

THE DIAPASON

DECEMBER, 1996



Central Presbyterian Church, Atlanta, GA
Specification on page 20

Here & There

Community choruses, church choirs, madrigal groups, and children's choirs are singing at **Longwood Gardens**, Kennett Square, PA. The daily evening concert series in the conservatory ballroom began November 30 and runs through December 23, and complements a spectacular flower display and other attractions. Longwood Gardens also houses the four-manual, 146-rank Aeolian pipe organ installed in 1929 by Pierre du Pont, and is located on US Route 1 near Kennett Square, southwest of Philadelphia. For information, phone 610/388-1000.

Trinity Episcopal Church, Santa Barbara, CA, is sponsoring its 12th annual series of Advent organ recitals: December 1, Mahlon E. Balderston; December 8, Emma Lou Diemer; December 15, David A. Gell; December 22, James Pingelli. For information: 805/965-7419 or 687-0189.

First Presbyterian Church, Ottumwa, IA, has announced its 25th annual Undergraduate Organ Competition on March 16. The weekend celebrating the 25th anniversary will begin on Friday, March 14, with the three adjudicators in a joint recital. On Saturday, the Southeast Iowa AGO will host a workshop. Judges include Cindy Linddeen Martin of Eau Claire, WI; Marjorie Ness and William Ness of Clinton, MA; all three are past music directors of the church. Fulltime students enrolled in undergraduate institutions are eligible to apply. Entrance is by cassette recording. Three works should be included on the tape: two movements of a major Bach work (prelude and fugue or two movements of a trio sonata), one Romantic work pre-1930, and one contemporary work post-1930. Playing time should be not less than 20 minutes and may not exceed 30 minutes. Entrance fee is \$15. Deadline for tapes is January 14, 1997. First prize is \$800, second prize is \$400; three honorable mentions of \$125 will also be awarded. For information: First Presbyterian Church, P.O. Box 733, Ottumwa, IA 52501; 515/684-5466.

East Carolina University will sponsor a Religious Arts Festival January 31–February 1, 1997. Clinicians include organist-composer David Hurd and choral conductor-composer John Yarrington. In addition to daily master classes on hymn writing, composition, arranging and choral conducting, both clinicians will collaborate in the conference's concluding event, a hymn festival. Janette Fishell, associate professor of organ and church music at ECU, will perform the opening recital. For information: Janette Fishell, School of Music, East Carolina University, Greenville, NC 27858-4353.

The Midwestern Historical Keyboard Society will hold its 1997 annual meeting/conference April 10–13 on the campus of Beloit College, Beloit, WI. Entitled "Italian Baroque Heritage: a Symposium in Images, Words, and Music," the conference will focus on music of the Italian Baroque within the context of its societal and artistic milieu. Events include concert performances by the Four Nations Ensemble with soprano Dana Hanchard and harpsichordist Andrew Appel; Christopher Stenbridge performing on harpsichord and chamber organ; and Raymond Erickson in improvisation. Other concerts and lecture-recitals will feature a variety of historical keyboard instruments—harpsichords, clavichords, fortepianos and organs. The Society will also sponsor its annual exhibit of keyboard instruments by leading American builders, including the new gravicembalo pian'e forte after Cristofori by Michigan builder David Sutherland. For information: Max H. Yount, Department of

Music, Beloit College, 700 College St., Beloit, WI 53511.

The Mosteiro de São Bento in São Paulo, Brazil, has announced its concert series for 1996–97. Performers include Kristian Oleson, Denmark; Alexandre Rachid, Brazil; Thorsten Mäder, Germany; Roland Muhr, Germany; Mario Duella, Italy; Bernard Bartelinck, Holland; Cristina Garcia Banegas, Uruguay; Colin Andrews & Janette Fishell, USA; and the director of the series, José Luis de Aquino, Brazil. For information on the series, contact James Welch, Music Dept., Santa Clara University, Santa Clara, CA 95053; 415/321-4422; jwelch@netcom.com

St. Mark's Episcopal Church, Palo Alto, CA, has announced its 1996–97 concert series. Programs will be given by the San Francisco Choral Artists, the California Bach Society, the Peninsula Women's Chorus, a harp ensemble, Ragazzi (the Peninsula Boys Chorus), a performance of the Fauré *Requiem*, members of the San Francisco Opera Chorus, organist Pierre Pincemaille, Dennis James on glass instruments, and organist James Welch. For information: 415/321-4422.



Matt Curlee, 1st prize in Interpretation, Chartes Organ Competition

The finals in the competition of the 25th annual **Chartres International Organ Festival** took place September 15 at Chartres Cathedral. The winners included: 1st prize interpretation, Matt Curlee (USA); 1st improvisation, Gabriel Marghieri (France); 2nd improvisation, Frédéric Blanc (France); special award in Bach interpretation, Erwan le Prado (France). Matt Curlee was born in Greensboro, NC in 1976, and has studied organ and improvisation with David Higgs and Richard Erickson at the Eastman School of Music, as well as masterclasses with Gillian Weir, Simon Preston, Peter Hurford, Nicholas Kynaston, and Susan Landale. He is preparing a series of recitals of the complete organ works of Duruflé. Curlee is also a horn player and jazz pianist, and equally active as a recitalist, accompanist and in chamber music. Judges included André Isoir, Jean-Charles Ablitzer, François-Henri Houbart, Marie-Louise Langlais, Jacques Boucher, Peter Hurford, Léo Krämer, Lionel Rogg, and Todd Wilson.

The Aarhus Chamber Choir of Denmark and the choir of the Church of St. Andrew and St. Paul (Montréal, Québec), presented portions of the *Mass* by Frank Martin and the *Requiem* of Howells, along with the Canadian premiere of *Te Deum* by Danish composer Erik Haumann in a concert on October 13. Conductors included Erik Bjørn Lund and Bruce Wheatcroft.

Laudate!, the youth choir of **Lindenwood Christian Church**, Memphis, TN, Chris Nemeč, director, completed their Spring season touring in Ten-

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Editor

JEROME BUTERA

Associate Editor

WESLEY VOS

Contributing Editors

LARRY PALMER
Harpsichord

JAMES McCRAY
Choral Music

HERBERT L. HUESTIS
*The Diapason Online—
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<http://osiris.wu-wien.ac.at/ftp/pub/earlyml/organs/>
e-mail: 70771.1047@compuserve.com

BRIAN SWAGER
Carillon

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Laudate! youth choir of Lindenwood Christian Church

nessee, Illinois, and Missouri. Pictured is the choir at St. Louis Cathedral. The choir made its first CD as part of the Lindenwood Church's continuing series of recordings. The group also participates in numerous civic activities, and was a demonstration choir for the church's annual Church Music Extravaganza with clinician Constantina Tsoulainou.

The Marianne Webb and David N. Bateman Distinguished Organ Recital Series, presented on the campus of Southern Illinois University at Carbondale, was endowed in perpetuity by a gift from Dr. and Mrs. Bateman in 1990. The selection of recitalists to appear on the series is now overseen by

an expanded group of artistic directors: Martin Jean, Valparaiso University; John Scott, St. Paul's Cathedral, London; Lynn Trapp, St. Olaf Catholic Church, Minneapolis; Gail White, White & Borgognoni Architects, P.C., Carbondale; and Todd Wilson, Cleveland Institute of Music. The roster of recitalists includes: 1992, Gerre Hancock; 1993, John Scott; 1994, Gillian Weir; 1995, Anne and Todd Wilson; 1996, Olivier Latry; and 1997, Thomas Trotter.

Concerned organists, organ builders, business executives and citizens in Memphis, TN, have formed **Friends of the Auditorium Organ**. The purpose of the committee is to rescue the 1929

Memphis Auditorium Kimball organ, which was designed by Charles Courboin and Robert Pier Elliot, together with a smaller Kimball in an adjacent room. Both are housed in Ellis Auditorium, which is slated for demolition in January, 1997. The auditorium organ is one of only two five-manual organs built by Kimball and features much outstanding Kimball pipework, including reeds on 35" pressure. This month crews are scheduled to lower the pipes, chestwork, relays and windlines from their roost in the 70-foot ceiling and place them in storage. The Friends of the Auditorium Organ is working with the OHS and civic and cultural officials to explore incorporating the organ in a planned new multi-purpose hall that will house the Memphis Symphony. For information: Ms. Phil Brown, President, Friends of the Auditorium Organ, 4523 Elvis Presley Blvd., Memphis, TN 38116.

Appointments

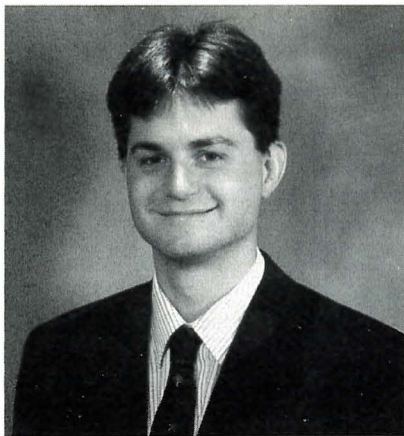


Diane Meredith Belcher

Diane Meredith Belcher has been appointed Organist of St. Luke's United Methodist Church, Memphis, TN, succeeding Dr. Walter Wade who retired in January 1996 after 24 years of service. A graduate of The Curtis Institute of Music and The Eastman School of Music, Ms. Belcher's organ study has been with John Weaver, David Craighead, Clarence Watters, Wilma Jensen, and David Spicer. She concertizes under the management of Karen McFarlane Artists.

David Hicken has been appointed Director of Music/Organist at the Church of the Good Shepherd, Beverly Hills, CA. He previously served as organist of St. Mark's Church in Venice, CA. A native of England, Mr. Hicken was an award winner at the Oundle International Organ Week for three consecutive years. He attended the Stowe School in Buckinghamshire and the Royal College of Music in London. In the US, he attended the Peabody Conservatory of Music where he studied with Donald Sutherland. Moving to Southern California, he attended Pepperdine University in Malibu. Hicken is owner/operator of Rhapsody Productions—composing, performing, and recording music for film, television, and solo albums using electronic instruments and computers. His first CD, *The Final Toccata*, was released by President Records in 1990; his second album, *The Shadow of Youth*, was released by Prestige Records in August 1995. He has concertized throughout England and on the east and west coasts of the US, and is represented by Artist Recitals Concert Promotional Service.

Robert Nicholls has been appointed Director of Music/Organist at First Presbyterian Church, Evansville, IN. He will conduct the intergenerational choir and continue the RSCM affiliated Choir School program for young boys and girls. He will also supervise the Geneva Handbell Ringers and be involved in the planning, preparation, and performance of regular concert schedules on the church's Fisk organ



Robert Nicholls

and the Sacred Arts Series at the church. A native of England, he is a recent graduate of Cambridge University where he gained a bachelor's degree with honors in music. His vocal experience includes his time as a Chorister at Westminster Abbey, London (1981-86), as a Choral Exhibitioner at Gonville and Caius College, Cambridge (1992-95), and as a Choral Volunteer at St. John's College, Cambridge (1995-96). His teachers include Geoffrey Morgan, James Parsons, Douglas Reed, and Philip Scriven (keyboard), and Simon Preston, Geoffrey Webber, and Christopher Robinson (choral studies).



Timothy J. Tikker

Timothy J. Tikker has been appointed full-time Organist and Music Associate at the Cathedral of St. John the Baptist (RC) in Charleston, SC. He serves this 800-family parish under Music Director William N. Schlitt and Associate Director Maida Libkin. Mr. Tikker will preside over two tracker organs built by Gene Bedient of Lincoln, NE: the two-manual, 32-rank opus 22 in French Romantic style built originally for Christ Church Episcopal Cathedral, Louisville, KY, enlarged and installed in Charleston in September 1995; and opus 50, a 5-rank continuo positive. Tikker has served as Organist and Choir Director at Westminster Presbyterian Church in Eugene, OR since 1991. This year he took third place in the AGO's National Competition in Organ Improvisation held in New York. He won the 1993-94 Holtkamp-AGO Award in Organ Composition for his *Variations sur un vieux Noël* (published by Hinshaw Music, recorded by Carla Edwards for Calcante Records). In 1995 Tikker was honored with an Individual Artist Fellowship from the Oregon Arts Commission. His *Three Gregorian Sketches*, commissioned by organ-builder John-Paul Buzard, has been recorded by Christopher Young for Pro Organo Records, and will be published by Wayne Leupold Editions. A three-time recipient of the University of Oregon's Ruth Lorraine Close Award, he received the MMus in organ from that university in 1983, and in 1984 studied with Jean Langlais in Paris. He has recorded a CD for Arkay Records, *Charles Tournemire: The Last Symphonic Organ Works*. Tikker has performed recitals at St. James Cathedral, Seattle, WA; Spencerville Seventh-Day Adventist Church, Silver Spring, MD; Basilique du Sacré-Coeur, Paris; Grace

Cathedral, San Francisco; as well as concerts at the 1988 OHS convention and the 1995 Region VIII AGO convention.

Here & There



Richard Benedum

Richard Benedum was one of seven people to receive the first Opus Awards from the Miami Valley Culture Works. Benedum, professor of music at the University of Dayton, won in the category of arts education. He has led seminars for the National Endowment for the Humanities in Vienna, Austria, and had written a series of radio shows depicting the life and times of Mozart for National Public Radio.



David Briggs

Phillip Truckenbrod Concert Artists has announced the representation of English organist **David Briggs**, Director of Music at Gloucester Cathedral. Before going to Gloucester in 1994, Mr. Briggs was Organist and Master of Choristers at Truro Cathedral, becoming the youngest cathedral organist in England at the time of his appointment there. Prior his work at Truro, he spent four years as Assistant Organist at Hereford Cathedral. Briggs began his association with the Three Choirs Festival while at Hereford, and in 1995 conducted his first Three Choirs Festival as Organist of Gloucester Cathedral. He was Organ Scholar at King's College, Cambridge, and did a number of tours, broadcasts and recordings with the King's College Choir. His musical career began as a chorister at Birmingham Cathedral, and he has won a number of scholarships and prizes, including several awards when he became a Fellow of the Royal College of Organists at age 17, and a Countess of Munster Scholarship to study with Jean Langlais in Paris. Mr. Briggs won first prizes in both the Paisley and St. Albans improvisation competitions. He has transcribed a number of Pierre Cochereau's improvisations for publication, and is featured on a newly released compact disc of his own improvisations at Gloucester and St. Paul's cathedrals. As a recitalist he has 1997 performances set in Europe, North America, Australia, and New Zealand. Briggs is an elected Fellow of the Royal Society of Arts, a member and examiner for the Council of the Royal College of Organists, and a visiting tutor in improvisation at the Royal Northern College of Music.



C. Griffith and Mary Wallis Bratt

C. Griffith Bratt was honored recently at St. Michael's Cathedral, Boise, Idaho, for having served the church for 50 years as organist/choirmaster. Previously he served Grace Lutheran Church, Baltimore, MD; and Luther Place Memorial Church, Washington, DC. A Peabody Conservatory Artist Diploma graduate and recipient of Peabody's Distinguished Alumni Award, he has concertized across the US, has performed the complete organ works of Bach, has been an Associate of the AGO for 60 years (a member for 62 years), and has brought the Guild to Idaho, serving as Dean and State Conventor. As a composer, he writes in a variety of media, including works for organ, liturgical services, and historical operas. Dr. Bratt also served as chairman of the music department at Boise State University. His wife Mary served St. Michael's Cathedral as Director of Youth Choirs and the Bell Choir for 40 years. At the celebration evensong service, the Bratts were presented with a gift of a "dream trip," a cruise to the Caribbean. Two bishops, two deans, and numerous canons celebrated the service and made the presentation.

Elizabeth and Raymond Chenault are featured on a new recording, *Christmas at Spivey Hall*, on the Gothic label (G 49084). Recorded on the III/79 Ruffatti organ at Clayton State College, Morrow, GA, the program includes fifteen Christmas selections—works by Anderson, Callahan, Thomas, Moore, Torme, Yon, Davis, Hakim, Hobby, and others. For information: Gothic Records, Inc., P.O. Box 6406, Anaheim, CA 92816; 714/999-1061.



Stephen Farr

English organist **Stephen Farr** has been added to the roster of Phillip Truckenbrod Concert Artists. Mr. Farr is sub-Organist at Winchester Cathedral. He served for a time as Assistant Organist at Christ Church Cathedral, Oxford, and was Organ Scholar at Clare College, Cambridge. He was 1988 "performer of the year" of the Royal College of Organists. In 1993 he was a featured performer at the International Congress of Organists in Montréal, representing Great Britain. Next summer he will perform at the AGO Region I convention in Massachusetts. A native of London, Farr has studied with David Sanger and under scholarship with Piet Kee and Hans Fagius. He holds a master's degree from Cambridge, and has recorded on the Hyperion, Nimbus, Priory, and Virgin Classics labels. Mr. Farr's first tour in North America is being booked for late April 1998.

Michael Friesen, of Crystal Lake, IL, received the Organ Historical Society's 1996 Distinguished Service Award

at the society's annual convention in Philadelphia. A researcher, organ historian, and writer, Friesen is a respected authority, particularly on organs of the American midwest. He is currently on the editorial review board of the OHS magazine, *The Tracker*, and has served as committee member and chair, as well as secretary, of the national council. Michael was presented the award by his wife Susan, who herself with Elizabeth Schmitt received the honor in 1991.



Robert Armitage, Henry Hokans, and the Very Rev'd Stephen W. Foote

Henry Hokans (center in photo) was honored recently on the occasion of his retirement as Cathedral Musician at the Cathedral Church of St. Luke, Portland, ME. The Cathedral community presented a plaque, in "Hank's" name, commemorating past and future cathedral musicians of the cathedral. The oak and bronze plaque, inscribed with the names of past musicians, was designed and executed by the architectural firm of Robert Armitage (left in photo) and given by him and his wife Nancy in memory of their parents. The Dean of the Cathedral, the Very Rev'd Stephen W. Foote (right in photo), presented the plaque and arranged to have it mounted near the organ console. Several other gifts were presented to the retiree including a "roast to Hank" set to Anglican chant, composed and sung by the Cathedral Choir. Mr. Hokans, along with the Choir, the Cathedral Chamber Singers, and accompanied by organist Mark Dwyer from Church of the Advent in Boston, served in residency for two weeks this past summer in England at Westminster Abbey and Bath Abbey, and in the summer of 1994 at Chester Cathedral. Hokans also served as accompanist for James Metzler and his choirs from Trinity Church, Toledo, during their several summers in residency in England, and next summer will serve as accompanist for Eleanor Taylor and her choirs from St. John's Church, Tampa, on tour through England and France. After almost 50 years as organist/choirmaster with various churches throughout New England, and the Portland cathedral, Mr. Hokans has retired from active church work. He continues to operate his organ service company through H.L. Hokans Associates, as well as being sales representative for Randall

Dyer Organ Company of Tennessee. He recently returned from a trip to France revisiting many churches of Paris, including Notre Dame, where he studied with Pierre Cochereau and Jean Langlais on a Fulbright Scholarship for one year. He and his wife Louise are making their permanent home in Ogunquit, ME.



Erik Wm. Suter

Erik Wm. Suter won the Gold Medal Prize of the Mayor of Musashino-Tokyo after advancing through three performance rounds and a field of 40 competitors from 15 countries at the 1996 International Organ Competition in Musashino-Tokyo in Japan.



Frederick Swann

Frederick Swann is featured on a new recording, *The Riverside Years*, on the Gothic label (G 49082). The CD combines two recordings made on the Riverside organ in 1978 and 1979 and is issued in conjunction with the 100th anniversary of the AGO. Before being appointed to The Crystal Cathedral in 1983, Mr. Swann had completed a 25-year tenure at Riverside. The recording features works of Franck (*Pièce Héroïque, Trois Chorals*), Langlais (*Te Deum*), Farnam (*O filii et filiae*), Karg-Elert (*Ach, bleib mit deiner Gnade*), and Gigout (*Grand-Choeur Dialogue*). For information: Gothic Records, P.O. Box 6406, Anaheim, CA 92816; 714/999-1061.



Robert Weiss and Marianne Webb

Marianne Webb performed an organ with instruments concert on September 20 in celebration of the 25th anniversary of the organ at Shryock Auditorium on the campus of Southern Illinois University at Carbondale. Works performed were by Gabrieli, Reiche, Krebs, Sowerby, Telemann, and Monnikendam. The concert was repeated at Christ Church Cathedral in St. Louis, MO, on September 29. She is pictured with trombonist Dr. Robert Weiss, director of the School of Music at SIUC.

On September 29, James Welch performed the inaugural organ recital at the new Performing Arts Center on the campus of California Polytechnic State University in San Luis Obispo. The hall, seating 1,350, houses a three-manual electronic organ built and donated by Gerry Peterson, an electronics engineer and long-time resident of San Luis Obispo. The program included works of

Bach, Widor, Boëllmann, Parry, Hebble, Hobby, Shearing, Sousa and Smith. Joining Welch in the Demarest *Fantasia* for organ and piano was Josephine Brummel, former dean of the Santa Barbara AGO chapter. Later that day Welch joined the university's Festival Wind Orchestra in a program of works by Reed, Lloyd Webber, and Copland.

British organist Carol Williams, currently Yale University Chapel Organist, played a recital at St. Sulpice in Paris on November 24. The all-French program included Widor's "Marche Pontificale" from *Symphony No. 1*, Dupré's "Le Monde dans l'attente du Sauveur" from *Symphonie-Passion*, and Vierne's *Carillon de Westminster*. Williams is represented by Melcot Music Productions; ph/fax 203/865-1087.

The Pilgrim Press has announced the release of *The New Century Anthem Series*, a series of ten anthems. Established in 1995 in conjunction with *The New Century Hymnal*, all the anthem texts are taken from the new hymnal of the United Church of Christ and reflect its commitment to inclusive language and fresh translations of classic hymns. Composers represented in the series include David Hurd, Emma Lou Diemer, Nylea Butler-Moore, Sally Ann Morris, Véne de la Peña, Lee Dengler, and Jeffrey Radford. Another series is planned for publication in 1997, and submissions are currently being accepted by the publisher. For information: The Pilgrim Press, 700 Prospect Avenue East, Cleveland, OH 44115-1100; 216/736-3700.

Nunc Dimittis



Alma Wilson Baecker

Alma Wilson Baecker of Toms River, NJ, the oldest living organist of the John Wanamaker Grand Court Organ, died on September 8 at the age of 91. A native of Philadelphia, she began playing the organ while a student at Philadelphia Girls' High School. She began employment at Wanamaker's in 1922 as a secretary to longtime Wanamaker organist Mary E. Vogt. Among her duties were playing and teaching piano to the cadets at the John Wanamaker Commercial Institute, singing, and training the cadet Girls Chorus. Her career as assistant store organist began quite unexpectedly in 1925, when she was forced to stand in for a last minute recitalist cancellation. Among Mrs. Baecker's organ teachers was the blind virtuoso Rollo Maitland, longtime organist of the Philadelphia Church of the New Jerusalem. The Belgian-American virtuoso Charles Courboin also befriended her and gave her informal lessons. Mrs. Baecker is survived by her husband of 65 years, Henry A. Baecker. Mr. Baecker came to America from Bochum, Germany, in June 1927, and by that September was working in the Wanamaker Organ Shop, where he helped build the six-manual console. Alma married Henry in July 1931. Mrs. Baecker left the store in 1931. In Toms River, the Baeckers ran a successful

music store. Mrs. Baecker played the cello with the New Jersey Symphony and for 20 years was organist at the Presbyterian Church of Toms River. Mr. Baecker helped choose and install the organ at that church.

Joseph "Joe" Wilson Pool, III, died on October 15 in Nags Head, NC, of cancer. He was 58 years old. Mr. Pool was a native of Elizabeth City, NC, and was retired after 30 years service from the Manteo, NC High School, where he was Industrial Arts teacher. He was also owner and operator of Nags Head Speed Wash, Dare Vac Repair and Pipe Organ Service. A graduate of North Carolina State University, he was a member of Mt. Olivet United Methodist Church in Manteo, where he presented an electronic organ in 1974 in memory of Rennie G. Williamson, the church's organist for 50 years. He also served as a Nags Head town commissioner for eight years. Pool was a member of AIO, OHS, ATOS, and AGO. He was a former member of the Tidewater (VA) AGO chapter where he served as secretary. In 1993 he was one of the organizers and a charter member of the Northeastern NC AGO chapter and had held the office of Sub-Dean since that time. His first organ job was at Hertford United Methodist Church, where he undertook the rebuilding of the church's Austin organ, following the sudden death of Richard Garrett, who was in the process of rebuilding the organ. In 1979 he purchased a 3-manual, 30-rank Kilgen organ from First Baptist Church in Rocky Mount, where he moved it from the church and installed it in his residence, the music room of which also housed a grand piano and an electronic theatre organ. Services were held at Mt. Olivet United Methodist Church, Manteo, followed by a memorial recital at First United Methodist Church, Elizabeth City, performed by organists E. Rodney Trueblood, Caroline Wright, and Mike Morgan. Mr. Pool is survived by his wife Mary and daughter Millicent. Per his request, the pipe organ in his home will be donated to Mt. Olivet Church.

UNIVERSITY OF REDLANDS

School of Music

Tenth Annual

REDLANDS ORGAN FESTIVAL

18 • 19 • 20 • 21 • 22 January 1997

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- ❖ Frederick Swann
- ❖ Hans Hielscher
- ❖ Emma Lou Diemer

Advance Registration-\$230 (before 15 December 1996)
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Contact for Information:
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The Alban Institute has announced the publication of the book, *Music in Churches: Nourishing Your Congregation's Musical Life*, by **Linda J. Clark**. The book is a practical guide for clergy, music and worship committees, organists or music directors on the role and power of music to express and form faith. The author draws on the interviews and observations in 24 congregations to show how churchgoers and their worship leaders express their faith through music in worship; how music can either enhance or detract from tradition and faith experience; and how music can shape the character and climate of congregations. Linda J. Clark is the James R. Houghton Scholar in Sacred Music and also director of the Master of Sacred Music program at the Boston University School of Theology; 121 pp., no. AL155, \$12.95 (plus \$3.90 p&h); for information: The Alban Institute, 4550 Montgomery Ave., Ste. 433N, Bethesda, MD 20814-3341; 301/718-4407.

The **General Board of Global Ministries** of The United Methodist Church has announced the publication of *Global Praise I*. The collection includes songs of the Christian faith from around the world and many regions of United Methodism, and is available in a 96-page book and an accompanying recording; book \$6.95, CD \$12.95, cassette \$8.95. For information: 800/305-9857.

Dardenne Presbyterian Church, St. Charles County, MO, is completing the construction of its own pipe organ. Fifty volunteers from the congregation have been working five varying shifts each week since January 1996 to build a 65-rank, 3,500-pipe organ. The parts are being assembled from 10 long silent church organs in storage. Most of the pipes have been recycled from organs from the First United Presbyterian Church of Belleville, First Presbyterian Church of Peoria, and Our Lady of Perpetual Help Church in St. Louis. About

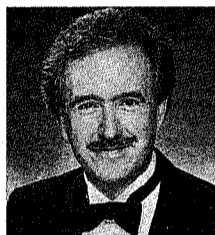
40 per cent of the pipes are from the 1888 Moline which was removed from First Presbyterian, Peoria, and sitting in a warehouse for over 12 years. The project is being guided by organbuilder Marlin Mackley of Fenton, MO. He works as a consultant, guiding the volunteers. At every work station is a typed step-by-step instruction sheet. The dedication concert is planned for February 1997.

William T. Pugh & R. Kent Cormack, of **Top Rung Tower Chime & Organ Service**, have completed the restoration of the 1927 ten-note Deagan tower chime system at First Presbyterian Church, Concord, NC. The chimes can be played either from an original mahogany keyboard near the organ, by an original Westminster chiming device, or by a Deagan roll player that is new to this system. The system had been silent since 1972. This is the firm's 16th such restoration. For information: 913/842-2782; fax 913/842-1876.

Allen Organ Company has installed a three-manual digital organ with two identical consoles at the Brandywine Roman Catholic Church in Greenville, DE. One console is located in the front of the church, the other in the gallery.

Forshey Piano Company (a dealer for **Rodgers Instrument Corporation**), Hector Olivera, and the Houston Area Theatre Organ Society (HATOS) presented a concert on June 22 to bring attention to fund raising efforts for the installation of the 1926 Metropolitan Theatre Wurlitzer organ at Houston Community College. The Wurlitzer was first used on Christmas day, 1926 at Houston's Metropolitan Theatre. It was acquired by HATOS in 1994 and is being installed in the 1,400-seat auditorium at the college in time for the 70th anniversary of its debut.

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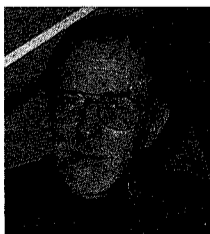
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Historic Tour XXXIV

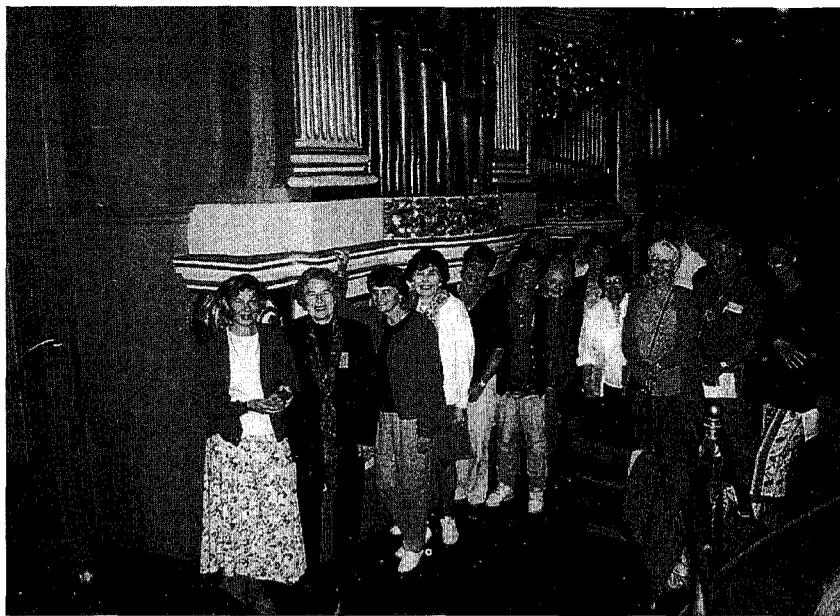
August 1, 1996, marked the start of the University of Michigan Historic Organ Tour XXXIV: Germany "In the Steps of Bach." Thirty-two organists and aficionados gathered in Frankfurt and began the pilgrimage to historic towns and churches. Marilyn Mason was artistic director for the tour. A book that was prepared by Dennis Schmidt of the Philadelphia Bach Festival provided useful details about cities, churches and instruments we were to visit. A guide and bus from Holland took us through towns which were formerly under Communist rule, as far east as Dresden, and northward to our final destination, Berlin. Eisenach was our first stop. This town was the refuge for Martin Luther in 1521 during the Reformation, and the birthplace of Bach in 1685. The baby Bach was baptized at St. George's Church. The baptismal font still stands in the front of the chancel. The original 4-manual instrument with 57 stops first built in 1576 by George Schauberg was replaced by a IV/75 Jehmlich in 1911, and rebuilt in 1964 by Schuke. Our group was given the opportunity to play the organ, with the supervision of the organist. We then crossed the narrow, cobbled streets toward the *Bachhaus*: a display house furnished in the style of Bach's time, featuring historical instruments, furniture and pictorial exhibits. A mini-concert held in the premises featured both live and recorded examples of Bach's music on period instruments. Particularly interesting was a hand-pumped Positiv organ at the corner of the room, which the host organist demonstrated. We then journeyed to historic Weimar's 400-year old Hotel Elephant where we were to spend the next three nights. The hotel is located at the market square, next to the site

where Bach's house used to stand. Across the square was the Town Hall with its tower of porcelain musical bells.

Day 2 started off with a walking tour of Weimar's famous landmarks. Historical sites included Goethe's house and the medieval Schlosskirche where Bach worked from 1708-17. Day trips from Weimar included a visit to Arnstadt's Bachkirche (formerly Bonifaciuskirche), which was the smaller counterpart to the larger Oberkirche (Barfuesserkirche). The original 1703 Wender which Bach played was later rebuilt by Schuke with only six original stops surviving. The group played on this instrument, savoring the sounds from the original stops which Bach would have heard. Next was the Bach Museum where we saw the preserved console with pedalboard and stops.

On Sunday, we attended a service at Muehlhausen's Divi Blasii church, a Gothic stone building with buttresses and tall windows, and a commemorative plaque to Bach at one of the entrances. During his time there, Bach made a list of recommendations for the rebuilding of the original 2-manual instrument. The chorale setting "Ein Feste Burg" BWV 720 was composed especially for the completion of the work in 1709. The instrument was replaced by a 3-manual Schuke in 1958, which we were able to play.

After the morning worship, we drove to Gotha's Augustiner Church where Pachelbel once played. A beautiful facade from 1750 houses a new 3-manual instrument of 45 stops, built by Boehm of Gotha and Schmid of Kaufbeuren. The organist mentioned that a fourth manual would be added later. At St. Margaref's Church not far from there, was a 3-manual Schuke with case-



U of M Historic Tour XXXIV participants

work from 1740. The group was able to play on both instruments. That evening we were treated to *abendmusik* by Prague professor Jan Hora at the St. Peter and Mary Church. The instrument by Schuke provided a rich palette of colors for the evening's program that consisted largely of 20th-century French and Czechoslovakian works.

Day 4 began with a trip to the medieval city of Naumberg. The 1746 Hildebrandt organ at the impressive Wenzelkirche was under restoration at the time; the Positiv division was to be completed by September 1996. The tour had the opportunity to play the 1869 Ladegast 2-manual organ at the Kirche St. Mary-Magdalenen.

We spent the next two days in Leipzig. Our hotel was only a short distance from the St. Thomas and St. Nikolai churches. We also visited the Bach Archives which includes Bach's manuscripts and other original documents. Some of us visited St. Nikolai Church which had beautiful palm-leaf designs on the pillars. The next day we went to St. Thomas and placed a bouquet of flowers over Bach's tomb. Dennis Schmidt offered a thanksgiving prayer. We were given permission to play the 1889 Sauer organ in the main gallery.

Day trips from Leipzig included a visit to Stoermtal, a town that was involved in coal-mining in the former DDR days. Fortunately, the Reunification saved the town and the church from the permanent effects of pollution. The Kreuzkirche has a 1-manual organ of 14 registers, which Bach inspected in 1723. This instrument was the work of Zecharias Hildebrandt, who was assistant to Silbermann. The group enjoyed playing this instrument.

At Roetha we were treated to our first two Silbermann organs, virtually unaltered. We first visited St. George's Church where the original "twin sister" of the University of Michigan's Fisk stands. The instrument is in a 16th-century building of plastered walls and wooden furniture. St. Mary's Church, which housed the other Silbermann, was a few minutes' walk from St. George's. This 1-manual instrument was built in 1722. Tour members were able to play both instruments.

Altenburg was our next destination in retracing the steps of Bach. The 2-man-

ual/36-register Troste organ in the Schlosskirche is both visually and aurally stunning! The stop-knobs are as large as doorknobs. Bach proved this instrument in 1739. The present organist Dr. Felix Friederich played a short recital of works by Bach and his student Krebs, who was organist here for the last 25 years of his life. Some of the group played on this instrument while others visited the impressive Schlossmuseum and its famous collection of *skat* cards.

At Ponitz we saw and played another lovely Silbermann organ of 2 manuals/27 stops. The organist demonstrated the organ and mentioned that although the instrument was largely kept in original condition, it had to be restored along with the church when the roof suddenly collapsed in 1984.

On August 8, the group visited the Dom at Meissen, a Romanesque structure rebuilt in the 13th century. The church's high stone arches created abundant reverberation for the organ sounds. The organ itself is a modern instrument by Eule Bautzen. We then proceeded to the famous Meissen porcelain factory for a tour. That evening, we drove to the Dom at Freiberg for a concert by Marilyn Mason. Here stands one of Silbermann's earliest instruments, and the second largest in existence, with 3 manuals and about 40 voices. Angels playing instruments decorate the facade. Dr. Mason played a selection of German, French and Spanish pieces. The alternatim for Guilain's *Magnificat* was provided by Tom Savage, William Gudger and Dennis Schmidt.

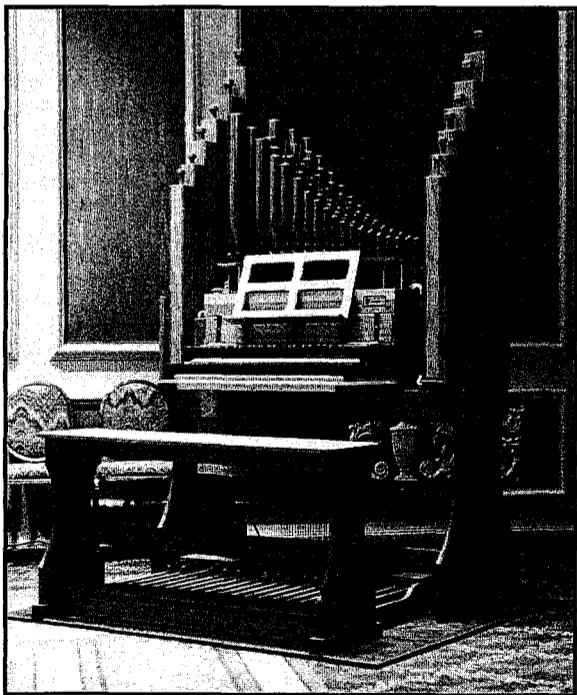
The next day we visited the Catholic Hofkirche in Dresden. The church houses Silbermann's last instrument, the largest in existence. It was completed in 1755 after his death. The music director explained how the pipes were stored in a monastery during the Second World War for preservation. The church and its two other organs were consequently bombed. When it was time to restore the church, the organ was rebuilt to recapture as much of the original splendor as possible. We were awed by the reverberation in the sanctuary, which was approximately seven seconds.

We visited two other 2-manual Silbermann organs in village churches. The instrument at Grosshartmannsdorf was in good condition, with the original bellows still intact. The organ at Glauchau is similar. The church is situated across from a castle where some of us attended a medieval fair.

On the evening of August 10, members of the tour played a group concert

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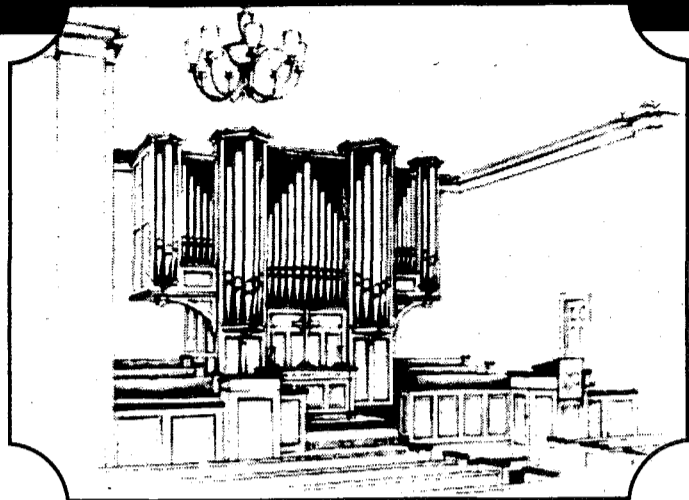
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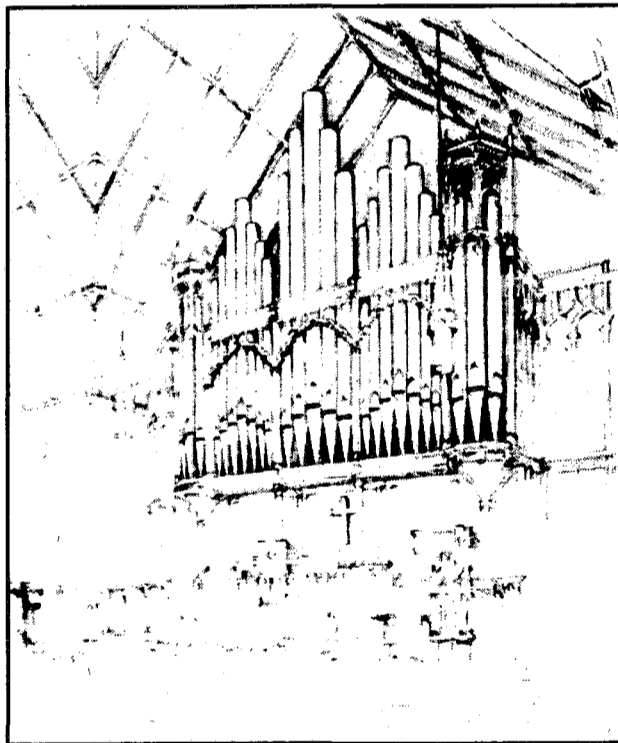
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Given the history of Anglo-American organbuilding, one might be forgiven for thinking that the traffic has been somewhat one-way. As Americans, we would hate to think that our country hasn't quite been pulling its weight. (And Midwesterners have a particularly strong sense of fair play..)

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at Klettbach's Trinitastiskirche. The small church, built in 1721, houses a 2-manual/18 stop Schroeterorgel of 1725 which was placed in the 3rd balcony. The sound was said to resemble that of Silbermann's organs. We had an appreciative audience, and were also photographed for the local paper!

The next day we attended a Sunday service in Wintersdorf which Dennis Schmidt played. The three cantors again provided alternatim for LeClerc's *Magnificat* played by Marilyn Mason. Dr. Schmidt, Dr. Mason, and Evelyn Lim shared the postlude. The organ is a 1901 instrument by Poppe, a builder from the Altenburg area. The church hosted a small reception for us outdoors.

In Silbermann's hometown of Frauenstein we saw our last example of his work. Actually this instrument is a copy of a 1-manual Positif located at the Bremen cathedral. We visited the Silbermann Museum within the castle grounds. On display were photographs, memorabilia and other examples of his work. Members of the tour played an afternoon recital on the 6-stop Positif to a capacity crowd. Herr Mueller, founder of the Museum, and his daughter-in-law were present. One of our tour members, Helga Weichselbaum, served as our translator.

The final destination on our Bach pilgrimage was Berlin. While on the city tour, we stopped at the Domkirche that was built in the 1900s with neo-Baroque architecture. A Sauer organ of 4 manuals/113 voices is in the balcony. Containing 7059 pipes, it is described as "the largest church organ in Germany." We were unfortunately not able to view or play the instrument. We then went to the Kaiser-Wilhelm-Gedächtnis-Kirche that is located next to the original bombed ruins. The stained glass designs provided a wonderful ambiance in the church. Later, we also visited the Pergamon Museum and the Karl Schuke organ workshop.

When it was time to head for home, we were all reluctant to leave. The tour had given us a treasure of experiences and memories. In 1997, Marilyn Mason will lead Historic Tour XXXVI to Spain and Portugal, March 1-10. As with past tours, this next event will include visits to famous cities and churches. There will be opportunities for individuals to play the instruments as well.

—Evelyn Lim

Evelyn Lim, from Singapore, is a doctoral candidate in Organ at the University of Michigan where she studies with Marilyn Mason. Ms. Lim also serves as Organist/Chancel Choir Director at St. Matthew's United Methodist Church, Ypsilanti, MI.

Buzard Organ Company celebrates 10th anniversary Opens U.K. office



View of the erecting room floor from the newly created observation deck above. The 16' Open Wood Diapason, rescued from an unused organ chamber, awaits a future opus.

The Buzard Organ Company, Champaign, Illinois, celebrated its 10th year in business with a gala party on New Year's Eve, 1995. Champagne flowed, music played, and 120 invited guests enjoyed a private recital, hors d'oeuvres and conversation. The celebration began at the Episcopal Chapel of St. John the Divine with a recital by Christopher Young on Buzard's English Cathedral style organ. Included was the premiere performance of a movement from a newly commissioned piece by Timothy Tikker entitled *Three Gregorian Sketches*. (The piece is featured on the new CD recording by Young entitled "To Thee All Angels Cry Aloud!—Music inspired by the Te Deum.")

The Buzard firm, headquartered in a downtown Champaign hotel originally built in 1897, also celebrated its expansion

into newly renovated space on the second floor of the four-story building. In addition to replacing all 126 windows, the building was brought up to current life-safety codes. The newly created work spaces include: an additional wood shop for building consoles and windchests, a voicing and pipe-handling studio, rooms for small parts inventory and the Service Department's office, a drafting and conference room, an observation deck over the Erecting Room, and an apartment for visitors. General manager Charles Eames assisted in designing the new space, in consultation with the entire staff.

Although very functional, some nice touches include restoration of original "Arts & Crafts" wall sconces, installation of antique ceiling fixtures in appropriate areas, restoration of the 1902 Otis Dual-



Buzard Company voicer Brian Davis (center) chats with tuxedoed Keith McNabb and committee members from Southminster Presbyterian Church, Arlington Heights, IL.



John-Paul Buzard, furiously pumping a vintage reed organ, attempts to lead guests in "Auld Lang Syne."



Six-year-old Stephen Michael Buzard checks the actions on the new keyboards for opus 15, recently installed in First United Methodist Church, Park Ridge, IL.

Speed passenger elevator, repairs to the building's facade, and landscaping. The renovations were partially funded through a grant from the City of Champaign, which encourages sensitive renovation of historically important buildings.

The Buzard Organ Company has recently completed new organs in Park Ridge and Flatville, Illinois, is completing a new organ for First Congregational Church of Crystal Lake, Illinois, and has been commissioned to build new organs for Bellevue, Washington; Belleville, Illinois; and Oklahoma City, Oklahoma.

Buzard has also announced the opening of John-Paul Buzard Pipe Organ Builders-U.K., and is available to build new organs and to rebuild and restore existing organs throughout the United Kingdom. Several historic "Father" Willis and Henry Willis III & 4 instruments have been collected, and may be offered for sale under appropriate circumstances. For information: 112 W. Hill St., Champaign, IL 61820; 217/352-1955; fax 217/352-1981.

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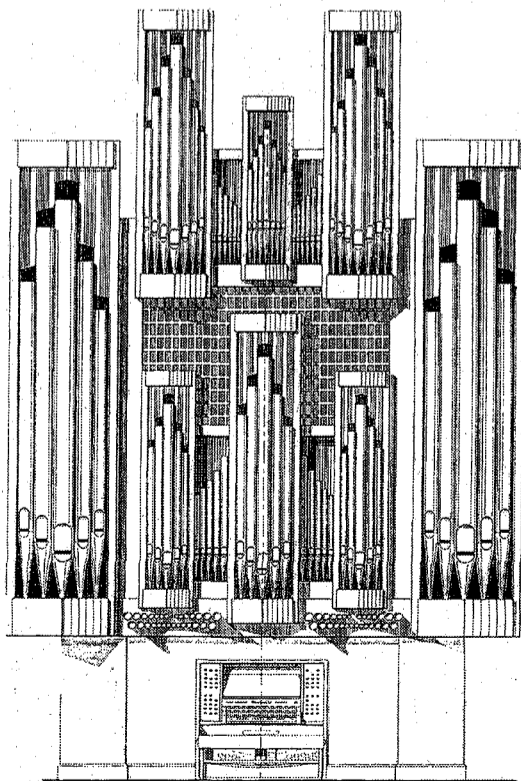
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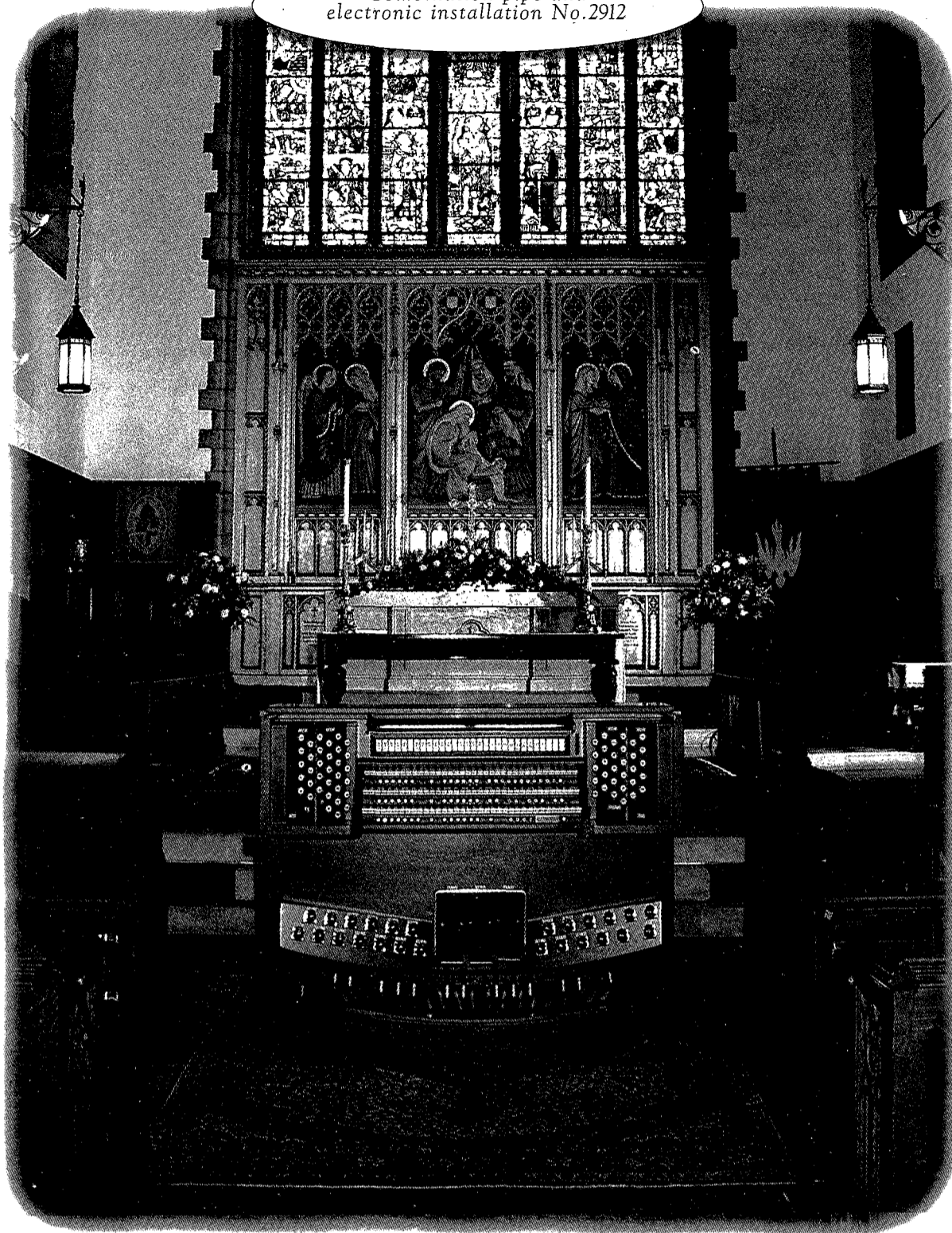
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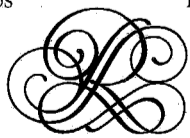
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Music for Voices and Organ

by James McCray

Women's and men's choral music

There is not any music of instruments whatsoever comparable to that which is made of the voices of men, where the voices are good, and the same well sorted and ordered.

William Byrd (1543-1623)

Dividing your SATB choir into separate choirs of women and men who assume the duties of a service once a year will add a new dimension to your church program. This can accomplish many tasks for a director. For example, it gives each group a Sunday off from their weekly duties while still providing a choir for the service. If the church has an assistant conductor it provides a useful opportunity for them to work with one group while the main conductor rehearses the other group at the same time. And, it brings to the congregation new sounds and repertoire not often heard.

One idea which I have found useful is to have the women sing on Father's Day and the men on Mother's Day. How nice it is to allow those folks who are being honored to sit with their families. Also, most choirs usually have an abundance of women and challenging them to sing in three or four parts instead of two helps them to develop musically.

If the choir performs additional service music such as introits/benedictions and prayer responses, it is possible to rehearse those unison and two-part settings in SATB to save time, then use them for just the women or men at some other time of the year. This maximizes the music's use.

Of course it also is possible to feature these groups separately, but in the same service. The women could sing the anthem and men the offertory, with both groups together doing the additional service music. However, to me a significant factor is the opportunity to give one segment of the choir a Sunday off once a year. As choir directors we need to be cognizant of the fact that these people are not paid to be there as we are, and finding reasonable ways of relief is in the best interest of everyone.

The reviews this month feature music for these types of groups. Several works are generic and may be performed by either male or female sections of the choir.

Missa Breve No. 4 in C, Charles Gounod (1818-1893). SA and organ, Carus Verlag 27.024/02, no price given (E).

This twelve-minute mass contains all

the basic movements except the Credo; "O Salutaris hostia" is treated as a separate movement and has the same music (appendix) as the Benedictus. The keyboard part is very simple, often merely providing chordal background for the two voice lines. Only a Latin text is used, and except for very brief solo phrases, the two parts usually sing syllabic phrases together. Very easy music suitable for young or adult voices.

Lord, when Your Glory I Shall See, Carl Schalk. TTBB unaccompanied, Concordia Publishing House, 98-3226, \$1.00 (M).

With solid low bass notes and sustained high tenor notes, this anthem will need strong voices in a reasonably large choir. Only two pages in length, this hymn/anthem has warm harmonies and is primarily in homophonic style.

He Shall Give His Angels Charge over You, Richard Hillert. Unison, organ, oboe, and optional string quartet, G.I.A. Publications, G-3983, \$1.10 (E).

Instrumental parts are not indicated in score but may be ordered (G-3983-separate). The text, from Psalm 91, is set in unison with instrumental interludes. The solo oboe music is not difficult but offers a beautiful melody. Easy music for either women's or men's choir.

Messe Basse, Gabriel Fauré. SSA, S solo, and organ, Carus-Verlag 40.705/02, no price given (M-).

Fauré's famous mass has only the Kyrie, Sanctus, Benedictus, and Agnus Dei movements. The melodic lines are not difficult and offer a simple gracefulness. Three-part writing is used only briefly in the last movement; most of the choral music is in two parts with the solo in the Benedictus. The organ is on two staves and text in Latin only. This is the 1907 revised edition.

Instruments of Praise, Allen Koepke. SSAA and piano, Santa Barbara Music Pub., No. 156, \$1.50 (M+).

This is in the new Charlotte Adams Choral Series; Adams conducts one of the premier high school women's choirs in the country. With syncopated rhythms and a driving piano accompaniment the music has a festive, bravura quality. There is mixture of contrapuntal and homophonic textures. The keyboard is important and independent from the choir music, often having left-hand octave lines.

Once to Every Man and Nation, arr. John Walters. TTBB with keyboard, Carl Fischer, CM 8470, \$1.00 (M+).

There are three verses; the first two are set to the same music. The keyboard is easy with broad half-note chords that

merely double the voice chords. The first tenor has a high tessitura. There is one brief area for unaccompanied singing. Bold, strong music for men's voices.

Heav'n Must Go Home, Daniel Pinkham. SA, SA soli, and harp, E. C. Schirmer, no number or price given (M+).

The manuscript is in the composer's hand, but is very easy to read. Based on a poem by Richard Cranshaw, this sophisticated setting may be sung by solo voices without choir. The harp part is soloistic with harmonics, strummed chords, and glissandi, and will require a competent performer. The vocal lines for the chorus are considerably easier than the for the solos. Challenging yet effective music.

Wenn des Kreuzes Bitterkeiten (When the cross' bitter anguish), J.S. Bach (1685-1750). SA, violin or flute, oboe, and keyboard, Hinshaw Music, HMC-1190, \$1.50 (M+).

Edited by Jean Ashworth Bartle, this duet is from Cantata 99 and features long, melismatic vocal lines for each part. Both German and English texts are provided for performance, and the editor includes a phonetic guide for the German. The choral score contains the separate instrumental parts at the end. Excellent edition and highly recommended.

Adoramus te, Christe, Giovanni Palestrina (1525-94). TTBB unaccompanied, Concordia Publishing House, 98-2684, \$.55 (M-).

This famous motet has been given an English translation for performance by the editor Drummond Wolff. It is slow, has a simple block-chord texture, and a keyboard part which doubles the voices. Lovely music that is not difficult.

The Peace of God, John Rutter. SSA and organ, Oxford Press, W110, no price given (E).

Originally published for SATB, Rutter has made a version for treble voices. Three-part writing is used only near the end, primarily with the Amen closing. The keyboard has a gentle, pulsating background with a right hand line that usually doubles the voice lines. The music is tranquil and very sweet and will sound good with women's voices.

Thanks We Give, Dale Wood. SA or TB, keyboard with optional flute, tambourine, and finger cymbals, Sacred Music Press, 10/1133, \$1.10 (E).

This would be very useful for children's choirs since the vocal writing is repetitive. Most of the music is in unison. The instruments have simple lines and add great color to the music. Charming, easy music for services of thanksgiving.

and Charles's poetic expressions of Methodist theology.

The first three introductory chapters, "John and Charles Wesley," "Religion of the Heart," and "Music of the Heart: Lyrical Religion," present the framework for the following two central chapters of the book, "John Wesley: Tune Book Editor and Music Critic" and "Charles Wesley: Lyrical Theologian and Music Critic." The volume ends with an "Afterword," containing some thought provoking insights and suggested directions for a "new music of the heart."

After the brief biographical chapter, Young makes his case for the book's title, "Music of the Heart," in the second chapter, establishing Wesleyan revivalism as a "Religion of the Heart," "a distinctive heart movement with a unique theology—a heart repentant, assured, and forgiven; a heart overflowing in joyous response; a heart of love, and a heart of perfect intention" (Young, 12). Because of the brevity and introductory nature of this chapter, Young understandably does not discuss Wesleyanism in the context of other seventeenth and eighteenth century 'religion-of-the-heart' movements (see Ted Campbell, *The Religion of the Heart: A Study of European Religious Life in the Seventeenth and Eighteenth Centuries*, Columbia: Univ. of South Carolina Press, 1991), resulting, however, in an overstatement of Methodism's uniqueness. Nonetheless, Young clearly establishes John Wesley's central concern for the believer to be of changed heart, supporting this with thorough evidence from a number of his sermons.

The third introductory chapter focuses on Wesleyan hymn poetry, in which "the Wesleys uniquely paraphrased the religion of the heart into song, proclaiming their version of the good news of salvation in Jesus Christ in a singable and memorable idiom" (Young, 28). While dwelling briefly on Luther and Calvin in this chapter, Young inexplicably excludes the Moravians (among others), who had such a profound influence on the young John and Charles, leaving the reader with the biased impression that the Wesleys were unique as the first to translate "religion of the heart" into song. (Young later briefly only considers Moravian-style singing [pp.58-9], and that primarily through a quote from Friedrich Blume, *Protestant Church Music*, New York: Norton, 1974.) Notwithstanding, Young convincingly establishes Wesleyan hymnody as "lyrical theology" (a term adopted from S.T. Kimbrough, Jr., "Lyrical Theology" *Journal of Theology* 98 [1994]: 18-43). This Young does not so much by arguing the position himself as by extensively quoting other writers on the subject, over half of this chapter consisting of quotations from a wide variety of sources and authors, a number of which would have been better placed in footnotes.

The anthology "proper" is presented in the next two chapters, chapter four dealing with John Wesley as "Tune Book Editor and Music Critic." Here Young presents much valuable and informative material on the musical activities and concerns of John Wesley: his work on the Charlestown *Collection of Psalms and Hymns* (1737) with excerpts concerning 'hymnic activities' from Wesley's letters, journal, and diary during that period; his first tune book, *A Collection of Tunes, Set to Music, As They are commonly sung at the Foundery* (1742); his second tune book, *Select Hymns with Tunes Annexed* (1761, usually referred to as *Sacred Melody*), which includes his own *Directions for Singing*; his final tune book, *Sacred Harmony, or A choice Collection of Psalms and Hymn Tunes in two or three parts for the Voice, harpsichord & Organ* (1780); Wesley's *Thoughts on the Power of Music* (1779); additional opinions on music, many taken from his journal as well as his *Minutes*, Wesley's conversations with Methodist preachers reduced into question-answer form. Much of this is accompanied by usually helpful analysis and commentary. Young's commentary on Wesley's *Thoughts on the Power of Music*, in which Wesley most clearly dis-

Book Reviews

Carlton R. Young. Music of the Heart: John & Charles Wesley on Music and Musicians, An Anthology. Hope Publishing Company, 1995, xx, 227 pp.; 380 S. Main Pl., Carol Stream, IL 60188; 708/665-3200.

The significant impact of the brothers John and Charles Wesley on congregational song in English Protestant churches (not to mention Methodism in general) has led to numerous studies of the reformers' work in the area of hymnology, to which Carlton Young adds his name with his book, *Music of the Heart*. In his introduction, Young acknowledges that the idea for his book was inspired by Thomas Langford's address at the Charles Wesley Colloquium (Princeton, NJ, September 1989), calling "for the reunion of song and belief in United Methodist life and worship" (Young, xvi). It is this concern which guides Young's examination of the writings of John and Charles Wesley, focusing on John's activities as hymnbook editor,



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plays his lack of broader musical understanding and incompetence as an informed music critic, avoids critical analysis, however, much of it being little more than a summary. Discussions of Wesley's work are interspersed with other helpful and relevant sections covering subjects such as "The Singing Tradition of Early Methodists," "Other Tune Books Used by Methodists," and "John Lampe [a German associate of Handel and a prominent operatic composer], Methodism's first composer."

Besides all the appropriate Wesley citations which are to be expected in an anthology, Young here again includes numerous and at times lengthy quotations from secondary literature, resulting in a somewhat unwieldy amalgam of material. One wonders why no use was made of footnotes, particularly when citing these at times interruptive secondary sources, which would have resulted in a more concise presentation of Wesley's views. Some quotes ought not to have been included at all, particularly F.C. Gill's rather prejudiced (and irrelevant) comments regarding the settlement of Frederica: "The surrounding territory was a wilderness of wood, swamp and prairie, of prowling and thieving Indians [!] and wild life" (Young, 35, quoting Gill, *Charles Wesley: The First Methodist*, Nashville: Abingdon Press, 1964, 52). In this chapter's summary, Young presents a most telling quote of John Wesley: "I never relish a tune at first hearing, not till I have almost learned to sing it; and, as I learn it more perfectly, I gradually lose my relish for it" (Young, 112), prompting Erik Routley to comment insightfully that "this is actually the condition in which most, if not all, non-technically minded people approach the arts; they suspect, they enjoy, they cool off. . . . [Wesley] carried all the mediocrities and prejudices and half-formed opinions and impatiences of the 'layman' into everything he turned his hand to" (Young, 112), including the discipline of church music. Yet Young summarizes John Wesley's influence as "Methodism's first music editor and arbiter of taste and performance practice [who] set the course for generations of Wesleyan and other groups' music making—the music of the heart: singable, teachable, memorable, functional, and accessible to all" (Young, 113), an overly generous evaluation of the quality and legitimacy of John Wesley's musings on music.

The fifth chapter turns its attention to Charles Wesley: "Lyrical Theologian and Music Critic," in which Young presents "apparently the first attempt to study the *Journal* from the exclusive standpoint of music and hymnody" (Young, 119). Young presents a wealth of material here, supplying a most enlightening perspective on the hymnic and musical activities of Charles Wesley. Included are also numerous elucidating excerpts from hymns which were incorporated into the *Journal*. These journal entries are followed by very helpful and insightful sections in which Young discusses the "lyrical theology" in Charles's 'Conversion Hymn,' *Where shall my wondering soul begin*, as well as "A selection of Charles Wesley's hymns in *The United Methodist Hymnal*, 1989, illustrating Wesley's Theological and Lyrical elaborations of God's Grace in Jesus Christ," in which Young discusses the hymns according to "the foundation of Wesleyan teaching of the new life in Christ in the three-fold doctrine of grace: prevenient, justifying, sanctifying and perfecting" (Young, 157). Included here is a thorough and illuminating examination of the scriptural references in the hymn, *And Can It Be*, illustrating "Wesley's ability to exegete and integrate biblical imagery in a lyrical style with his account of a new life in Christ" (Young, 161). The chapter is brought to a close with a section on "Charles Wesley, Commentator and Music Critic," in which Young discusses Charles's other musical activities, particularly those following his move to London in 1771 in order to provide a sound musical education for his sons, Charles, Jr. and Samuel. Here

Young includes such enlightening material as Charles's justification of his subscription concerts in his home to promote his sons' careers, concerts which were criticized by various Methodist leaders including brother John. Various other poems are also incorporated here, including some which satirize 'modern music,' particularly the growing London enthusiasm for the piano. Of all the poetry included in Young's book, possibly the greatest treasure is Charles's hymn composed to celebrate John Lampe's conversion, the so-called *Musician's Hymn*. It would do well for every church musician to memorize this poem. (Its meter is the more uncommon 886.886., and not 88.88.88., as given in the text, p.180.)

Young brings the book to a close with a final "Afterword," in which he briefly offers a few personal opinions regarding further Wesleyan research as well as the state of church music in the Methodist Church. He concludes the book with "seven recent examples of music of the heart" (Young, 198), including songs from around the world. In the section, "Congregations, Organs, and Choirs,"

Young echoes Erik Routley and laments the state of much of the music-making in today's churches, particularly the dominating role of the church choir and the loss of Music of the Heart: "simple, singable, moving, memorable, and teachable congregational song," yet offers a hopeful vision:

The reconstruction of congregational song will occur and is occurring where distinctive and teachable tunes in a variety of musical styles and performance practices are joined with a functional, usable, and teachable hymnic repertory, and expressed in God's gifts of vocal music and tonal memory as vibrant hymn singing—singing that is active, inclusive, positive, compelling, and replicable; singing to teach and remember doctrine; . . . music of the heart that convenes the community, reminds it who and whose it is, prepares it for hearing, seeing, and responding to the proclaimed word and celebrated sacrament, and sends it forth for work and witness. (Young, 197)

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



New Recordings

Torvald Torén: Swedish Organ Music. Proprius PRCD 9123. Available from May Audio Marketing, 10524 Lexington Drive, Suite 300, Knoxville, TN 12919. No price given.

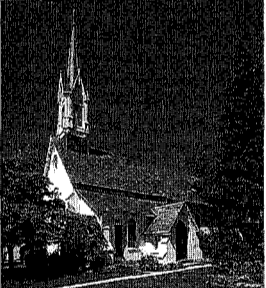
This recording (app. 69 min.) includes *Preludium och fuga diss-moll* and *Preludium och fuga fass-moll* by Otto Olsson (1879–1964); *Preludium och fuga a-moll* by Emil Sjögren (1853–1918); *Ouverture, Aria och Fuga* by Gunnar de Frumerie (1908–1987); *Kontraster* (a three-movement suite), *Cantileno e Vivo*, *Sommarpastoral*, and *Toccata festiva* by Erland von Koch (1910–). All of these composers are moderately well known, and all of these works are listed in standard books like Beckmann's *Repertorium Orgelmusik*.

The works by Olsson and Sjögren, both of whom were primarily organists and church musicians, are quite traditional. Sjögren's prelude and fugue (1909) is heavily indebted to Reger and


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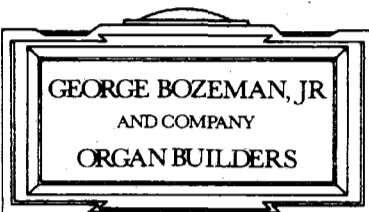
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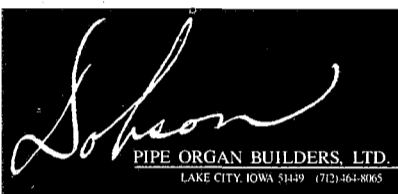
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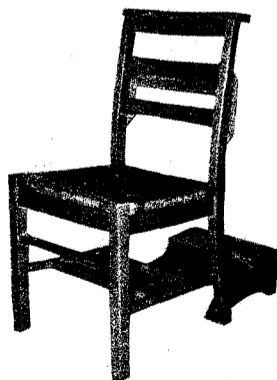
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is characterized by lush chromaticism, sudden contrasts in dynamics and so on. Olsson was clearly an admirer of the 17th-century North German style. Particularly in the F# minor prelude and fugue this is combined with softer passages that show the influence of composers like Rheinberger and Brahms, and, to a lesser extent, of the French late Romantics like Guilmant and Widor.

Frumerie and Koch are better known and more prolific composers, although neither wrote much for the organ. The "Ouverture . . ." was Frumerie's only major organ composition; he is chiefly famous for his many fine songs. While heavily indebted to both Brahms and Impressionism, this large-scale work is a fine recital piece, with a lovely slow movement sandwiched between a concerto-like first movement and a lively fugue that shows an excellent command of counterpoint. Koch's organ works date from rather late in his career. He is a prolific composer known mostly for orchestral works and possibly for the scores to several Ingmar Bergman films. *Kontraster* (1973) is dedicated to the Swedish organist Gotthard Arnér, who helped the composer to write idiomatically for the organ. *Toccata festiva* (1990) was written for Torén. It is a technically demanding work that would make an excellent addition to anyone's repertoire.

Torén, organist at the Hedvig Eleonora Church in Stockholm, where this recording was made, and professor at the Royal College of Music, also in Stockholm, has made a number of recordings. My review of his performance of the Bach trio sonatas appeared in THE DIAPASON of June, 1992. Here he makes the music come alive, playing with complete assurance and an obvious affection for these essentially late Romantic works.

The organ, built in 1975-76 by the Swedish builder Grönland, is a three-manual of 58 stops (about 80 ranks); it has been recorded many times before. This program does not show off individual stops, except for some nice flutes and an excellent oboe. Several pleno combinations are available, all of them on the bright side. The manual reeds seem a little too bland and not assertive enough, but the pedal reeds are quite effective.

None of the music heard here is very "modern," but all of it is playable and listenable—some excellent additions to the normal repertoire. While I dislike making such a distinction, one should probably say that this is a recording for organists or real organ buffs and not for the general music lover.

Contemporary Danish Organ Music. Played by Helge Gramstrup. OTR CD1013. Available from Plade-Klassikeren, H.C. Ørstedesvej 46, DK-1879 Frederiksberg C, Denmark. No price given.

This fascinating disc (74 min.) includes a generous sampling of totally unfamiliar music: *Koncert for orgel* (1968) by Axel B. Rechnagel (born 1936); three canons on the Danish hymn *En rose så jeg skyde* ["I saw a rose shoot forth"] (1978/79) and six sequences on *Kom, Gud Helligånd, kom brat* ["Come God the Holy Ghost, come quickly"] (1978-80) by Frode Bitsch (born 1946); 3 *Sankt Markus-Præludier* (1985) by Peter Elkjær Petersen (born 1957); and *Danse under åben himmel* ["Dances under open skies"] (1993) by Flemming Friis (born 1961).

All of the composers are working organists, and none of the pieces have been published—at least not yet. (It is difficult to understand why some of them, particularly Rechnagel's impressive *Koncert*, have not.) This three-movement work, apparently written piecemeal and then combined to form a whole, deserves repeated hearings. It makes use of traditional forms and owes a considerable debt to Hindemith and a number of modern German organ composers, but it does have a character of its own; the two outer movements are wonderful show pieces.

Bitsch's organ works all use liturgical themes. Both the canons and the sequences contain some intriguing harmonies, with astringent counterpoint that reminds me of J.N. David, although other influences, including that of Messiaen, are discernable. Petersen's three short preludes are much less interesting and fall into the category of utilitarian works composed by capable organists. Friis, the only composer represented here who appears in the standard reference books, is a bit of a throwback, for he is a convinced champion of the symphonic organ and its music. While his three dances are a little too obviously indebted to Widor, Vierne, and the Danish composer Rued Langgaard, they are challenging pieces that improve on repeated hearing.

Gramstrup, who was also the producer of the recording, provides excellent notes on the music and the organ, but virtually no information about himself. He was born in 1937 and has been organist at the church of St. Marcus, Aarhus, where the recording was made, since 1963. He has recorded a CD of Messiaen's works on the same organ. Although it is difficult to judge his playing when the music is unfamiliar and no scores are available, the performances are convincing and in some cases exciting. The registrations are both imaginative and effective.

The organ was built by the Danish builder Paul-Gerhard Andersen in 1967; Frobenius added an electric combination action to the tracker instrument in 1991. There are three manuals and 41 stops (about 56 ranks). On this recording the organ is almost excessively bright, particularly in the higher octaves, and perhaps a little thin, although this may be the fault of the engineers. There are some good solo voices, and the instrument does surprisingly well in Friis's post-Romantic pieces, although the organ specification shows few concessions to the symphonic organ.

I found the disc intriguing with a number of worthy but totally unfamiliar works. Recommended to anyone interested in expanding his or her musical horizons!

—W.G. Marigold
Urbana, IL

New Organ Music

Partita on "Old 107th", Tom Mitchell. H.W. Gray GSTC01111. \$4.00.

The "Old 107th" is a rather unfamiliar hymn tune. It is used in the *Lutheran Book of Worship* for two hymn texts: "The Lord Will Come and Not Be Slow" and "Your Hand, O Lord, in Days of Old." This is a four-verse partita on the hymn tune. The writing suffers from a technique used throughout: action in one voice freezes when another active voice enters the texture. Motives are also overused in each partita verse. The third variation changes the hymn tune to the parallel minor key, and "Amazing Grace" (?) appears in the pedal line. There is little to recommend here.

Concertino for Organ, Craig A. Penfield. H.W. Gray GB00707. \$5.50.

Encore Toccata, Craig A. Penfield. The Willis Music Company 11534. \$1.95.

"Olde English" Suite, Craig A. Penfield. The Willis Music Company 11532. \$1.95.

Reflection (For Now We See In A Mirror Dimly), Craig A. Penfield. The Willis Music Company 11533. No price listed.

Three Fanfares for Organ, Craig A. Penfield. The Willis Music Company 11565. \$1.95.

Reverie a la maniere de Gabriel Fauré, Craig A. Penfield. H.W. Gray GSTC 01101. \$3.50.

The composer's accessible style of composition is apparent in all of these pieces, while showing variety in devices used. Mr. Penfield has an interesting concept of colorful chord construction,

especially at cadences. The *Concertino* shows more variety and flash among its three movements than does the "Olde English" Suite. The *Encore Toccata* resembles the last movement of the *Concertino*. Both are technically demanding but are the most interesting writing of the above pieces. *Three Fanfares* might be useful for Gospel processions or even for weddings. *Reverie* shows great skill in recreating the feeling and mood of the impressionistic writing of Fauré, with wonderful chords and harmonic progressions. There is some of that same style in *Reflection* as well.

Festive Hymns and Pieces, James Pethel. H. W. Gray GB00696. \$6.96.

How Firm a Foundation, arr. James Pethel. H. W. Gray BHS 00005. \$3.50.

Twelve Hymn Preludes for Organ, James Pethel. CPP Belwin, Inc. EL03930. \$7.95.

All three of these publications are highly recommended for your perusal. The writing is fresh and imaginative. The hymn tunes are treated in an innovative manner throughout and no device becomes tiresome because of overuse. The composer's ease in weaving in and out of keys reminds one of brilliant improvisation. The writing in the first two publications is slightly more demanding than that of the third. *Festive Hymns and Pieces* contains five hymn settings and two free pieces, of which the "Festive Prelude" is especially notable. *How Firm a Foundation* is an energetic romp through this Southern hymn tune which is a lot of fun. The star piece of *Twelve Hymn Preludes* is the curious and unusual presentation of "Silent Night." You will enjoy the skilled writing of this fine composer.

Prelude on "Durham", Robert J. Powell. AMSI OR-18. \$2.50.

Rejoice, Ye Pure in Heart: Hymn Preludes for Lent through Easter, Robert J. Powell. Augsburg Fortress 11-10478. \$8.50.

Sing We to Our God Above: Hymn Preludes for Lent through Easter, Robert J. Powell. Augsburg Fortress 11-10230. \$8.00.

Six Pieces for Organ, Robert J. Powell. H.W. Gray GB 00695. \$5.95.

Thine the Praise, Volume 2, Robert J. Powell. Concordia Publishing House 97-6280. \$7.50.

Thine the Praise, Volume 3, Robert J. Powell. Concordia Publishing House 97-6500. \$7.95.

This composer again provides us with accessible music useful in service playing. What is most helpful is that Mr. Powell continues to explore hymn tunes which have not had much attention among composers of organ literature—especially new hymn tunes appearing in the last 20 years.

Rejoice, Ye Pure in Heart and *Sing We to Our God Above* are fine treatments of many of these new hymns for the Lenten and Easter Season. Especially notable is the composition on *Vineyard Haven* and *Kingsfold*.

Thine the Praise is devoted to the hymns of Carl Schalk which have appeared in several new hymnals. The composer is at his best in delightful pieces like "Light the Candle," sublime pieces like "Now the Silence," and dramatic pieces like "Walls Crack, the Trumpet Sounds" (all in volume 3).

Six Pieces for Organ contains an equal number of quiet and sturdy pieces which could be useful for worship. *Prelude on "Durham"* is an uncomplicated piece based on Ravenscroft's hymn tune.

A Solemn Magnificat, William James Ross. Magnificat Tertii Toni, Six Versets for Organ, Opus 27, Schola in alternatim, ad libitum. Riverrun Music Press. No price listed.

This piece was composed as a commission from Marilyn Mason of the University of Michigan. It is intended to be a piece in the style of many Magnificat settings which have organ versets alternating with chanted verses sung to Gregorian melodies. The chant melodies are included as well as an accompaniment.

Especially interesting in this work is the care taken to express the words of the alternatim verses played by the organ. This word-expression takes on a most dramatic appearance in verses 4 and 6, where there are also contrasts in the words of each line. "For he that is mighty hath magnified me" is represented in big chords on a full registration, while "and holy is his name" retreats to a slower and more mysterious *pianissimo*. "He hath shewed strength with his arm" requires strength in the arms of the performer as well, with full-organ chords of various notes up and down the keyboard, while "he hath scattered the proud in the imagination of their hearts" freely scatters assorted notes around. One can see word interpretations in other verses as well. This is a challenging piece for the performer, requiring considerable preparation time, but will present the Magnificat in a stirring manner.

Christmas with Gordon Young: Ten Traditional Carols for Organ. Harold Flammer HF-5198. \$9.50. **Suite Medievale (Church Sonata).** Gordon Young. Harold Flammer HH-5056. \$6.50.

Those familiar with Gordon Young's music from previous publications will know what to expect from these volumes. The Christmas carols of the first volume are all familiar ones. The titles of the Suite Medievale are self-descriptive of the music: Flourish, Sarabande and Tambourine Toccata.

—Dennis Schmidt, DMA
The Bach Festival of Philadelphia

Service Music

Johann Pachelbel, A Pachelbel Album for Organ, edited by Barbara Owen. McAfee Music, DM00265, \$7.50.

This collection includes a variety of Pachelbel's works and could serve as an introduction to his organ music. Pieces included are a toccata, two fantasias, a ricercar, two magnificat fugues, two

chorale preludes (*Komm Gott Schöpfer, Meine Seele erhebt den Herren*), one complete partita (*Freu dich sehr*), one partita movement (Passion Chorale), and a gavotte and an overture transcribed by Barbara Owen. The twelve selections are intended to be useful for service-playing and teaching and can be successfully rendered on a small instrument. This useful compilation of short and moderately difficult pieces is cleanly laid out with a minimum of editorial markings.

Bryan Hesford, editor, The Bach Family. Fentone Music Ltd. (distributed by CPP Belwin), F505, \$6.50.

The Bach Family is a collection of chorale-based works which includes compositions by J. S. Bach and several of his relatives: father-in-law Johann Michael Bach, nephew Johann Bernhard Bach, uncle Johann Christoph Bach, and son Wilhelm Friedemann Bach. Among the six pieces included are four chorale settings in stile antico: *Von Gott will ich nicht lassen*; *In Dich hab ich gehoffet, Herr*; *Ach Herr mich armen sündler*, and *Jesu, meine Freude*; an energetic, four-movement partita on *Du frieddefürst, Herr Jesu Christ*, and a transcription of a chorus from Johann Sebastian's Cantata 131, *Aus der Tiefe rufe ich, Herr zu dir*. The loveliest piece of the collection is Johann Michael's elegant setting of *Von Gott will ich nicht lassen*. The partita and two of the chorale preludes are written for manuals alone. The fugal cantata movement is by far the most difficult of the set, with sixteenth note runs in the pedal part when it carries the fugue subject. The remaining five pieces can be easily handled by an organist of intermediate skill. Overall, this is an interesting collection of useful service music.

Sigfrid Karg-Elert, Six Short Pieces, edited by Bryan Hesford. Fentone Music Ltd. (distributed by CPP Belwin), F503, \$6.50.

The six pieces which comprise this

collection are drawn from opuses 78, 83 & 142. The selections represent a variety of moods from the somber Tenebrae to the celebrative Postludio Festivo. The Canzona on *Christe, du Lamm Gottes* is lovely in its simplicity and is reminiscent of the short chorale preludes of Reger's opus 135 with its pianissimo echoes played on the strings. Especially noteworthy is the beautiful *Alla Bach*, a contemplative trio marked *Adagio molto* for its sumptuous twenty measures. This piece contains a printing error—the first ending is indicated a half measure too early. *Nenia* is another austere lovely piece, and the grandiose *In Memoriam* rounds out the collection. These moderately difficult works are well worth investigating.

Music for Organ and Instruments

Paul Nicholson, Were You There, for organ and flute. Augsburg Fortress, 11-10528, \$7.50.

Nicholson's impressionistic setting of the beloved spiritual, "Were You There," is well-suited to the somber mood of Holy Week. The organ part consists of gently moving chords built of fourths and fifths played on an 8' flute and a soloistic pedal line played on a 4' flute. The hymn melody is in the flute part and is intended to be played an octave higher than the written pitch, bringing it into the upper reaches of the flute's high register. With the melody raised an octave, the highest Eb in the flute part falls outside the practical range of all but the most highly skilled players. Fortunately, the piece sounds lovely with the entire flute part played at written pitch. Both the flute and organ parts are well within the grasp of intermediate players with the omission of the octave jump in the flute part, although the organ part does require the ability to reach a tenth with the left hand. It's a bit high-priced for just three pages of music, but nonetheless a lovely setting of this Lenten hymn.

—Marcia Van Oyen, AAGO
Deerfield, IL

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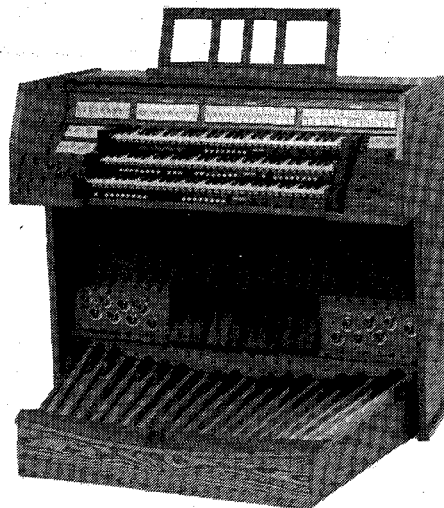
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Tel: 011 31318 637403
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DISPOSITION:

GREAT		PEDAL		POSITIF		SWELL	
BOURDON	16'	DOUBLE BASS	16'	PRINCIPAL	8'	QUINTATON	16'
PRINCIPAL	8'	SUBBASS	16'	BOURDON	8'	PRICIPAL	8'
OPEN DIAPASON	8'	OCTAVE	8'	OCTAVE	4'	ROHR FLUTE	8'
HOHL FLUTE	8'	GEDACKT	8'	OPEN FLUTE	4'	VIOLA	8'
FLUTE CELESTE	8'	CHORALBASS	4'	NAZARD	2 2/3'	CELESTE	8'
GAMBA	8'	BASSFLUTE	4'	CONICAL FLUTE	2'	OCTAVE	4'
OCTAVE	4'	NACHTHORN	2'	OCTAVE	1'	ROHRFLUTE	4'
OPEN FLUTE	4'	RAUSCHPFEIFE	IV	SESQUIALTER	II	SALICONAL	4'
TWELFTH	2 2/3'	BOMBARDE	32'	CYMBAL	III	FLUTE TWELFTH	2 2/3'
SUPEROCTAVE	2'	CONTRA TRUMPET	16'	REGAL	8'	OCTAVE	2'
CONICAL FLUTE	2'	TRUMPET	8'	TREMULANT		WALDFLUTE	2'
CORNET	IV	CLARION	4'			TIERCE	1 3/5'
MIXTURE	VII			COUPLERS		NAZARD	1 1/3'
CONTRA TRUMPET	16'	ACCESSOIRES		POSITIF TO GREAT		OCTAVE	1'
TRUMPET	8'	CHORUS		SWELL TO GREAT		SCHARFF	III
VOX HUMANA	8'	INTONATION	2	SWELL TO POSITIF		FAGOTTO	16'
TREMULANT		MEANTONE		POSITIF TO PEDAL		FESTIVAL TRUMPET	8'
		WERCKMEISTER		GREAT TO PEDAL		CROMORNE	8'
EXTRA VOICES		AUT. BASS		SWELL TO PEDAL		OBOE	8'
CHIMES		AUT. SOLO		MIDI POSITIF	1	SCHALMEI	4'
HARPSICHORD		TRANSPOSER		MIDI GREAT	2	TREMULANT	
STRINGS		PITCH		MIDI SWELL	3		
GOSPELORGAN		PRESETS		MIDI PEDAL	4		

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PERFECTION in SOUND and CRAFTSMANSHIP

Organ Historical Society Convention, 1996

Philadelphia, Pennsylvania, June 30–July 6

Ronald E. Dean

What a celebration! Not only were we treated to a week full of organs and organ playing, but also to a Fourth of July commemoration in a city where our Declaration of Independence was signed. The extensive planning for the 41st Annual Convention of the Organ Historical Society resulted in an enjoyable week of events in a locale noted for its monumental churches and concert halls as well as a surrounding countryside with its historic buildings and instruments. We ran the gamut from the huge instruments in the former Wanamaker store (now Hecht's) in downtown Philadelphia and at Longwood Gardens to delightful miniatures in the Goschenhoppen Museum in Green Lane and the Historical Society of Berks County, Reading. Throughout, the convention was beautifully organized and well paced to allow the more than 420 conventioners to take it all in without the sense of rush that can be an all too common feature of such meetings.

Sunday

The first program began Sunday afternoon with a short trip across the river to St. Paul's Episcopal Church in Camden, NJ, for a recital by Russell Patterson on the church's 1898 3-manual Jardine (electrified in 1959). His program: *Adagio in E*, Bridge; *Carillon*, Murrill; *Quiet Voluntary for Evensong*, Harwood; *Prelude and Fugue in G Minor*, Dupré. The program concluded with the singing of the hymn "When The Morning Stars Together" to the tune, *Weisse Flaggen*. The pieces



St. Paul's Episcopal, Camden; Jardine op. 1249, 1898

showed off a fine old instrument in an historic old building complete with the palpable odor of residual incense from the morning's liturgy. The subtle build up of rich colors in the Bridge piece set the tone for very effective demonstration of the various colors available on the Jardine. The organ was also equal to the well-played demands of the Dupré Prelude and Fugue. This program was a fine beginning for the convention which already was demonstrating a large attendance, even for the Sunday events.

A short walk to Immaculate Conception and its 1926 Casavant (which contains much pipework from the Cathedral's former Hook and Hastings of 1885) as rebuilt by Patrick J. Murphy and Associates in 1995 brought us to the following program (memorized) played by Mary Fenwick: *Variations de Concert*, Bonnet; *Choral in B Minor*, Franck; *Two Preludes on American Folk Hymns*, "Come, Thou Fount of Every Blessing" (then sung by the whole audience) and "Morning has Broken," by Wood; "Allegro vivace" from *Symphonie V*, Widor; "Air With Variations"

from *Suite*, Sowerby; *Cantilène Pastorale*, Guilman; and *Prelude and Fugue in B Major*, Dupré. The hefty Casavant with its effective swell box and wonderful 16' Trombone responded well to Ms. Fenwick's vigorous and somewhat stylized playing.

After a generous home-cooked style dinner in Camden, we returned across the river to the cavernous Philadelphia Civic Center Convention Hall for a program on its 88-rank Möller, Op. 5819 of 1931. Since the fate of both the substantial Art-Deco building and its Möller seem insecure, we were all anticipating hearing what may be one of the last performances on this monumental organ. It had been put back into playing condition some seven years ago, but had not been receiving much maintenance since. For this performance, a group of volunteers had worked to return it to serviceable shape. Someone even stayed in the chamber to attend to any last minute emergencies, should they arise. The organ is installed in front of the proscenium and above the ceiling with the result that sound entering the auditorium arrives by a reverse "tone chute." In spite of what would be regarded as a deterrent to good projection, the organ speaks remarkably well and fills the massive hall with a well-balanced and brilliant sound. The Richard Whitelegg designed instrument has two consoles, one a standard 4-manual on the left and a theatre-type horseshoe one on the right. To display the versatility of the organ, two organists performed. Tom Hazelton started on the drawknob console with *Ein feste Burg*, Faulkes; *Cantilena* and *Pièce Héroïque*, Franck. He then moved to the theatre console and played a Gershwin medley consisting of "Swanee," "But not for me" and "I got Rhythm," the latter with literal "bells and whistles." Michael Stairs then continued the program (back on the drawknob console) with *Sketch in F Minor*, Schumann, and *Sketch in G-flat Major*, Whitlock. He moved to the theatre console for Lemare's arrangement of *Swanee River* and *Knightsbridge March*, Coates. He then went back to the drawknob console for *La Calenda*, Delius, and *Festival Toccata* by Fletcher. The self-playing mechanism then demonstrated itself with Tchaikovsky's *Waltz of the Flowers*. To the accompaniment of the mighty Möller the entire audience sang "O Praise ye the Lord." The line, "loud organs his glory forth tell in deep tone," seemed particularly appropriate on this occasion. The "Artiste" playing mechanism provided the amusing encore, *Southern Rhapsody*, followed by an emotionally-received "Auld Lang Syne." Organists Michael Stairs and Tom Hazelton performed wonderfully well and did a thoroughly convincing job of showing what this remarkable instrument can do. Let us all hope that it will not fall victim to the wrecker's ball, and that, even if the building is demolished, the Möller will find a worthy new home. It deserves it!

Monday

The first full day began with a short recital by Matthew Glandorf on a 2-manual Aeolian-Skinner, Op. 963 of 1937 (just a few organs later than Op.

948, the much larger 4-manual at St. Mark's Episcopal Church to be heard later that night). The organ is situated in St. Mary's Episcopal Church, Hamilton Village, on the campus of the University of Pennsylvania. The building with its wide nave and open and shallow transepts allowed the tone of the totally unencased organ to freely cover the building with a well-integrated sound. Some later additions were carried out very much in sympathy with the original tonal concept. The program: *Praeludium in G Minor*, Buxtehude; *Fantasia in F Minor* (K. 597), Mozart; *Vocalise*, Rachmaninoff; *Hamburger Totentanz*, Bovet; and the hymn, "Earth and all Stars," sung by all. Glandorf, a graduate of the Curtis Institute and currently a faculty member there, played magnificently well with stylish improvised ornamentation in the Buxtehude and Mozart, an appropriately rich registration in the Rachmaninoff transcription and a dancy and vigorous approach to the delightful Bovet *Totentanz*. He is a true artist and was featured later in the day at St. Patrick's. Further comments appear in connection with that performance.



St. David's Episcopal, Manayunk, Philadelphia; Jardine, 1881

St. David's Episcopal Church, Manayunk, was the site of the next program played in memory of long time OHS member, Robert Bruce Whiting, who had been organist of the church until his death earlier this year. Peter Picerno gave the following program: *Voluntary No. 1*, Boyce; *Andantino*, from *Pièces de Fantaisie*, Vierne; accompanied the singing of "Lord of all Hopefulness" (*Slane*) and wound up with *Two Preludes*, Op. 19, Paine; and a memorized *Prelude in B Minor*, S. 544, Bach. This final piece had been played at the inaugural concert of the church's 1881 Jardine which filled the highly decorated church with colorful, rich and broad tone. Some tonal changes had been made over the years and redesigned by Patrick J. Murphy and Associates in 1995 to better suit the Jardine. In his introduction to the hymn, Picerno utilized a lovely Clarinet, a fine recycled stop originally from a 1923 Möller. Picerno's well chosen program and expert playing demonstrated what a versatile instrument a 2-manual Jardine can be.

After a trip to St. Joseph's University and following a relaxing and tasty lunch in its dining hall, Bruce Stevens played a program on a reconstructed 2-manual E.&G.G. Hook, Op. 461 of 1868. Relocated from the Green Hill Presbyterian Church through the Organ Clearing House, it was placed (after much reworking) in the attractive contemporary Chapel of St. Joseph on the University campus. This building, of post-modern design with a high ceiling featuring short intersecting barrel vaults provided



St. Joseph's University, Philadelphia; E&G Hook op. 461, 1868

an acoustically bright environment for the bold sound issuing from the chestnut and walnut case which had itself been modified by the installer Patrick J. Murphy and Associates when the instrument was rebuilt in 1992. The program: *Praeludium, Fuga und Ciacona* (Bux WV 137), Buxtehude; *Laudate Dominum*, Mozart; *Orgelsonate in a-moll*, Op. 98, Rheinberger; the hymn, "Let the Whole Creation Cry" sung to *Salzburg*; the perky *Ronde Française*, Boëllmann; and "Final" (*Symphonie I*, Op. 14), Vierne. Throughout, Stevens displayed his thorough mastery of both the instrument and the music as he demonstrated the subtle soft work and the bold larger ensembles. As usual, his playing of Rheinberger is unsurpassed. His compact disks of the sonatas are well worth hearing.

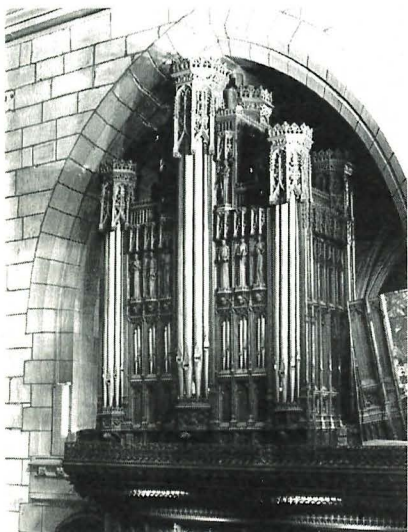
The next event was a fine recital by Thomas Brown on an organ of uncertain manufacture, but dated ca. 1860, as rebuilt by Bernard Mudler in 1894, at Our Lady of the Rosary Roman Church. The 2-manual tracker made a fine account of itself under the expert hands of Brown who kindly provided registration sheets, a helpful guide to the specific sounds of the instrument as the following program unfolded: *Fantasia*, Gibbons; *Salvator mundi*, Byrd; *Clarifica me Pater*, Thompkins; *A Melody for M.B.*, Wesley; *A Trumpet Air*, Reading; *A Fuge*, Handel; *Folk Tune*, Whitlock; *A Scherzetto for the Flutes*, Thiman; *An Interlude*, Darke; "Allegro" from *Six Short Preludes and Postludes*, Op. 105, Stanford; and "O Thou who Camest From Above" sung to *Hereford*. The largely memorized recital was well chosen to demonstrate the bright and well-balanced diapason chorus as well as the colorful flutes, telling reeds and subtle strings. Once again, Brown performed expertly (as he did at last year's convention when his playing on a small Erben outshone the playing on a larger instrument). He plays with dash and style coupled with great musical subtlety, an unbeatable combination.

A late afternoon trip back into central Philadelphia brought us to the magnificence of St. Patrick's Church and a short choral concert by the wonderful Parish Choir of the Church of St. Luke and the Epiphany, directed by Jonathan Bowen, with organ accompaniment by Matthew Glandorf who had been heard in the first recital of the day. The program: "Let all the World in Ev'ry Corner Sing" from *Five Mystical Songs*, Vaughan Williams; *O Sing Joyfully*, Batten; *Miserere mei*, Allegri; *Tantum Ergo*, Nicholson; *O Salutaris Hostia*, Glandorf (conducted by the composer); *Ave Maria*, Biebl; and *Evening Hymn*, Gardiner. The program concluded with "Lo He Comes with Clouds Descending" (*Helmsley*) sung by all. The small choir of largely professional singers (just under 20 in number) did a superlative job under Bowen's strong and subtle

Ronald E. Dean is Associate Professor of Music and College Organist at the Hurley School of Music, Centenary College, Shreveport, Louisiana. He is also organist and choirmaster for The Church of the Holy Cross (Episcopal) in Shreveport and serves on the Music Commission for the Episcopal Diocese of Western Louisiana. He is a graduate of Williams College and the University of Michigan. His organ study was with Frederick L. Kinsley, Robert G. Barrow and Robert Noehren. His reviews of new organ music and of new books on topics related to organ and church music appear frequently in this journal.

Photos courtesy of William T. Van Pelt III.

direction. For the Allegri, a quartet was effectively placed in a balcony above the reredos. Glandorf provided expert accompaniment on the 1913 3-manual Haskell and showed his worth as a composer in his very fine piece. The experience was magnificent in every way, from the monumental setting and massive acoustics to the superlative singing of what should be everyone's envy as a parish choir.



St. Mark's Episcopal, Philadelphia; Aeolian-Skinner op. 948, 1937

After a welcome break in the pace of the day and a catered dinner back at the hotel, we assembled in St. Mark's Episcopal Church for a featured evening recital by perennial OHS favorite, Lorenz Maycher, on the church's landmark Aeolian-Skinner, Op. 948, 1937. The church, which dates from 1848, contains a Lady Chapel given by retail magnate, Rodman Wanamaker, in honor of and as a resting place for his wife, Fernanda. It is referred to by some local wags as "Fernanda's Hideaway." Included in the present instrument is a string division which had been constructed in the Wanamaker shop. A richly carved organ case on the south wall of the choir is also situated so as to speak into the Lady Chapel and remains from the previous Austin. St. Mark's, an Anglo-Catholic parish from its beginnings, has had a long tradition of fine church music featuring a choir of men and boys. This reviewer recalls attending many Evensong and Benediction services here in past years that demonstrated just how uplifting such an occasion can be in a beautiful setting and with expert musical direction. Maycher's program: *Fantasy in F Minor* (K. 608), Mozart; *Trio Sonata #4 in E Minor* (BWV 528), Bach; *Chorale #3 in A Minor*, Franck; the hymn "Come, Risen Lord" sung to *Rosedale*; and *Sonatina*, Sowerby. Once again, Maycher exhibited his total command of the instrument and the music with the results being particularly noteworthy in the delicate sparkle of the Bach Trio Sonata and the wonderful musicality of the Sowerby *Sonatina*. The latter composer's works are becoming a special favorite of this performer, and he obviously has lived with the complexities of this music in such depth as to communicate both the music's structure and its color. With a capacity crowd as was in attendance for this recital (including a neighborhood mendicant who wandered through the church prior to the program) the at best dry acoustics of the church were severely tested. One yearns for a more spacious sound from the room, but that is not to be.

Tuesday

A valuable feature of most OHS conventions is the presentation of lectures on various topics of interest to the discipline of organ history and construction. For this meeting, all such talks were given in the hotel before boarding buses for the day's activities. The first of these was an illustrated presentation by OHS archivist, Stephen Pinel, on "The History of Philadelphia Organ Building." Using as much documentation as is available, Pinel presented a convincing

case for the fact that the subject is very worthy of much further investigation for those who might want to take on this somewhat daunting task. His articulate illustrated lecture should serve as a catalyst for any researcher willing to take on a new challenge.

The first recital of the day was given by Kathleen Scheide on an extensively rebuilt and highly altered William King & Son 3-manual organ of 1891 in Old Zion Lutheran Church where services are still held in German. Ms. Scheide, a very worthy performer as was proven in her appearance last year in Detroit, presented the following program: *Pas-sacaglia in D Minor*, Buxtehude; a world première of *The Lindemann Voluntaries*, Jones; the hymn "Built on a Rock" sung to the tune *Church*; the W.T. Best transcription of the "Adagio" from the *Piano Sonata in D for four hands*, Mozart; *Romance sans Paroles*, Bonnet; and *Variations de Concert*, also by Bonnet. The rather unsatisfactory organ seemed to offer her a less than congenial vehicle for her undoubted talents.

A bus trip to Ridley Creek Park for a picnic lunch provided a welcome break on the journey to Kennett Square for a visit to the Dupont estate at Longwood Gardens and a recital by Justin Hartz on its monumental Aeolian organ of 1930. There was time for a tour through a por-

tion of the gardens and an opportunity to view a spectacular dancing fountain display before we assembled in the vast ballroom of the conservatory for the following program: *Festival Toccata and Fountain Reverie*, both by Fletcher; *Melody*, Parker; *The Thrush*, Kinder; *Praeludium und Fuge uber B-A-C-H*, Liszt; the hymn "I Come to the Garden Alone" sung to the familiar *In the Garden*; "Orientale," Cui, and "Twilight," Cesek, both transcribed by the late Longwood Gardens organist Firmin Swinnen; "Scherzo" and "Allegro maestoso" from *Grand Sonata in E-flat Major*, Op. 22, Buck; and *Tico-Tico*, Abreu, as arranged by the famous popular virtuoso, Ethel Smith. This performance was in memory of the grand lady of the Hammond organ who had died earlier this year. Hartz showed total command of the huge instrument, and in spite of a cipher at the beginning of the Liszt (it was corrected, and he started over) and the heat and humidity in the ballroom, he seemed to thoroughly enjoy the experience, as did his audience. The mighty organ, with its clearly-defined 32's is truly a national treasure and seems to be maintained in superb playing condition. Birds in the garden just outside of the French doors leading from the ballroom sang appropriately during *The Thrush*. Hartz noted that the birds respond particularly well



St. Charles Borromeo RC, Philadelphia; Roosevelt op. 79, 1880

to the sound of the Doppelflute.

The final event of the afternoon was a recital by Glenn Kime on a renovated 3-manual Roosevelt, Op. 79 of 1880 in St. Charles Borromeo Roman Catholic Church, Philadelphia. The instrument, housed in the rear gallery of the vast building, had been heard during the

TUBAS AREN'T JUST FOR ANGLICANS

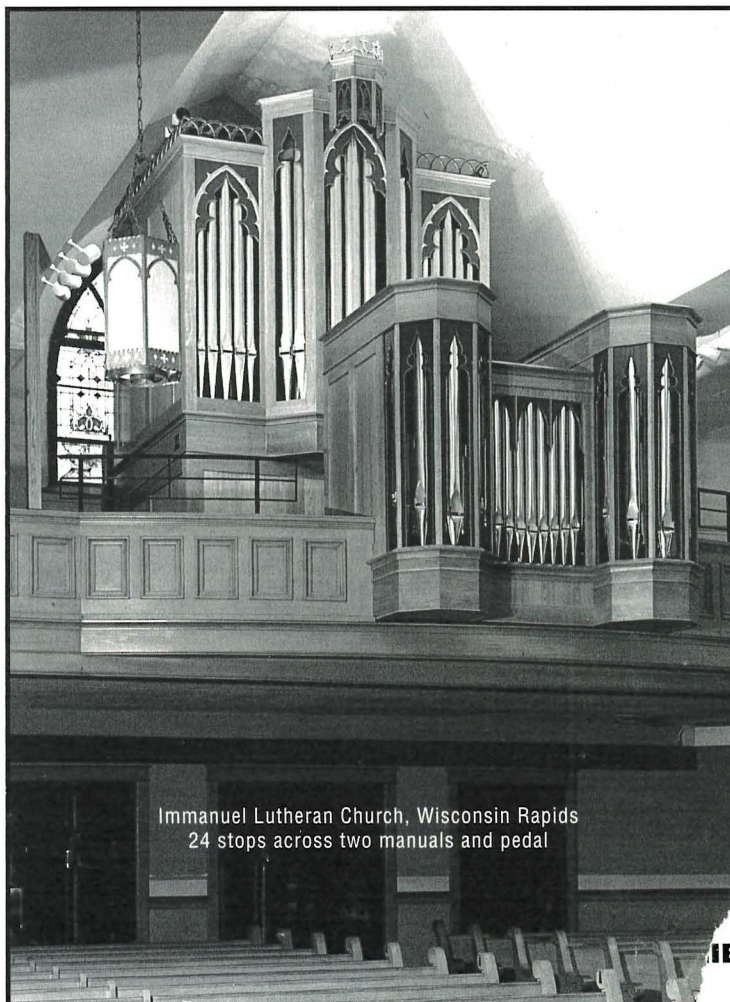
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previous OHS convention held in Philadelphia in 1960. The surprisingly mild but firm Roosevelt filled the room with rich and well-blended colors during the following program: *Concerto in G Major*, Ernst/Bach; the whimsical *Scenes of Childhood*, Levitt; the hymn "Drop, Drop, Slow Tears" sung by the entire assembly and followed by Persichetti Chorale-Prelude on the same tune. The program concluded with "Intermezzo" and "Final" (*Troisième Symphonie*), Vierne. Kime, who had been heard on a fine late Johnson at the Connecticut convention proved once again that he is a fine player with a lively and well-controlled rhythmic sense and a programmer who understands the potential of a vintage instrument such as this one. The choice of the Levitt piece revealed the Roosevelt's piquant and subtle colors as underpinnings for amusing touches recalling bits of "Old MacDonald had a Farm" and "Twinkle, Twinkle, Little Star"—just the right touch for some late afternoon refreshing musical entertainment.

A catered dinner followed at the Academy of Natural Sciences in central Philadelphia. It was possible to view some of the displays in the museum during this time. One person was heard to remark "... beware of eating anything with bones in it—it may be an exhibit!"

A short walk around the corner brought us to St. Clement's Episcopal Church with its wonderfully serene setting including a lovely garden area and outstanding architecture. In spite of continuing heat and humidity, the clergy and choir together with organists, Peter Conte and Kenneth Cowan, offered an uplifting service of choral evensong on the Feast of the Visitation of the Blessed Virgin Mary. The prelude was "Allegro" from *Sonata in G Major*, Elgar, played energetically by Conte. Service music was by Lloyd, Elgar and Brewer, with all singing the Office Hymn "Hail O Star that Pointest" (*Ave Maris Stella*). The motet was *Salve Regina*, Howells, with the closing hymn being "Sing we of the Blessed Mother" (*Abbot's Leigh*). A short recital by organ scholar Kenneth Cowan followed: *Fantasy in F Minor* (K. 608), Mozart; *Pastorale*, Roger-Ducasse; and *Pageant*, Sowerby. A spectacular transcription of a dazzling Chopin *Etude* was the encore. Cowan (a student at the Curtis Institute) is assistant to Peter Conte both at St. Clement's and at the Wanamaker organ in Hecht's Department Store. His playing was nothing short of superb. The 1914 Austin (with many pipes from the previous Roosevelt organ) responded wonderfully to his commands. The organ itself is a thoroughly fine example of both a service and a recital instrument and benefits from a placement that is congenial to both vigorous support and subtle clarity. Ending the day's activities with Evening song in the splendor of a liturgically magnificent church was a fitting way to drop off a busy and varied series of activities. Cowan, Conte, the clergy and choir are to be commended for a feast for the eyes, ears and spirit.

Wednesday

Since we were to hear the Wanamaker Grand Court organ this evening, it was appropriate that the morning lecture be a presentation on its history and ongoing restoration. Peter van der Spek, *phonie*, presented an informative illustration on the organ, its acquisition and installation and its current restoration.

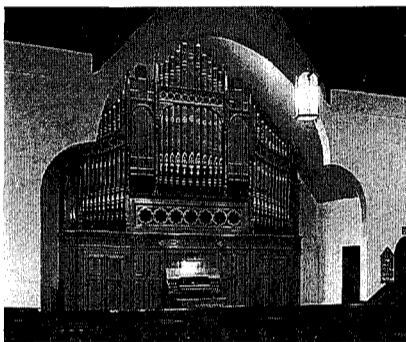
Ronald Music and School of Music remarks on the problems port, Louisisted in its current restoration choirmaster [is talk certainly whetted our Cross (*Episcopetites* for the evening concert on the Music store.

Diocese of Wes recital of the day was by ate of Williams on a large 2-manual Hook Michigan. His of Op. 1340 of 1887 in ick L. Kinsley, Ro. Noehren. His retial Reformed Episcopal and of new books large, impressive stone and church music able and limestone house-journal.

Photos courtesy of Willse. It is finished in a

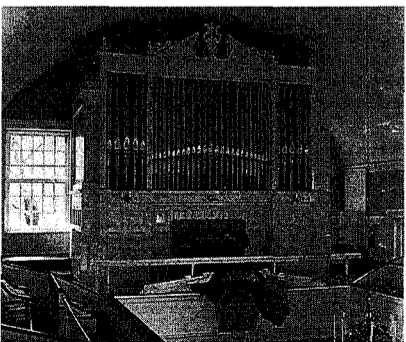
striking raspberry and off white with darker raspberry and gilt banding and pipe mouths. The program: *Prelude in F (Wedding Processional)*, Fanny Hensel-Mendelssohn; *O schönes Weltgebäude*, Smith; *Expressions for Organ (Expression 1* by Langlais; *Expression 25* by Hakim); *Hymn Prelude: I Know That my Redeemer Lives*, Shearing; *Eine kleine Gigue* (K. 574), Mozart; *Fanfare Fugue*, anon.; *Partita on "Built on a Rock the Church Shall Stand"*, Videro; followed by the singing of the same hymn. Dahl's expert and musical approach to each item showed off the Hook's good strong ensemble as well as its more subtle colors. During his remarks, he paid tribute to both Larry Trupiano and Tony Meloni who had performed almost magical service work on the organ to bring it into condition. In their honor, he played the *Fanfare Fugue*, an added item in the program, to display a fine Great Trumpet stop which had been virtually unplayable a few days before. More remarks on the outstanding work by all the service technicians will be made later in this review.

Lunch at the Franklin Farmer's Market, Reading Terminal, in downtown Philadelphia was a revelation to those who had never been there. Fresh regular and exotic produce as well as a variety of ethnic foods offered us all a feast for the eyes and imagination as well as for the body.



Hope Presbyterian, Philadelphia; Wm. King & Son, 1891

The afternoon recitals were split into two groups to accommodate the conventioners in somewhat more limited spaces. Marian Ruhl Metson played a much better example of the work of William King (1891) at Hope Presbyterian Church than was heard the previous day at Old Zion. Hope's King was a fine organ with a delightfully mild sound that filled the impressive space of the "Akron Plan" church with both ensemble choruses and the more delicate colors whose versatility Metson ably demonstrated. Her program: *Introduction and Fugue in E Minor*, Parker; *Andante in C Major*, Whitney; *Finale on "Jerusalem the Golden"*, Sparks; followed by singing the hymn to the tune *Ewing*; *Yankee Doodle (with Variations)*, White; *Andante Pastorale*, Stevens (featuring a wonderfully cantabile Great Open Diapason); "Andante con moto" from *Heures Mystiques*, Boëllmann; and *Toccata*, Noble. Metson's clean-cut and musical playing showed off the organ beautifully.

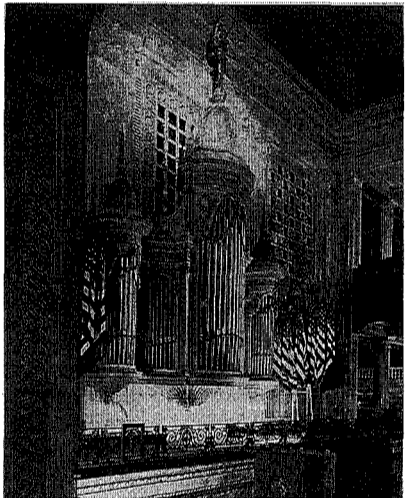


Gloria Dei (Old Swedes') Episcopal, Philadelphia; Hook-Hastings op. 1981, 1902

Peter Sykes was featured on the 1902 2-manual Hook-Hastings tracker as reconstructed by R.J. Brunner in 1993 at Gloria Dei (Old Swedes') church. The building, dating from 1700, is the

oldest continually functioning church building in the Commonwealth of Pennsylvania. The program: *Jauchz, Erd und Himmel jubel!*, Op. 67, No. 15, Reger; *Melodia*, Op. 129, No. 4, Reger; *Scherzetto*, Op. 31, No. 14, Vierne; *Intermezzo Founded Upon an Irish Air*, Stanford; *Variations and Fugue on "God Save the King"*, Reger; followed by the hymn "Come and Taste of Resurrection" to a tune by Peter Sykes. Throughout, Sykes showed his usual artistry and gave the fine Hook a first-class demonstration. Brunner's sympathetic reconstruction work on the organ has resulted in a fine and musical sound appropriate for such an historic structure. The sound in the rather small but lofty room with its barrel vault ceiling is warm and immediate in its presence. Sykes, whose astounding transcription of Holst's *Planets* was premiered on the Austin in the Bushnell Memorial in Hartford during the Connecticut convention, received a justly deserved ovation for his performance on this very effective Hook. He is a complete musician and a good hymn writer besides.

The last event of the afternoon was a recital by Harry Wilkinson in historic Christ Church on its Aeolian-Skinner, Op. 926, 1934, a rebuild of Aeolian's Op. 1374 of 1916. Wilkinson, a notable Philadelphia institution in his own right, played the following memorized program: "Allegro" (*Symphony No. 6*), Widor; *Sketch in D-flat*, Schumann; "Jesus, Still Lead On" (*Symphonic Chorale*), Karg-Elert; *Suite Bretonne*, Dupré; *Arioso*, Bach; *Prelude and Fugue on B-A-C-H*, Liszt; followed by the singing of the hymn "All Creatures of our God and King" (*Lasst uns erfreuen*). Wilkinson received an affectionate and heartfelt ovation for his performance of this demanding program.



Wanamaker Grand Court Organ

After dinner back at the hotel, we returned to downtown Philadelphia for a specially-arranged after hours concert on the famous Wanamaker Grand Court organ in Hecht's (soon to become a Lord and Taylor store). There was time allotted for shopping before the store closed. Chairs were set up in the Grand Court for the following concert by Peter Conte, Principal Organist: *Imperial March*, and "Nimrod" from *Enigma Variations*, both by Elgar; *Ruy Blas Overture* (transcribed by Conte), Mendelssohn; "Adagio" (*Symphony No. 5*), Widor; *Pièce Héroïque*, Franck; *Danse Macabre* (transcribed by Lemare), Saint-Saëns; *Emperor's Waltz* (transcribed by Conte), Strauss; *Prelude in G Minor* (transcribed by Federlein), Rachmaninoff; *Overture to "Iolanthe"* (transcribed by Conte), Sullivan; "Pilgrim's Chorus" from *Tannhäuser* (transcribed by Wilkins), Wagner; *Carnival Overture* (transcribed by Lemare), Dvorak; and the hymn "Strife at Last is Ended" with words and tune by Louis Rodman Wanamaker. Arne's *Flute Tune* was an encore followed by *The Stars and Stripes Forever*, Sousa. In his remarks prior to the concert, Conte noted that because of ongoing restoration procedures "only(!) 350 ranks are working tonight." Conte's *tour de force* playing, with console assistance from Kenneth Cowan, brought the audience

to its feet more than once for well-deserved ovations. Many thanks are due to the officials from Hecht's for allowing us to have this special concert and for seeing to it that funds are continuing to be made available for the restoration and maintenance of this musical treasure.

Thursday

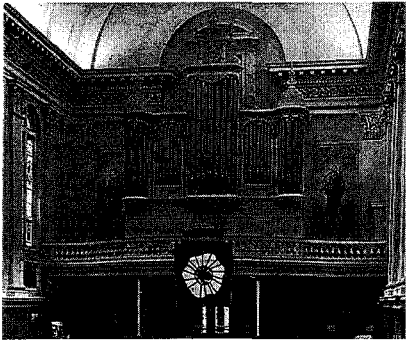
The morning lecture, "Louis Vierne's Trip to North America," was given by William Hays in the Palmyra Ballroom of the Sheraton. His expertly presented talk dealt with Vierne's 1927 tour to the U.S. and Canada. His sources were mainly reviews from journals plus Vierne's own reminiscences. The lecture, accompanied by appropriate slides, revealed that both Vierne and his companion, Madeleine Richepin, received mixed reviews. Some accounts even raised the question as to whether the reviewer had been present at the concert! Vierne played several works from his then newly-composed *Pièces de Fantaisie*. The critics and audiences did not take too kindly to these works in the "modern" style, and it is interesting to observe that Vierne turned to a more conservative style of writing in subsequent volumes in this set, due partially perhaps to this negative reception. His registrational indications in the later works also showed the influence of the tonal work of E. M. Skinner, especially the organ in Trinity Church, Boston. Hays's lecture was both a model of scholarship and witty and enlightening presentation.

The large brownstone St. Andrew and St. Monica Episcopal Church was the site for the first recital of the day. Stephen Schnurr played a somewhat uncooperative large 2-manual Haskell of ca. 1897. His program opened with the singing of "The Star-Spangled Banner" (this was, after all, the Fourth of July) and was followed by *Concert Variations on "The Star-Spangled Banner"*, Paine; *Arietta*, Op. 4, Parker; and *Variationen und Fuge über "Heil dir im Siegerkranz"*, Reger. Schnurr, who had substituted at the last minute for Sally Cherrington at the Michigan convention last year (and played her program!) once again showed his mastery of both the music and the instrument as he struggled with the balky organ and its bottled-up sound. He made convincing music nonetheless.

A short bus ride to Germantown and St. Luke's Church (Episcopal) brought us to a fine recital by David Drury on its magnificent Cole and Woodberry organ of 1894 as designed by C. C. Michell. The program: "Allegro maestoso" (*Sonata in G Major*), Elgar; *A Song of Sunshine*, Hollins; *Fantasia & Fugue in D Minor*, Op. 135b, Reger; a free improvisation; and the hymn "Come Down, O Love Divine" (*Down Ampney*). The recital was a perfect treat in every way. An historic church building with magnificent architecture and liturgical decoration, an organ with a beautifully balanced sound of warm strings, magical flutes and room-encircling diapasons and brilliant but broad reeds together with superlative brilliant and musical playing combined to make this one of the most satisfying presentations of the entire convention. The young Australian artist is worth your listening attention. Hear him if you can!

Oberlin student, Justin Berg, then gave a short program at Polite Temple Baptist Church, Germantown. His program: *Introduction and Voluntary No. V*, Elgar; the hymn "Praise, my Soul, the King of Heaven" (*Lauda Anima*); *Cantabile*, Zeuner; *Three Interludes* (featuring the Swell Cornopean, the Great Dolce, and the Great Rohrflöte); *The Squirrel*, Weaver; and "America", A Fugue (*Organ Sonata II*), Thayer. Here was example of another "rescued" organ. It had been unplayable until both Dana Hull and John Cawkins did service work on it so that we might hear it at this convention. Another organ built with the collaboration of C. C. Michell and Cole and Woodberry (ca. 1890), it is much smaller than the one just heard at St. Luke's, but also features bold,

singing Diapasons and subtle soft work. Berg's good, secure and solid playing showed what a small tracker can do even though further restoration work is certainly in order.



St. Vincent de Paul RC, Germantown; Bartholomay, c.1932

A walk across the street to the wonderfully large space of St. Vincent de Paul Roman Catholic Church took us to a demonstration by Jonathan Bowen, conductor for the program at St. Patrick's Monday afternoon and who filled in for the ailing Will Headlee this afternoon. It consisted of the hymn "O Praise ye the Lord" (*Laudate Dominum*); free improvisations to demonstrate the various sounds of the organ; and singing the hymn "Everlasting Arms." The organ, a 3-manual 1932 Bartholomay with some pipework and case from the church's previous Hall and Labaugh of 1862, has some lovely soft registers and a very nice Clarinet, but woolly and opaque Diapasons. Bowen's improvisation showed the organ off to its best advantage.

Rosalind Mohsen presented the final recital of the day at Highway Tabernacle Church, Philadelphia. The church's large 2-manual Roosevelt, Op. 148, 1884, was restored by Patrick J. Murphy and Associates in 1987. The church suffered a disastrous fire in the summer of 1986. Fortunately, much of the Roosevelt pipework had been removed to another part of the church, but what remained was destroyed. Thus, this is a reconstruction as well as a restoration. The result has the fine, firm and substantial sound we associate with Roosevelt, but with a decided late 20th-century accent. Mohsen's program: *Allegro marziale e ben marcato*, Bridge; *Voluntary in A Minor*, Smart; *The Fourth of July: A Grand Military Sonata*, Hewitt; *The Midnight Ragtime Ride of Paul Revere*, Walker; and *Power and Glory*, Sousa. The large and impressive space with its massive balcony which encircles the entire room features the organ in the upper center, a favorable location for filling the church. Mohsen's strong and vigorous playing suited the similar sounds of the resurrected Roosevelt.

For something completely different (as the Monty Pythons were wont to say), the evening event was not a feature recital, but a dinner cruise aboard the "Spirit of Philadelphia." We embarked from Penn's Landing and cruised the Delaware River north, then south to the area of the now redundant Philadelphia Naval Shipyard. We had the opportunity to enjoy a gourmet buffet as well as convivial conversation along with a scenic river tour. Unfortunately for the staff who offered a floor show routine, most of the conventioners opted to go out on the various decks to catch the cool breezes and to get a better view of the passing scenery as well as fireworks displays which erupted from both the New Jersey and Pennsylvania sides of the river. It was a fine evening, but the real adventure began when our buses tried to get us the few miles back to the hotel while negotiating the massive traffic jam occasioned by Philadelphians and an estimated half million additional visitors who were in town for the Fourth of July fireworks and other events.

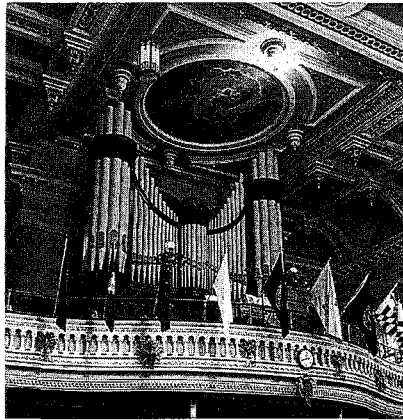
Friday

The morning lecture was "Pennsylvania German Organ Building" given by scholar, historian and organ builder Raymond Brunner, whose book, *That*

Ingenious Business, Pennsylvania German Organ Builders, was published in 1990. Since the area showed more of the result of the German tradition of organ building than did other areas of the east coast, which had generally reflected English tastes, it was enlightening to hear his illustrated presentation on organ building from ca. 1700 to about 1900, the span of the greatest German influence.

George Bozeman presented the first recital of the day with an expert demonstration of the potential of the 3-manual Knauff of 1869 (as rebuilt by Henry Burke in 1887) in the spectacularly decorated and large St. Malachy's Roman Catholic Church. His program: *Klavierübung*, Krebs; and the hymn "God's Great Goodness in all Around us" (*Willowbrook*). The program was followed by sensitive remarks by the Pastor, Fr. McNamee, who noted the changing mission of the church in its currently needy neighborhood. His sincere understanding of the historical treasure of the building and its instrument was also a source of inspiration to all. Bozeman can always be relied upon to play an outstanding program, and this one was yet another example. The Krebs was a brilliant choice to demonstrate the many solo and ensemble effects, both large and small. His outstanding effort was brought home to many of our group who went up to the

console following the recital and found out first-hand what a difficult instrument this is to make music upon—but George did it.

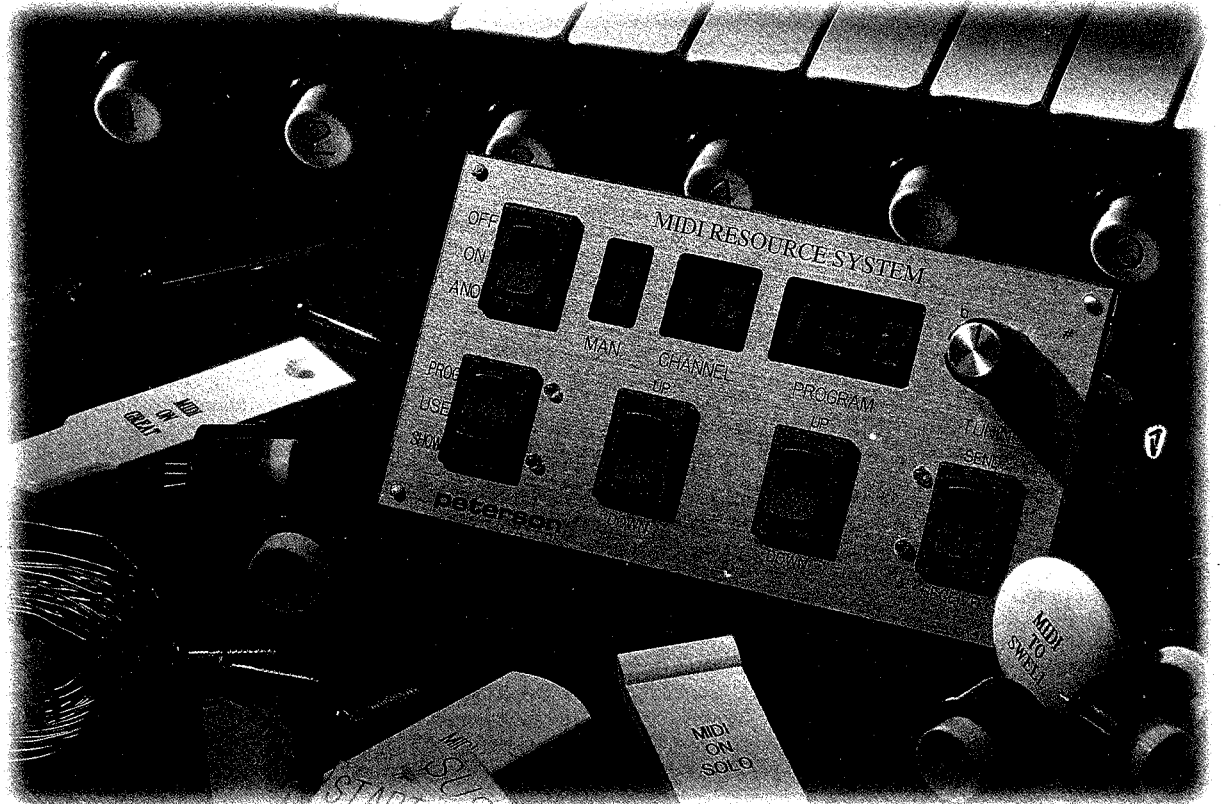


St. Peter the Apostle, Philadelphia; Willcox op. 5, 1871

The Shrine of St. John Neumann, the vast and opulently decorated Church of Saint Peter the Apostle, was the site for the next recital of the day. The organ, in need of much further restoration, was a large 3-manual of J. H. Willcox, Op. 5, 1871. Its broad, gutsy and vigorous sound was demonstrated in a like manner by organist Albert Ahlstrom. His program: *Festival Prelude*, Op. 66, No. 1, *Allegretto* (*Organ Sonata in E-flat*

Minor, Op. 65), and *Novelette*, Op. 68, No. 3, all by Parker; a premiere of Ahlstrom's own *Fanfare: St. Peter at the Gates*; three movements from *Suite in Variation Form*, Chadwick. Ahlstrom's energetic playing seemed a bit breathless at times for both the organ and the acoustics, but he certainly demonstrated his virtuosity. The organ has a surprisingly bright sound and was put into shape for this performance by Larry Trupiano. Later in the convention, Rick Morrison of Eastern Organ Pipes made the offer to restore the once-magnificent Great reeds. Given the benefit of a thorough restoration, this instrument should take its place among the best of the many fine instruments in the city.

Stephen Rumpf presented the next program in the Kensington Methodist Church ("Old Brick") in a section of the city whose former neighborhood was taken over by construction of a freeway—one recalls similar situations in Detroit at last year's convention. The church building itself dates from 1854 and has been somewhat altered since. The organ is a 2-manual Bates & Culley tracker from 1897. Rumpf provided good notes for the following program: *Andante in D*, Hollins; *Offertoire in B-flat*, Hall; *Allegretto*, Walstenholme; *Pastorale in D*, Marty; two movements from *Sonata No. 7 in F Major*, Op. 89, Guilmant; followed by the hymn "Let the Deep Organ Swell the lay" (St.



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Cecilia). The pieces showed the rather heavy tone of the organ to its best advantage.

After a welcome lunch at the huge and museum-like Spaghetti Warehouse (complete with a trolley car on display) we went to the Church of the Nativity of the Blessed Virgin Mary for a stellar recital by James Hammann on its fine 3-manual Haskell of 1904. This is yet another in the series of huge churches we visited during our week in Philadelphia. It is beautifully maintained and has ideal acoustics for the organ. The program: *Postlude*, Parker; "The Swan," Saint-Saëns (showing off a variety of solo sounds); *Rondo Caprice*, Buck; *Idyll*, Kinder (featuring the Choir Clarinet); "Allegro" (*First Sonata for Organ*), Borowski; and the hymn "Resonet in Laudibus" (sung in Latin). The organ's wonderful sound was well served by Hammann's choice of program and his mastery of the instrument. It was a truly superior experience—strong, vital and musical playing on a great organ in an inspiring building.

The intimate small Free Church of St. John (Episcopal) is the home of a 2-manual Jardine tracker, Op. 1138 of 1895 which was demonstrated by Wesley Parrott in the following program: "Maestoso-Allegro energico-Maestoso" (*Suite in D for the Organ*, Op. 54), and *Cantilena in G*, Op. 71, No. 1, both by Foote; the whimsical *In Springtime*, Kinder; the hymn "O Holy City, Seen of John" (*Sancta Civitas*); and *Fantasy and Fugue*, Boëly. Parrott, who is organist and choirmaster of St. Mark's Church, where we were Monday night, showed a fine sense of pacing in the hymn and revealed subtle phrasing in the pieces which showed the versatility of the well-maintained Jardine. Organs of this builder, when well cared for, have a clearly defined balance and color that are very satisfying and unmistakable.

A catered buffet was served in a specially reserved portion of the recently restored 30th Street Station, a former depot of the Pennsylvania Railroad. Congratulations are due to those responsible for seeing to it that this magnificent Art Deco railway temple (originally opened in 1933) received a first class restoration. It presently serves as a busy Amtrak station.

The evening feature recital was another eagerly anticipated event, a concert by Todd Wilson on the landmark Skinner of 1931 in Girard College Chapel. His program: *Prelude to "Die Meistersinger"* (transcribed by Lemare), Wagner; *Voluntary in F Major*, Stanley; *Tuba Tune*, Lang; *Londonderry Air* (arr. Lemare); the hymn "My Country, 'tis of Thee" (*America*) followed by the Ives *Variations on America*; *The French Clock*, Borenstein; *Roulade*, Op. 9, No. 3, Bingham; and *Sonata on the 94th Psalm*, Reubke. This truly remarkable instrument (now receiving some restoration work by the Thompson-Allen Co.) is situated in the attic of the chapel, and its sound projects into the room via a decorative grille in the ceiling. The result is that, at least from where this reviewer was seated, one gets an enveloping and non-directional sound sensation. Wilson, a complete artist, showed off not only the massive ensembles, but also the "goodies," such as the large but colorful First Diapason, 8' Flutes, Cornet and Carillon in the Stanley, the Harmonic Tuba and then Wood Tuba *Mirabilis* in the Lang, the *phonic* 8' Flutes and then the Harp in *Londonderry Air*. During the latter

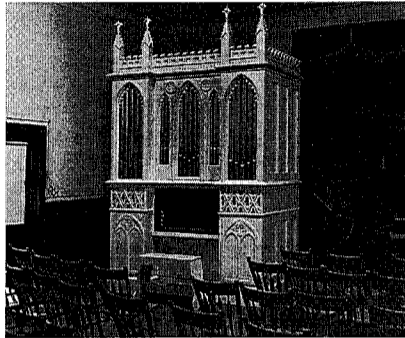
the Chapel was absolutely unusual occurrence when a School of Mid gathers together. The effect port, Louisiana. The room, the organ and choirmaster ying combined to make this Cross (Episcopal)oint of the convention.

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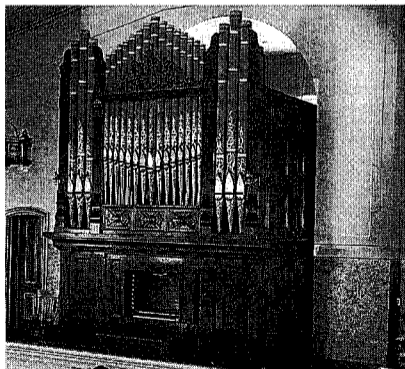
Photos courtesy of Will

Philip T. D. Cooper presented the first program of the day on a well-known historic 1-manual 6-rank somewhat altered Tannenberg of 1791. The organ in its lovely white case sits at the back of a deep rear balcony in the church which dates from 1862 and has been considerably modernized in recent years. His program: *Concerto in A del Signor Gentilli*, Walther; *Es ist das Heil uns kommen her*, Kaufman; *Fuga ex G*, Vetter; *Fuga ex e*, Pachelbel; *Partita: "Meinen Jesus lass ich nicht,"* Walther; four movements from the *William Schoener Music Book*, Anon.; and the hymn "Open now thy Gates of Beauty" (*Neander*). Cooper gave good verbal comments on his registrations which featured the Principal Dolce (a Dulciana), a particular Tannenberg favorite, in the Kaufmann, the 4' Principal in the *Fuga ex G*, the 8' Gedeckt and 2' Octave in the *Fuga ex e*, and the wood pipes only in the Walther *Partita*. It was a fine demonstration of a diminutive and historic instrument by a true scholar/musician.



Goschenhoppen Historians' Auditorium, Green Lake; builder unknown

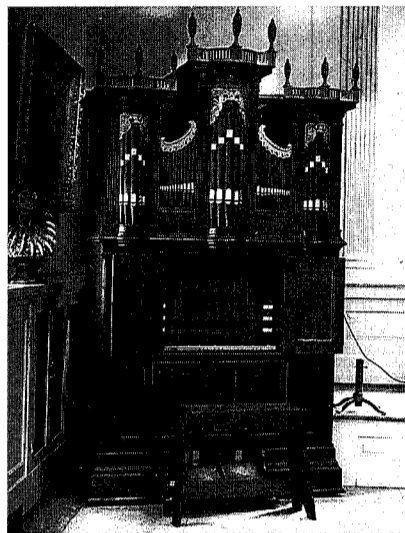
James S. Darling was heard next in a delightful recital of music from the 18th through 20th centuries on the small 1-manual, 7-rank organ (possibly a Pomplitz) of 1864 in the Goschenhoppen Historians' Auditorium in Green Lane. The program: *Toccata in G Major*, Buxtehude; *A Voluntary*, Gibbons; *Magnificat Fugues, Eighth Tone*, Pachelbel; *Voluntary (Before Service)*, Zeuner; *Aria*, Carr; *Prélude et Fugue*, Langlais; *Toccata*, Fleury; and the hymn "Now Thank we all our God" (*Nun danket*), harmonized by Reger. The organ, hand pumped for the entire program, has a lovely and intimate sound and had a fine restoration by Brunner and Heller in 1982. Darling, as usual, seemed very much at home on this delicate and colorful organ and once more showed the versatility inherent in an instrument of seemingly limited resources. Before leaving, we had the opportunity to view a tiny 3-rank organ in a small room on the 3rd floor of the museum. Though not playable, the organ, built by John Ziegler in 1830, is a fine example of Pennsylvania country craftsmanship.



Huff's Union Church, Hereford Township; Krauss, 1865

A scenic bus trip brought us to Hereford Township and Huff's Union Church where we had a wonderful picnic on the grounds. The weather and the ambience were perfect and allowed us to sit back and reflect on the week's activities and to enjoy a relaxing lunch. The time came for a program on the church's 2-manual Krauss organ (built in ca. 1865 and altered in 1883). The church building is a well maintained example of the typical design of a meeting hall or Sunday School space on the first floor with the church proper on the

second floor. The organ is located prominently in the center of the rear gallery. Michael Krentz presented the following program: the hymn "Praise the Almighty, my Soul Adore Him" (*Lobe den Herren*); *Concerto I*, Camidge; *Kleines Harmonisches Labyrinth*, BWV 591, Bach; *Sonatina*, Op. 18/1, Distler (a piece well suited to this organ); "Rock of Ages" and "Holy, Holy, Holy" from *Great Victorian Hymns*, Callahan; and the hymn "O God, our Help in Ages Past" (*St. Anne*), with its introduction a *Partita*, Op. 81, Bender. Perhaps because of the comfortably warm summer afternoon and the picnic lunch, many of the listeners were seen drifting off into the "arms of Morpheus" in spite of a bit of external noise, especially what seemed to be left over 4th of July fireworks being set off near the end of the program. Krentz's choices were well chosen to show the rich yet delicate sounds which were particularly evident in the 8' and 4' registers. The organ seemed less convincing in the hymns.



Historical Society of Berks County;

The Historical Society of Berks County, Reading, was the locale for a short demonstration of two more mini-organs: a 1-manual 6-rank Dieffenbach of ca. 1800 (pumped by two treadles) and a 3-rank cabinet organ which looks like a simple but elegant chest of drawers when closed. It is pumped by a single foot lever. The builder of this instrument is unknown, but it is presumed to date from ca. 1821. Philip Compton presented the following program: the hymn "Strengthen for Service, Lord" (*Ach Gott und Herr*); *Improvisation*, Callahan; and *Berceuse*, Vierne; on the Dieffenbach. A *Lesson for the Organ*, Selby, was played on the cabinet organ. Returning to the Dieffenbach, Compton played *Fugue in C*, Handel. Although the player seemed quite ill at ease, the organs themselves projected their tiny sweet sounds which carried well in the assembly hall and indeed throughout the entire building. After the demonstration, many in the group toured the exhibits in the museum while several others chose to spend some time playing these two delightful miniatures which finally showed their potential and the result of sensitive restorations, the Dieffenbach having been restored by Brunner & Heller in 1984 and the cabinet organ by Raymond Brunner in 1990.

Shartlesville was the final stop for the convention. Lois Regestein presented a program on a 1-manual Thomas Dieffenbach 10-rank organ in Frieden's Union Church which is located dramatically on a hilltop in this peaceful small town. When we arrived in the late afternoon, the sun was casting a golden glow and long shadows which gave a calm and picturesque setting for the end of a enjoyable and active week. The program: *Choral Dorian*, Alain; *Chorale-Preludes*, *Lobe den Herren*, *Den die Hirten lobeten sehre*, and *Nun singet und seid froh*, all by Drischner; the hymn "O World I now Must Leave Thee" (*Innsbruck*) preceded by the secular Isaac text sung by Marian Ruhl Metson and followed by a Bach harmo-

nization. Many in the group seemed genuinely moved by the singing since this was our last recital of the convention. It ended with *Sollt'ich meinem Gott nicht singen* and *Ach wundergrosser Siegesheld*, both by Pepping. Throughout Ms. Regestein gave helpful verbal remarks on the registrations. Curtis Dieffenbach, a descendent of the builder of the organ, was present and was introduced by convention chairman, Patrick Murphy. The organ is a delight. It has an interesting reversed console and was handled beautifully by Regestein who is often featured on some of the more fascinating small organs during OHS conventions.

A family style Pennsylvania Dutch feast was held at Haag's Hotel, just down the hill from the church. No one went away hungry. A variety of entrees and a plethora of calorific desserts were served to the great gastronomic delight of all. As the sun was setting, many in the group took a stroll through the colorful town and visited an antique shop or two.

The presentations of historic plaques to organs of exceptional merit has been a feature of OHS conventions for many years. This meeting's recipients were: The Wanamaker Grand Court Organ, presented to Hecht's Department Store; St. Luke's, Germantown; Highway Tabernacle; St. Malachy's; "Old Swedes"; and Girard College. Some of the other organs heard in this convention had received plaques in previous years. The purpose of these awards is to both acknowledge the basic worth of the organs and to encourage their preservation by their owners.

The annual Business Meeting was held following the Hays lecture on Thursday morning, July 4. OHS President, Kristin Farmer, handled the necessary formalities efficiently and announced that this was the largest OHS convention attendance ever. Future meetings will be in Portland, OR (1997); Denver, CO (1998); Montreal, Que (1999); and Boston (2000). Among the reports was the awarding of the Distinguished Service Award to Michael Friesen for his many years of outstanding work for the OHS. The Biggs Fellows for the convention were introduced. They are the recipients of a special award given by the OHS in honor of its late honorary member, E. Power Biggs, and allow them to attend the convention under the sponsorship of the Fellowship. This year's recipients were: Allison Alcorn-Oppedahl, Sioux City, IA; José Luis Bella, Buenos Aires, Argentina; Thomas Bryan, Philadelphia; Andrew Gould, Brookline, MA; Christopher Mella, Raritan, NJ; Vincent Ryan, Pottstown, PA; and Will Scarborough, Satellite Beach, FL. Many former Biggs fellows have gone on to careers in playing, teaching, or organ building. Patrick J. Murphy, our convention chairman and the first recipient of a Biggs Fellowship, has become not only a player, but also a builder and restorer of organs. Thank you, Patrick, for the immense amount of work and organizational effort you and your committees expended on our behalf. It was a great convention.

Most of the instruments we heard were put into playing condition by the following technicians: Raymond and Ruth Brunner, William F. Buckley, John Cawkins, Brantley Duddy, Dana Hull, Tony Meloni, Patrick J. Murphy, Roland Rutz, and Larry Trupiano. Without their expert and diligent work in hot, dirty, and unforgiving organ chambers, many of the sounds heard this week would not have been possible. Profound thanks go to all of them and to their many helpers.

As the scope of the OHS has widened to include the entire history of North American organ building, so has its influence and importance as a repository for research. The Archives, under the direction of Stephen Pinel, are growing and continue to receive requests for information from throughout the world. Investigate the Organ Historical Society for yourself and try to attend a convention. You will like it. ■

New Organs



Gabriel Kney, of London, Ontario, has installed a two-manual and pedal tracker organ (opus 127) of 32 stops at Our Saviour's Lutheran Church in Arlington, Heights, IL. The balanced key action consists of the backfall system. The stop action is electric. Each tonal division has its own wedge bellows and is voiced on 69 mm for Great, 66 mm for the Swell, and 75 mm for the Pedal. The smaller of the Pedal stops, from 8' and smaller, are grouped with the pipes of the Great chest. The specification was designed in cooperation with the consultant, John Ferguson, and the church's organist, Paul Hanson. The dedication recital, on April 14, 1996, was played by Barbara Bruns, and included music of Marchand, Widor, Karg-Elert, Bach, and Larry King.



Marceau & Associates, Portland, OR, has completed its opus X for St. Paul Lutheran Church, also in Portland. The new organ is an enlargement of the church's Möller Double Artiste, installed in 1974 in the rear gallery. The Möller was housed in two separate Swell enclosures and contained eight stops unified at a variety of pitches. A new Rückpositiv division was added; the Möller pipes, windchest and console were retained. The key action relay was modified for the new design, new stop tabs were added, retaining the existing combination action. One of the blowers was moved to another room. The other blower was removed and a new single wedge bellows was provided to wind the entire organ. The Great now includes a

new 4' Prestant and III rank Mixture. A new metal 8' Gedeckt was added to the Rückpositiv to contrast with the existing 8' Rohrflöte. The Gemshorn was replaced by a more orchestral sounding Salicional and a Voix Celeste was added. A III-rank Cornet was added (replacing the old mixture), playable on both manuals. The Trichter Regal was relocated to the Rückpositiv and the 8' octave was added to complete the stop. The 16' Holzgedeckt was made louder and playable only in the Pedal; the unit 16' Trumpet was reduced to only 8' pitch in the manuals and 16' and 4' in the Pedal. The Marceau staff included René Marceau, Mary Marceau, Mark Dahlberg, Tom Krisinski, Bill Schuster, and Mark Douglass.

- Left Chamber**
- 8' Rohrflöte (A, 73 pipes)
 - 8' Salicional (B, 61)**
 - 8' Voix Celeste (C, 49)*
 - 16' Trompette (D, 73)
 - 1 1/2' Larigot (E, 61, prep)
- Right Chamber**
- 16' Bourdon (F, 56)
 - 8' Principal (G, 61)
 - 4' Spitzprincipal (H, 73)
 - 2 3/4' Cornet (I, 183)**
- Rückpositiv**
- 8' Gedeckt (J, 73)*
 - 4' Prestant (K, 73)**
 - 1 1/2' Mixture III (L, 183)**
 - 8' Trichter Regal (M, 61)

- GREAT**
- 8' Principal (G)
 - 8' Gedeckt (J)
 - 8' Salicional (B)
 - 4' Prestant (K)
 - 4' Gedeckflöte (J)
 - 2 3/4' Cornet III (I)
 - 2' Octave (K)
 - 1 1/2' Mixture III (L)
 - 8' Trompette (D)
 - 8' Trichter Regal (M)
 - Tremulant

- SWELL**
- 8' Principal (G)
 - 8' Rohrflöte (A)
 - 8' Salicional (B)
 - 8' Voix Celeste (tc) (C)
 - 4' Spitzprincipal (H)
 - 4' Rohrflöte (A)
 - 2 3/4' Cornet III (I)
 - 2' Spitzoctave (H)
 - 1 1/2' Larigot (prep) (E)
 - 8' Trompette (D)

- PEDAL**
- 16' Bourdon (F)
 - 8' Principal (G)
 - 8' Holzgedeckt (F)
 - 4' Octave (G)
 - 4' Holzgedeckt (F)
 - 16' Contre Trompette (D)
 - 8' Trompette (D)
 - 4' Clairon (D)

* recycled pipes
 ** new pipes
 tremulant affects entire organ

- GREAT**
- 16' Gedeckt
 - 8' Praestant
 - 8' Rohrflöte
 - 4' Octave
 - 4' Spitzflöte
 - 2 3/4' Nasat
 - 2' Blockflöte
 - 1 3/4' Terzflöte
 - 2' Mixture IV
 - 3/4' Zimbel II
 - 8' Horizontal Trompete
 - Tremulant
 - Zimbelstern

- SWELL**
- 8' Cedeckflöte
 - 8' Salicional (1-12 Haskell)
 - 8' Celeste (GG)
 - 4' Principal
 - 4' Offenflöte
 - 2' Octave
 - 1 3/4' Terz
 - 1 1/2' Larigot
 - 1' Scharff III
 - 16' Basson
 - 8' Schalmey
 - Tremulant

- PEDAL**
- 32' Resultant
 - 16' Principal
 - 16' Subbass
 - 8' Praestant (Gt)
 - 8' Offenbass
 - 8' Bassflöte
 - 4' Choralbass
 - 2 3/4' Mixture IV
 - 16' Posaune
 - 8' Trompette (Gt)



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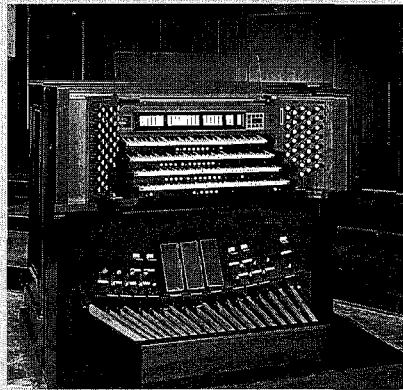
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Cover

Phil Parkey and Associates, Atlanta, GA, has completed the renovation and reinstallation of a 4-manual, 54-rank organ for Central Presbyterian Church, Atlanta, GA. The organ retains all of the windchests and pipework of the 1966 Schantz organ. Renovations included a new Solid State Logic Multi-system for relays and coupling actions. An SSSL combination system was employed to provide 32 memory levels for the combination action. The project included removing most of the organ for the renovation of the church's 1885 Victorian sanctuary. During the renovation, the organ was relocated to the original position of the church's first organ, just behind the front center arch of the sanctuary. A new 30-foot case containing the 16' Violon pedal rank was provided to house the organ in its new position. The console was rebuilt, retaining only the shell, pedalboard and ivory keyboards. The new stop jambs are in burlled eucalyptus wood with rosewood accent dividers and drawknobs. Significant renovations were made to the chamber walls to improve sound reflection. Renovations to the room also included removing most of the carpet, installing a new marble platform, and recoating the plaster walls, thus increasing the reverberation to over 2.5 seconds. All pipework was tonally refinished, with many ranks being rescaled and revoiced to shift the tonal color from the strict Germanic style common during the 1960s and to improve the tonal balance of the organ within the new room. The principal chorus work was increased in scale and the Great and Swell mixtures were repitched for a more cohesive tonal blend. Irving G. Lawless of Hager-

stown, MD, assisted with the tonal consultation and final finishing. Preston Showman of Pittsburgh, PA, also assisted in the final tonal finishing. Case and console work were provided by R.A. Colby of Johnson City, TN. A.R. Schopp of Alliance, OH, and Eastern Organ Pipes of Hagerstown, MD, supplied new pipework. Due to space restrictions, 32' stops were done digitally by Musicom Systems of England. John Weaver played the rededication program on October 20. The staff of Phil Parkey and Associates includes John Brandt, Ben Lewis, Jeffrey McIntyre, John Richardson, and Seth Townsend. The builder wishes to extend thanks to the committees and staff of Central Presbyterian Church for their cooperation and commitment to the project. The church staff includes Michael Morgan, organist; Marilyn Gonzales, music director; and Dr. Theodore Wardlaw, pastor.

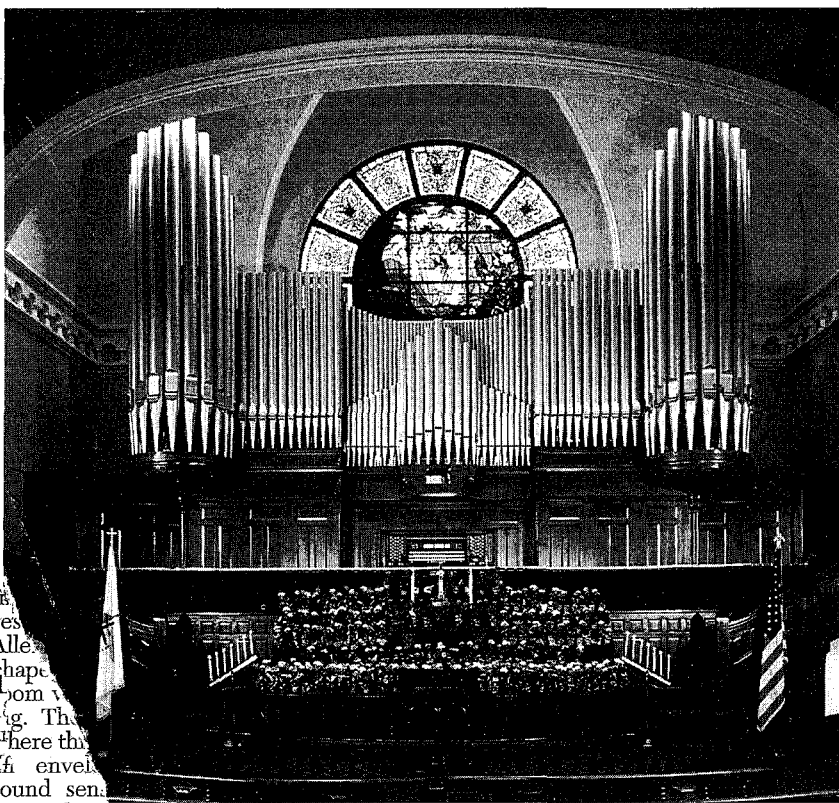
- GREAT**
 16' Gemshorn
 8' Principal
 8' Holz Gedackt
 4' Octave
 4' Bourdon
 2' Fifteenth
 IV Mixture
 8' Trompette
 8' Festival Trumpet (Choir)
 Chimes (prep)
 Zimbelstern
 U-off
- POSITIV**
 8' Nason Gedackt
 4' Spitzflöte
 2' Prinzipal
 1 1/2' Quinte
 1' Siffelöte
 III Zimbel
 U-off



- SWELL**
 16' Rohrgedeckt (digital)
 8' Rohrflöte
 8' Viole de Gamba
 8' Viole Celeste (GC)
 8' Spire Flute
 8' Flute Celeste (TC)
 4' Principal
 4' Harmonic Flute
 2' Spitz Principal
 III Plein Jeu
 16' Bassoon
 8' Trompette
 4' Schalmel
 Tremulant
 16-UO-4
- CHOIR**
 8' Viola Pomposa
 8' Viole Celeste (TC)
 8' Gedeckt
 8' Erzähler
 8' Erzähler Celeste
 4' Koppelflöte
 2 1/2' Nazard
 2' Blockflöte
 1 1/2' Tierce
 8' Krummhorn
 8' Festival Trumpet
 Tremulant
 16-UO-4



- PEDAL**
 32' Contra Principal (digital)
 32' Contra Bourdon (digital)
 16' Principal
 16' Bourdon (12 pipes)
 16' Violon
 16' Gemshorn (Gt)
 16' Rohrgedeckt (Sw)
 8' Octave
 8' Bourdon
 8' Gemshorn (Gt)
 8' Rohrflöte (Sw)
 4' Fifteenth (12 pipes)
 4' Choral Bass
 4' Nachthorn
 2' Twenty-second (12 pipes)
 III Mixture
 32' Contra Posaune (digital)
 16' Posaune
 16' Bassoon (Sw)
 8' Trompette (12 pipes)
 4' Klarine (12 pipes)
 4' Schalmel (Sw)
 8' Festival Trumpet (Ch)
 4' Festival Trumpet (Ch)



vice-president, was responsible for the instrument's tonal finishing. The organ was dedicated on the morning of May 12, with organist Joseph Golden. That evening, the dedication recital was played by Matthew Dirst. The Rev. Rees Warring is the church's Senior Pastor; Harold Hoover is Director of Music.

—Mark Buxton
 Reuter U.K. rep

- GREAT**
 16' Sub Principal
 8' Principal
 8' Sub Principal
 8' Bourdon
 8' Doppelflöte (Ch)
 4' Octave
 4' Spillflöte
 2' Fifteenth
 IV Fourmixture
 8' Trumpet
 8' Tuba (Ch)
 Chimes
 16-UO-4
 Sw 16-8-4
 Ch 16-8-4

- SWELL**
 16' Lieblich Gedeckt
 8' Rohrflöte
 8' Geigen Principal
 8' Viola
 8' Viole Celeste (TC)
 4' Principal
 4' Hohlflöte
 2 1/2' Nazard
 2' Blockflöte
 1 1/2' Tierce
 IV Plein Jeu
 16' Oboe
 8' Trompette
 8' Oboe
 4' Clarion
 Tremolo
 16-UO-4

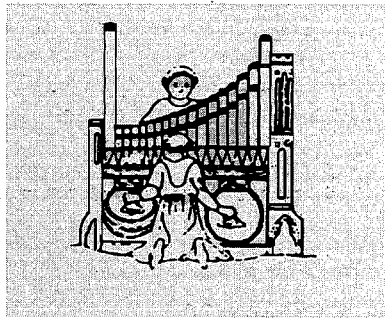
- CHOIR**
 8' Gedeckt
 8' Doppelflöte
 8' Erzähler
 8' Erzähler Celeste (TC)
 4' Spitz Principal
 4' Harmonic Flute
 2' Principal
 1 1/2' Larigot
 IV Cymbale
 16' Tuba (TC)
 8' Tuba
 8' Corno di Bassetto
 8' English Horn
 4' Tuba
 Tremolo
 16-UO-4
 Sw 16-8-4

- PEDAL**
 32' Subbass (electr)
 32' Gedeckt (electr)
 16' Principal
 16' Open Wood
 16' Subbass
 16' Sub Principal (Gt)
 16' Lieblich Gedeckt (Sw)
 8' Octave
 8' Subbass
 8' Sub Principal (Gt)
 8' Lieblich Gedeckt (Sw)
 4' Choral bass
 4' Subbass
 IV Mixture
 32' Posaune
 16' Posaune
 16' Oboe (Sw)
 8' Posaune
 8' Oboe (Sw)
 8' Tuba (Ch)
 4' Posaune
 Gt 8-4
 Sw 8-4
 Ch 8-4

inter Organ Company, Sturley, the United Methodist Church, phoni 8' Flute. This is the third large be installed in Pennsylvania last year. In common es—Heinz Chapel School of Presbyterian Church, port, Louisal. The room Elm Park organ choirmaster ying combin gting material. Cross (Episcooint of the conv. dference on the Music Diocese of Wes he organ ate of Williams stalwart convention es just- ick L. Kinsley, Ro: the entire week, yet Noehren. His reky were calculated to, and of new books t a somewhat m ani- is and church music addition, we visited t is in several locales nd- hit- ly Pennsylvania G, full-

toned Swell Trumpet with the box closed. The first priority in the design was to lend support for congregational singing and serve the liturgical requirements at Elm Park. A wealth of color also provides a broad palette for choral accompaniment, aided by responsive expression boxes. Much energy was poured into the construction of the swell boxes, which, when fully open, enable the enclosed divisions to speak with great projection. For organ repertoire, there is a variety of principal, flute, and reed choruses, together with colorful strings and solo voices. A full complement of couplers and pistons affords versatility. Located within the restored case behind the altar, the organ speaks out with great presence into the body of the church, enhanced by excellent acoustics. Philip Swartz, Reuter's

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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 DECEMBER

Agnes Armstrong; All SS Cathedral, Albany, NY 4:30 pm
American Boychoir; St John the Evangelist, Binghamton, NY
Handel, *Messiah*; Trinity Church, New York, NY 3 pm
Stephen Hamilton, with brass; Church of the Holy Trinity, New York, NY 4 pm
American Boychoir; St Francis Xavier; Philadelphia, PA
Lessons & Carols; Wayne Presbyterian, Wayne, PA 7 pm
Steve Wooddell; Cleveland Museum, Cleveland, OH 2 pm
The New Oratorio Singers, Christmas Concert; Divine Word Chapel, Techny, IL 7 pm
Lessons & Carols; First Presbyterian, Arlington Heights, IL 4 pm
Sr Mary Jane Wagner; Holy Name Cathedral, 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, Morristown, NJ 5:30 pm

18 DECEMBER

Britten, *A Ceremony of Carols*; St Thomas Church, New York, NY 12:10

19 DECEMBER

American Boychoir; St Bartholomew's, New York, NY

20 DECEMBER

American Boychoir; Trinity Cathedral, Trenton, 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
Robert Acosta; All SS Cathedral, Albany, NY 4:30 pm
Lessons & Carols; St Thomas Church, New York, NY 11 am, 4 pm
Lesson & Carols, Church of the Holy Trinity, New York, NY 4 pm
American Boychoir; Richardson Auditorium, Princeton, NJ
Youth Ringers Holiday Concert; Ridgewood United Methodist, Ridgewood, NJ 4 pm
Lessons & Carols; Emmanuel Church, Chestertown, MD 10:30 am
C. Ralph Mills; Hay Street United Methodist, Fayetteville, NC 10:30 am
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
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 orchestra; Second Presbyterian, Memphis, TN 6 pm

24 DECEMBER

C. Ralph Mills; Hay Street United Methodist, Fayetteville, NC 6:30 pm

29 DECEMBER

Charles Moose; All SS Cathedral, Albany, NY 4:30 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 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

5 JANUARY

Alfred Fedak; All SS Cathedral, Albany, NY 4:30 pm
Quentin Lane; St Thomas Church, New York, NY 5:15 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Andrew Arthur; First Presbyterian, Evansville, IN 4 pm
The Celebration Singers; Cathedral Church of the Advent, Birmingham, AL 5 pm

6 JANUARY

Curtis Pierce; St Mary the Virgin, New York, NY 5:30 pm

10 JANUARY

Bruce Neswick; Evergreen Presbyterian, Memphis, TN 8 pm

11 JANUARY

Bruce Neswick, choral workshop; Evergreen Presbyterian, Memphis, TN 10 am

12 JANUARY

Jacqueline Stilger Strand; All SS Cathedral, Albany, NY 4:30 pm
Epiphany Lessons & Carols; All SS Cathedral, Albany, NY 5:15 pm
Nicholas White; St Thomas Church, New York, NY 5:15 pm
Singing Boys of Pennsylvania; St Gregory's Episcopal, Boca Raton, FL 4 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Jesse Eschbach; Christ Church Cathedral, New Orleans, LA 4 pm

16 JANUARY

Terry Charles; The Kirk of Dunedin, Dunedin, FL 8 pm (also January 17)

17 JANUARY

David Herman; Emmanuel Church, Chestertown, MD 8 pm

18 JANUARY

James David Christie, masterclass; St Thomas Church, New York, NY 2 pm
Terry Charles; The Kirk of Dunedin, Dunedin, FL 2 pm
Gerre Hancock, masterclass; St John Lutheran, Forest Park, IL 10 am

19 JANUARY

Scott Trexler; All SS Cathedral, Albany, NY 4:30 pm
Michael Dell; St Thomas Church, New York, NY 5:15 pm
David Lowry, with trumpet; Church of the Holy Cross, Tryon, NC 4 pm
AIDS Benefit Concert; Church of Bethesda-by-the-Sea, Palm Beach, FL 3 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Herndon Spillman; Broad Street Presbyterian, Columbus, OH 4 pm
Gerre Hancock; St John Lutheran, Forest Park, IL 3 pm

25 JANUARY

St Thomas Choir; South Church, New Britain, CT 4 pm
American Boychoir; All SS Church, Princeton, NJ

26 JANUARY

Gerald Hansen; All SS Cathedral, Albany, NY 4:30 pm
Philip Scriven; St Thomas Church, New York, NY 5:15 pm
Cj Sambach; St Cassian Church, Upper Montclair, NJ 3 pm
Brad Winters; Longwood Gardens, Kennett Square, PA 2:30 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Stephen Schnurr, with baritone; Cathedral of the Holy Angels, Gary, IN 3 pm
Hymn Festival, with brass; Second Presbyterian, Indianapolis, IN 9:30, 11 am

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31 JANUARY

Stephen Hamilton; Center Congregational Church, Hartford, CT 7:30 pm

McNeill Robinson; St Stephen's Episcopal, Richmond, VA 8 pm

Religious Arts Festival; East Carolina University, Greenville, NC (through February 1)

American Boychoir; University of Southern Mississippi, Hattiesburg, MS

UNITED STATES**West Of The Mississippi**

15 DECEMBER

Plymouth Music Series Christmas Concert; Plymouth Congregational, Minneapolis, MN 2, 7 pm

Lessons & Carols; St John's Cathedral, Denver, CO 4:30, 7 pm

Vytenis Vasyliunas; St Mary's Cathedral, San Francisco, CA 3:30 pm

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

James Welch, with soprano; University Mission Church, Santa Clara, CA 7:30 pm

David Gell; Trinity Episcopal, Santa Barbara, CA 3:30 pm

Christmas Pageant; La Jolla Presbyterian, La Jolla, CA 5 pm

Centennial Sanctuary Choir Christmas Concerts; 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, Pasadena, CA 12:15 pm

18 DECEMBER

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

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

Christmas Candlelight Concert; Cathedral Church of St John, Albuquerque, NM 4 pm

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

5 JANUARY

Lessons and Carols; St Mary's Cathedral, San Francisco, CA 3:30 pm

6 JANUARY

Epiphany Festival; St John's Cathedral, Denver, CO 7 pm

12 JANUARY

James David Christie; Arizona State Univ, Tempe AZ 2:30, 5 pm

Richard Garneau, sitar; St Mary's Cathedral, San Francisco, CA 3:30 pm

Marian Ruhl Metson; St Paul's Episcopal, Sacramento, CA 4 pm

17 JANUARY

Richard Robertson; St John's Cathedral, Denver, CO 8 pm

18 JANUARY

Tenth Annual Organ Festival; University of Redlands, Redlands, CA (through January 22)

Ensemble for Early Music; Immanuel Presbyterian, Los Angeles, CA 4 pm

19 JANUARY

Robert Parkins; Pittsburg State University, Pittsburg, KS 3 pm

Bach, *Christmas Oratorio*, Parts 4-6; Christ the King Lutheran, Houston, TX 7:30 pm

Richard Bush; St Mary's Cathedral, San Francisco, CA 3:30 pm

James Welch, with Dennis James, glass instruments; St Mark's Episcopal, Palo Alto, CA 4 pm

Craig Phillips, Thomas Foster, organ & harpsichord; All SS Episcopal, Beverly Hills, CA 5 pm

24 JANUARY

Harald Vogel, organ & harpsichord; Christ the King Lutheran, Houston, TX 8 pm

James Welch, with piano; Our Lady of Guadalupe, Windsor, CA 8 pm

John Fenstermaker; First United Methodist, Santa Barbara, CA 8 pm

25 JANUARY

John Fenstermaker; workshop; First United Methodist, Santa Barbara, CA 9 am

26 JANUARY

Festral Organ Concert; St Stephen Presbyterian, Ft Worth, TX 7:30 pm

Kimberly Marshall; Arizona State Univ, Tempe, AZ 2:30 pm

Simon Berry; St Mary's Cathedral, San Francisco, CA 3:30 pm

27 JANUARY

Boulder Bach Festival; St John's Cathedral, Denver, CO 7:30 pm

29 JANUARY

James Welch; SS Peter and Paul, San Francisco, CA

31 JANUARY

Cj Sambach; Cherry Creek Presbyterian, Englewood, CO 7:30 pm

INTERNATIONAL

4 JANUARY

John Scott; Town Hall, Rochdale, England 3 pm

12 JANUARY

Thomas Murray; Konzerthaus, Vienna, Austria 11 am

22 JANUARY

Jane Doran; Parr Hall, Warrington, England 7:45 pm

31 JANUARY

Naji Hakim; Bridgewater Hall, Manchester, England

Organ Recitals

DIANE MEREDITH BELCHER, Cathedral of the Madeleine, Salt Lake City, UT, September 8: *Suite on the Second Tone*, Guilain; *Andante in F*, K. 616, Mozart; *Fantômes, Étoile, Sur le Rhin (Pièces de Fantaisie, op. 54)*, Vierne; *Fantaisie and Fugue in G*, S. 542, Bach; *Miniature Suite*, Ireland; *Theme and Variations*, op. 61, Hoiby.

JONATHAN BIGGERS, Woolsey Hall, Yale University, New Haven, CT, October 6: *Allegro (Symphony VI)*, *Trois Nouvelles Pièces*, op. 87, Widor; *Concert Variations in A-flat*, Thiele; *Komm stisser Tod* (arr. Fox), Sinfonia from *Cantata No. 29* (arr. Dupré), Bach; *Sonata on the 94th Psalm*, Reubke.

JUSTIN H. BISCHOP, St. James United Church, Montréal, Québec, August 20: *Prelude, Andante (Symphonie No. 1)*, Vierne; *Fantaisie No. 1, Fantaisie No. 2*, Alain; *Improvisation* on submitted themes.

SCOTT BRADFORD, St. James United Church, Montréal, Québec, July 9: *Choral No. 1 in E*, Franck; *Symphonie No. 5*, Widor.

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GEOFFREY COFFIN & NICHOLAS PAGE, Masonic Temple, St. Saviourgate York, England, August 31: *Now thank we all our God*, Karg-Elert; *Sicilienne*, von Paradis; *Allegro (Suite for Mechanical Organ)*, Beethoven; *Allegretto*, Wolstenholme; *Minuet*, Allegretto, Presto (*Clock Pieces*), Haydn; *Cornet Voluntary*, Heron; *Sortie*, Lefebure-Wély; *Toccata and Fugue in F*, S. 540, Bach; *Lantana and Chanty (Plymouth Suite)*, Whitlock; *Canzona dans la tonalité gregorienne*, Boëllmann; *Variations on a Theme of Mozart*, Meale; *Arrival of the Queen of Sheba*, Handel, arr. Maynard.

DAVID CRAIGHEAD, MICHAEL FARRIS, & GERRE HANCOCK, a concert in celebration of Walter Holtkamp Jr.'s forty years in organ building, Cleveland Museum of Art, Cleveland, OH, September 28: *Choral No. 1 in E*, Franck (Craighead); *Accolade*, Robinson; *Soliloquy*, Conte; *Variations on "Tempus adest floridum"*, Hurford; *Second Fantasy*, Alain (Farris); *Improvisation: A Sonata (Hancock)*.

RAFAEL DE CASTRO, St. James United Church, Montréal, Québec, August 13: *Fugue 1 sur le nom de BACH*, Schumann; *Jesus, meine Zuversicht*, Fink; *Drei Tonstücke*, op. 22, Gade; *Andante (variations)*, Mendelssohn; *Straf mich nicht in deinem Zorn*, Richter; *Introduction and Passacaglia*, Regier.

RONALD EBRECHT, Woolsey Hall, Yale University, New Haven, CT, September 15: *Scherzo*, Duruflé; *Litanies*, Alain; *Prélude et Fugue sur le nom d'ALAIN*, Duruflé; *On the name Maurice Duruflé*, Hurd; *Prélude, Adagio et Choral varié sur le thème du "Veni Creator"*, Suite, Duruflé.

MICHAEL GALLIT, Aachen Cathedral, Aachen, Germany, July 17: *Three Preludes and Fugues*, op. 7, *Fifteen Pieces*, op. 18, *Finale (Evocation)*, op. 37, Dupré.

JEAN GUILLOU, with Daniel Gilbert, clarinet, Cleveland Museum of Art, Cleveland, OH, August 7: *Prelude and Fugue in E-flat*, S. 552, Bach; *Fête*, op. 55, Guillou; *Pictures at an Exhibition*, Moussorgsky/Guillou.

DAVID HATT, American Lutheran Church, Billings, MT, September 29: *Canonic Variations on "Vom Himmel hoch"*, Bach; *Scherzo on "Old Hundredth"*, Davison; *Première Prélude*, Alain; *Offertory*, Keller; *Hosanna Filio David*, Demessieux; *Fantasia on "Warum sollt ich mich denn gramen"*, Krebs; *Eros*, Karg-Elert; *Study*, Hatt; *Slow Dance*, Haines; *Abide with me*, Diemer; *Toccata in D*, Christiansen; *Symphony No. 7*, Widor.

THOMAS MURRAY, with Elizabeth Larson, violin, Woolsey Hall, Yale University, New Haven, CT, September 28: *Allegro pomposo in D*, Smart; *Humoresque*, Sibelius; *Adagio and Fugue*, Rheinberger; *Symphony in d*, Franck/Hampton.

EDWARD LUDLOW & ANITA LUDLOW, Lowrey Memorial Baptist Church, Memphis, TN, September 3: *Concerto a due Organi*, Lucchinetti; *Canzona in d*, S. 588, Bach; *Cantabile (Symphony No. 6)*, Widor; *Bombardo-Carillon*, Alkan; *Salvation unto us has come*, Ore; *Of the Father's love begotten*, Leavitt; *Shall we gather at the river*, Bolcom;

Come, ye sinners, poor and needy, Jones; *Rhapsody for Organ Duo*, Hakim.

KAREL PAUKERT, with Jonathan Fields, trumpet, Cleveland Museum of Art, Cleveland, OH, August 21: *Prelude I*, Defaye; *Trumpet Concerto No. 1 in E-flat*, Hertel; *Stella maris*, Jermár; *Variations gregoriennes sur un Salve Regina*, Tomasi; *Canzona on "Christ ist erstanden"*, Schilling; *Prelude and Fugue on BACH*, Liszt; *Variations on a theme from "Norma"* by Bellini, Arban.

WILLIAM PICHER, Cathedral of the Immaculate Conception, Portland, ME, August 8: *Greensleeves*, Purvis; *Toccata and Fugue in d*, S. 565, Bach; *Come Holy Ghost*, Hebble; *Go tell it on the mountain*, Picher; *Toccata on "Jesus Christ is risen today"*, Bish; *Adagio in g*, Albinoni/Giazotto; *Passacaglia and Fugue in c*, S. 582, Bach.

SYLVIE POIRIER & PHILIP CROZIER, St. James United Church, Montréal, Québec, August 27: *Trilogie*: *Cortège*, *Réverie*, *Danse*, Bédard; *Méditation Nuptiale*, Bötling; *Scherzo*, op. 301, Cabena; *Suite on Famous Christmas Carols*, Bötling.

ROBERT PRICHARD, First Presbyterian Church, Bergen, NY, August 11 (in memoriam Marian Reiff Craighead): *Fantasia, Miserere*, Byrd; *Variations on Psalm 140*, Sweelinck; *Cantabile*, Franck; *Song of the Chrysanthemum*, Bonnet; *A Mighty Fortress, Fantasie in G*, Bach.

STEPHEN SCHNURR, with Janice Kay Owens, trombone, St. Paul Catholic Church, Valparaiso, IN, August 12: *Rondeau*, Rigaudon (*Suite*), Purcell; *Sonata No. 3*, Marcello; *Erbarme dich*, S. 55, *Zion hört die Wächter singen*, S. 140, Bach, arr. Kraus; *Partita für Posaune und Orgel*, op. 41, no. 3, Koetsier; *Sicilienne*, op. 78, Fauré; *Cuius animam (Stabat Mater)*, Rossini, arr. Liszt; *Trois Gymnopédies*, Satie; *Roumanian Folk Dances*, Bartok, arr. Silva.

BRUCE SHEWITZ, with Nanette Canfield, soprano, Cleveland Museum of Art, Cleveland, OH, April 14: *Prelude*, Steinberg; *Shachar awakesha*, Schalit; *Pastorale*, Freed; *Kalah U'cha chalta*, Schalit; *Prelude I, Wedding March 1*, Bloch; *Y'da toni*, Schalit.

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

MICKEY TERRY THOMAS, People's Congregational Church, Washington, DC, September 29: *Allegro moderato e serioso (Sonata I)*, Mendelssohn; *Variations on "Nettleton"*, Moore; *Scherzo (Symphonie II)*, Vierne; *Passacaglia and Fugue in c*, S. 582, Bach; *Tuba Tune in D*, Lang; *Arietta*, Kerr; *Variations on "Maryton"*, Da Costa; *Sonata in c: the 94th Psalm*, Reubke.

STEPHEN THARP, Sacred Heart Cathedral, Newark, NJ, September 15: *Fantasia on the chorale "Straf mich nicht in deinem Zorn"*, Regier; *Trois Nouvelles Pièces*, op. 87,

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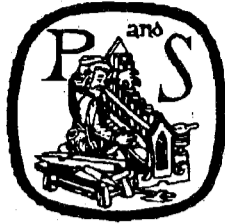
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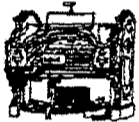


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KENT TRITLE, Church of St. Ignatius Loyola, New York, NY, September 22: *Fantasia and Fugue in g*, S. 542, Bach; *Sonata on the 94th Psalm*, Reubke; *Resurrection*, King; *Allegro (Symphonie V)*, Widor.

KENNETH UDY, Nebraska Wesleyan University, Lincoln, NE, September 15: *Pasacaglia on a theme of Dunstable*, Weaver; *Aria (Byzantine Symphony)*, Saton; *Sunday Scherzo*, Ashdown; *Toccata*, Goemanne; *Vocalise*, Chenoweth; *Pilgrims' Chorus (Merrymount)*, Hanson; *Partita on "Foundation"*, Jordan; *Woodland Flute Call*, Dillon; *Toccata for a Joyous Day*, Diemer; *Cantilena in G*, Foote; *Allegretto (Sonata in e-flat)*, Parker; *Concert Variations on "The Star Spangled Banner"*, Paine.

SUE FORTNEY WALBY, Christ United Methodist Church, Rochester, MN, August 6: *Prelude and Fugue in G*, S. 541, Bach; *Concerto in F*, Handel, arr. Biggs; *Flute Tune*, Arne; *Woodland Flute Call*, Dillon; *Ye sweet retreat*, Boyce, arr. Fox; *Toccata in d*, Nevin.

JAMES WELCH, Washington National Cathedral, Washington, DC, July 14: *Tuba Tune in D-flat*, Ashdown; *Marche des Marseilloises, et l'Air "Ca-ira"*, Balbastre; *Ronde française*, Boëllmann; *Andante in F*, Lefébure-Wély; *Toccata*, MacMaster; *Lied*, Vieme; *Gavotte (Mignon)*, Thomas; *Chorale in b*, Franck; *"In paradisum" (Requiem)*, Fauré/Dupré; *Prélude sur l'Introit de l'Épiphanie*, Fugue sur le Thème du carillon des heures de a Cathédrale de Soissons, Duruflé.

ELAINE ZWICKY, Union Chapel, July 31: *On an Ancient Alleluia*, Bitgood; *Prelude on an old folk tune, "The fair hills of Etre, o."* Beach; *Prelude in F*, F. Mendelssohn; *Sonnet for Organ*, Appledorn; *Conditor alme*, Baptistista; *Ubi caritas*, Demessieux; *Fanjare and Toccata on "Lasst uns erfreuen"*, Harbarch.

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3-manual, 4-division 1957 Austin organ. Opus 2249, 54 ranks, \$50,000; buyer to remove; call for stop list. Staunton, VA. 540/886-3583, FAX 540/886-3584; e-mail bsshull@rica.net

3M Möller, 28 ranks; 3M Austin, 27 ranks; 2M Möller, 4 ranks; excellent condition. Information: 714/497-8583.

Austin 3M/19-rank, 1921, Op.1031. Excellent condition; can be seen and played. \$11,500. Lyon Keyboard Instruments, 16144 Veronica, Eastpointe, MI 48021. 810/779-1199.

1890 John H. Sole tracker 2-12, 11'w x 11'd x 15' h. Free standing and encased; restored. \$35,000. Contact Morel Organ Co. 617/643-4054.

2/11 with very good pipework. D.E. chests, new regulators. Very compact. Asking \$7,500. 313/994-5144.

PIPE ORGANS FOR SALE

Paul Ott tracker, 1969: 8 stops, 2-man (56 notes)/AGO ped, suitable for home or small worship space; dim. 10'w x 8'h x 5'd. For details: Gober Organs, Inc. 416/588-0064, FAX 588-0660.

New one-manual, four-stop compact organ. Walnut frame with redwood paneled case, basswood and plumwood carvings; 8' Gedeckt-divided, 4' Gemshorn, 4' Chimney Flute, 2' Principal-divided. Mechanical key and stop action. Larger scaled pipework than typically found on continuo organs. See it at: <http://www.cris.com/~leboom/visscher>. Asking \$35,000. Contact Visscher Associates Pipe Organs, 5877 Graham Hill Road, Felton, CA 95018-9737; 408/335-0810. opus@got.net.

Wicks 2-manual, 4-rank unit organ. Casework and finished swellbox included. A.G.O. pedalboard; dis-assembled for moving. Best offer, however owner reserves the right to refuse any and all offers. Call 515/357-2980, evenings or leave message during daytime. Off-season, Director's home number.

For Sale: 1923 Moeller pipe organ, three manual, electro-pneumatic, original mahogany wooden console; 13 ranks. Tape of organ using wide variety of stops available, includes fine Vox Humana; wind chests need replacement; complete organ now removed from church and in heated storage; excellent sound until removal, though some ageing problems. Instrument available for inspection; then make offer. Contact First Friends Church, 1501 E. Main St., Richmond, IN 47374. 317/962-7666.

3/27 Kemper, built in Lübeck, Germany, 1952, baroque voicing, electropneumatic action, unique 'Deco' console. Featured at '93 AGO Convention. \$17.00. 313/994-5144.

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3/22 Wurlitzer with large Kimball theatre console. All late model equipment. Instrument will be completely reconditioned and readied for installation by Foley-Baker. A special organ for a special project. Foley-Baker, Inc. 800/621-2624.

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Allen 2-manual Type TCI Serial 40905. Stops: Pedal 6, Swell 12, Great 9. Four general pistons. Harp, celesta, bells, carillon, chiff. Asking \$6,000. Jo Ellen Johnson. Work: 864/833-1232. Home: 864/938-2176.

Allen digital computer organ, model 603, large 2-manual, 2-level memory, 8-alterable voices with 50+ cards, 5-channel 500 watt audio system, on movable platform. May be seen and played at First Lutheran Church, Ellicott City, MD. Available March, 1997. Good condition. \$10,500. 410/465-2977.

Allen Positiv, excellent condition & available immediately. HW: 16, 8, 8, 4, 4, 2%, 2, 1%, V. RP: 8, 8, 4, 4, 2, 2, 1%, I, III. PD: 16, 16, 8, 8, 4, 4, 2, II. Fits anywhere. \$4K or best offer. 770/929-0701 (9-5).

Used Organ: Rodgers 785 Digital Organ, traded in on new Allen Digital Organ after a few months use. Originally priced at approx. \$40K. Best offer over \$15K. Allen Organ Company 610/966-2202.

Allen 3 manual digital computer organ, model 903-3, drawknob, suitable for large or medium sized church, 22 speakers, 50 stops, 3 pedals, seven channel. Dark oak, card reader, trasposer, fabulous sound. 201/773-1153 weekdays.

MISCELLANEOUS FOR SALE

New Giesecke Pipework, unvoiced: Prin. 8' (polished tin facade), \$5,000; Nachthorn 4', \$1,000; Tuba 8', \$2,850; Bdn. 8', \$1,800; Sal. 8', \$2,580; Quinte 1 1/2', \$620; Pdl. Flute 4', \$990; Pdl. Schalmei 4', \$1,500. 612/721-4619, 612/582-2849.

M.P. Moller: Opus# R-371 (1950's) spotted metal: 8' Rohrlote 54sc, \$900; 2 1/2' Nazard (capped) 68sc, \$600; 2' Fifteenth 72sc, \$500; II Grave Mixture 66/70sc, \$800; 4' Clarion Harmonique 23/4"sc, French shallots, \$800. Opus #4651: 8' Diapason 42sc/73, \$250; 8' Salicional 60/73, Celeste 62/TC61, \$500 pr.; 16' Pedal Bourdon w/chest 8" x 9 1/2" ID/44, \$200. Opus #7621: 16' Pedal Bourdon 7" x 8 1/2" ID/44 w/chest, \$350. Older Vintage: 8' VDP 64sc/mitered 6', \$200. 4-Manual, drawknob console, installed 1990, all electric, 14K OBO. Shipping, volume discounts. After 4 pm EST. 609/641-9422. <http://www.stockton.edu/~skwarloj/organ>

Farrand & Votey: Opus #239/783; 3 1/2' WP: 4' Octave 56sc, \$500; 2 1/2' Octave Quint 65sc, \$450; 2' Super Octave 70sc, \$425. (\$1,250 for all). After 4 pm EST. 609/641-9422. <http://www.stockton.edu/~skwarloj/organ>

Parts Clearance inc 5rk DE ped chest. SASE-Parts, c/o Krase, 212 Shorewood Dr. #1B, Glendale Hgts., IL 60139.

1958 Casavant console, 2 man/ped, 27 drawknobs, 7 coup, 4 gen, 3 div each man. Excellent condition. Colonial style—oak/white. Available immediately. Buyer remove. First Presbyterian Church, 1250 Watson Rd., Mt. Pleasant, MI 48858. 517/773-9609.

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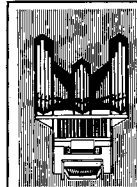
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Haskell & Son: Opus #170, 2"-2 1/2" WP: 8' Diapasons: 40sc/44 (Tenor F up), \$400; 42sc/61, \$500; 8' Salicional, \$350; 8' Melodia (walnut caps), \$399; 4' Orchestra Flute (wood), \$350; 8' TC Oboe 2 1/4" sc/49, open bells, \$600. After 4 pm EST. 609/641-9422 <http://www.stockton.edu/~skwarloj/organ>

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Organ Parts: 8' French Horn 4 1/4"sc, \$900; 8' Cornopean 4 1/4"sc/73, \$1,000; 8' Oboes: 3 1/4" sc open bells, mitered 6", \$700; TC 2 1/2"sc/capped, \$500; Odell 8' TC Rohr Flute, \$500; 8' Hook/Hastings Aeoline, \$200; 2-manual Reisner console, \$400/OBO, Spencer Blower, \$400/OBO; 2-manual keyboards, \$200; 5-rank DE chest (111" x 44"), \$500; Misc offset chests, reservoirs, shades, rectifiers, etc. Shipping, package deals. After 4 pm EST. 609/641-9422. <http://www.stockton.edu/~skwarloj/organ>

Möller Pipework: 16' Quintaton \$750; Cymbel III 22-26-29 \$500; 8' Clarinet \$300; 8' Ped. Diapason 40sc/44N, \$150; 8' Open Diapasons 42sc, \$100 & 44sc, \$150; 4' Principals \$250 & \$100; 4' Octave \$100; 16' Lieblich Gedeckt 73N, \$250; 8' Clarabella \$100; 8' Melodia \$100; 4' HarmFlutes \$150 & \$100; 4' Flute d'Amour \$100; 8' Gamba 73N w/Celeste 73N, \$300; 8' Dulciana 73N w/Unda Maris 73N, \$300; 8' Salicional \$100; 8' Muted Violin tapered 73N, \$150; 8' Oboe Gamba \$50; Chimes 20N w/pneumatic action, \$500; 3-rank Pitman chest \$150; Century blower 1/4 HP, \$150. Phone or FAX 609/455-8038.

5-Rank Casavant echo; String, Celeste, Flute, Oboe, Vox, chimes, blower shades, chest. Could be made into small organ. Asking \$2,500. 313/994-5144.

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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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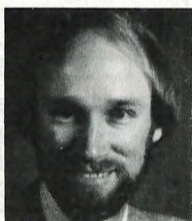
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