the radio in their role in the church service. Estey began the first concert series of studio organ concerts in 1922,<sup>114</sup> while the Mormon Tabernacle began to broadcast a choral and organ series in 1925.<sup>115</sup> The electrical recording process also began in this period.<sup>116</sup>

Beginning in about 1925, there was a rising interest in the study of musicology in the United States, particularly in American universities. This encouraged an interest in "classical" organ literature (begun by Guilman), initiating an influential movement opposed to the ideas of Robert Hope-Jones and the theatre and orchestral organ repertoire.<sup>117</sup> Louis Vierne, the famous French organist who made a highly successful American tour in 1927, recognized this emerging trend when he remarked that Americans were becoming interested in "correct" or authentic performances of organ literature: "The public understood that Bach was not a little maker of whirligigs and that Franck could easily do without a clown's suit, and that it was even better to present him in his authentic frock coat."<sup>118</sup>

Other comments by Vierne provide insight into the musical education environment in America in the 1920s. Vierne attributed the American enthusi-

asm for organ recitals directly to the educational programs in secondary schools and colleges with organs.<sup>119</sup> Vierne observed that there were five styles of organ playing in the United States (1927): church, concert hall, theater, cinema, and salon (residence). American organists, which he numbered at more than 5000, were grouped into only three categories: organists in theatres, cinema organists, and church and concert organists.<sup>120</sup> This implies that "classical" organists were trained in such a way that they could function in concert or church situations, rather than specializing in one or the other. Vierne also remarked that America had ended its "realist" period and was now embracing intellectualism and idealism. Thus American musicians were eager for knowledge, and, lacking a solid American musical tradition, were seeking guidance in European models.<sup>121</sup> Vierne was probably encouraged to believe that American organists felt the need for foreign models because many American organists in the 1920s and 1930s sought their advanced training in France with Vierne, Guilman, or Widor. In fact, the Estey Organ Company (based in Vermont) attempted to encourage organ students by instituting a scholarship in 1924, awarded to the person achieving the highest grade on the written section of the AGO Fellowship Exam, for study at the Summer Course at the Fontainebleau School of Music in France. The Americans studying in France in the 1920s and 1930s had the added advantage of exposure to good French organ building (as opposed to the orchestral and theatre instruments being built in the United States), recitals without transcriptions, and new editions of early music which were a result of Guilman's research.<sup>122</sup>

Many Americans, in contrast to Vierne's views, began to feel that a European training was less essential after World War I than it had been previously, particularly since many good European teachers, performers, composers, and musicologists came to America after the War. Eastman, Juilliard, and Curtis became important centers of organ instruction.<sup>123</sup> This attitude toward American training was reinforced by what Hitchcock terms an "historical or regional Americanism" which arose in music in the conservative, depressed 1930s.<sup>124</sup>

Other musical and societal factors in the 1930s also affected organ pedagogy. The depression eliminated funds for municipal organ programs and reduced church budgets, often putting the church organist in a financially tenuous position. The market for expensive residence organs was also eliminated, and pipe organ building in general suffered a decline. Although reed organs were no longer fashionable, the electronic organ appeared in the 1930s to assume much of the same market.<sup>125</sup> There is not a body of pedagogical material for electronic organs which parallels that of reed organs; nonetheless a few publications for these new instruments appeared before 1940.

Radios and phonographs became even more popular in the 1930s. The availability of symphonic music in these formats made automatic player organs obsolete. This meant that if one wanted organ music in a home or business, one had to learn how to actually play the organ.<sup>126</sup> The accessibility of "real" symphonic music also made playing transcriptions on the organ less popular or necessary.<sup>127</sup> This, coupled with the French influences cited above and the rise of the American classic organ which emphasized historic European principles of pipe organ building, led to a major reform in repertoire. Since "talkies" had now replaced silent movies, both "theatre" and "orchestral" organ repertoire was dealt a major blow, and the standard organ repertoire which had begun to gain acceptance slowly in the earlier part of the century now came to the forefront.

Two final elements of organ pedagogy in the early twentieth century should be mentioned. One is that of "magazine" pedagogy. Although some of the church music journals which had appeared at the end of the nineteenth century did not remain in print, other professional magazines such as THE DIAPASON and the magazine of the American Guild of Organists (founded in 1896) did publish instructional articles.<sup>128</sup> Secondly, in the area of church music, many new educational opportunities opened up in the twentieth century under the guidance of Bible Institutes, Seminaries, and new private schools. These will be explored more thoroughly in the future article on "Training the Church Organist." ■

#### Notes

87. Lahee, p. 253.
88. Ochse, p. 196.
89. Barbara Owen, *The Organ in New England: An Account of its Use and Manufacture to the End of the Nineteenth Century* (Raleigh: The Sunbury Press, 1979), p. 255.
90. H. Wiley Hitchcock, *Music in the United States: A Historical Introduction* (Englewood Cliffs, NJ: Prentice Hall, 1988), p. 141.
91. New England Conservatory advertisement, *The Organ*, I, #2 (June 1892), p. 28.
92. Leonard Ellinwood, *The History of American Church Music*, revised edition (New York: Da Capo Press, 1970), p. 145.
93. Owen, p. 288.
94. Agnes Armstrong, "Alexandre Guilman: American Tours and American Organ," *The Tracer*, 32 (#3, 1989), p. 21-23.
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96. Hitchcock, p. 59.
97. John Knowles Paine, Arthur Foote, George Chadwick, Arthur Whiting, Horatio Parker, Amy Cheney Beach, and Daniel Gregory Mason. Hitchcock, p. 145.
98. Hitchcock, p. 62.
99. Hitchcock, p. 61.
100. Hitchcock, p. 62.
101. Gilbert Chase, *America's Music* (New York: McGraw-Hill Book Company, rev. ed., 1966), p. 149f, cited by Margaret Sihler Anderson, "The Organ Without a Master"—*A Survey of Nineteenth Century Organ Instruction Books in the United States* (thesis submitted to University of Minnesota, 1977), p. 1.
102. Anderson, p. 178.
103. Ochse, p. 213.
104. Anderson, p. 52, 54.
105. Talmadge W. Dean, *A Survey of Twentieth Century Protestant Church Music in America* (Nashville, TN: Broadman Press, 1988), p. 40.
106. Ochse, p. 321.
107. Dean, p. 50. At the same time, many churches had to do without many of their male choir members.
108. Armstrong, p. 22-23.
109. Ochse, p. 322.
110. Ochse, p. 329.
111. Ochse, p. 323-333.
112. Ochse, p. 330-331.
113. Ochse, p. 332.
114. Ochse, p. 333.
115. Dean, p. 145.
116. Hitchcock, p. 201.
117. Ellinwood, p. 120-121.
118. Louise Vierne, translated by William Hays, "Music in America," *The Tracer*, 32 (#3, 1989), p. 30.
119. Vierne, p. 30.
120. Vierne, p. 27.
121. Vierne, p. 24.
122. Ochse, p. 376.
123. Ochse, p. 322.
124. Hitchcock, p. 217.
125. Ochse, p. 365-366, 369.
126. In fact, businesses such as restaurants which formerly were targets for automatic player organs were among the earliest locations of electronic organs; for example, Trainer's Restaurant in Quakertown, Pennsylvania. See Jerome Markowitz, *Triumphs and Trials of an Organ Builder* (Macungie, PA: Vox Humana Press, 1989), p. 19.
127. Ochse, p. 365.
128. Thomas Murray, conversations with Sally Cherrington (Yale University, 1990).

- This series will be continued.

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# Robert Baker 80th birthday tribute

July 7 marked the 80th birthday of Robert Baker. Over a long and varied career Dr. Baker has distinguished himself as organ recitalist, choirmaster, pedagogue and academic administrator. THE DIAPASON is honored to be able to offer the following tributes by David Craighead, Catharine Crozier, David Gehrenbeck, Karen McFarlane, John O. Mellin, J. Irwin Miller, Myron J. Roberts, Morgan Simmons, Murray Forbes Somerville, John Weaver, Mina Belle Packer Wichmann, and M. Searle Wright.

I was first introduced to the artistry of Robert Baker through a recital he presented at Occidental College, Los Angeles, sometime in the early 1950s. Although this concert took place some 45 years ago, the impact of that performance remains as vivid to me as if it were yesterday. The eloquence, the rhythm, the phrase shaping and the elegance of detail were to me both inspiring and discouraging. I wanted to play like that, too—but was not sure how to do it. And I wanted to hear more.

Thus began my acquaintance with a man for whom my admiration, and that of my wife Marian, has grown over the years. I still have many letters from him, which I treasure, giving me his insights into music in church and synagogue. And a letter concurrent with my move to The Eastman School gave much wisdom regarding survival tactics! While I was never his student in the usual sense of the term, his help to me and his influence on my work goes far beyond what he himself may realize.

I will always remember with much gratitude his many kindnesses over the years, and encouragement to me at times when I needed it. In artistic matters he would express himself honestly—but never with rancor. His intense musicality reflected much study and absorption on his part, and he appeared to be singularly undisturbed if his own convictions did not coincide with what might be concurrently in fashion. He was his own man, true to his own beliefs.

In Robert Baker we have a man of splendid musicianship and performing ability, whether in church or concert; excellence in personality—a real “people” person; and highest integrity. Bob, we salute you on your 80th and wish you much joy and God’s richest blessings over many years.

—David Craighead  
Professor Emeritus of Organ  
Eastman School of Music

You have only just begun! With your enthusiasm and energy you will accomplish even more great things, and I look forward to hearing or reading about your activities.

Congratulations on such an active and important life and your many contributions to our profession!

—Catharine Crozier

Robert Stevens Baker. Even the letters of his name add up to greatness, alluding, perchance, to the “Great Eighteen” of Johann Sebastian Bach. Perchance? Hardly! For RSB’s interpretation of JSB is as imaginative and compelling as any.

If there be one person more influential in the course of my adult life than Robert Baker, I know not who. He was 39, I 24 when we first met, now over half his lifetime ago, at the console of the old E. M. Skinner at Fifth Avenue Presbyterian Church. His was an electrifying personality, then, as it remains today, if without some of the crackle. Assuming I had done my practicing, I would leave my lessons on Cloud Nine. If I were ill-prepared, I heard about it.

Through the decade Helen and I



were at Union Seminary, Dr. Baker (never Bob in those days) meant much more to us than as a teacher and administrator. He was my mentor, to be sure, but also a father figure who always looked after us, even advocating that three children were quite sufficient. My year as his assistant at Fifth Avenue was heady stuff, and proved beyond doubt the value of being, as it were, the sorcerer’s apprentice. As my dissertation grew bulkier and bulkier, Dean Baker’s impatience became more obvious; finally he posed the ultimatum: “You have six months, Davey!” It worked. Had it not, there would have been no Illinois Wesleyan University in our future.

But to IWU we came, and stayed the course. The guiding hand of an alumnus, class of ’38, was obvious. And over these 25 years in Bloomington, we have gained a new perspective on RSB. Now we got to know some of his early teachers, Dwight Drexler in particular, whose stories about Bob Baker’s college days—within and without the classroom—would fill a book. Classmates remember him as their student senate president and a golfer who happened to play the organ. When in 1987 he played a dedicatory recital in Evelyn Chapel, it seemed that half of his native Pontiac, Illinois, attended. (He would play only one more recital after that: in Des Moines at the church of his Wesleyan organ professor, Frank Jordan.)

We—Helen and I, and our three children (but only three)—owe more to the Bakers than we can ever express. And the beautiful thing is that throughout this land there are hundreds upon hundreds of other once-budding church musicians and teachers who can say the same.

—David M. Gehrenbeck  
Professor-emeritus of Organ and  
Sacred Music  
Illinois Wesleyan University

I first set eyes on Robert Baker at a recital he played in St. Louis in the early ’60s. I’d been urged by my organ teacher, Frank Perkins, to attend; neither of us had any idea of the importance this man would play in my life, but then I guess we never know those things at the time. Two years later I moved to New York City to work across the street

from Bob, at Riverside Church, and our lives intersected only at moments until 1976. That summer he was the wise, enabling link who helped Lilian Murtagh transfer her management to me. His fondness for Lilian and his empathy for the frightened young woman to whom her life’s work was being handed were comforting indeed. For me, he was an instant father-figure, to whom I could always turn for help. His counsel came from a deep well of experience and was inevitably laced with rather salty affection. I still seek him for advice, and treasure the times I am able to visit with him and Mary in their home.

One of the finest recitals in my memory will always be the last recital I heard Bob play—in Woolsey Hall at Yale. I sat by myself on the ground floor, even though I knew the organ sounded its best upstairs, for I wanted to be alone to close my eyes and listen to the music rather than to the sound. It was a great gift, given to a crowd of people who yelled and stomped their feet in love and respect for an extraordinary musician and teacher. Something I most admire about Bob is that when he began to notice all of those annoying irritations of aging which he knew would soon interfere with his artistry, he stopped performing in public. This choice was an example of his adherence to the high standards he set for himself. It is a wonderful thing to leave your admirers with the best that you had to offer. Certainly it is a way to keep their memory of you forever bright. It is also, after all, a true reflection of the musician within, for the artistry never leaves the artist, even though the physical equipment for communicating the music begins to balk!

Thank you, Bob Baker, for your dedication as artist and teacher, and for your warm friendship over the years. We are indeed grateful to you for your generosity of spirit and look forward to enjoying this great bounty for many, many years to come.

—Karen McFarlane  
McFarlane Artists  
Cleveland, Ohio

How many times in the history of the “working church” has there been complete harmony between clergy and organist? “Among” is the word for John



## Basic Baker The First 80 Years in Outline

- 1916, July 7 Born in Pontiac, IL, son of Judge R. Stevens Baker and Hattie Faye Baker
- 1920s–30s Played piano and organ for silent movies in Pontiac
- 1934–38 Illinois Wesleyan University, Bloomington. Studied organ with Frank B. Jordan. BMus degree 1938
- 1938–40 Union Theological Seminary, New York. Studied organ with Clarence Dickinson. SMM degree 1940
- 1938–41 Organist-choirmaster, Hitchcock Presbyterian Church, Scarsdale, NY
- 1943 Married Mary Depler, Illinois Wesleyan ’38, in Bloomington
- 1941–53 Organist-choirmaster, First Presbyterian Church, Brooklyn Heights, NY
- 1941–44 Union Theological Seminary. SMD degree 1944, while working on assembly line building WWII aircraft
- 1944–61 Lecturer (organ faculty), Union Theological Seminary
- 1945–61 Organist, Temple Emanu-El, New York
- 1950 Son, James Stevens Baker, born
- 1951–87 Concert organist under Colbert LaBerge/Lilian Murtagh/Karen McFarlane artists management
- 1953–1962 Organist-choirmaster, Fifth Avenue Presbyterian Church, New York
- 1957 Daughter, Martha Faye Baker, born
- 1957 Represented U.S. as recitalist at First International Congress of Organists, London
- 1959 Honorary DMus degree, Illinois Wesleyan University
- 1961–73 Director (Since 1965, Dean), School of Sacred Music, Union Theological Seminary
- 1962 Representative of U.S. State Department, touring and visiting church music counterparts in Germany
- 1964 Honorary LHD degree, Bradley University, Peoria, IL
- 1966 One of two U.S. organists to perform at 900th anniversary of Westminster Abbey, London
- 1966 Honorary DFL degree, Westminster Choir College, Princeton, NJ
- 1967 Honorary DFA degree, Susquehanna University, Selingsgrove, PA
- 1969–74 Director of Music, St. James’ Episcopal Church, New York
- 1973 Founding Director, Institute of Sacred Music, Yale University, New Haven, CT
- 1975–88 Organist-choirmaster, First Presbyterian Church, New York
- 1987 Retired, as professor-emeritus, from full-time teaching at Institute of Sacred Music, Yale University
- 1993 Golden wedding anniversary
- 1996, July 7 Eightieth birthday

Macnab, Robert Baker and I together had a Camelot relationship for twelve years. We kept his secrets—that he was a disappointed semi-pro golfer, that he once played organ in silent movie houses, and that he wouldn’t let the choir sing “Amazing Grace” until his black soprano soloist threatened to strike!

"Bob" is one of life's true treasures, a wonderful organist and a fun person. All best wishes.

—John O. Mellin  
Pastor Emeritus  
First Presbyterian Church  
in the City of New York

To me an 80th birthday seems young indeed, and how much you have compressed in so short a time.

Clementine\* and I have always been so proud of the thoughtful and most intelligent ways in which you have throughout your life combined the message of the Gospel with your ever sensitive performances of great organ music. If Clementine were still with us, she would join me in the letter.

Xenia and I send you our best, and hope for great things on your next 80 years.

—J. Irwin Miller  
Benefactor of the Yale Institute of  
Sacred Music

\*Clementine Miller Tangeman, Co-benefactor  
of the Yale Institute of Sacred Music

"There were giants in those days . . ." And what a pleasure it is to write about one of those giants. Robert Baker was a giant in several fields related to the organ. And it is not surprising to find that his teachers were giants—men like Frank Jordan, Clarence Dickinson, and Hugh Porter—to name a few.

What made his playing great? Why did the student listen with such awe? What made the average concert-goer react with so much enthusiasm? The answers could be found in that illusive thing called communication—skills that come from inner strength, strong musical instincts, and confidence.

One element of Robert Baker's training might be scorned in some circles. But I believe that the organist who played in the motion picture theatres of the '30s received a "training" that was unique. Robert Baker was a theatre organist during his high school years—a uniquely demanding job which both tested and developed musical skills.

Dr. Baker was blessed with an enormous amount of natural ability, God-given talent in abundance. Quite naturally, these gifts showed in his playing, and in such prosaic areas as choir rehearsals. In his student days at the old School of Sacred Music, he acted as Dr. Dickinson's choral accompanist. On one occasion when I was present, Dr. "D", who had started rehearsing the opening chorus of Bach's *Christmas Oratorio*, stopped and asked Bob to start again with the accompaniment transposed down a tone. Bob did just that—no excuses, no embarrassment. He just did it—perfectly. And many years later, I dropped in on a rehearsal of Baker's choir at First Presbyterian Church, NYC. He was preparing the Handel chorus, "For Unto Us." Directing from the piano, he was transposing the accompaniment down a tone! This kind of skill is not developed in the classroom, it comes from inner resources, even experiences at the console of a theatre organ!

Dr. Baker was an independent musician, inclined to go his own way. When it seemed that the entire organ world was concentrating on the German Baroque, Dr. Baker was featuring works from the English school—both early and recent. This artistic independence was refreshing—an inspiration to many.

I would like to conclude by extending to both Robert and Mary Baker congratulations on their careers as teachers and performers, for their hospitality, for inspiring the young and for surviving administrative headaches with a sense of humor intact!

—Myron J. Roberts  
Professor Emeritus  
University of Nebraska

Stewardship is the word that first comes to mind when I think about Robert Baker and his wide-ranging influence. It is the word that encapsulates the essence of his long and distinguished career as organist, church musi-

cian and educator. His God-given talents—both musical and intellectual—which are considerable, were wisely invested in diligent study and hard work and liberally enhanced by personal charm. Unlike many prodigies, Bob has never flown by the seat of his pants, and remains a careful practitioner of the adage "practice makes perfect."

Above all, Bob has always been his own man, not swayed by the latest fad or influenced by that which is expedient. Because of his unequivocal perspectives, he has been a wise counselor and confidant to me for well over thirty years, a relationship which I cherish highly.

Although I never had the privilege of studying with him, I have admired his pedagogic skills, his keen musical insights and the appreciation of the human quotient which he brought to each lesson. Those same qualities were reflected in his magnetism as a choir director and are evident in the devotion of the many singers who sang under his leadership. Through his playing all over the United States and outside its borders he brought an appreciation for the organ as a vehicle of musical expression



that has been matched by very few people. Dry pedantry does not exist in Bob Baker's vocabulary.

The Baker legacy is incalculable and will continue to be felt for many years to come. On the occasion of his eightieth birthday it is an honor to salute Bob Baker for his gifts of music and friendship and to wish him and Mary many years of fulfillment and joy.

—Morgan Simmons  
Retired Organist and Choirmaster  
The Fourth Presbyterian Church of  
Chicago

Robert Baker was my introduction to American church music. After I turned pages for his stunningly virtuosic organ recital in New College Chapel, his quietly persuasive conversation with a student just beginning to contemplate the sobering reality of life after Oxford led to study at Union Seminary. Here I encountered the teacher who labored constantly to find the way to draw the very best out of each pupil in their own way in every lesson, so that one learned to trust and believe in one's own performances. Then came the immense privilege of serving as his assistant for two years in a major New York church, St. James. Here I learned a whole new world; and Dr. Baker took constant, slightly amused delight in showing a young Englishman who rather typically thought he knew it all that there was another, wholly valid way of approaching music for worship. Through this period, he was carrying the heavy burden of the demise of the School of Sacred Music, which he bore with immense dignity and graciousness, though one could tell the emotional toll it was taking. Then to have the strength to rebuild again (albeit at Yale); only now do I begin to understand what dedication that must have taken.

Robert Baker and Mary have been immensely kind to Hazel and me over the years, and I have realized more and more just how much I, like so many oth-

ers, owe this wise and gentle but immensely strong and dedicated man. Not just the obvious boosts to the career, but learning what the best of church music in this country is all about—a sense of serving the whole worshipping community, unashamed passion, the heritage of the work ethic and the multicultural background, openness to new ideas and respect for old traditions. From accompanying oratorio in the grand style to maintaining the highest standards yet retaining the human touch, it is the example of Robert Baker that has inspired my work as an American church musician.

—Murray Forbes Somerville  
University Organist  
and Choirmaster  
Harvard University

Robert Baker: An organ recitalist of authority, persuasiveness, subtlety, technical mastery and high musicianship; a liturgical musician of deep commitment, pastoral sensitivity, choral skill and beautiful accompaniments; a teacher of demanding standards, interpretive liberality, encouraging attitude and caring support; an historian who has



been a close friend of most of the leaders in our profession for most of this century; a man of impeccable character, good humor, strength and kindness. I am proud to claim him as teacher, colleague and friend.

—John Weaver, Mus. D.  
Director of Music, Madison Avenue  
Presbyterian Church, NYC  
Chair of the Organ Department, The  
Juilliard School  
Head of the Organ Department, The  
Curtis Institute of Music

Teacher, Organist, Concert Artist, Colleague, Conductor, Consultant, Husband, Father, Grandfather, Brother, Raconteur: Robert S. Baker's life has encompassed all these personalities in some way during his 80 years. But most of all, I wish to reflect on him as a Friend.

According to Webster, a FRIEND is: a person whom one knows well and trusts; close acquaintance; supporter; one who is reliable. Robert Baker has been a friend and a force for good in my life since the mid-1950's when we met at Union Theological Seminary in New York City—he as a master teacher and I as a graduate student in the School of Sacred Music. Having worked with him as an administrative colleague for 25 years, I have had many occasions to observe how his friendship supported and sustained his faculty peers—both musical and theological; and what impact his fierce loyalty and friendship made on his students during lessons at many different consoles, and in their preparation for their chosen profession of church music. His business acumen and friendship with clergy and church committees spanned the country as his organ consulting skills flourished. And those myriad audiences who greeted him as a virtuoso concert organist surely felt his graciousness, warmth and friendship in receiving lines following concerts. The church choirs he has conducted? Just ask any singer or librarian

what his enduring friendship has meant to them! The special devotion and affection he reserves for Mary, his children Martha and Jim, their spouses, and grandchildren Joey and Stephanie reveal a rare gift of friendship at its deepest level.

Robert Baker's powerful influence on 20th-century church music will be indelibly inscribed in history—of that I have no doubt. But, those who know Robert Baker as friend know what a rich treasure they have experienced—acceptance without conditions or questions, ever reliable. Proverbs 18:24 states: *Some friends play at friendship, but a true friend sticks closer than one's nearest kin.* Friends like that come along once in a lifetime. Such a trusted and worthy friend is Robert S. Baker.

Together we have celebrated many birthdays through the decades, often including Mary's famous German chocolate cakes! So, remembering the 80th birthday on July 7, 1996, I salute you, dear friend, expecting we shall continue to remember and celebrate that date through the ensuing years!

—Mina Belle Packer Wichmann

I feel privileged and honored to be asked to contribute a brief commentary on the distinguished career of Dr. Robert Stevens Baker. I first became aware of Dr. Baker's prowess as a brilliant young organist early in 1937 when I arrived in New York City to study with Dr. Tertius Noble and to pursue my academic education. Bob Baker was one of the most promising students of Dr. Clarence Dickinson at Union Theological Seminary. We soon became close friends and eventually colleagues. Little did I expect (at the time) that Bob would become the Dean of the School of Sacred Music at U.T.S., or that I would be teaching for many years at that institution!

Bob Baker's long and fruitful career soon became a multi-faceted one. His well-deserved fame as one of America's leading organ recitalists is too well known to require further comment from me; however, in the dozens of recitals and services I have heard him play, I have never found anything but surpassing artistry, excellent judgment, superb rhythmic control, stunning technique, and a fine sense of color. Everything is accurate and clear, and all is well proportioned.

Dr. Baker's record as a teacher and administrator is truly legendary; just ask any graduate of Union Theological Seminary's School of Sacred Music. With the sudden and unexpected death of Hugh Porter, Robert Baker, who had already become a "household name," was the logical successor to Dr. Porter, and was appointed as the new dean.

Dr. Baker's wide experience as a church and temple musician, coupled with his sound judgment and human warmth, provided the ideal background for his service in this capacity as administrator. And I must be sure to mention his enormous sense of humor, which, of course, helped musical and academic matters run smoothly!

I must not fail to mention Baker's choir work, which was surely second to none in New York at the time. As organist and choirmaster of Brooklyn's First Presbyterian Church and later Manhattan's Fifth Avenue Presbyterian Church and Temple Emanu-El, and ultimately the First Presbyterian Church of New York, his long record of great choral music is a cherished memory for all of us who were fortunate enough to have attended services under his direction. The music chosen was often brilliant, occasionally somber or reflective, always intensely moving—never "flashy" or sensational. His churchmanship and sincerity were evident in whatever he chose to do.

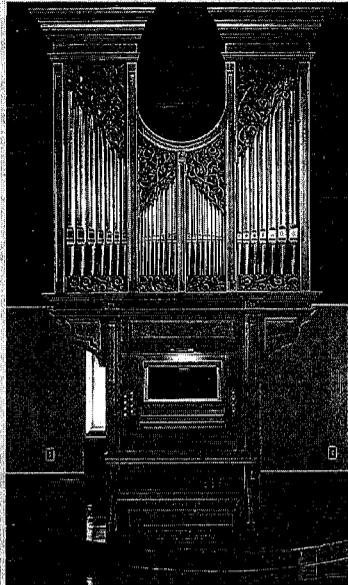
In closing, I feel justified in saying that Robert Baker has enjoyed one of the most important musical careers in the field of organ and church music of this century. His great influence for good has been and continues to be felt throughout American and even abroad.

—M. Searle Wright

# New Organs

## Cover

**Pasi Organ Builders, Inc.**, Roy, WA, has built a new organ for the Cansler residence in Portland, OR. The organ consists of two manuals and pedal, and is made with traditional materials. The case is of white oak with fumed oak carvings. Pipes are of 97% hammered lead. The Waldfloete 2' is common in both manuals; the Principal 8' and Octave 4' are independently available in the Pedal. Winding is with large wedge-shaped bellows; couplers Gt/Ped, Pos/Ped, Pos/Gt; tremulant.



### GREAT

- 8' Principal
- 8' Suavial (m.c.)
- 4' Octave
- 2' Waldfloete

### POSITIV

- 8' Gedackt
- 4' Rohrfloete
- 3' Quint
- 1 3/5' Tierce
- 2' Waldfloete

### PEDAL

- 16' Subbass
- 8' Principal (Gt)
- 4' Octave (Gt)



**Austin Organs, Inc.**, Hartford, CT, has built a new organ for St. Andrew's Episcopal Church, Douglas, GA. The firm's opus 2764 comprises 34 stops, 12 ranks, and 835 pipes.

### GREAT

- 16' Viola (tc)
- 8' Principal\*
- 8' Bourdon
- 8' Viola
- 4' Octave\*
- 4' Bourdon
- 2 1/2' Viola
- 2' Super Octave\*
- 2' Nachthorn
- III Mixture\*
- 8' Oboe
- Sw/Gt

### SWELL

- 8' Bourdon
- 8' Viola
- 8' Viola Celeste (tc)
- 4' Nachthorn
- 4' Viola
- 2 1/2' Nazard
- 2' Viola
- II Scharff
- 8' Oboe
- 4' Oboe
- Tremulant

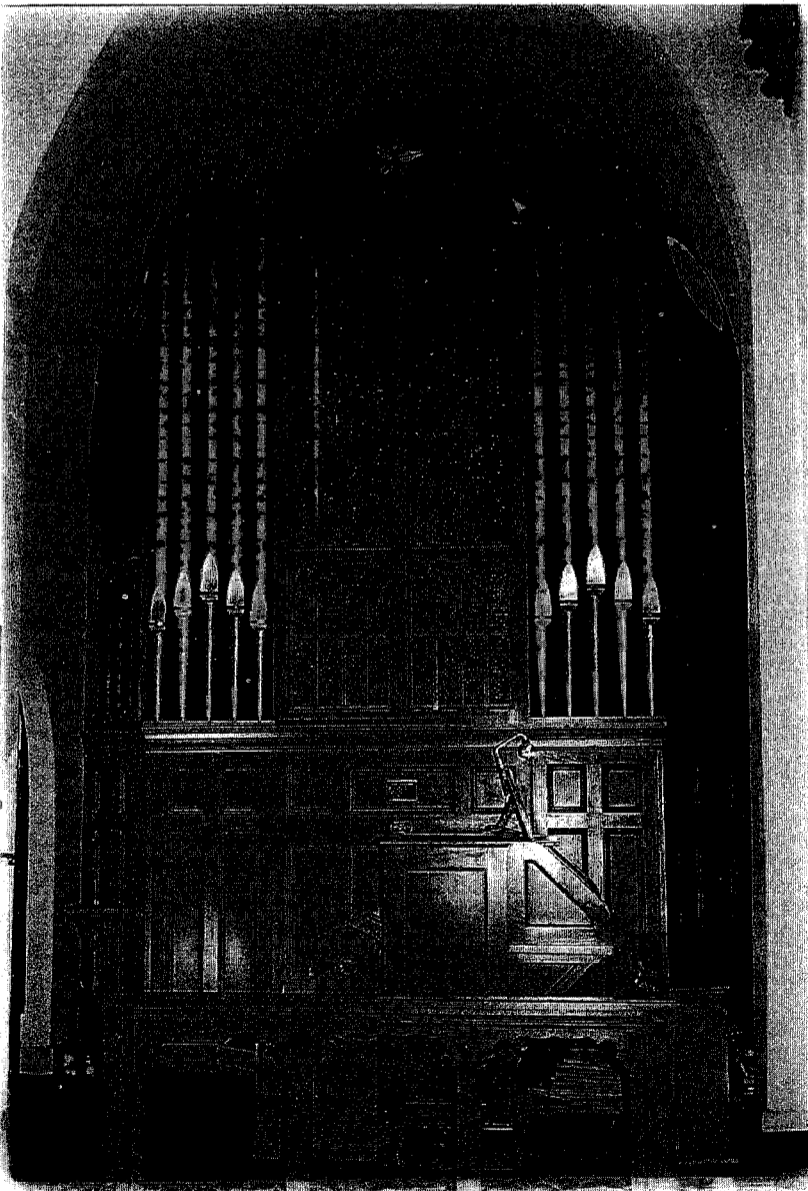
### PEDAL

- 16' Principal\*
- 16' Bourdon
- 10 3/4' Quint
- 8' Principal\*
- 8' Bourdon
- 8' Viola
- 4' Octave\*
- 4' Nachthorn
- 2' Super Octave
- III Mixture\*
- 16' Bassoon
- 8' Oboe
- 4' Oboe Octave

### Analysis

- 16' Principal (73 pipes)\*
- 16' Bourdon (92)
- 8' Viola (85)
- 4' Octave (73)\*
- 4' Nachthorn (73)
- III Mixture (183)\*
- II Scharff (122)
- 16' Bassoon (85)
- 8' Viola celeste (49)

\*Unenclosed



**Schneider Pipe Organs, Inc.**, Kenney, IL, has completed the ongoing renovation and enlargement of the Kilgen organ in the builder's own church, Zion Ev. Lutheran Church, Mt. Pulaski, IL, as its opus 19. The congregation's first organ was a Kilgen tracker from 1906, placed in the front alcove on the Epistle

side of the chancel. In 1950 Kilgen replaced that organ with an electro-pneumatic unit organ of 579 pipes entirely enclosed. The present project included a Peterson solid state switching system and single-level combination action with 16 general pistons. All existing pipework was retained and revoiced,

except the 8' Trumpet, which was replaced by a new Giesecke 8' Hautbois extended to 16' in the Pedal. The original stoplist was augmented with mutations and other registers; new stops include a III-IV 1' Mixtur, 32' Acoustic Bass (resultant), and Zimbelstern

### GREAT

- 8' Diapason (3)
- 8' Gedackt (2)
- 8' Dulciana (6)
- 4' Principal (4)
- 4' Flute d'Amour (2)
- 4' Dulcet (6)
- 2 1/2' Twelfth (4)
- 2' Fifteenth (4)
- II Sesquialtera (2/4)
- III-IV Mixtur (9)
- Chimes
- Zimbelstern

### SWELL

- 16' Lieblich Bourdon (2)
- 8' Geigen Diapason (4)
- 8' Gedeckt (2)
- 8' Salicional (7)
- 8' Voix Celeste (8)
- 4' Flute d'Amour (2)
- 2 1/2' Nazard (2)
- 2' Flautino (2)
- 1 3/5' Tierce (4)
- 8' Hautbois (5)

### PEDAL

- 32' Acoustic Bass (1/2)
- 16' Bourdon (1)
- 16' Lieblich Gedackt (2)
- 8' Principalbass (3)
- 8' Bass Flute (1)
- 8' Gedeckt (2)
- 4' Choralbass (3)
- 4' Rohr Floete (1)
- 16' Basson (5)
- 4' Schalmey (5)

### Analysis

- 16' Bourdon (1, 56 pipes)
- 16' Gedeckt (2, 97)
- 8' Diapason (3, 73)
- 8' Geigen Principal (4, 85)
- 16' Basson (5, 85)
- 8' Dulciana (6, 73)
- 8' Salicional (7, 73)
- 4' Celeste (8, 61)
- 1' Mixture (9, 208)

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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 NOVEMBER**  
Three Choirs Festival; St Peter's Episcopal, Morristown, NJ (through November 17)  
Festival Evensong; St Peter's Episcopal, Morristown, NJ 7 pm  
\***Boyd Jones**; Cathedral of the Sacred Heart, Richmond, VA 8 pm  
**Gerre Hancock**; Trinity Episcopal, Upperville, VA 8 pm  
**Robert Glasgow**; Trinity Lutheran, Akron, OH 8 pm  
\***John Obetz**; St Anthony Catholic Church, Milwaukee, WI 7:30 pm  
**Thomas Trotter**; St Mary of the Angels, Chicago, IL 8 pm

**16 NOVEMBER**  
Festival Concert; St Peter's Episcopal, Morristown, NJ 7:30 pm  
**Robert Glasgow**, masterclass; Trinity Lutheran, Akron, OH 10 am

**17 NOVEMBER**  
**Heather Hinton**; Harvard University, Cambridge, MA 3 pm  
**Ralph Valentine**; St John's Episcopal, Hartford, CT 8 pm  
**Roberto Bertero**; Cadet Chapel, West Point, NY 3:30 pm  
**Erik Suter**; St Thomas Church, New York, NY 5:15 pm  
**James Diaz**; United Methodist Church, Red Bank, NJ 4 pm  
**Donald Dillard**; Wayne Presbyterian, Wayne, PA 7:30 pm  
**Eric Wall**; Church of the Holy Cross, Tryon, NC 4 pm  
**Herndon Spillman**; Duke University, Durham, NC 5 pm  
**Bruce Neswick**; Calvary Episcopal, Pittsburgh, PA 7:30 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
Ensemble Singers, with Garrison Keillor; Bethel College, St Paul, MN 4 pm  
**Jerome Butera**; Park Ridge Community Church, Park Ridge, IL 3 pm  
**Diane Meredith Belcher**; Independent Presbyterian, Birmingham, AL 4 pm

**18 NOVEMBER**  
**Christopher Young**; Church of the Holy Trinity, New York, NY 8 pm

**21 NOVEMBER**  
**Roger Lowther**; St Paul's Chapel, Columbia Univ, New York, NY noon

**22 NOVEMBER**  
**E. Ray Peebles**; Second Presbyterian, Memphis, TN 8 pm  
**Diane Bish** & William Ferris Chorale; Mt Carmel Church, Chicago, IL 8 pm  
**Jamie McClemore**; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

**24 NOVEMBER**  
Mozart, *Missae Brevis in D*; Church of the Advent, Boston, MA 11 am  
**Gillian Weir**; Woolsey Hall, Yale University, New Haven, CT 8 pm  
**Gary Harney**; St Thomas Church, New York, NY 5:15 pm  
American Boychoir; Congregational Church, Glen Ridge, NJ  
Ebony Ecumenical Ensemble; West Side Presbyterian, Ridgewood, NJ 4 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
Gallery Choir Concert; First Congregational Church, Columbus, OH 4 pm  
Ars Musica Chicago Benefit Concert; St Luke Ev Lutheran, Chicago, IL 3 pm  
**Douglas Cleveland**; Christ Church Cathedral, New Orleans, LA 4 pm

**25 NOVEMBER**  
**David Lornson**; Presbyterian Homes, Evanston, IL 1:30 pm

**29 NOVEMBER**  
**Martha Stiehl**, with orchestra; Uihlein Hall, Milwaukee, WI 7:30 pm (also November 30, 8 pm, December 1, 7:30 pm)

**1 DECEMBER**  
**Charles Krigbaum**; Church of the Advent, Boston, MA 5:30 p  
**John Rose**; St John's Episcopal, Hartford, CT Advent Lessons & Carols; St Peter's Episcopal, Morristown, NJ 7:30 pm  
**Douglas Cleveland**; First Presbyterian, Greensboro, NC 4 pm  
**Fredrick Hohman**; St Mary's Catholic Church, Dayton, OH 4 pm  
**Samuel Soria**; Holy Name Cathedral, Chicago, IL 3:30 pm

**2 DECEMBER**  
**John Rose**; St John's Episcopal, West Hartford, CT 8 pm  
Handel, *Messiah* Part 1; St Michael & All Angels, Baltimore, MD 7 pm  
Chanticleer; Holy Name Cathedral, Chicago, IL 8 pm

**5 DECEMBER**  
**Terry Charles**; The Kirk of Dunedin, Dunedin, FL 8 pm (also December 6, 12, 13)  
**Carl Klein**; St Gregory's Episcopal, Boca Raton, FL noon  
**John Sherer**; Presbyterian Homes, Evanston, IL 7:15 pm

**6 DECEMBER**  
Ferris, *Make We Joy*; Mt Carmel Church, Chicago, IL

**7 DECEMBER**  
A Merry Music Hall Christmas; Mem Music Hall, Methuen, MA 7 pm (also December 8)  
Concora Family Concert & Cookie Bake; South Church, New Britain, CT 11 am  
Handel, *Messiah*, with orchestra; Wayne Presbyterian, Wayne, PA 7:30 pm (also December 8)  
**Terry Charles**; The Kirk of Dunedin, Dunedin, FL 2 pm (also December 11, 14)  
The James Chorale; St Catherine of Siena, Oak Park, IL 7:30 pm

**8 DECEMBER**  
Lessons & Carols; Christ Church, Andover, MA 4 pm  
**Rafael Ferreyra**; Yale University, New Haven, CT 8 pm  
Handel, *Messiah*, Part 1; Cadet Chapel, West Point, NY 3:30 pm  
American Boychoir; First Presbyterian, Matawan, NJ  
Handel, *Messiah*, Part 1, with orchestra; St Gregory's Episcopal, Boca Raton, FL 4 pm  
**Robert Sutherland Lord**; University of Pittsburgh, Pittsburgh, PA 3 pm  
The Christmas Spectacular; Lindenwood Christian Church, Memphis, TN 7:30 pm  
The James Chorale; St Nicholas Church, Evanston, IL 4 pm  
**James Smith**; Holy Name Cathedral, Chicago, IL 3:30 pm  
Saint-Saëns, *Christmas Oratorio*, with orchestra; Park Ridge Community Church, Park Ridge, IL 10:30 am  
Lessons & Carols; Christ Church Cathedral, New Orleans, LA 4 pm

**10 DECEMBER**  
The Accidentals; St Paul's Church, Augusta, GA noon

**12 DECEMBER**  
**Stephen Furches**; St Gregory's Episcopal, Boca Raton, FL noon

**13 DECEMBER**  
Bach, *Cantata No. 63*; United Methodist Church, Hartford, CT 7:30 pm  
American Boychoir; Salem UCC, Rochester, NY  
Christmas Carol Sing; Holy Name Cathedral, Chicago, IL 8 pm  
The New Oratorio Singers, Christmas Concert; St Francis de Sales, Lake Zurich, IL 7:30 pm

**14 DECEMBER**  
Handel, *Messiah*, with orchestra; Trinity Church, New York, NY 3 pm (also December 15)  
Christmas Pops Concert; St Peter's Episcopal, Morristown, NJ 7:30 pm  
Handel, *Messiah*, with orchestra; University Auditorium, Gainesville, FL 8 pm (also December 15)  
His Majesty's Clerkes; Immanuel Lutheran, Evanston, IL 8 pm  
The James Chorale; Quigley Seminary Chapel, Chicago, IL 7:30 pm

**15 DECEMBER**  
**Stephen Hamilton**, with brass; Church of the Holy Trinity, New York, NY 4 pm

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Lessons & Carols; Wayne Presbyterian,  
Wayne, PA 7 pm  
The New Oratorio Singers, Christmas Con-  
cert; Divine Word Chapel, Techny, IL 7 pm  
**Sr Mary Jane Wagner**; Holy Name Cathed-  
ral, Chicago, IL 3:30 pm  
His Majesty's Clerkes; University Church,  
Hyde Park, IL 3 pm

16 DECEMBER  
Handel, *Messiah*; Trinity Church, New York,  
NY 1:pm

17 DECEMBER  
Handel, *Messiah*, with Concert Royal; St  
Thomas Church, New York, NY 7:30 pm (also  
December 19)  
Lessons & Carols; St Peter's Episcopal, Mor-  
ristown, NJ 5:30 pm

20 DECEMBER  
American Boychoir; Trinity Cathedral, Tren-  
ton, NJ  
Christmas Concert; St Peter's Episcopal,  
Morristown, NJ 8 pm  
Psallite Singers; Cathedral Church of the  
Advent, Birmingham, AL 12:30 pm

21 DECEMBER  
**Elizabeth & Raymond Chenault**; Spivey  
Hall, Morrow, GA 8:15 pm (also December 22,  
3 pm)  
His Majesty's Clerkes; St Procopius Abbey,  
Lisle, IL 8 pm

22 DECEMBER  
Lessons & Carols; South Church, New  
Britain, CT 4 pm  
Lesson & Carols, Church of the Holy Trinity,  
New York, NY 4 pm  
American Boychoir; Richardson Auditorium,  
Princeton, NJ  
His Majesty's Clerkes; Quigley Seminary  
Chapel, Chicago, IL 3 pm  
**David Whitehouse**; Holy Name Cathedral,  
Chicago, IL 3:30 pm  
Glorious Sounds of Christmas, with orches-  
tra; Second Presbyterian, Memphis, TN 6 pm

30 DECEMBER  
Lecture/workshop on Ancient Water Organs  
(98th Annual Meeting of the Archaeological  
Institute of America); New York Hilton, New  
York, NY 1:30 pm

31 DECEMBER  
Lessons & Carols; Church of the Advent,  
Boston, MA 6 pm

**UNITED STATES  
West Of The Mississippi**

15 NOVEMBER  
**David Higgs**; All SS Episcopal, Beverly Hills,  
CA 7:30 pm

16 NOVEMBER  
**Susan Armstrong**; St Paul's Episcopal,  
Sacramento, CA 3 pm

17 NOVEMBER  
**Mary Preston**; Webster Grove Presbyterian,  
Webster Groves, MO 4 pm  
St Louis Chamber Chorus; First Congrega-  
tional, Webster Groves, MO 3 pm  
**Louis Patterson**; Westminster Presbyterian,  
Lincoln, NE 4 pm

**Craig Cramer**; Trinity Lutheran, Lynnwood,  
WA 7 pm  
**Frederick Swann**; Lake Avenue Church,  
Pasadena, CA 6 pm  
**Marilyn Kelsner**; University of Texas, Austin,  
TX 4 pm

**Thomas Trotter**; Church of St Thomas  
Acquinas, Dallas, TX 4 pm  
**George Ritchie**, lecture-demonstration;  
Overton-Park Methodist, Arlington, TX 7:30 pm  
**Allen Blasdale**; St Mary's Cathedral, San  
Francisco, CA 3:30 pm

**Christopher Putnam**; Grace Cathedral, San  
Francisco, CA 4:15 pm  
**Susan Armstrong**; St Paul's Episcopal,  
Sacramento, CA 2 pm

**Douglas Cleveland**; First Congregational,  
Fresno, CA 3 pm  
**Frederick Swann**; Lake Ave Congregational,  
Pasadena, CA 6 pm

18 NOVEMBER  
**Robert Clarke**; Memorial Church, Stanford  
Univ, Palo Alto, CA 8 pm

19 NOVEMBER  
**David Craighead**; First Presbyterian, Hous-  
ton, TX 7:30 pm  
**Monty Bennett**; Lake Avenue Church,  
Pasadena, CA 12:15 pm

22 NOVEMBER  
**Todd & Anne Wilson**; First United Methodist,  
Sioux Falls, SD 7:30 pm

23 NOVEMBER  
**Todd Wilson**, workshop; First United  
Methodist, Sioux Falls, SD 10 am

24 NOVEMBER  
Texas Christian University Concert Chorale;  
St Stephen's Presbyterian, Ft Worth, TX 7:30 pm  
Winkler harpichord dedication concert; Ari-  
zona State University, Tempe AZ 2:30, 5:00 pm  
Festival Ecumenical Concert; St Mary's  
Cathedral, San Francisco, CA 3:30 pm  
Festival Concert; Lake Avenue Church,  
Pasadena, CA 7 pm

26 NOVEMBER  
**Robert Tall**; Lake Avenue Church, Pasade-  
na, CA 12:15 pm

1 DECEMBER  
Bach, *Christmas Oratorio*, Parts 1-3; Christ  
the King Lutheran, Houston, TX 7:30 pm

**Paul Jacobson**; St Mary's Cathedral, San  
Francisco, CA 3:30 pm  
**Mahlon Balderston**; Trinity Episcopal, Santa  
Barbara, CA 3:30 pm  
Procession with Carols; All SS Episcopal,  
Beverly Hills, CA 5 pm

3 DECEMBER  
**Mark Thallander**; Lake Avenue Church,  
Pasadena, CA 12:15 pm

8 DECEMBER  
Welcome Christmas; Plymouth Congrega-  
tional, Minneapolis, MN 2, 7 pm (also December 15)  
Lessons & Carols; St Stephen Presbyterian,  
Ft Worth, TX 5 pm

**Joseph Hanson**; St Mary's Cathedral, San  
Francisco, CA 3:30 pm  
Centennial Choir School Christmas Concert;  
Lake Avenue Church, Pasadena, CA 6 pm  
Lessons & Carols; Westminster Presbyterian,  
Lincoln, NE 4 pm

A Brass and Organ Christmas; Grace Cathed-  
ral, San Francisco, CA 5 pm  
**Emma Lou Diemer**, Trinity Episcopal, Santa  
Barbara, CA 3:30 pm

9 DECEMBER  
Schola Cantorum of Texas Christmas Con-  
cert; St Stephen Presbyterian, Ft Worth, TX 8 pm

10 DECEMBER  
**Tabitha Henken**; Lake Avenue Church,  
Pasadena, CA 12:15 pm

11 DECEMBER  
Bach Society Christmas Candlelight Concert;  
Powell Hall, St Louis, MO 8 pm

14 DECEMBER  
Cathedral Choir of Men & Boys; Grace  
Cathedral, San Francisco, CA 4 pm

15 DECEMBER  
**Vytenis Vasyliunas**; St Mary's Cathedral,  
San Francisco, CA 3:30 pm  
Cathedral Choir of Men & Boys; Grace  
Cathedral, San Francisco, CA 4 pm  
**David Gell**; Trinity Episcopal, Santa Barbara,  
CA 3:30 pm

Centennial Sanctuary Choir Christmas Con-  
certs; Lake Avenue Church, Pasadena, CA 4, 7  
pm  
Handel, *Messiah*, Part 1, with orchestra; All  
SS Episcopal, Beverly Hills, CA 5 pm

17 DECEMBER  
**Bruce Wilkin**; Lake Avenue Church, Pasade-  
na, CA 12:15 pm

18 DECEMBER  
Cathedral Choir of Men & Boys; Grace  
Cathedral, San Francisco, CA 5 pm

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20 DECEMBER

Community Christmas Carol Sing-Along; Trinity Episcopal, Santa Barbara, CA 7:30 pm

21 DECEMBER

Cathedral Choir of Men & Boys; Grace Cathedral, San Francisco, CA 4 pm  
David Higgs, with brass; Davies Hall, San Francisco, CA 7 pm (also December 22)

22 DECEMBER

Jeanette Wilkin-Tietze; St Mary's Cathedral, San Francisco, CA 3:30 pm  
Cathedral Choir of Men & Boys; Grace Cathedral, San Francisco, CA 4 pm  
James Pingelli; Trinity Episcopal, Santa Barbara, CA 3:30 pm  
Centennial Sing-a-long; Messiah; Lake Avenue Church, Pasadena, CA 6 pm

29 DECEMBER

David Hatt; St Mary's Cathedral, San Francisco, CA 3:30 pm

31 DECEMBER

Centennial New Year's Eve Concert; Lake Avenue Church, Pasadena, CA 7:30 pm

INTERNATIONAL

17 NOVEMBER

Martin Haselböck; Konzerthaus, Vienna, Austria 11 am

22 NOVEMBER

Bruce Neswick; Anglican Cathedral, Toronto, Ontario 8 pm  
Wayne Marshall; with orchestra; Bridgewater Hall, Manchester, England

26 NOVEMBER

Susan Heath-Downey; Grosvenor Chapel, London, England 1:10 pm

30 NOVEMBER

American Boychoir; Mikuni Bunka Mirai-kan, Mikunicho, Japan

4 DECEMBER

Duncan Middleton; Église Notre-Dame de France, London, England 7:45 pm  
Colin Walsh; Parr Hall, Warrington, England 7:45 pm

10 DECEMBER

Andrew McCrea; Grosvenor Chapel, London, England 7:30 pm

Organ Recitals

LEE AFDAHL, Christ United Methodist Church, Rochester, MN, August 20: *Prelude, Adagio and Choral Variations on "Veni Creator,"* Duruffé; *Fantasy on "Down Ampney,"* Gore.

DIANE MEREDITH BELCHER, Crystal Cathedral, Garden, Grove, CA, July 19: *Fantasia and Fugue in g*, S. 542, Bach; *Miniature Suite*, Ireland; *Theme and Variations*, op. 61, Hoiby; *Passacaglia on a Theme by Dunstable*, Weaver; *Pièces de Fantaisie*, third suite, op. 54, Vierne

ESTHER CHANG, KERRY HEIMANN, MICHAEL KEELEY, & JUDY WEBB, University of Illinois, Champaign, IL, July 28 (Bach Memorial Concert): *Fuge a 3 soggetti (Art of Fugue, S. 1080)*; Bach; *Six Fugues on BACH*, op. 60, Schumann; *Prelude and Fugue on BACH, Liszt; Fantasia and Fugue on BACH*, op. 46, Reger.

MARGARET DE CASTRO, St. James United Church, Montréal, Québec, July 23: *Tiento de medio registro de tiple*, Arauxo;

*Tiento al vuelo, Tiento de batalla*, Cabanilles; *Praeludium in f-sharp minor*, BuxWV 146; Buxtehude; *Mach's mir, Gott, nach deiner Güte, Allein Gott in der Höhe sei Ehr, Aus tiefer Not schrei ich zu dir*, Reger; *Prelude and Fugue in C*, S. 547, Bach.

DELBERT DISSELHORST, Residence of Lola Wolf & Rubin Maida, Bellevue, WA, August 2: *Praeludium in E*, Lübeck; *Partita on "Freu dich sehr, o meine Seele,"* Böhm; *Pange Lingua*, de Grigny; *Melodia*, Reger; *Scherzo*, Gignout; *Cortège et Litanie*, Dupré; *Three Preludes*, Gompfer; *Lotus*, Strayhorn, arr. Wyton; *Gospel Prelude on "Sweet Hour of Prayer,"* Bolcom; *Prelude and Fugue in e*, S. 548, Bach.

CORINNE DUTTON, St. James United Church, Montréal, Québec, July 2: *Praeludium in G*, Bruhns; *Allein Gott in der Höhe sei Ehr*, S. 662, Bach; *Carillon*, Vierne; *Prelude, Fugue and Variation*, Franck; *Tu es petra*, Mulet.

MICHAEL GAILIT, Karmeliterkirche, Straubing, Germany, July 14: *Wie schön leucht' uns der Morgenstern*, op. 40/1, Reger; *Four Sketches*, op. 58, Schumann; *Three Preludes and Fugues*, op. 7, Finale (*Evocation*, op. 37), Dupré.

DAVID A. GELL, The Samarkand Chapel, Santa Barbara, CA, July 28: *Prelude and Fugue in e*, S. 533, *Fugue in g*, S. 578, Bach; *Arabesque*, Vierne; *Softly and tenderly, Wonderful words of life*, Held; *There is a balm in Gilead*, Gell; *Partita on "Simple gifts,"* Goemanne.

JONATHAN B. HALL, Cathedral of the Holy Angels, Gary, IN, July 28: *Prelude and Fugue in e*, S. 548, Bach; *Sonata III in A*, Mendelssohn; *The Primitives*, At the Ballet, Everyone Dance (*Five Dances*), Hampton; *Au soir de l'Ascension du Seigneur*, Benoit; *Scherzo, Toccata, Gignout*.

JUSTIN HARTZ, Longwood Gardens, Kennett Square, PA, July 2: *Festival Toccata, Fountain Reverie*, Fletcher; *Melody*, Parker; *The Thrush, Kinder, Präludium und Fuge über BACH, Liszt; Orientale*, Cui/Swinnen; *Twilight*, Cesek/Swinnen; *Scherzo, Allegro maestoso (Grand Sonata)*, Buck; *Tico-Tico*, Abreu/Smith.

WILMA JENSEN, Illinois College, Jacksonville, IL, April 26: *Prelude and Fugue in E-flat*, op. 99, no. 1, Saint-Saëns; *Ciacona in f*, Pachelbel; *Quand le Sauveur Jesu Christ, Noël de Saintonge*, Dandrieu; *Toccata and Fugue in d*, S. 565, Bach; *Toccata, Villancico y Fuga*, Ginastera; "There is a spirit that delights to do no evil" (A Quaker Reader), Rorem; *Pastorale and Aviary*, Roberts; "The Fountain" (Nocturnes), Delamarter; *Choral varié sur le thème du "Veni Creator,"* Duruffé.

CALVERT JOHNSON, First Presbyterian Church, Atlanta, GA, August 2: *Toccata, Villancico y Fuga*, Ginastera; "Peace in America" (*Peace Pieces*), Williamson; *Fantasy for Organ, An-Ming; Variaciones para órgano*, Dimas; "Shogaku" (*Tre Pezzi*), Hambræus; *Obangiji*, Sowande.

DANIEL LAMOUREUX, Church of the Pilgrimage, Town Square, Plymouth, MA, August 6: *March Militaire*, Schubert, arr. Vibbard; *The Swaying of the Painted Boats in the Old Port at St. Tropez*, Reuschel; *Allegro vivace (Symphony No. 1)*, Vierne; *The Star Spangled Banner Concert Variations*, Buck; *Amazing Grace*, Shearing; *Finale (Symphony, No. 2)*, Widor.

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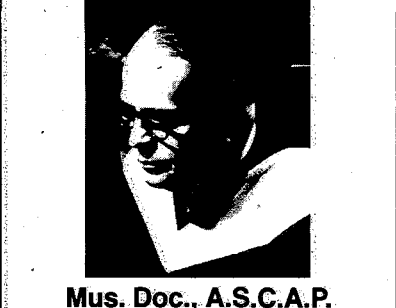
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STEPHEN J. SCHNURR, Holy Name Cathedral, Chicago, IL, July 14: *Marche des Marsellois et l'air Ca-Ira*, Balbastre; *Prelude and Fugue in b*, S. 544, Bach; *Arietta*, op. 68, no. 4, Parker; *Concert Variations on "The Star Spangled Banner"*, Paine; *Variationen und Fuge über "Heil dir im Siegerkranz"*, Reger.

PHILIP ALLEN SMITH, with Chris Allyson Price, trumpet, Crystal Cathedral, Garden Grove, CA, August 2: *Toccata Gioiosa*, Mathias; *Concerto in C*, Gabrieli; *Praeludium und Fuge G Dur*, Bruhns; *Master Tallis' Testament*, Howells; *Lobe den Herren (Sept Chorals)*, Langlais; *Suite No. 1*, Hampton; *Pièce pour Trompette*, Langlais; *Cantabile, Finale (Symphonie No. 6)*, Widor.

STEPHEN THARP, Basilica of the National Shrine of the Immaculate Conception, Washington, DC, July 28: *Fluorescence*, Patterson; *L'Orgue Mystique: Suite No. 51*, Tourenne; *Deuxième Symphonie*, Dupré.

MARIANNE WEBB, Moody Chapel, Goodwill-Hinckley School, Hinckley, ME, August 14: *Nun danket alle Gott*, op. 65, Karg-Elert; *Cantilena on a traditional Welsh melody "Ar hyd y nos"*, Jordan; *Ar hyd nos*, Manz; *Fantaisie in C*, Franck; *Sonata No. 2 in c*, Mendelssohn; *Adagio (Symphonie V)*, Allegro (*Symphonie VI*), Widor.

ELAINE & GARY ZWICKY, organ and piano, Union Chapel, Oak Bluffs, July 16: *Three Pieces for Organ Duet*, Cundick; *Praeludium in G*, Bruhns; *Ballade, Capriccio*, Brahms; *Simple Gifts*, Callahan; *Chorale in E*, Franck; *Waltz, Romance, Slava*, Rachmaninoff; *Little Suite*, Diemer; *American Declaration*, Hebble.

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**A Guide to North American Organbuilders** by David Fox, in the format of a biographical dictionary, lists nearly 6,000 organbuilders working in the U.S. in the 18th, 19th, and 20th centuries, with dates, company affiliations, family relationships, etc. 256 pages, hardbound, \$24.95 plus \$1.85 p&h. Published and sold by the Organ Historical Society, Box 26811, Richmond, VA 23261.

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**Spencer Blower, Serial #21259 (1928)**, 10 HP induction motor by S.A. Woods Machine Co. (original motor replaced in 1991), 3 phase, 25.2 Amps, 1200 RPM, 220 Volts. Type: ST, Turbine chamber 50" x 25 1/2", Wind pressure at 15" and 7 1/2" (3000-cfm wind at 15"), excellent condition, buyer to remove, possible assistance; color pictures available; best offer. Contact Kathy Doyle, Parish Administrator, 810/644-5210 or FAX 810/644-0148.

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**Console with bench**, drawknob, four-manual; Reuter 1971, Ivory keys, dark walnut stain with bench, handcarved trim, 2-level combination action (stoplist and color pictures available), good condition; in storage at ground level; buyer to remove; best offer. Contact Kathy Doyle, Parish Administrator, 810/644-5210 or FAX 810/644-0148.

**Console—1960 Balcom & Vaughn, Op. 673**, church style; dark mahog. roll-top; 3M, all electric action; 39 stops tabs, 24 couplers; 3 pedals, 1 toe piston; 27 thumb pistons; 32-note AGO pedal bd, bench, all in exc. cond. \$850; Western Washington. 360/732-4311 (eves); FAX 360/732-4598.

**Aeolian 3M player con. No. 1402** \$3,000. Aeolian 61-note Harp \$1,200. Wicks 2M 10-stop organ with case \$6,000. Pfeiffer 1896 1M 8-stop \$4,000. Aeolian 16' Tibia pipes & chest, 32-note \$2,000. Klann 2M con. \$600. 314/521-0085.

**IV Manual 1961 Aeolian Skinner** mahogany console, Opus 1358. Ivory keyboards, 82 drawknobs, 20 tilting tablets, 8 pistons per division, 10 generals. \$9,890 or best offer. Contact R.A. Colby, Inc., Box 4058, CRS, Johnson City, TN 37602. Phone 423/282-4473, FAX 423/928-5212.

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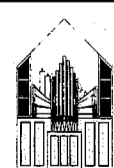
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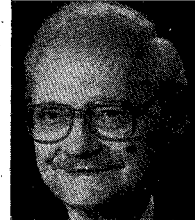
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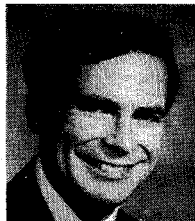
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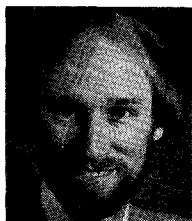
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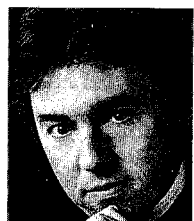
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