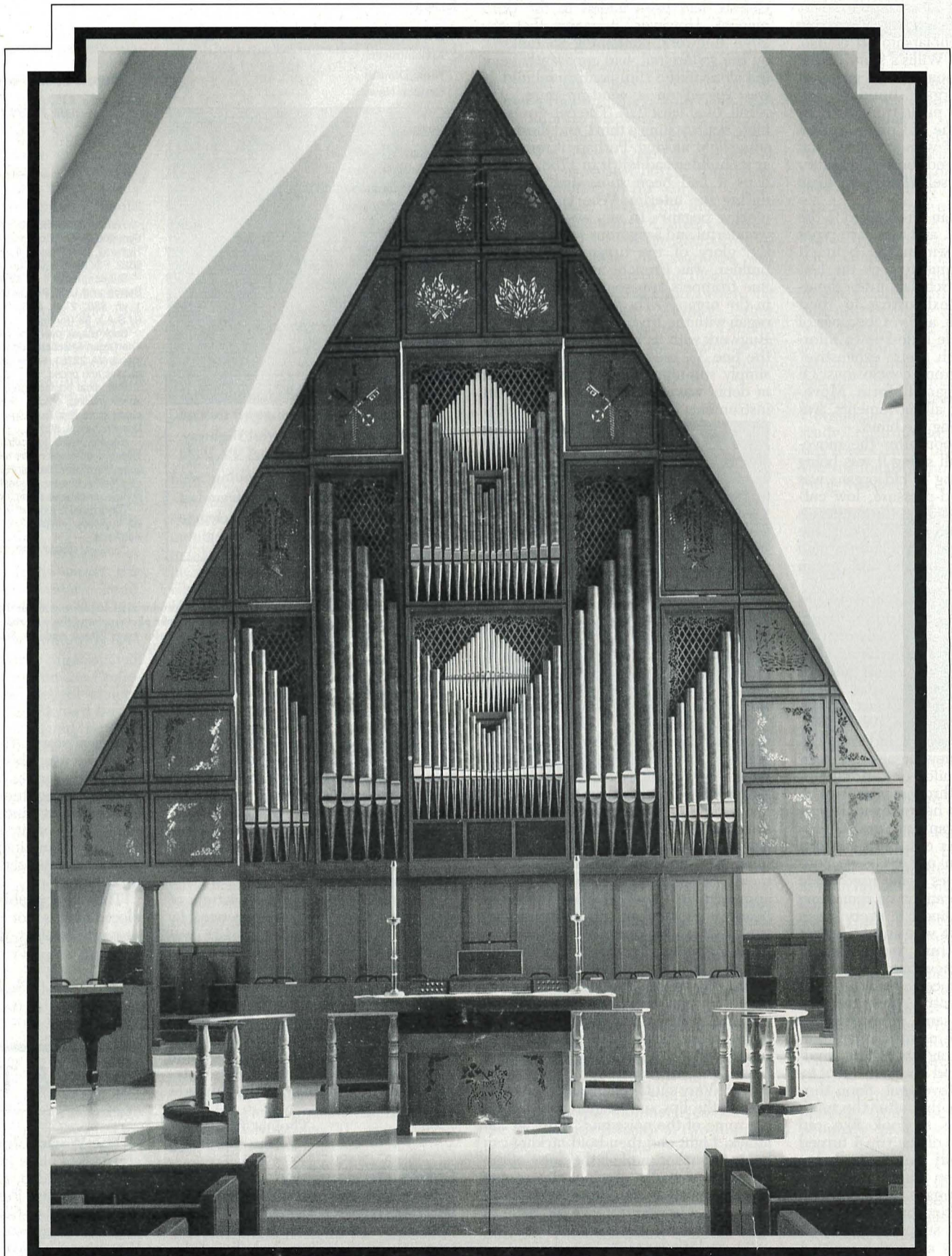


THE DIAPASON

JANUARY, 1997



St. Stephen's Episcopal Church, Seattle, WA
Specification on page 17

A Reply to the Tale of Mr. Willis by Robert Noehren

Everything is a matter of taste! John-Paul Buzard in the November 1996 issue of THE DIAPASON shares a letter from Henry Willis 4 describing a conversation with the late Dutch musicologist, Maarten Vente, about voicing and the so-called "Organ Reform Movement." Mr. Buzard suggests indirectly that this movement may have been based on a fundamental inaccuracy of scholarship. I believe we all respect scholarship but surely our experience tells us that we cannot depend on scholarship to bring us always to the truth. I surmise that most movements of this kind are based on ideas supported by scholarship. Taste has a way of steering the direction of scholarship off course. The climax of Mr. Willis's story is that on a visit to Marmoutier of a group of organists and organ builders, an announcement was made from the floor of the nave that the old organ in that church was voiced without nicks, and then it was discovered shortly thereafter by Mr. Willis himself that there were nicks!

Wind-pressure can be changed in the twinkling of an eye, and a rank of pipes can be revoiced within the hour. It would take little time to nick the languids of 51 pipes. Scholars pride themselves on being exhaustive in their search for the truth, and yet, because of bias or lack of some little-known information, often finish their "exhaustive" studies with the wrong conclusions. Of course, "The Organ Reform Movement," like almost all movements, was like the blind leading the blind.

In any event, soon after the movement came into full swing it was being said that the voicing of old organs was based on low wind-pressure, low cut-ups and no nicking. Like the mysteries hidden in the sound of old violins, the Reform Movement believed it had found the secret of the old organ builders.

During the 1950s I made travels with the same musicologist, Maarten Vente, in the province of Friesland and Groningen in the Netherlands. Dr. Vente was making appraisals and an index of organs in those areas, and I came along for the ride. In fact, I actually drove the rented car. We visited some two score of organs, old and new. There were a few new organs but many of them were rebuilds or restorations. The Dutch never throw anything away, and when an organ has outlived its usefulness, a new organ emerges. Chests and keyboards wear out, but pipes can last forever. So on our visits we constantly saw old pipes being used again and again in restorations or remaining old instruments. Almost in every organ we saw, whether it was an old instrument, and there are many in the Netherlands, or a new one, we saw old pipes from the 17th century and even as early as the 16th century. Over and over again we saw the same pipes with the same voicing—high mouths, open foot-holes, often speaking on higher wind-pressures than would be approved of by the the Reform Movement. Soon they became so familiar that after the tenth organ they began to look like old friends. At the end of the trip I turned to Maarten and said "contrary to what we always have been taught, it looks to me as though old organs had pipes with high cut-ups speaking on higher pressures than we had supposed." I won't give you Maarten's answer, because I don't remember it.

But by the 60s and 70s, with the pervading influence of the Reform Movement, it had become a general consensus that old organs were voiced with low cut-ups, low mouths, no nicking and low wind-pressures. During the 1950s I played recitals and even made a recording on the famous Moreau organ built in 1738 for the Groote Kerk in Gouda.

Those recitals still linger in my memory, for this organ was a remarkable one. I struggled with the incredibly heavy action and made a recording for a Belgian recording company of the Reger *Fantasia and Fugue in D minor*, Opus 135B. The engineering was not completely successful, but when I play this recording I am still reminded of the magnificence of that unusual instrument. It had been changed during the 19th century. The Hooftwerk had some new pipework, as I recall, and the voicing reflected a 19th-century style, producing a rather ordinary sound. The Pedaal had also been changed and included a new 32' reed. Even a Voix Celeste had been added to the third manual. However, it seems that the large Rugwerk, containing 25 ranks(!), on the gallery rail, had apparently been left alone in the 19th-century rebuild. It was voiced on a wind-pressure, if I recall, of at least 3 1/2". The cut-ups were high, approaching a third, and there was some light nicking. Perhaps it remained as its builder had left it in 1738, or perhaps it had been somewhat revoiced during the interim. Who knows when nicking began? In any event, it was a wonderful and a vigorous sound and was the glory of the organ. Moreau, its builder, was French, and some of his fine trumpets apparently still remained in the organ. The total effect of that organ with the French reeds and the old Rugwerk with its brilliant mixtures with the fine 32' reed under it all created a simply stunning sound! And the organ in detail was in every way an excellent instrument. In fact, I still recall that at the time I considered it the finest organ I had ever heard. The nave of the church, one of the longest in Europe, was a wonderful environment for this instrument. The organ was magnificent!

All good things usually come to an end. The time came during the 60s, I believe, when this organ needed restoration. (My scholarship is not dependable.) A decision was made to restore it to its original state. A famous Dutch builder was brought in to do the work. All the pipes were taken to his shop and rebuilt. The mouths were lowered and so were the wind-pressures. Any registers which had been added since it was built in 1738 were removed including the effective 32' reed. Some years later I visited the organ again. I was shocked to discover that it had become quite another instrument. The builders who "restored" the organ decided then how this organ must have sounded in 1738 (*sic*). I suppose it was still a beautiful organ, but it was simply quite another organ, and my disappointment was so keen that I was unable to appreciate its "new" qualities. Whatever beauty it did shed, the magnificence had vanished and it seemed like a shadow of its former glory. Perhaps it was how the organ it should have been. I could be wrong, for there is no accounting for taste.

I am a voicer, and I should think that every voicer knows that a pipe (principal tone) with a high-cut-up requires a higher pressure than a pipe with a low cut-up. Very subtle changes in the position of the lips and languid can eliminate some of the noise and "chiff" at the attack. Light and then bold nicking can be used further until all the noise of the attack is virtually eliminated and the pipe is speaking slower. An unnicked pipe with a low cup-up can be made to speak well on low pressure, but the tone will have little vigor.

In more recent years Rudolf von Beckerath, a builder from Hamburg, built some beautiful instruments in Europe and America supposedly reflecting his native North German culture. Beckerath had been quite a student of Schnitger and believed that he knew the voicing of his instruments, characterized by high-cut-ups and higher wind-pressures.

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So, where are we? Life is filled with contradictions and I fear that many mysteries still remain. Choose your scholarship. *In any event, there is no accounting for taste.*

Robert Noehren
San Diego, CA

AAM report

The review of the Association of Anglican Musicians conference by William Gudger (October, p. 13) was (in my opinion) very accurate. I take exception to one statement by Mr. Gudger concerning the Aeolian-Skinner organ at The Church of the Epiphany. The service was indeed "beautifully played by Mr. Pysher." However, this shrieker from 1967 is hardly buried and was tamed down by Mr. Pysher's tasteful elimination of most of the mixtures from his registrations.

Thomas R. Thomas
Palm Beach, FL

Solid state simplicity

As per the two letters in the November 1996 issue of THE DIAPASON concerning problems from power surges from whatever source, including lightning, the solution is to put a surge suppressor between the source of power and the recipient electronics of the power. Failing to do this in the past caused me to lose an FM booster, ruin a filter capacitor in the power supply of an audio amplifier, and cause my microwave oven to quit working.

Computer instructions say to turn them off and unplug them during an

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electrical storm. If a proper surge suppressor is used this is not necessary. The electronic organ at my church was struck by lightning, and it's never worked right since, regardless of the work done on it. Among other things the power amplifiers produce crackling noises like mine did—thus indicating filtering problems.

Thus the problem with solid state electronics is not them, but failure to properly protect them via surge suppressors.

Pauline Phillips
Phillips Organ Company

Here & There

The World Church Music Symposium takes place January 13–21 in London, Cambridge, and Coventry, jointly sponsored by FestCorps, Inc., The Royal School of Church Music, and the Baylor Institute of Church Music and Worship. The event will address the challenges of church music leadership in the 21st century. The schedule will include tours, papers, discussion, masterclasses, choral reading sessions, hymn singing, and worship. Presenters include David Willcocks, John Rutter, Timothy Sharp, Geoff Weaver, Paul Wright, John Bell, Albert Frey, Hugh Sanders, Harry Brama, and others. For information: FestCorps, Inc., P.O.

Box 41425, Nashville, TN 37204; 615/780-5448; fax 615/373-9718.

The noontime recital series at St. Luke's Chapel, Medical University of South Carolina, Charleston, has been announced: 1/21 Jonathan Davis, 1/28 Brandon Bennett, 2/4 Arlan Sunnarborg, 2/11 Francis Kline, 2/18 John Fryar, 2/25 Mary Williams, 3/4 Scott Bennett, 3/11 Julia Harlow, 3/18 Hazel King, 3/25 Ward Moore, 4/8 Preston Smith with bass David Woolsey, 4/15 Timothy Tikker, 4/22 Mary Julia Royall, and 4/29 William Gudger. For information: 803/577-5342 or 803/792-6775.

Columbia University, New York City, has announced its Spring Noon Organ Recitals. Programs take place in St. Paul's Chapel: 2/6 George Stauffer with Susan Radcliffe and Kenneth DePalma, trumpets, 2/20 Gail Archer, 3/6 Jeremy Clayre, 3/20 Mary Monroe, 4/3 Andrzej Trembicki, 4/17 Barnard and Columbia organists. For information: 212/854-1540.

The New York City AGO chapter has announced plans for its "Presidents' Day," February 17, at the Church of the Holy Trinity. The events will concentrate on the music of Jehan Alain and his contemporaries, and will begin with a lecture by Norma Stevingson. Pianist Kenneth Huber will present a lecture-recital on the piano music of Alain. Joan Lippincott will present a lecture-demonstration on Alain's *Trois Danses*. The day will continue with a choral liturgy in honor of friends and colleagues who have died from A.I.D.S. Music for the service will include Alain's *Requiem Mass* as well as two songs for soprano. Stephen Tharp will perform the Duruflé *Prélude et Fugue sur le nom d'Alain*, and Stephen Hamilton will perform the Langlais *Chant héroïque*. The Trinity Choir will be conducted by Gail Archer. The evening recital will be played by James Higdon, including works of Alain, Messiaen, Dupré, and Duruflé. For information: Stephen Hamilton, 212/289-4100.

Pulling out the Stops—start the organ, a pipe organ discovery weekend, takes place February 14–16 at the Oundle School (England). The residential weekend is planned for youngsters ages 10–14. Some 25 beginner organists will be taught in small groups on the Frobenius organ in Oundle School chapel. Also available will be the Richard Bower organ in the Jesus Church, and the 1868 Walker in the Parish Church. Highlights of the weekend will include an organ crawl in Cambridge and a concert given by the students. Faculty includes Kevin Bowyer, Anne Marsden Thomas, Simon Williams, Andrew Cleary, and James Parsons. For information: Oundle School, The Old Crown, Glapthorn, Oundle, Peterborough, PE8 5BJ, England; ph & fax 01832 272026.

The 1997 Carthage Scholarship Competition and Organ Festival takes place February 22. The schedule includes a masterclass by Hans-Ola Ericsson, the scholarship competition, and a recital by Prof. Ericsson. A scholarship of up to \$10,000 will be awarded to the first-place winner who will enter the college in the fall of 1997, and is renewable for up to four years. For information: Gary Verkade, Carthage College, 2001 Alford Park Dr., Kenosha, WI, 53140-9986; 414/551-5859.

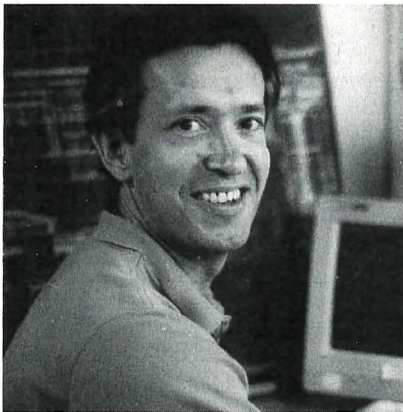
St. Bartholomew's Church, New York City, has announced its "Great Music" series: 3/26 Brahms *German Requiem*, 4/2 David Higgs, 4/9 McNeil Robinson, 4/16 Mollie Nichols, 4/23 Daniel Moriarty, 4/30 William Trafka. For information: 212/378-0248.

The Lahti International Organ Competition takes place July 24–29 at the Church of the Cross and Janakkala Church in Lahti, Finland. The competition is open to organists under 33 years of age. A maximum of 20 contestants

will be accepted, and a maximum of six competitors will enter the final round. Deadline for entries is February 14; a cassette recording must include Buxtehude *Praeludium in a*, BuxWV 153, and Vierne *Feux follets*, op. 53, no. 4. First prize is 25,000 FIM, second prize 15,000 FIM, and third prize 10,000 FIM. For information: ph 358 3 7823 184; fax 358 3 7832 190.

Appointments

Charles Abry has been appointed president of Carl Fischer, Inc., the 124 year old music publishing, distribution and retail firm. Abry is a great grandson of founder Carl Fischer Sr. The native New Yorker is a graduate of St. Lawrence University in Canton, NY, and has an MBA from Syracuse University. He has held general management and marketing/sales management positions in a variety of business activities.



Gregory Bover

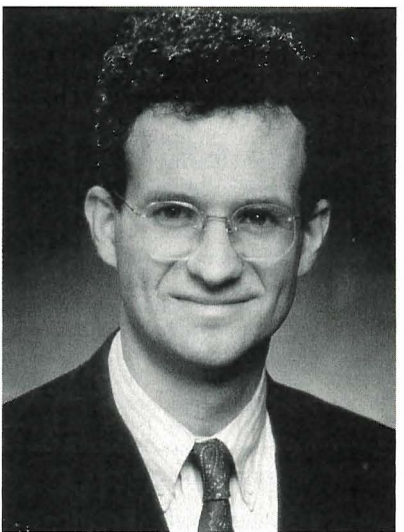
Gregory Bover has been named Vice President for Operations at C.B. Fisk, Inc. Educated at Pinkerton Academy and the University of New Hampshire, he began building musical instruments in 1975 with William Dowd, first in Cambridge and later in Paris. In 1978 he returned to the USA to work with Charles Fisk on opus 78 for House of Hope Presbyterian Church, and has worked on every Fisk organ built since then. During a leave of absence in 1983 he worked at Führer Orgelbau in Wilhelmshaven, Germany, restoring 18th-century organs at Bockhorn and Loxstedt. On his return to C.B. Fisk he was named Project Manager and has supervised the design and construction of many important installations, including opus 100 at the Meyerson Symphony Center in Dallas and opus 109 at Rice University. In 1991 he lectured on restoration at the national convention of the American Institute of Organbuilders, and has published articles in periodicals such as *Fine Woodworking*. Bover shares responsibility for visual, structural and mechanical design as well as scheduling, personnel, and financial concerns, and is currently overseeing the design and construction of opus 110 for the new concert hall in Yokohama, Japan. He lives in Magnolia, MA, with his wife, harpsichordist and organist Frances Fitch, and their 11 year old son Nick.

Brian K. Davis has joined the staff of John-Paul Buzard Pipe Organ Builders, Champaign, IL, as its voicer and assisting manager of the service department. Davis has 12 years of experience in organbuilding. He worked for nearly 10 years at Visser-Rowland & Associates, Houston, TX, starting as an apprentice and rising to the position of tonal director. Following that, he was appointed tonal director at the Miller Pipe Organ Company of Louisville, KY. He also received training in carpentry and cabinet-making from his grandfather and uncles, continuing a five-generation tradition of woodworking in the family. Davis received the BA in music, majoring in organ performance, from the University of Texas. He is a native of Taylor, TX, born in 1963.



Charles Miller

Charles Miller has been appointed Organist and Director of Music and the Arts at the First Church of Christ ("Center Church"), Hartford, CT. Organized in the 17th century, the church is known as the founding church of Hartford, and has an active arts and performance program, which Miller will head in addition to his work as organist and director of the semi-professional parish choir. He leaves a similar position at Trinity Episcopal Church, Tariffville, CT. In addition to his work at Center Church, Miller is booking director for Phillip Truckenbrod Concert Artists. He is a graduate of the University of Michigan, where he studied with Robert Glasgow, and of the Interlochen Arts Academy in Michigan, where he studied with Robert Murphy. Other teachers have included Donald Williams. In 1994 he was second prize winner of the Arthur Poister Organ Playing Competition.



Bruce Neswick

Bruce Neswick has been appointed Music Director at St. Alban's School for Boys and the National Cathedral School for Girls, where he will play for daily chapel services, conduct the two upper school choirs, and serve as head of the music department. He leaves the music directorship of Christ Church Cathedral, Lexington, KY, and has also served as music director at St. Paul's Episcopal Cathedral, Buffalo, NY, and Holy Trinity Anglican Church, Geneva, Switzerland. He has performed at national and regional AGO conventions and is represented by Phillip Truckenbrod Concert Artists. This past summer Neswick was the guest music director at two summer courses (for men and boy choristers) offered by the Royal School of Church Music in Quebec and at Grace Cathedral, San Francisco. He also served on the faculties of the Sewanee Conference for Church Musicians (at the University of the South) and of the summer session at Westminster Choir College in Princeton, NJ, where he taught a week-long course in organ improvisation. In October Neswick's five-movement cantata *Paschal Mysteries* was premiered in two performances in Texas by the choirs of Christ Church, Tyler (Keith Weber, organist-choirmaster) and of St. Matthew's Cathedral (David Wortman, organist-choirmaster).



Pamela Ruiter-Feenstra

Pamela Ruiter-Feenstra was appointed Associate Professor of Music and University Organist at Eastern Michigan University in Ypsilanti, MI. She served as Adelia Larson Fury Distinguished Professor of Music and College Organist at Bethany College, Lindsborg, KS, from 1989–1996. She received the DMA and MFA from the University of Iowa, where she studied with Delbert Disselhorst and Delores Bruch. Undergraduate studies were at Dordt College with Joan Ringerwole, and post-graduate studies in Germany with Harald Vogel. During the summer of 1996, Ruiter-Feenstra performed 15 recitals on historic organs in Germany and the Netherlands. She also delivered a paper, "Seventeenth-century North German and Italian confluences: a case study," regarding her recent research on the 1699 Grimm tablature, at the 1996 International Organ Academy in Göteborg, Sweden.



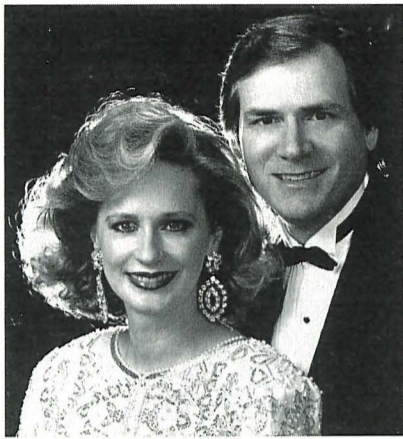
Kiyo Watanabe and Don Ball

Kiyo Watanabe has been appointed organist at First United Methodist Church, Wichita Falls, TX, where he will work with **Don Ball**, newly appointed minister of music. The church houses a 4-manual, 87-rank Aeolian-Skinner opus 1258, installed in 1954. Watanabe received the DMA and MMus from the Manhattan School of Music, studying with McNeil Robinson, and the BMus from Baylor University as a student of Joyce Jones. He also studied organ with Dennis Keene, Victor Searle, and John Weaver. He leaves his post as organist and choirmaster for the last seven years at St. Martin's Episcopal Church in New York City. Don Ball received the MCM in orchestral conducting from Southern Theological Seminary in Louisville, KY, and the BMus in vocal performance from Louisiana State University. He has taught eight years in public schools and colleges, and served 10 years as minister of music in various churches in Kentucky and Texas.

Here & There

Nigel Allocoat is featured on a new recording, *L'Amour du Christ*, on the Cantoris label (CRCD6019). Recorded on the Marcussen organ of Odense Domkirke, Denmark, the program con-

sists of the performer's own composition, inspired by the Odense Triptych, a work of late medieval art by Claus Berg. The organ work includes 20 meditations "In memoriam Olivier Messiaen." For information: ph 01522 536981; fax 01522 560550.



Elizabeth & Raymond Chenault

Elizabeth & Raymond Chenault gave the world premiere of *Toccata on "God rest you merry, gentlemen,"* by Robert A. Hobby, in a recital of commissioned organ duets at Bethel Lutheran Church, Madison, WI, on September 22. This duet, along with many others, appears on a recent Gothic CD (G 49084) entitled "Christmas at Spivey Hall," recorded by the Chenaults on the 84-rank Ruffatti at Clayton State College, Morrow, GA.



J. Reilly Lewis and Douglas Cleveland

Douglas Cleveland, winner of the 1994 AGO National Young Artists Competition, performed Howard Hanson's *Concerto for Organ and Orchestra* with the National Symphony Orchestra at Washington National Cathedral on July 9. Conducted by J. Reilly Lewis of the Cathedral Choral Society, the concert was presented as part of the National Symphony Orchestra's "In Your Neighborhood" series and the Cathedral's Summer Festival. Other works on the program included *Proclamations* by Darin Atwater (world premiere) and *The Promise of Living* by Aaron Copland, with the Cathedral Choral Society and the National Symphony Orchestra.

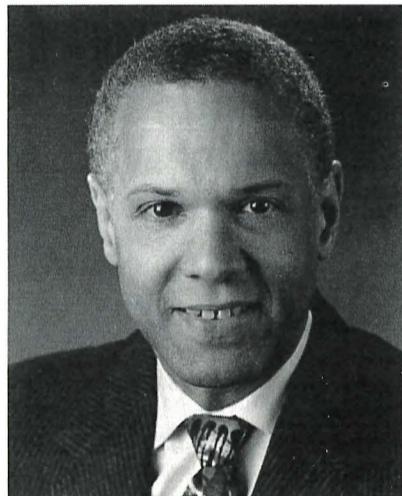
On September 27-29, friends, family, and colleagues of **Walter Holtkamp Jr.** gathered in Cleveland, OH to pay tribute to Chick for his 40 years of organ building. Friday night there was a "gath-



Chickfest

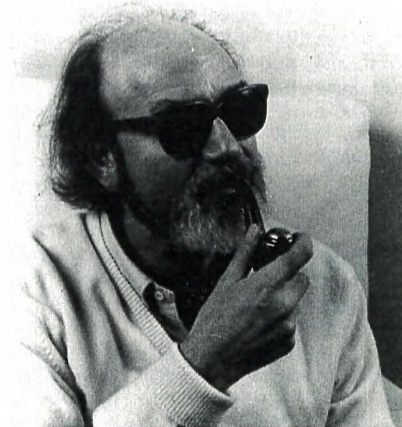
ering dinner" held at Sokolowski's University Inn, a remarkable cafeteria on Cleveland's West Side where Holtkamps have eaten lunch for decades. Saturday morning featured a hymn festival by John Ferguson, and a duo-recital by soprano Phyllis Bryn-Julson and organist Donald Sutherland at The Old Stone Church on Cleveland's public Square, as well as David Hurd's introduction of a commissioned hymn he wrote for the occasion entitled "Lively wind that woke creation" (text by Carl Daw Jr.). Saturday afternoon, organists David Craighead, Michael Farris, and Gerre Hancock performed at the Cleveland Museum of Art, with Hancock improvising on Holtkamp's favorite hymn tunes as well as on the jazz standards "Sweet Lorraine" and "Take the A Train." Several commissioned works were premiered during the course of the day: William Albright's *Missa brevis* for soprano and organ; *Accolade* by McNeil Robinson; David Conte's *Soliloquy*; and *Variations on "Tempus adest florum"* by Peter Hurford. Closing festivities were a banquet at the Holtkamp Organ Company, with Philip Brunelle as master of ceremonies, and a brunch the following day at a local restaurant. Organ builders present for the occasion included Jack Bethards, Lynn Dobson, Steve Dieck, Len Berghaus, Bruce Schantz, Fritz Noack, and Klaus Furtwangler. Among the organists present were Catharine Crozier, David Higgs, Mary Ann Dodd, Karel Paukert, Anne and Todd Wilson, and Margaret Kemper, AGO president.

David Hurd has been named "Organist of the Year" for 1997 by Sacred Music Publications USA, and is the subject of a feature article in the firm's Sacred Music USA annual directory of church performing arts series. Dr. Hurd is Professor of Church Music and Organist at General Theological Semi-



David Hurd

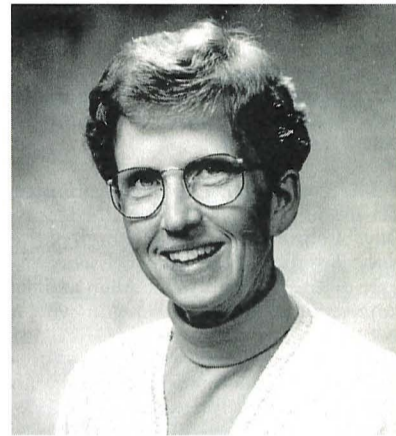
nary of the Episcopal Church in New York City, and also Director of Music at All Saints Church, also in Manhattan. He has taught at Duke University and the Yale Institute of Sacred Music, and has been awarded honorary doctorates for his contributions to church music by The Church Divinity School of the Pacific in Berkeley, CA, the Berkeley Divinity School at Yale, and by Seabury-Western Theological Seminary in Evanston, IL. He is represented by Phillip Truckenbrod Concert Artists and has performed for both national and regional AGO conventions. In 1977 Hurd won both the performance and improvisation competitions at the International Congress of Organists held in Philadelphia.



Jean-Pierre Leguay

During his autumn 1996 tour in the USA, **Jean-Pierre Leguay** improvised an "organ mass" at Trinity College Chapel, Hartford, CT, as part of the celebration of the 25th installation anniversary of the chapel's Austin organ. The solemn high eucharist was celebrated by The Rt. Rev. Steven Charleston, and the Trinity College Chapel Singers, under the direction of

John Rose, sang the plainchant themes upon which Leguay improvised. Later that day he performed a recital at the chapel, closing with an improvisation on submitted themes. Other venues during his tour included the College of the Holy Cross, Worcester, MA, and Independent Presbyterian Church, Birmingham, AL. In May he will return for a performance at Christ Church Cathedral in Indianapolis, IN. Leguay is Titular Organist of Notre Dame Cathedral in Paris, and teaches organ and improvisation at the French National Conservatory in Dijon. Before his appointment to Notre Dame, he spent 23 years as organist of the Church of Notre-Dame-des-Champs in Paris. Prof. Leguay is represented by Phillip Truckenbrod Concert Artists.



Naomi Rowley

Naomi Rowley recently presented a half-day workshop for the Missouri Valley AGO chapter in Bismark, ND, entitled "A pipe organ encounter for middle and senior high music students." In addition Dr. Rowley was clinician for three sessions for the Fox Valley AGO in suburban Chicago: "Organ repertoire: old chestnuts and new gems," "Expand skills for playing hymns and liturgies," and "Acquiring technical and musical mastery of the organ through service playing." Recently she also presented a session for the organ pedagogy class at the University of Iowa entitled "Tips for teaching organ today and in the future," and was a clinician for two repertoire sessions for the Augsburg Fortress summer clinic in Minneapolis. Rowley presented a session entitled "Organ and choral resources based on hymns from *With One Voice*" for the Southeast Iowa Synod of the ELCA in Cedar Rapids. Future presentations include sessions for the Omaha AGO chapter, at the Region VI convention in Wisconsin, and at the 1997 convention of the Hymn Society in Savannah, GA. Recent recitals have included programs at Fourth Presbyterian Church, Chicago; Presbyterian Homes, Evanston, IL; Queen of the Rosary Chapel, Sinsinawa, WI; and a recital on the historic Kimball organ from 1896 during its centennial celebration at Governor Weekend at the Union Sunday School, Clermont, IA. Rowley continues as organ instructor at the Drake University Community School of Music in Des Moines, and as organist at St. John's Lutheran Church, also in Des Moines. She is co-editor of the Basic Repertoire Series of *Encounter with the Organ*, a new beginning keyboard method for organ designed for elementary and middle school children, which will be published by Wayne Leupold Editions. She continues as coordinator of the "New Organist" column in *The American Organist*.

Mary Ida Yost retired in September, 1996 from her position as professor of music and university organist at Eastern Michigan University, where she had taught since 1967. At E.M.U. she was responsible for the planning and acquisition of a Gabriel Kney mechanical action studio/recital organ in 1982, and most recently worked successfully for the preservation and restoration of the university's 1960 Aeolian-Skinner organ in Pease Auditorium. In 1982, Dr. Yost

Plan to attend

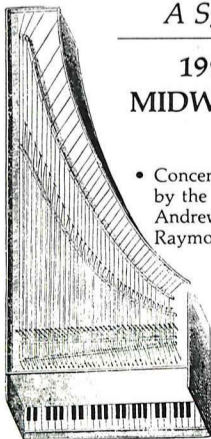
"Italian Baroque Heritage:
A Symposium in Images, Words, and Music"

1997 Annual Meeting / Convention of the
MIDWEST HISTORICAL KEYBOARD SOCIETY

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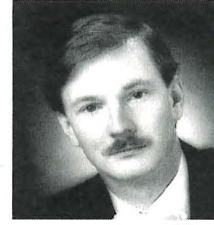
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Michael Corzine



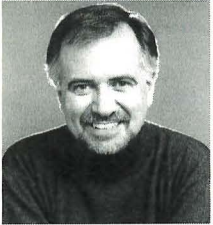
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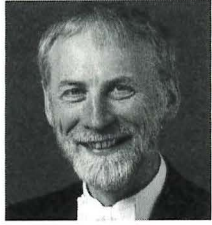
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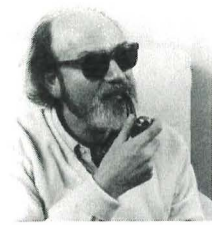
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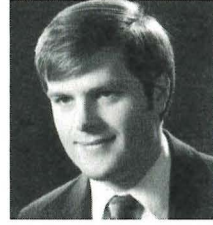
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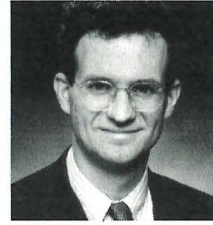
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Kei Koito



Huw Lewis



Bruce Neswick



John Rose



Carole Terry

Eton College, England's most famous "public school," was founded in 1440 by King Henry VI across the Thames from, and nearly in the shadow of, Windsor Castle. The King included provision for a choir of ten men and sixteen boys in the foundation. The choir today is a traditional English choir of men and boys formed mainly of boys from the school, most of whom have been choristers at cathedrals or chapels before coming to Eton for their secondary education and many of whom are on music scholarships. In recent years the choir has toured Hong Kong, Japan, the Arabian Gulf, France, Ireland and Czechoslovakia as well as the United States. Ralph Allwood, the choir's director, was a member of the Choir of King's College, Cambridge, Eton's sister school, under Sir David Willcocks.

The Duke of Wellington's oft quoted remark that the battle of Waterloo was "won on the playing fields of Eton," hints at the wealth of leadership Eton College had contributed to England over the centuries. The school has educated 19 Prime Ministers, including the first, as well as a host of leaders in a wide variety of fields. Prince William of Wales, second in line of succession to the British Throne, is a student today at Eton College.

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Mary Ida Yost

established the annual Organ Recital Series, and she and her husband Carl have created an Organ Recital and Lecture Endowment at E.M.U. to assist in underwriting the series in the future. The Yosts also created the Mason/Rigsby Organ Scholarship in 1987, named in honor of Marilyn Mason and Lee Rigsby. Dr. Yost holds the BMus from the University of North Carolina at Greensboro, and the MMus and DMA from The University of Michigan. She studied organ with Marilyn Mason, Lee Rigsby, and Gordon Wilson. During graduate study she was awarded the Woodrow Wilson National Fellowship. In 1980, she was winner of the Palmer Christian Award from the University of Michigan for exemplary achievement in the music profession, and in 1983 she received the Eastern Michigan University Faculty Artistic Achievement Award. She held the endowed chair, visiting Link Professor of Organ, at the State University of New York at Binghamton during the fall of 1986. Yost has performed widely, presenting recitals throughout the USA, Canada and Europe, including a performance for the 1986 AGO national convention. She is a member of the performing group Prinzpal VI, and is on the board of directors of the Ann Arbor AGO chapter. Dr. Yost continues to perform and teach in her private organ studio.

The results of the 14th Swiss Organ Competition, which took place in Zurich on September 27–October 3, have been announced. The program

was devoted to organ music between 1750 and 1827. No first prize was awarded; second prize Francis Jacob (France); third prize Christoph Hamm (Germany) and Pietro Pasquini (Italy). The jury consisted of Irmtraud Krüger, Rudolf Meyer, and Guy Bovet.

The San Anselmo Organ Festival held a benefit on November 3 at the Reutlinger House, a meticulously restored and decorated Victorian house in San Francisco. Built in 1886, the house contains a remarkable collection of mechanical keyboard instruments, many of which include some organ ranks and are examples of the kind of instruments used in small theatres during the silent film days, theatres too small to have a pipe organ. Equipped with a full range of special effects—whistles, sirens, gongs, etc.—these instruments operate from paper rolls as was demonstrated throughout the afternoon.

The Lancaster AGO chapter continued its series of historical organ recitals with a program of music of Marcel Dupré on November 10 at Grace Lutheran Church, Lancaster, PA. Performers included Roger Kurtz, Richard Fritsch, Karl Moyer, Carl Schroeder, John Huber, Peter Brown, Gary Garletts, and Larry Hershey.



Olivier Latry, Marianne Webb and David Bateman

Over 800 people attended the fifth annual recital on the **Marianne Webb and David N. Bateman Distin-**

guished Organ Recital Series at Southern Illinois University at Carbondale on October 25. The program featured Olivier Latry, titular organist of Notre-Dame Cathedral, Paris, France. The all-French program was concluded with an improvisation on themes written by Gerre Hancock, who inaugurated the series in 1992.

The Covenant Church Choir (Covenant Presbyterian Church, Charlotte, NC) performed Bach's *Motet VI, Lobet den Herrn*, and Schubert's *Mass in C* on October 13. The choir was accompanied by a chamber orchestra and directed by Richard Peek, with organ continuo played by Betty Peek. The opening voluntary was a setting of the Gregorian hymn *Ecce jam noctis* for string orchestra by Dr. Peek, and the closing voluntary was *Toccata* by Gigout.

The Choir of Trinity Episcopal Church, Iowa City, IA, sang the world premiere of Ned Rorem's anthem *How Lovely Is Your Dwelling Place* on September 22. The anthem, which was sung at the rededication of the church's physical plant, was commissioned by the church in memory of long-time member Velma Rageth. The all-volunteer choir of 30-plus members was under the direction of organist and music director Robert Triplett.

Alfred Publishing Co. has announced its web site at <http://www.alfredpub.com>, which offers sound files, demos, catalogs, tips on teaching, and online newsletters.

John-Paul Buzard Pipe Organ Builders, Champaign, IL, has announced commencement of a new organ's construction for First United Methodist Church of Bellevue, WA. The instrument of 27 stops will be installed in the front of the church on either side of a large suspended cross. The visual design will incorporate native American elements in the casework and console cabinet, and feature a flamed copper 16' Pedal Open Diapason, flamed copper 8' horizontal high-pressure Tuba, and Great and Pedal Diapasons of polished English tin. Designed as a straight two-manual organ, a third manual division composed of enclosed Great Organ stops has been provided to increase flexibility for choral accompanying. The organ will utilize electrically operated slider and pallet windchests and will be installed in the summer of 1997. A new Buzard organ was completed last fall in Park Ridge, IL; other new

organs are being built for clients in Flatville, Crystal Lake, and Belleville, IL, and Oklahoma City, OK.

Orange Coast Piano of Santa Ana, CA, has announced the expansion of its virtual "Galleria" on the Internet. The "Galleria" allows people to see and hear a wide collection of rare and exotic pianos and organs from a computer screen. Each item is pictured and contains sound clips and brief histories. The world wide web address is <http://www.mediawhse.com/ocpiano/>

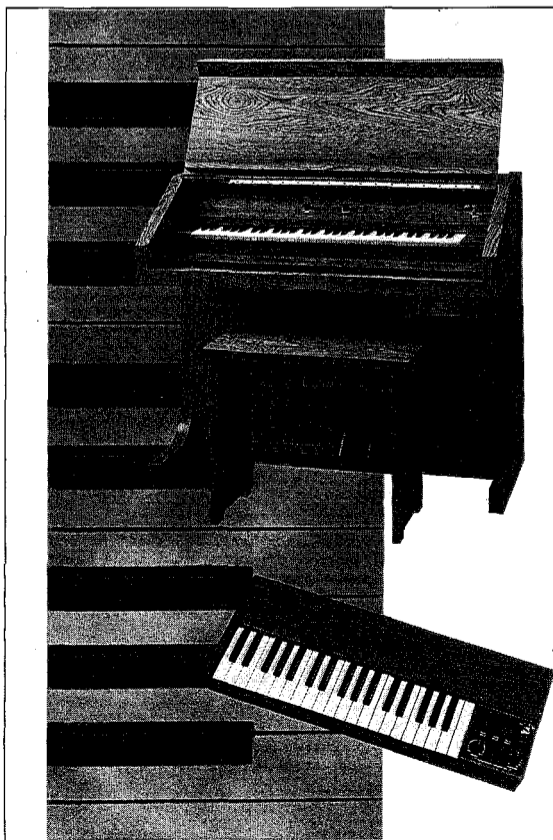
Ahlborn-Galanti Organs provided an instrument for the 15th National Workshop on Christian-Jewish Relations held in Stamford, CT in October 1996. The instrument used was the SL300, a three-manual with Ahlborn-Galanti's Sampled Wave Processing™ technology. The firm has introduced its Archive Module Series, an electronic library of pipe organ stops for use with electronic or pipe organs with MIDI. The series consists of four specifications: Classic, Romantic, Archive 201, and Archive 202, each of which contains 20 independent and individually voiceable organ stops, and utilizes all of the voicing parameters found in the Chronieler Series organs. These sound modules also include such features as selectable "windchest layouts" and "rank character," programmable and historic temperaments, programmable crescendo and tutti, two adjustable tremulants, a five-memory capture system, a five-track sequencer, and Auto Pipe Tracking, which automatically tunes the module to real pipe ranks. For information: 800/582-4466.

Allen Organ Company has installed a digital organ at the Church of Hacienda Del Sol near Alicante, Spain. The church is run by the Norwegian Seamen Mission, and was built with funds donated by Norwegian Olav Stromme to serve the thousands of Scandinavians who have settled in the area in the last 25 years.

Johannus Organ Company is celebrating its 25th anniversary this year with the introduction of its new "Excellent" technology, based on real time sampling with a resolution of 18 bit and a sample rate of 62.5 KHz. On display at the NAMM '97 show is the Excellent IV, a 4-manual instrument with solid wood panels, 28 amplifiers, and 72 loudspeakers. Intonat Pro 95 is the latest graphical software in personal voicing, stop by stop, note by note; styles and settings can be saved and downloaded later. All Johannus organs are available with a choice of speaker designs, pipe facades, MIDI interface, and other features. For information: Johannus Orgelbouw b.v., Morsestraat 28, 6716 AH Ede, the Netherlands; ph (0318) 63 74 03; fax (0318) 62 22 38.

Nunc Dimittis

Jesse Pedrick Baker died on November 9, 1996 in Orlando, FL, of pulmonary failure. She was 96 years old. A life-long resident of Florida, she was a graduate of Rollins College and the Juillard School of Music. Baker, a past dean of the Central Florida AGO chapter, served for 40 years as organist and choir director at the First United Methodist Church of Orlando, and was organist for the Bach Festival Society of Winter Park for 15 years. Having a Schlicker organ in her music room, Baker's home was a frequent site for AGO-sponsored organ recitals. Also active as a composer and pianist, she had appeared as soloist with the Florida Symphony Orchestra, and performed numerous recitals throughout central Florida. She remained an active musician until age 92. Jesse Baker was the wife of the late Judge John G. Baker. She is survived by a daughter, a son, nine grandchildren and eight great-grandchildren.



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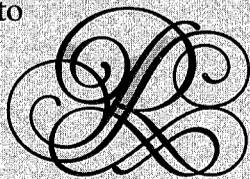
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Carillon News

by Brian Swager

1997 Bok Tower Festival

The Bok Tower Gardens Twelfth International Carillon Festival, February 15-23, 1997, will feature guest carillonists Andreas Schmidt (Germany), Bob van Wely (The Netherlands), Tinshi Tam (Iowa State University), and John Gouwens (Culver Military Academy). Milford Myhre (Resident Carillonist) and William De Turk (Assistant Carillonist) will also perform.

Events will include a 3 p.m. recital every day and a moonlight recital at 8 p.m. on Thursday, February 20. Carillon exhibits will be displayed in the new Education & Visitor Center. For further information, contact Bill De Turk (1151 Tower Blvd., Lake Wales, FL 33853-3412; phone 941/676-1154, fax 941/676-6770, email: 103202.1107@compuserve.com)

1996 Cohasset Congress

Native Americans called the area "Quonahasset" (long, rocky place) because of its incredible variety of glacial terrain. The outwash of the melting ice created a plain on which stands the center of the seaside town, 25 miles south of Boston, now called Cohasset. Overlooking the village, St. Stephen's Episcopal Church was constructed on an immense granite outcropping. As a part of its centennial celebration, St. Stephen's Church and its carillonist Sally Slade Warner hosted the 54th Congress of the Guild of Carillonists in North America, June 24-28. There were 107 registered participants representing Belgium, The Netherlands, Canada and The United States of America.

Todd Fair's opening recital featured the premiere performances of the two co-second prize winning pieces in the GCNA composition competition: *Prelude con Fughetta* by Marcel Siebers, and *Nocturne* by Ennis Fruhauf, both composed in 1995. Also premiered in this recital was John Courter's *Advent Fantasy* (1996). The other recitalists performing at St. Stephen's during the week were Marcia de Bary, Geert D'hollander, George Gregory, and Milford Myhre. In recognition of Ronald Barnes' remarkable 50-year career, each artist recital included at least one of his compositions or arrangements.

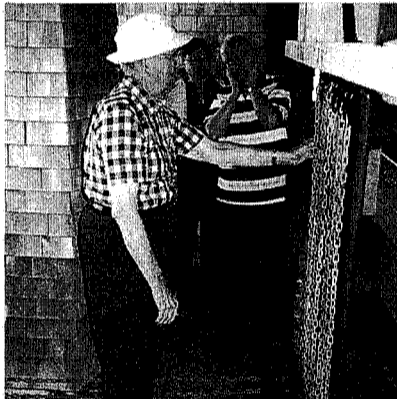
Successful examination recitals were played by Lynette Geary, Assistant Carillonist at Baylor University, Waco, Texas; David Johnson, Carillonist at



St. Stephen's Church, Cohasset, MA



New Carillonist Members, l. to r.: David Wu, David Johnson, Lynette Geary, Judy Ogden, John Widmann



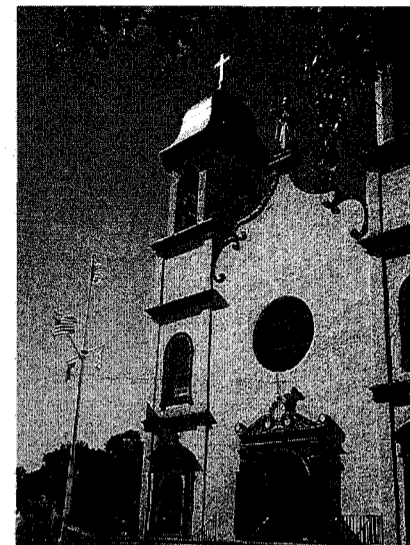
Lorn Howard tries his hand at the Ella-combe rack in Lawson Tower

House of Hope Presbyterian Church in St. Paul, Minnesota; Judy Ogden, Assistant Carillonist at the University of Michigan in Ann Arbor; John Widmann, Carillonist of the City of Frederick,

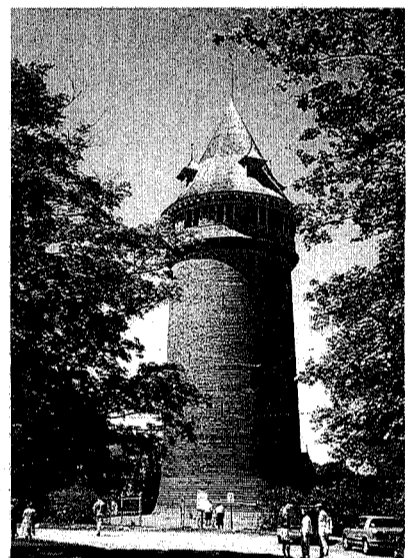
► page 10



Barnes Salute, l. to r.: Roy Hamlin Johnson, Albert Gerken, Ronald Barnes, George Gregory, and Milford Myhre



Our Lady of Good Voyage Church, Gloucester, MA



Lawson Tower, Scituate, MA

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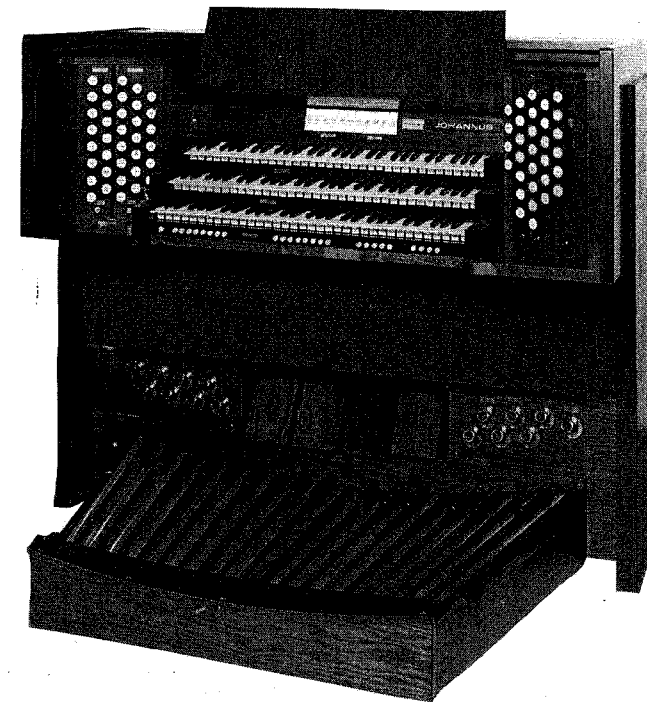
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CONTRA TRUMPET	16'	ACCESSOIRES		POSITIF TO GREAT		OCTAVE	1'
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VOX HUMANA	8'	INTONATION	2	SWELL TO POSITIF		FAGOTTO	16'
TREMULANT		MEANTONE		POSITIF TO PEDAL		FESTIVAL TRUMPET	8'
		WERCKMEISTER		GREAT TO PEDAL		CROMORNE	8'
EXTRA VOICES		AUT. BASS		SWELL TO PEDAL		OBOE	8'
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PERFECTION in SOUND and CRAFTSMANSHIP

Maryland; and David Wu, Assistant Carillonneur at the University of Michigan.

Presentations were many and varied. Margo Halsted spoke about the carillon at Michigan State University. Wylie Crawford discussed carillons on the Internet. Roy Hamlin Johnson talked about *Winter Song*, his newest composition. Bill De Turk showed material from the archives on video format. Todd Fair talked about the carillon school in Amersfoort. Ed Nassor gave an analysis and a performance of Leo Sowerby's *Fantasy-Fugue*. Milford Myhre and Sally Slade Warner led a workshop on arranging for the carillon. Brian Swager led a seminar on baroque performance practice for carillonneurs. Joe Connors and Norman Bliss addressed chimes and chimers.

A field trip afforded the opportunity to hear instruments elsewhere in Massachusetts. John Gouwens' program at the Norwood Town Hall featured the premiere performance of Roy Hamlin Johnson's *Winter Song* (1995) which had been commissioned by the John Franco Composition Fund. We heard Sally Slade Warner play the Wellesley College carillon and Marilyn Clark on the carillon of Our Lady of Good Voyage Church. Brian Swager played a recital on the Great Organ in the Methuen Music Hall.

The John Taylor Bellfoundry hosted a steak and lobster luncheon at the Gloucester House, with entertainment by the Old Cold Tater bluegrass band. The Royal Eijsbouts Bellfoundry hosted the congress banquet at Kimballs' By the Sea, after which Bert Gerken, George Gregory, Roy Johnson, and Milford Myhre presented testimonials to their appreciation for, and admiration of, Ronald Barnes. The Verdin Company hosted the annual pizza party at the Lightkeeper's House with entertainment by Lee Childs' Dixieland Trio.

In the town of Scituate, we visited the Lawson Tower (1902) which is listed in the National Register of Historic Places and is a copy of a 15th-century watchtower on the Rhine river in Germany. A ten-bell Meneely (Watervliet) chime hangs in the 153-foot tower. Several carillonneurs tried their hand at playing the chime from the Ellacombe rack in the bellchamber or from the chimestand at the base of the tower.

Joe Connors and Norman Bliss gave a tour of chime and change ringing installations in Boston as a post-congress event. Albert Gerken extended an invitation to the 1997 GCNA Congress which he will host at the University of Kansas in Lawrence, June 4-7.

Music for Voices and Organ

by James McCray

Darkness before dawn: Lenten season

If the sun radiates enough light to illuminate the earth, why is the space between here and the sun dark? Because the light waves are invisible until they strike something—namely the earth's atmosphere.

Peter McWilliams

In 1941, the great visual artist, Marianne Moore, said "The power of the visible is the invisible." This summarizes the Christian religion and is a valuable lesson for any life.

Coming from the twinkling Christmas lights into the darkness of the Lenten season usually promotes a less desirable musical environment. Almost everyone loves the Christmas music which celebrates joy, promise, and a festive spirit. Lent, on the other hand, seems to signal a time of apprehension. The cold darkness of winter and the tediousness of post-Christmas routines build bridges of frustration for most people. Yet, in the sensitive poetry of George Herbert (1593-1633) we see his vision embrace this period as he beacons:

Welcome dear feast of Lent: who loves not thee,
He loves not Temperance, or Authority,
But is compos'd of passion.
The scriptures bid us fast; the Church says
now:
Give to thy Mother, what thou would'st allow
To every Corporation.

Prophetic thoughts for a late-Renaissance writer! These forty days leading toward Good Friday and Easter should be a period of contemplation. McWilliams' observation at the top of this article can be applied here as well. It is only when the invisible strikes something that it becomes invisible.

As musicians we can do much to help our congregations encounter and understand the messages of Lent. Even though the music of this period may not be the most immediately attractive, it may be the most meaningful if clarity is achieved.

Easter Sunday will find our choir stalls filled with enthusiastic singers who want to proclaim loudly the Easter "YES". But, everyone in the congregation already knows that message. It is the meditative thoughts of the days leading to that which most people least understand. While congregations know

some of the basic events of Lent, the deeper context is usually overlooked. Music is a strong advocate for communal understanding, and often we must rally our choirs to these compositions. They, too, find the more typical slow, somber music to be less attractive. Music illuminates the invisible and as Shakespeare observed, "Music oft hath such a charm to make bad good, and the good provoke to harm."

The reviews this month focus on the pre-Easter season; next month a column will review music for Easter Sunday.

Stabat Mater, D175, Franz Schubert (1797-1828). SATB and orchestra with organ, or organ alone, Carus-Verlag, 70.043/03, no price given (M).

The *Stabat Mater* is one of the most important texts for Good Friday (There at the cross stands Jesus' mother). Schubert composed two separate settings of it; this one, in G minor, is the easier of the two. The music is homophonic with simple yet effective chord changes. The accompaniment is important but rarely dominates the voices. Only a Latin text is given for performance. Excellent music for church choirs and highly recommended.

No Weight of Gold or Silver, Bob Moore. SAB, piano, and oboe, G.I.A. Publications, G-3852, \$1.00 (E).

Using left-hand arpeggios and sentimental harmonies, this setting has three verses with the first in unison sung by women, then men, alone. The three-part texture is used only on the last verse. Oboe music is limited and quite easy, used as a solo interlude.

Ubi Caritas, Bart Bradfield. SATB unaccompanied, Santa Barbara Music Publishers, #158 (M).

Free rhythmic chant alternates with choral statements creating an ethereal, gentle setting that is certain to be a hit with choirs. The unison medieval chant style contrasts with the modern, mildly dissonant choir harmonies. Only a Latin text is provided for performance, but a translation is given on the back cover. Unlike the familiar Duruflé setting of this text, this work has all three verses set to music. Lovely music for church or concert.

Two Folksongs for Lent, arr. Leland Sateren. SATB unaccompanied, Neil Kjos Publisher, #8824, \$.80 (E).

Lenten folksongs are a bit unusual. These two are Spanish (Flee as a Bird) and Norwegian (The Crown) with English texts. Each has two strophic verses

and is reduced to two staves. The music is sensitive, simple, and quite useful.

Lamb of God, What Wondrous Love, arr. Allan Petker. SAB and keyboard, Gentry Publications, JG2053, no price given.

This is a choral setting of Ravel's famous *Pavane*, which is one of his most beautiful melodies. The text is original and very appropriate to Lent. There is one brief unaccompanied area in the middle which offers a nice contrast to the quiet pulsating accompaniment. It also is an SATB version (JG2029).

If I Have Washed Your Feet, Brian Luckner. SATB unaccompanied, Mark Foster Music Co., MF 2123, \$1.20 (M+).

Designed for the Ritual of Washing Feet on Maundy Thursday, this contrapuntal setting has some divisi in each of the sections except Tenor. Although the individual lines are independent, they are not difficult. The music has warm harmonies as the text tells the story of this church tradition. It will require a good choir with wide voice ranges, and is a lovely setting.

Ave Verum, Flor Peeters. SATB unaccompanied, National Music Publishers, CH-2, no price given (E).

Editor Bill Hall has provided an English performing version for this Holy Week text so that either Latin or English may be used. The quiet, sustained motet moves slowly in half-notes with warm harmonies. It would be useful to any type of church choir.

As She Stood by the Cross, Aleksei Lvov (1798-1870). SATTTBB, unaccompanied, Paraclete Press, PPM09427, \$1.60 (M).

Russian choral music is enjoying a tremendous revival. This setting has both Slavonic and an English performing texts. There are elaborate pronunciation guides for those choirs wanting to perform in the liturgical language of the Russian Orthodox Church. The music is short with simple, chordal harmonies that are syllabic. Typically, the bass line has a low tessitura, but the other voices are comfortable. Interesting music that has a quiet dramatic element.

Lamb of God, Jon Washburn. SATB and harp (or keyboard), Jaymar Music Limited, 02.256, \$1.50 (M).

Harp is most often used during the Christmas season, but here is an opportunity to use it at other times of the year. This very sensitive setting employs seventh and ninth chords to create a delicate mood that serenely presents the text. The harp part is easy and helps control the pitch without dominating the sound. Highly recommended.

Then the Disciples Came to Jesus (Da Traten die Junger zu Jesu), Melchior Vulpius (1570-1615). SATB and optional keyboard, Theodore Presser Co., 312-41611, \$1.20 (M-).

This German motet tells the story of the disciples waking Jesus from his sleep while on the sea. The music is syllabic and easy to sing. Both German and English versions are provided by the editor, Charles Fassett. Simple chord progressions and a somewhat declamatory style.

Ecce Quomodo Moritur (See, now, how the righteous man perish), Jacob Handl (1550-1591). SATB with optional organ, E.C. Schirmer, #2977, no price given (M).

Appropriate for Holy Saturday, this Renaissance motet has a homophonic texture, is syllabic, and contains English and Latin texts. The music is easy with good voice ranges and would be suitable for a small or large choir.

My Song is Love Unknown, John Leavitt. SATB, 2 flutes, string quintet, and organ, Augsburg Fortress, 11-10114, \$2.00 (M).

Levitt's Lenten cantata has seven

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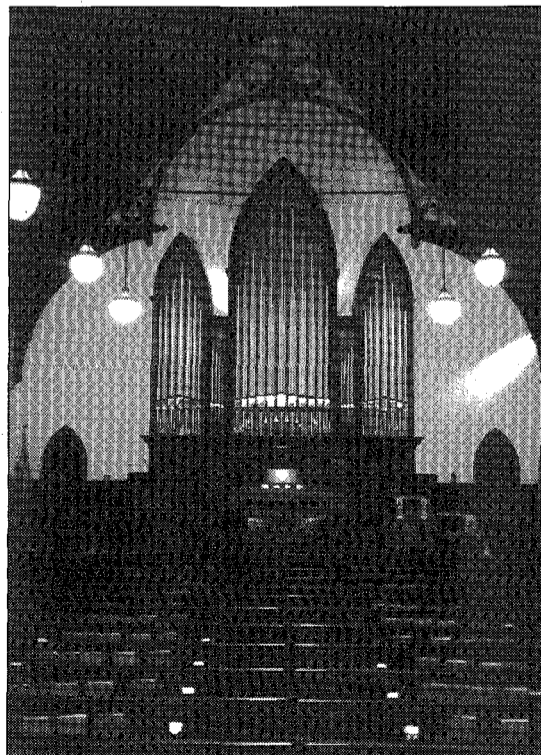
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brief movements and could be performed by organ alone. The opening *sinfonia* movement is all instrumental and two of the other movements are for soprano and alto solo. The choral parts are easy with some limited unaccompanied singing. Two movements are hymns to the same melody with the first one in unison. Useful, attractive music suitable for any type of church choir.

Book Reviews

Boettcher, Claudia. *Jean Françaix. Sein Vokal- und Orgelwerk. Meßstetten (Germany): forum music 1995. 139 pages. DM 26.80.*

Françaix, born 1912, is probably best known for various works for winds. There has been little critical literature about him in any language; the *Festschrift* and list of works published in 1992 by Françaix' publisher, Schott, for the composer's 80th birthday are the best things available. Although vocal and organ music play a relatively small part in Françaix' work—the Schott list contains 190 works, 27 of them vocal and four for organ—there is certainly room for a serious study of these segments of his work.

Boettcher clearly writes out of enthusiasm for her subject and in the belief that Françaix has been unjustly neglected. Unfortunately, she offers little more than a series of glorified program notes with almost no serious musical analysis. Her greatest contribution may well be drawing attention to the composer's devotion to French literature and his sensitive approach to setting the French language.

Church musicians may be interested in the description of the oratorio *L'Apocalypse selon Saint Jean*, probably Françaix' finest vocal work. The organ works include *Marche Solennelle* (1956), *Suite Carmélite* (1960), *Suite Profane* (1984), and *Messe de Mariage* (1986), a total of about 41 minutes of music. One may add five short transcriptions made in 1994 by Jürgen Essl with the composer's approval. Boettcher makes only a few vague remarks about the works and the few printed examples are scarcely helpful.

The book contains 36 pages of apparatus, including a list of works, a bibliography, and a useless index which contains no page references and is actually a series of short notes, mostly totally unnecessary, about people and things mentioned in the text.

Only confirmed fans of Françaix should consider buying this well-meaning but not useful volume. The publisher issued a CD by Jürgen Essl that contains the complete organ works. It was not received for review.

Matthaei, Gottfried (ed.), *Ich lasse mir meinen Traum nicht nehmen. Dem Künstler, Musikpädagogen und Orgelarchitekten Herbert Schulze zum 100. Geburtstag.* Berlin: Pape Verlag 1995. Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree MA 02184-5918. \$21.00 plus \$3.00 postage per order.

Schulze died at age 90 in 1985; this volume is a tribute published for the centennial of his birth. Schulze studied in Düsseldorf, Munich, and Leipzig, where he was a student of Straube. Between the wars he was a well-known recitalist and was known as a champion of contemporary organ music. He served as organist and cantor in Berlin and taught organ and music pedagogy at Lutheran institutions there. Usually in association with the physicist and acoustician Karl Theodor Kühn, he designed a number of organs, scarcely any of which survive unchanged.

Although Schulze was associated, almost from the beginning, with the German *Orgelbewegung*, he was no advocate of slavish copies. He wished to revive the tonal excellence and logical structure of the German baroque organ, but he was an advocate of new stops,

new accessories to facilitate stop control and expression, and, above all, new methods of construction, particularly new methods of conveying wind to the pipes.

The musical qualities of the organs designed by Schulze were widely and often enthusiastically praised. However, he was clearly fanatical in his insistence on certain things, and his technical knowledge of organ construction was limited. There is no doubt that some of his demands on organbuilders were economically impractical or technically undesirable, or both. The 19 organs Schulze designed were built by a dozen builders. One of his greatest admirers was (and is) Werner Walcker-Mayer, and the Walcker firm worked more frequently and apparently more harmoniously with Schulze than any other. On the other hand, Hans Gerd Klais, who persuaded his father, at the time head of the firm, to build one of Schulze's designs, has always regretted his decision.

The book is about evenly divided into two parts. The first reprints excerpts from a number of Schulze's own writings, provides a list of his writings and organ designs, and offers a number of essays on Schulze-organs by various musicians and organ-builders. The second part contains a number of tributes, memoirs, and the like.

In many ways, this is a moderately interesting book with very limited appeal in the export market. Schulze's organs are probably not known to many non-German readers and most of them are in fact no longer preserved in their original form. Schulze's theoretical writings do deserve to be better known, however. The second part of the book will have little appeal simply because most of the authors are themselves unknown except to those who have really kept up with the German organ scene.

With this volume, Matthaei, himself perhaps the most uncritical admirer of Schulze, as produced a fine tribute that strikes a reasonable balance between adulation and critical appraisal. It deserves, and one hopes that it will find, a wide readership in the German organ world, but it can be recommended to North American readers only with considerable reservation.

—W. G. Marigold
Urbana, IL

New Recordings

***Orgue d'Aujourd'hui.* Played by Jean-Pierre Leguay and Pascale Rouet. Euromuses EURM 2015. Available from The Organ Literature Foun-**

ation, 45 Norfolk Rd., Braintree, MA 02184-5918. \$16.00 plus \$3.00 postage per order.

The disc (approx. 68 min.) contains *Spicilege* and *Capriccio* by Leguay, *Segments* by A. Mabit, and *Pièces à convictions* by C. Villeneuve. The works date from the early 1990s. *Capriccio* is recorded in two versions, one for two hands and one for four. Leguay performs his own works and is joined by Rouet for the four-hand version; Rouet plays the compositions of Mabit and Villeneuve.

This recording can scarcely be given a "normal" review. It is a collection of short pieces, ranging in length from less than one minute to about five minutes, that were commissioned by the French ministry of cultural affairs and two church music organizations as teaching material. All of the works are published by Editions Henry Lemoine (Paris). Teachers who find the material attractive should have no difficulty in securing the scores.

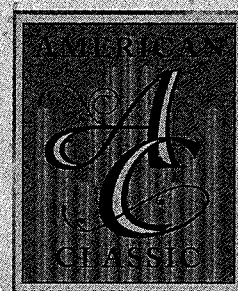
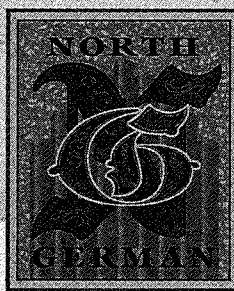
Spicilege, total length 30 minutes, is a collection of 17 short pieces that make use of shifting hand positions, patterns, basic variation, and the like. *Capriccio* consists of six sections, which may be used separately; each section illustrates the use of limited material in predictable patterns. The four-hand version, half the length of the two-hand version, literally

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superimposes the first section on the second, the third on the fourth, and the fifth on the sixth. The result is intriguing, and in this form the work may attract some performers.

Mabit's short pieces are technically more difficult and more aggressively modern. The five segments take about ten minutes and form a fairly attractive suite. The Villeneuve works are to my mind less interesting musically, but might well serve as attractive exercise material.

Leguay, born 1939, has been a titular organist at Notre Dame (Paris) since 1985 and is well known as teacher, performer, and (to a lesser degree) composer. Mabit, born 1953, is organist at St. Etienne and the Temple St. Eloi, both in Caen; he has been active in music pedagogy, while Villeneuve, who teaches at the conservatory in Nantes, is a prolific composer in various forms. Rouet studied with Leguay, among others, and teaches organ at the conservatory in Charleville-Mézières.

All that can be said of the actual performances here is that they *sound* convincing. The scores were not available to me, and one can scarcely judge whether the registrations are apt or not, except in *Spicilege*. According to Leguay's notes, various possibilities for registration are given in the score, but he presumably uses those that he himself prefers.

The organ is a three-manual of 36 stops (Grand Orgue 16, Positif de dos 10, Echo 4, Pédales 6) in the collegiate church of Notre Dame at Semur-en-Auxois (Burgundy). I have admired the handsome church and the impressive-looking organ case but had not had the opportunity to hear the instrument; it was interesting to hear it, at least on a recording! In 1776 Joseph Rabiny installed an organ, using material from the shop of Charles-Joseph Riepp. Callinet enlarged the instrument, using all the old pipes, in 1833, and Jean Deloye carried out a major restoration in 1992. The numerous individual stops heard on this recording are of excellent quality, and the manual reeds are certainly impressive, but there is little way of judging the quality of the ensemble. It would be nice to hear the instrument in standard repertory.

This is not a recording for casual listening, for the quality of the music is almost by definition, extremely variable. All three composers seem heavily indebted to Messiaen. The intent of the music is to further the development of young church organists and to expose them to contemporary musical idioms. Teachers who are searching for teaching material that is specifically oriented toward modern French style and French church practice will certainly find much of value here.

—W.G. Marigold
Urbana, IL

The Craigheads at Asbury—Organ Duets as played by Marian and David Craighead—The Austin Organ of Asbury First United Methodist Church, Rochester. Pro

Organo CD 7046 [DDD] Total playing time 71:22. Contents: Chorale and Alleluia, Howard Hanson; "Intermezzo" from Organ Music for Two Players, Rayner Brown; Sonata in D minor for Organ 4 Hands, Op. 30, Gustav Merkel; Variations on an Original Theme for organ duet, Op. 55, Barrie Cabena; Mediaeval Poem, Leo Sowerby; Toccata (Moto Perpetuo) from Symphonie Concertante, Op. 81, Joseph Jongen. Available from: Pro Organo Direct, PO Box 8338, South Bend, IN 46660-8338. 1-800/336-2224 \$15.00.

This compact disc is both a premiere, and, regrettably, the only CD which shall remain as a lasting testimony to what was a remarkably talented organ duo. As professor of organ at the Eastman School of Music from 1955 until the early 1990s, David Craighead became and remains recognized in the profession as "the organist's organist" and as one of the foremost of organ virtuosos. A part of this career was shared by his late wife, Marian Reiff Craighead (also a virtuoso performer and organist for some 40 years at Asbury First United Methodist Church in Rochester), whenever they performed duo-organ recitals at venues across America. At the time when this CD recording was taped (October 1995), Marian Craighead had been in a temporary remission from what was a lengthy and ongoing battle with cancer. As David Craighead explains in the liner notes, her illness became more severe in the months immediately following the taping, and her death occurred prior to the release of the recording. After hearing this CD, and the manner in which these two worked so seamlessly as a unit in rendering such colorfully registered duets, it is apparent that the passing of Marian Craighead means a true loss for the organ art.

Of the six works on the 71-minute disc, three were transcribed by the Craigheads for organ duet. These are Howard Hanson's *Chorale and Alleluia*, Leo Sowerby's *Mediaeval Poem* and Joseph Jongen's *Toccata* from *Symphonie Concertante*. In all three pieces, the symphonic attributes of the 4-manual, 4,501-pipe Austin organ are used to great effect. This is most evident in Sowerby's *Mediaeval Poem*, where, in addition to the presence of tubular bells and a soprano vocalist, the myriad of organ registration combinations seems virtually inexhaustible. For me, their rendition of the *Mediaeval Poem* is also the technical and musical highlight of the CD.

Of the three non-transcribed duets in the program, only one, the *Sonata in D minor* by Merkel, is known as a duet warhorse. The other two, one brief work by Rayner Brown and a more extensive set of variations by Barrie Cabena, date from the 1970s and are little known. Both reflect the concise and efficient neo-Classic overtone, and to a degree also the cuteness and optimism which was so often an element of many organ works appearing in the 70s.

In the opening track, a transcription for organ duet of Howard Hanson's *Chorale and Alleluia*, during which there are several shifts between two contrasting moods, registrations and tempi, this reviewer sensed a flexible yet disciplined approach to rhythm and phrasing. The element of timing one's phrases—that is, delaying or pausing almost imperceptibly just prior to, or at the conclusion of, certain phrases, thereby enhancing the shape of the phrase—helps to clarify the musical form and structure, especially upon first hearing. This temporal discipline, evident in the playing throughout this disc, is rare to find in young musicians today, but, uncannily, this attribute can be traced to and found in some 1950s symphonic recordings coming from Rochester and other East Coast orchestras. Regardless of whether or not a specified approach to discipline in pacing was ever consciously shared among Eastman musicians, one cannot deny that this enhancing element is embodied by the Craigheads in this disc. This discipline imbues their music with a firm, yet elegant dignity.

—Bernard Durman

New Organ Music

Psalms Prelude on "Caithness," Eric Robertson. Jaymar (through Oxford University Press) 02.297. \$6.00.

The hymn tune "Caithness" is associated in many hymnals with the text "O for a closer walk with God." Since the tune first appeared in the Scottish Psalter of 1635, this composer, born in Scotland, takes advantage of the hymn tune's Scottish heritage. When the hymn tune appears, it is harmonized by a bagpipe-like descant played by the right hand. The harmonies used in this work are quite unusual, but should not be too jarring for the listener. Even though the key signature used for the piece would imply E-flat major, the cantus-firmus chords are in B-flat major and the piece seems to end in D Major! The interval sizes for melodic notes are also interpreted freely. Despite all this, the mood of the piece is calming and tranquil.

10 Hymn Preludes, Kevin J. Sadowski. Concordia Publishing House 97-6309. \$8.50.

This collection contains settings of many hymn tunes new to recently released denominational hymnals in addition to some old standards. Each hymn tune is approached in a different manner, and the style is tonal and accessible. Although rather short, they might prove useful for hymn introduction or organ verse alternation. Registration and tempo suggestions are helpful. The only piece which seems somewhat odd is "Faith of Our Fathers" in 4/4 time with the melody in the pedal and a toccata-like manual part played on an 8' Flute.

The Complete Shorter Organ Music, Percy Whitlock. Oxford University Press 375908-X.

The English organist Percy Whitlock lived from 1903–1946. Robert Gower describes his music best when he says in the introduction to this volume: "Although a disciple of Delius, Elgar, and Rachmaninov in particular, Whitlock's voice remains individual, and his characteristic fingerprint is to be found throughout his work. His style is very personal and intimate . . . he uses the instrument with a consistent eloquence and an instinctive feeling for colour and sound . . . Whether it is the simplicity and sincerity which informs all this work, or his ingenious use of the instru-

ment's resources, one cannot help but be charmed by the melodiousness and good-natured sense of fun of this most musical of craftsmen." Included are "Seven Sketches on Verses from the Psalms," "Reflections: Three quiet Pieces," "Five Short Pieces," "Four Extemporizations" and "Six Hymn-Preludes," some of which have been published separately by Oxford. Registrations and timings of the composer are included.

Te Deum, Peteris Vasks. Schott ED 8052. \$10.95.

Mr. Vasks is a Latvian composer who wrote this "Te Deum" in 1991. The texture basically alternates between big chords of long duration and fugue-like entries. Although the repetition of these elements might musically mirror a choral "Te Deum," the repetition here becomes tedious. The harmonies of the chords are rich and full, much like the choral sound of the Eastern Orthodox Church, but there is a point of diminishing returns. The fastest note value in the piece is a quarter note. Perhaps it would be effective as a choral piece with words.

Softly and Tenderly, Volume 3, Organ Meditations on Contemplative Hymns, Dale Wood. Sacred Music Press 70/1040. \$8.50.

Here's the book to use for "Old Hymn Sunday." Included are settings of "Pass Me Not, O Gentle Savior," "Jesus, Keep Me Near the Cross," "Savior, Thy Dying Love," "Blessed Assurance," "In the Garden," "Come, Ye Disconsolate," and "Beneath the Cross of Jesus." Mr. Wood has a knack of making all of these tunes "softer" and "more tender" than their traditional hymnal harmonizations, adding 2nds and 6ths to the harmonies along with chromatic passing tones to make them warm, cuddly, and right. He even makes us play "Jesus, Keep Me Near the Cross" in 6 flats (!) so that we might enjoy that very comfortable key of G-flat Major. One wouldn't want to play these pieces one after the other in succession, but their individual inclusion in service playing and even recitals will bring more than one smile of inner satisfaction.

—Dennis Schmidt, DMA
The Bach Festival of Philadelphia

Charles Callahan: Partita on "Crucifer." Concordia Publishing House 97-6456.

American composer Charles Callahan has produced here a most useful set of variations on the famed Sidney Nicholson tune for "Lift high the cross." The style of writing throughout is logical, inventive and suitable for many different types of organs. The six concise movements are *Processional*, *Chorale-Fanfare*, *Musette*, *Trio*, *Meditation* and *Voluntary*; and the sum of the whole represents an ideal illustration of how to improvise and compose a partita.

Charles Callahan, Prelude on "Union Seminary." H.W. Gray GSTC01092.

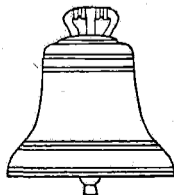
Murray and Hazel Somerville are the dedicatees of this short but sweet piece based on the tune commonly sung to "Draw us in the Spirit's tether." As always with Mr. Callahan, the harmonic language throughout is colorful and the counterpoint well-crafted. Highly idiomatic for the organ and never rising above a *mf*, this piece would make a fine contribution as an opening voluntary or communion meditation at any service where this tune was featured.

—Bruce Neswick
St. Albans School
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University of Nebraska Organ Conference

The Keyboard Music of Frescobaldi was the topic of the nineteenth annual Organ Conference of the University of Nebraska-Lincoln, held September 19-21. Featured lecturers and recitalists included Frederick Hammond, presently Irma Brandeis Professor of Romance Culture at Bard College in New York, and Luigi Tagliavini, Professor of Organ at the University of Bologna Conservatory and Director of the Institute of Musicology at the University of Fribourg in Switzerland. Both gentlemen are lifetime scholars of the music of Girolamo Frescobaldi. Professor Hammond is the author of *Girolamo Frescobaldi* (Harvard, 1983), *Frescobaldi: A Guide to Research* (Garland, 1988), and *Music and Spectacle in Baroque Rome* (Yale, 1984). Professor Tagliavini is a noted teacher and performer of the works of Frescobaldi and has recorded two complete performances of the *Fiori Musicali*. The conference as organized by Dr. Quentin Faulkner and Dr. George Ritchie of the UNL Organ Department was designed to achieve a synthesis of scholarship and performance. Through the cooperation of the personnel involved and the scheduling of a balance of lectures and performances, the intent was easily accomplished.

Dr. Lawrence Mallett, Chair of the School of Music at UNL, welcomed over sixty guests from ten states to the Conference on Thursday afternoon. Choosing as his topic "Frescobaldi and his Four Cities: Ferrara, Mantua, Florence and Rome," Professor Hammond employed slides and tapes to accompany his discussion of Frescobaldi's places of residence during the sixty years of his life, the influence of his various patrons on his music, and the instruments he played, including the redoubtable arcicembalo, playable only by Frescobaldi and his teacher, Luzzaschi.

On Thursday evening Professor Tagliavini, playing the Bedient organ at St. Marks-on-the-Campus, presented a recital devoted entirely to the organ works of Frescobaldi. His program included *Toccatina quinta 'sopra i pedale'* (1627), *Capriccio sopra la Bassa Fiammenga* (1624), *Capriccio del soggetto scritto sopra l'Aria di Ruggero* (Fra Jacopino) (1637), *Capriccio pastorale* (1637), *Toccatina quarta 'da sonarsi all'Elevazione'* (1627), *Capriccio sopra la Girolmetta* (1635), *Toccatina col contrabasso ovvero pedale* (Ms. in Turin), *Canzona Prima* (1627), *Capriccio di durezza e legature* (1624), *Bergamesca* (1635). Evident throughout were two "fine Italian hands" and a lifetime of exposure to this music. An increasing freedom and spontaneity have been the rewards.

In Friday morning's session, Professor Hammond discussed, again employing slides (and considerable wit), the instruments Frescobaldi played. Emphasizing that ideas associated with the sound ideal of the Italian harpsichord have changed radically in recent years, he refused to be dogmatic concerning the instruments at Frescobaldi's

disposal. There is not an Italian harpsichord which remains constant; instruments are organic things and change constantly through additions over period of years. Speaking of organs used by Frescobaldi, Hammond pointed out that, since the Pope celebrated only four or five Masses per year, the occasions for the use of a large organ were minimal. However, when Frescobaldi played as a harpsichord soloist he used a large instrument.

At the second Friday morning lecture, Professor Tagliavini addressed the topic of "The *Affetti Cantabile* in the Music of Frescobaldi." These *affetti* grew out of the monodic style which placed music in the service of the word. Making a strong case for the relation of the musician to the poet in the early Baroque, Tagliavini compared the music of Marenzio to the more classical Petrarch and that of Luzzaschi to the freer writings of Dante. Yet Frescobaldi's works are no longer at the service of a text, but are pure sonorous expression. His strongest use of the *affetti* is in the toccatas, although he also introduces the style of the toccata into the canzona and ricercar, his ideal

always being to move as well as to astonish. Also discussed were rhetorical figures, and the relationship of intervals and rhythms to the *affetti*.

Friday afternoon Professor Tagliavini explored "Performance Practice Problems in Frescobaldi's Keyboard Music." Beginning with a discussion of the "painful gestures," dissonances and chromaticism of the elevation toccatas, he moved into discussion of a broad range of topics including tunings, arpeggiation, ornamentation, fingering and tempo relationships. He stressed that there is an enormous gap between what we see in the music and what we play. The idea is not to be faithful to the text but to be faithful in performance to the intended text.

Friday evening's harpsichord recital played by Professor Hammond on a Tyre and Goudzwaard instrument included the following compositions by Frescobaldi: *Toccatina Otava* (1615), *Recercar Quinto* (1615), *Recercar Sesto: Obligo fa, fa, sol, la, fa* (*Recercari*), *Canzona Quarta* (1627), *Toccatina Nona, Corrente quattro, Partita 14 sopra l'Aria di Romanesca, Toccatina Prima, Fantasia Seconda, sopra un soggetto*

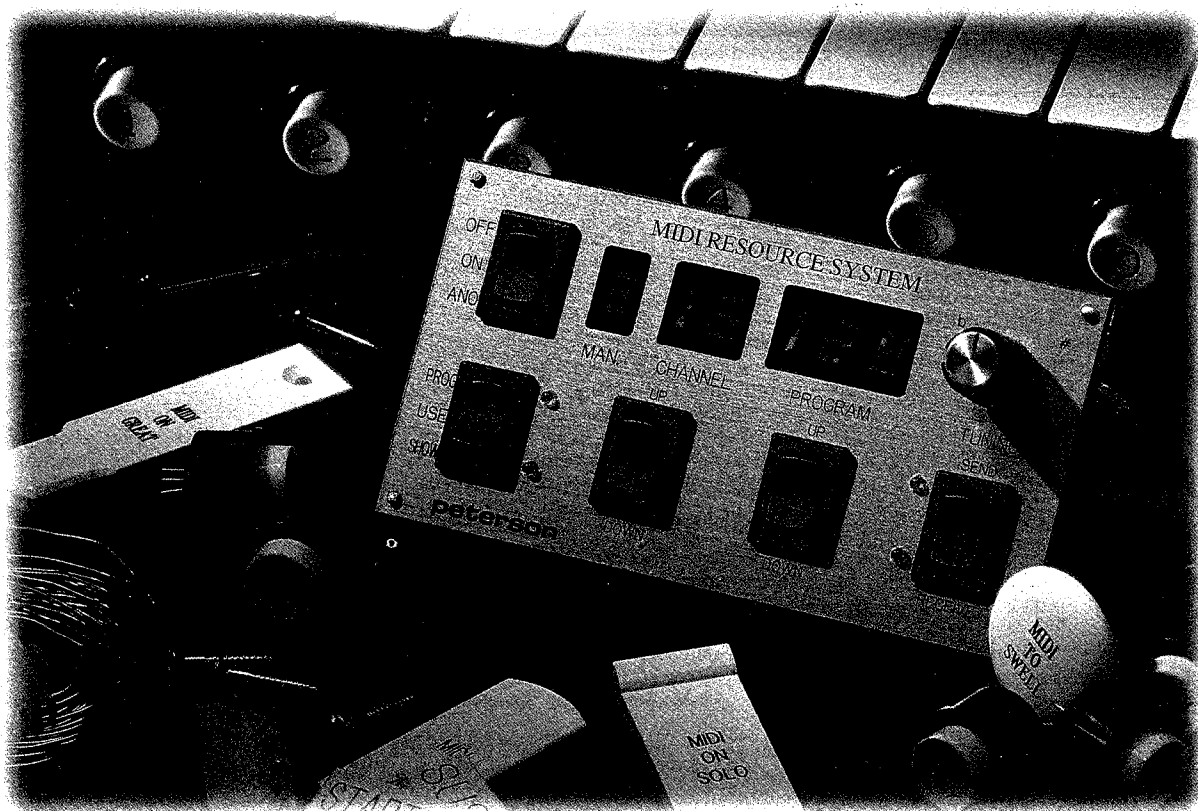
solo, Capriccio Sesto Sopra la Spagnolletta (1624), *Sei Corrente*, and *Cento Partite sopra Passacagli* (1637). Professor Hammond's sure technique and solid musicianship created a delightful evening of music, even though his performance practice might have seemed a bit on the conservative side.

Saturday morning's sessions included a master class with both presenters as teachers. UNL students Jeremy Bankson, Jane Crittenden, Mary Murrell Faulkner, Marcos Krieger, Pam Penner and Nancy Peterson performed. All were complimented on their knowledge of style and early fingering, while suggestions were made for registration usages, tempo relationships and editions to be consulted.

A concluding panel discussion touched again on questions of arpeggiation, tempo relationships and such matters as the types of pieces in the *Fiori Musicali*.

All conference participants must have left Lincoln feeling they had been well-taught and well-hosted. Viva UNL!

—Patricia Fitzsimmons
Faculty, Jefferson State Community College
Birmingham, AL



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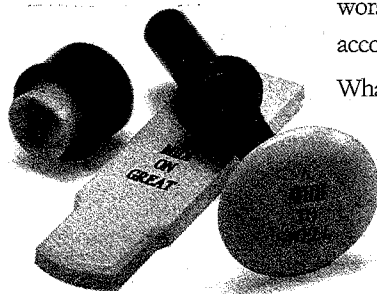
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Organ Crawling in the “Land of the Long White Cloud”

Lois-Eve Anderson

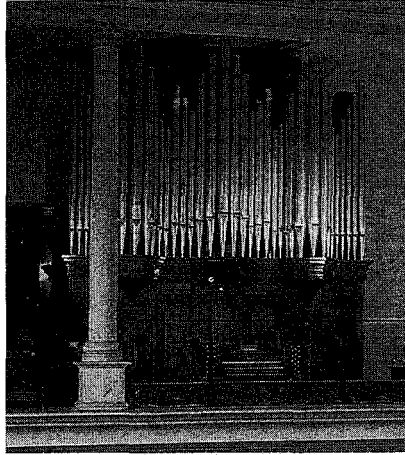
Who of us in our musical callings hasn't taken a vacation from the routine, only to find ourselves doing for fun what we were—in theory—vacationing from? Just so did I find my focus beguiled from the ski slopes of New Zealand's snowiest Alps to heights as breathtaking—perched on the sunsplashed roof of Timaru's Sacred Heart Basilica. It was a midwinter August morning, 1994; Mt. Cook edged the horizon to the west and the Pacific glittered a mere mile to the east. What had brought me rejoicing to this rooftop stood far below the domes surrounding me: the organ at which I had reveled for a private hour in the lofty balcony of this resonant church. This historic Hobday organ, built in 1912 for the then new Basilica by that Wellington firm, had been restored in 1986 by the South Island Organ Company, also of Timaru.

My meeting with SIOC's Director Garth Cattle at the nearby factory had been arranged by my music-loving B-&-B hostess. What follows here grew out of that comprehensive tour with the founder of what is now one of New Zealand's premier organ firms, with rebuilds, restorations and new organs (preferably tracker) to its credit in New Zealand and Australia. And recently, requests for quotes have come from Canada for new instruments, and from Germany, for restorations.

Like many solid enterprises, the company's growth has come through seeing—then meeting—a need, one made apparent gradually, as the young company sought to establish itself. Organ builder Cattle had arrived from England in 1966, joining the Croft firm in Auckland, but soon set about planning his own company. He chose Timaru for its central location between Christchurch and Dunedin, both cities with sizeable church organs. The firm's reputation grew with each successful tuning—and repair—whatever was needed for the Islands' aging instruments. The breakthrough came in 1968, with the contract to rebuild the organ of St. John's Anglican Church, Invercargill, which dates back to 1872, with a 1931 rebuild and addition of a third manual by Hill, Norman and Beard—a firm to meet again. That same year, the South Island Organ Company was founded, and John Gray, also from England and “voicer” for the company, and John Hargraves, organist as well as a fully qualified organ builder, joined the firm as co-directors.

As we made our way past racks of pipes, stacks of parts of organs-in-waiting, and dismantled sections of casings, Cattle reviewed the course their firm had taken: “Fifteen or sixteen years ago, we were the first to make a stand for the saving of these historic pneumatic organs”—and to urge restoration of instruments if their value warranted. Their success in choosing the best course indicated—be it restoration, rebuilding, adding new stops, or some of each—is reflected in the leadership role which SIOC now holds in both New Zealand and Australia. Such appreciation for history has its amusing side. Enter “Norma”!

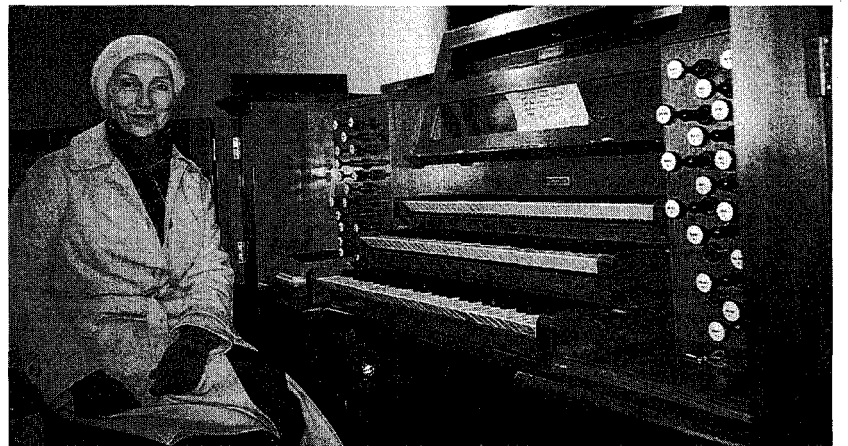
Towering above us in the factory's back room stood the pipes of the Dunedin Town Hall organ, in the midst of the restoration since completed in 1995. This rare and excellently preserved orchestral organ began its colorful career in England, in 1919, as the “Major Bathurst Mammoth Cathedral



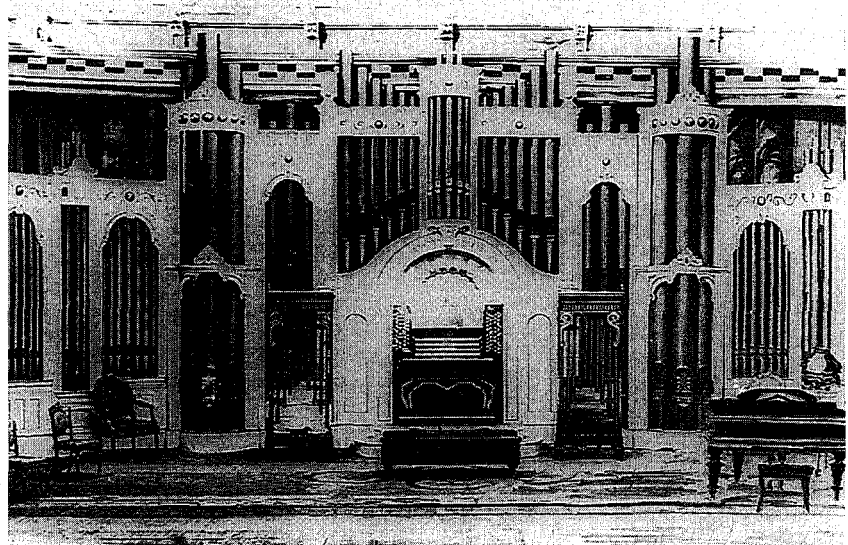
Sacred Heart Basilica, Timaru

Organ,” the largest (23 tons!) traveling organ of its day. Designed to be transported from one concert hall to another by means of seven trucks, it toured for several years, accommodating virtuoso organists with lighting displays which changed color to suit the nuances of the music, a grand piano activated from the organ's console, and vocal solos by the Major's wife. Beset by transportation problems, fire, and the public's changing tastes, Bathurst's grandiose project failed; and the organ's builders—Hill, Norman and Beard—repossessed it to serve at the Tunbridge Wells Opera House after a brief outdoor stint at the Wembley Stadium. In 1928, its fortunes took an upward turn with its purchase by benefactors of the prospering city of Dunedin for its new Town Hall. Excellently refurbished by its builders and furnished with a new console, it graced the Hall for many years, to the delight of most. Such adjustments by those less delighted (as stuffing cotton wool into higher-pitched pipes, and cutting the wires that led to the percussion elements) did no irreversible damage to this solidly built giant. Norma—so named in honor of her original builder, and to personalize the recent fund-raising drive which made possible her new lease on life—is now restored to her original brilliance, well suited to both the classical and theatre repertoire for which she was designed. Photographs of the organ underline the sheer size of the project, from birth to rebirth!

If you cross the street from Norma's spacious lodgings, you will be at the door of St. Paul's Cathedral, the home of the Henry Willis III organ, installed in the 1920s and rebuilt, enlarged and positioned in the Cathedral's new Chancel by South Island Organ Company in 1973. I had the pleasure of hearing this four-manual, 3,500-pipe instrument at the Cathedral's morning service, afternoon festive choral concert, and Evening, the day before my drive to Timaru. Musicians I had met in Auckland, at the International Congress of Voice Teachers, had sung the praises of this organ: “New Zealand's best!”, and I was counseled not to miss it. It's certainly “right up there,” stated Cattle. Equally outstanding—and literally—is its placement. All those pipes, fronted by the console, rest on a platform projected from the side of the Chancel, with no visible means of support but a single slim pole, extending from the platform's cen-



The author at the console of the organ at Sacred Heart Basilica, Timaru (those gloves were necessary)



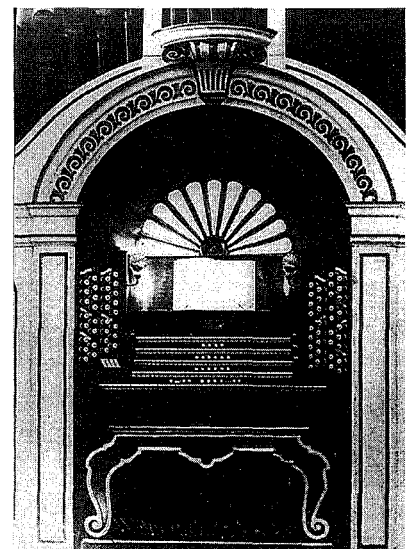
Major Bathurst Mammoth Cathedral Organ

ter edge to the arches high above.

“What organs should I visit, heading north?” I asked. Cattle's favorites include the Wellington Town Hall four-manual, fifty-seven-stop instrument built by Norman and Beard, in 1906, a beautiful example of the English symphonic style of concert organ, and restored by SIOC in 1985–86. He considers this instrument (which is totally pneumatic) to be New Zealand's most significant historic organ.

In Hamilton, one hour's drive south of Auckland, St. Andrews Presbyterian Church is home to the only Croft organ of that period of his career—the mid-1920s—to survive without alteration. Built in 1928 by George Croft of Auckland, then facing competition from Lawton (of Aberdeen) and Osborne (also of Auckland), it was restored by South Island Organ Company in 1988. The organ is remarkable for the elegance of its casework and harmony with the setting.

Returning to South Island—in Christchurch—another favorite: the Christ College Chapel organ, which combines the original 1894 Ginns pipework and the 1948–52 Hill, Norman and Beard rebuild features with SIOC's total reconstruction in 1992. Rebuilt with additions to enhance vocal accompaniment, this organ, for the first time in its century-long history, has been voiced for its Chapel site. The Ginns pipes are now restored to their original character and the carved case work completed. A commanding trumpet encircles the rose window at the rear of the Chapel. On a morning combining thrill with sub-freezing chill, I had the privilege of playing this instrument and also hearing it played by Mr. Ellis, the College's Organist and Choral Director, doing so as his Choir was boarding the bus for their tour. To my concern over this extraordinary kindness, our guide—the Bursar—

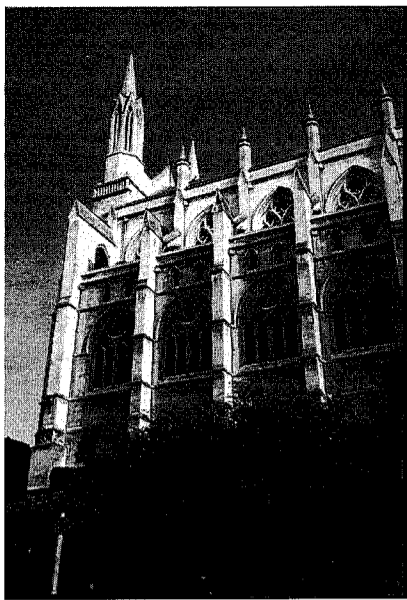


Bathurst console

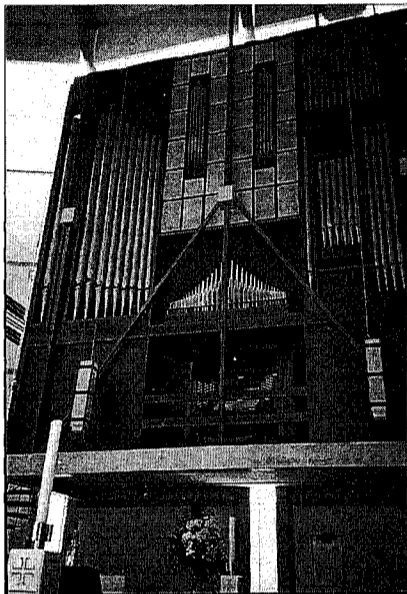


Dunedin Town Hall organ

Lois-Eve Anderson received the SMM degree in Voice and Organ from Union Theological Seminary, New York, both before and since combining the two in her studio teaching of voice and keyboard, in self-accompanied solo programs, and in church organ and choral posts, most recently at Glenview Naval Air Station Chapel, Illinois. She is on the Voice Faculty of the Music Center of the North Shore, Winnetka, Illinois, and is a Board member of the Chicago chapter of the National Association of Teachers of Singing. It was as reporter for NATS to the Third International Congress of Voice Teachers that she came to New Zealand; her reports were published in the NATS publication, “InterNos”.



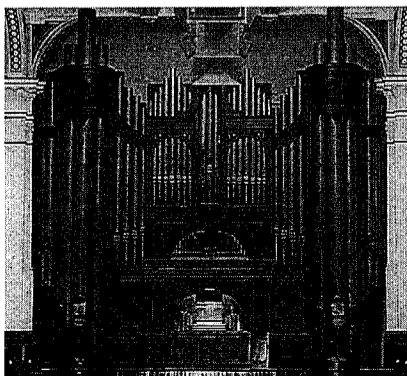
St. Paul's Anglican Cathedral



St. Paul's Anglican Cathedral



St. Paul's Cathedral, console



Wellington Town Hall organ

replied, "Oh, he just loves to show off this organ!"

Every pictorial description of Christchurch features the Cathedral. Its steeple rises at the city's hub, and within its landmark walls stands an organ still containing pipes from the original 1880 Hill and Sons installation. Rebuilt by Hill, Norman and Beard in 1927, it was restored, and additions made, by SIOC in 1979, and now contains sixty-four speaking stops, eleven being new.

Yet another Christchurch Norman and Beard instrument, built in 1909 for the St. Luke's Anglican Church, features especially beautiful pipe finishing. When SIOC began its restoration in 1989, the pipes were so dirty that they seemed merely to be gilt-painted and likely needing a repainting. Imagine the builders' joy when the cleaning began, revealing not paint, but *gold leaf*, covering the entire expanse of exposed pipework (in the 16' case!)—and now carefully restored to its original elegance.

Across town, further east, rises the Cathedral of the Blessed Sacrament, erected at the beginning of this century and housing the Halmshaw organ of 1878, built in Birmingham for this parish, itself founded in 1864. John Hargraves' comments best sum up the value of this unique instrument, the only original one of its make now left in New Zealand. He writes: "I first saw and played the Cathedral organ in 1967, and it immediately captured my imagination . . . dilapidated and rickety . . . but what music could still be coaxed out of it in the glorious acoustics of the Cathedral. I heard and felt the quality of sound and touch, crying only for restoration to be expressed again, and dreamed . . ." By what he calls a "curious twist of fate," Hargraves—soon to be a member of SIOC—was to play a principal role in just such a restoration eleven years later. The photograph shows the unique pipe ornamentation, with "winter roses" blooming at the base of each exposed pipe.

Two of SIOC's most beautiful historic restorations lie in Melbourne, Australia, far from my route, but photographs offer proof. The firm's first for that country was in 1992, restoring an unusual organ built by George Fincham, a Melbourne builder, for its original and present site, the Church of All Nations in 1877. This two-manual tracker instrument, its pipes painted in a star motif, was originally housed in the rear gallery, but was later moved to the right front corner to make room for the installation of translation boxes to serve its international congregation.

Fincham was also the builder of Australia's largest nineteenth-century organ to survive in its original condition. Built in 1898–1900, it was his greatest work, designed to enhance its setting—framing the magnificent stained glass window in the rear gallery of St. Mary's Star of the Sea Church. This three-manual Grand Organ, restored by SIOC in 1992–93, was the first organ in Australia to be classified by the National Trust. Its appearance is no less magnificent than the acoustics of the church with which it is blessed.

Currently, Timaru's organ builders are restoring and (or) rebuilding organs at three Australian and two New Zealand sites. As word of their excellence continues to spread, where else might these musical miners of hidden historic gold be found? Stay tuned! ■

For further information: South Island Organ Company, Box 373, 23 Holmglen St., Washdyke, Timaru, New Zealand; ph 011/64-3-688-2536; fax 011/64-3-688-2516.

Sacred Heart Basilica, Timaru
Arthur Hobday & Son, Wellington, 1912
Restored by SIOC, 1986

GREAT

- 16' Gedackt
- 8' Open Diapason 1
- 8' Open Diapason 2
- 8' Hohl Flute
- 8' Dulciana
- 4' Octave
- 4' Flute
- 2 1/2' Twelfth
- 2' Fifteenth
- II Mixture*
- 8' Posaune
- 4' Clarion

SWELL

- 8' Open Diapason
- 8' Stopped Diapason
- 8' Viola da Gamba
- 8' Voix Celeste TC
- 4' Principal
- 2' Flautina
- III Mixture*
- 8' Horn
- 8' Oboe
- 8' Vox Humana
- Tremulant

PEDAL

- 16' Open Diapason
- 16' Bourdon
- 8' Bass Flute
- 16' Trombone*

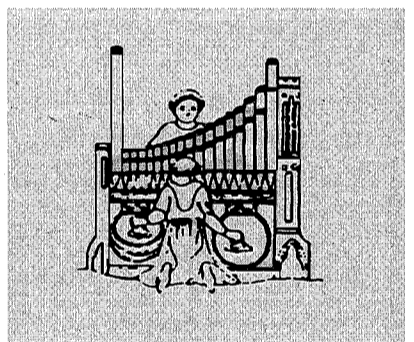
*denotes new stops in 1986

► page 16

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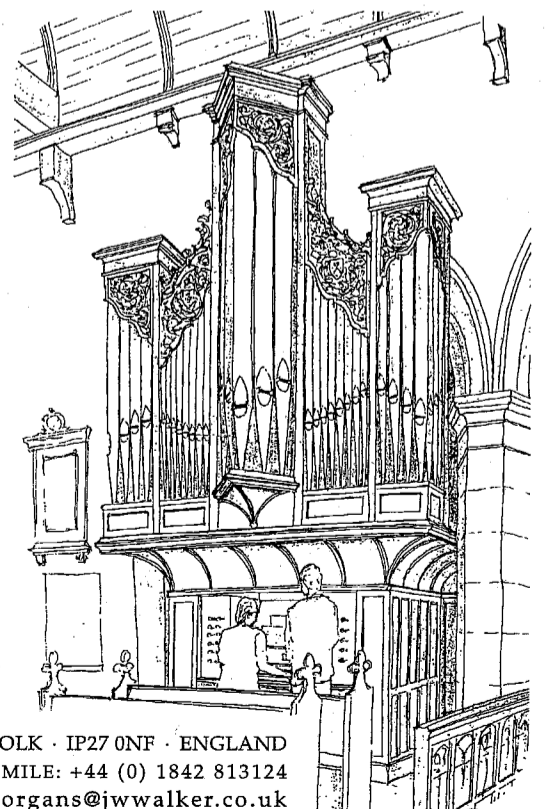
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Wellington Town Hall
Norman & Beard Ltd., London, 1906
Restored, SIOC, 1985-86

GREAT 4"wp.&8"wp.(*)

- 16' Double Open Diapason
- 8' Large Open Diapason*
- 8' Medium Open Diapason
- 8' Small Open Diapason
- 8' Hohl Flute
- 8' Corno Flute
- 4' Principal
- 4' Harmonic flute*
- 2 1/2' Twelfth
- 2' Fifteenth
- III Mixture 17:19:22
- 16' Trombone*
- 8' Tromba*
- 4' Harmonic Clarion*

SWELL (encl.) 4"wp.&8"wp. (*)

- 16' Bourdon*
- 8' Diaphonic Diapason*
- 8' Geigen Diapason
- 8' Rohr Flute
- 8' Salicional
- 8' Unda Maris
- 4' Principal
- 4' Lieblich Flute
- 2' Fifteenth
- III Mixture 15:19:22
- 16' Contra Posaune*
- 8' Horn*
- 8' Oboe
- 8' Vox Humana
- 4' Harmonic Posaune*
- Tremulant

CHOIR (encl) 3 1/2"wp.

- 8' Violoncello
- 8' Quintaton
- 8' Echo Dulciana
- 8' Viol d'Orchestre
- 8' Voix Celestes Ilrks
- 4' Flauto Traverso
- 4' Zauber Flute
- 2' Harmonic Piccolo
- 16' Schalmel
- 8' Orchestral Clarinet
- 8' Orchestral Oboe
- Tremulant

SOLO 15" wp.

- 8' Harmonic Claribel
- 4' Concert Flute
- 16' Bombard
- 8' Tuba Mirabilis
- 4' Tuba Clarion

PEDAL 4" wp., 6"wp.(*), 11"wp()**

- 32' Double Open Diapason (ext. Open Metal)
- 16' Open Wood*
- 16' Open Metal
- 16' Violone (Gt)
- 16' Bourdon
- 16' Echo Bass (Sw)
- 8' Octave Diapason (ext. Open Wood*)
- 8' Principal (ext Open Metal)
- 8' Flute Bass (ext Bourdon)
- 32' Contra Posaune (ext Trombone)**
- 16' Trombone**
- 8' Trumpet (ext Trombone)**

St. Andrews Presbyterian, Hamilton
George Croft, Auckland, 1928
Restored by SIOC, 1988

GREAT

- 8' Open Diapason
- 8' Lieblich Gedackt
- 8' Dulciana
- 4' Harmonic Flute
- 4' Principal

SWELL

- 16' Lieblich Bourdon
- 8' Open Diapason
- 8' Echo Gamba
- 8' Rohr Flute
- 8' Celeste TC
- 4' Principal
- 8' Oboe
- 8' Cornopean
- Tremulant

PEDAL

- 16' Open Diapason
- 16' Bourdon
- 16 1/2' Echo Bourdon (Sw)

St. Luke's Anglican Church, Christchurch
Norman and Beard, London, 1909
Restored, South Island Organ Co., 1989

GREAT

- 16' Double Open Diapason
- 8' Large Open Diapason
- 8' Small Open Diapason
- 8' Clarabella
- 4' Principal
- 4' Wald Flute
- III Mixture
- 8' Tromba

SWELL

- 16' Bourdon
- 8' Violin Diapason
- 8' Rohr Flute
- 8' Salicional
- 8' Voix Celeste T.C
- 4' Gemshorn
- 2' Fifteenth
- II Mixture 12-17
- 8' Horn
- 8' Oboe
- 8' Vox Humana
- Tremulant

CHOIR

- 8' Gamba
- 8' Lieblich Gedackt
- 8' Dulciana
- 4' Harmonic Flute
- 2' Piccolo
- 8' Clarinet

PEDAL

- 16' Open Diapason
- 16' Bourdon
- 16' Echo Bourdon
- 8' Bass Flute
- 8' Principal

Church of All Nations, Carlton, Melbourne
George Fincham, Melbourne, 1877
Restored, SIOC, 1992

GREAT

- 8' Open Diapason
- 8' Stopped Bass
- 8' Claribel
- 8' Dulciana
- 4' Principal
- 4' Flute
- 2 1/2' Twelfth
- 2' Fifteenth

SWELL

- 8' Open Diapason
- 8' Gedackt
- 8' Keraulophon
- 4' Gemshorn
- 2' Piccolo
- 8' Oboe

PEDAL

- 16' Bourdon

St. Mary's Star of the Sea, Melbourne
George Fincham, 1898-1900
Restored, SIOC, 1992-93

GREAT

- 16' Double Diapason
- 8' Open Diapason
- 8' Open Diapason
- 8' Claribel Flute
- 4' Principal
- 4' Flute
- 2 1/2' Twelfth
- 2' Fifteenth
- III Mixture
- 16' Double Trumpet
- 8' Posaune
- 4' Clarion

SWELL

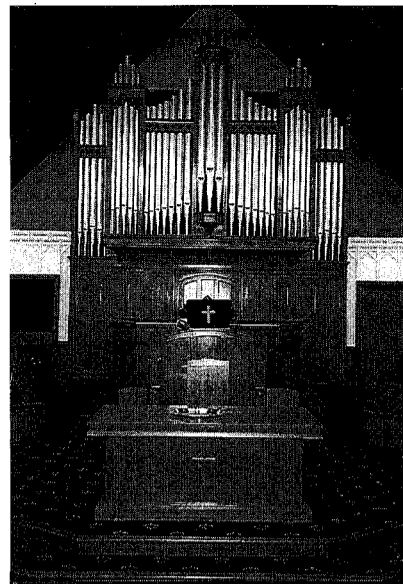
- 16' Bourdon
- 8' Open Diapason
- 8' Stopped Diapason
- 8' Hohl Flute
- 8' Gamba
- 8' Celeste TC
- 4' Rohr Flute
- 4' Octave
- 2' Piccolo
- 8' Cornopean
- 8' Oboe
- 4' Clarion
- 8' Vox Humana
- Tremulant

CHOIR

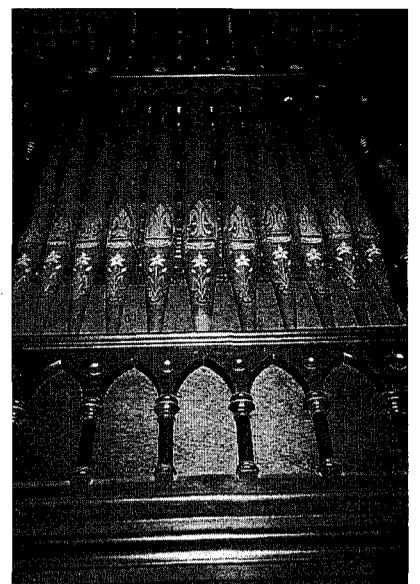
- 8' Hohl Flute
- 8' Gedackt
- 8' Dulciana
- 4' Harmonic Flute
- 2' Flageolet
- 8' Clarinet
- 8' Orch Oboe
- Tremulant

PEDAL

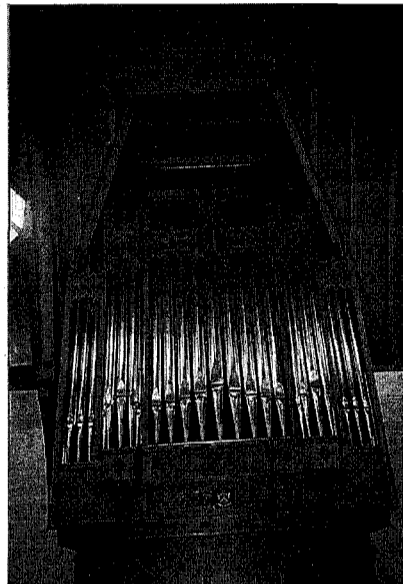
- 16' Open Diapason (metal)
- 16' Open Diapason (wood)
- 16' Bourdon
- 8' Violon
- 8' Bass Flute
- 4' Fifteenth



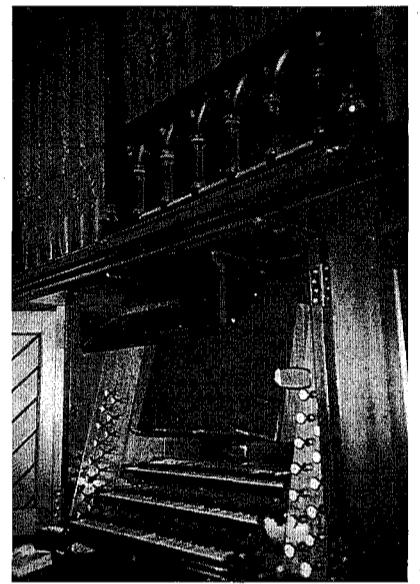
St. Andrews Presbyterian, Hamilton



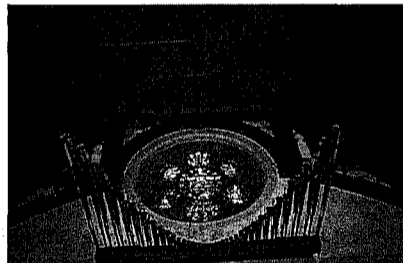
Cathedral of the Blessed Sacrament, facade



Christ College Chapel organ



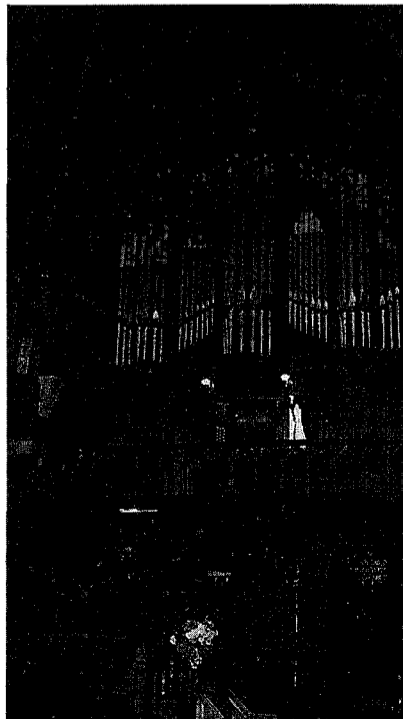
Cathedral of the Blessed Sacrament, console



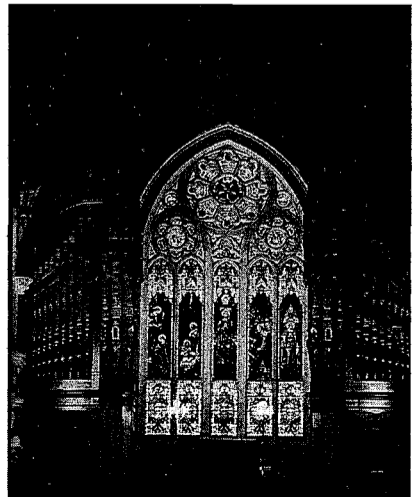
Christ College Chapel, Trompette-en-chamade



Church of All Nations, Carlton, Melbourne



St. Luke's Anglican Church, Christchurch



St. Mary's Star of the Sea, Melbourne

New Organs

Cover

Bond Organ Builders, Inc., Portland OR, has built a new organ for St. Stephen's Episcopal Church, Seattle, WA. The church previously had a small pipe organ housed in two chambers, one in the left transept, and one at the right rear of the chancel; the choir was seated in the right transept. The new plan, developed by architect Ron Jelaco, was to locate the organ and choir in the center of the chancel and to provide a decorative screen around the freestanding shallow organ case, containing decorative panels cut by a computer guided laser. The pipe shades of the case were produced by the same process. A small

chapel has been created behind the organ case, well-lit by a large front window. The tonal design is inspired by French traditions, although not a historic copy. The casework is of quarter-sawn white oak with a hand rubbed oil finish. The console is detached six feet from the main case to accommodate the organist/choir director tradition of the church. Key action is mechanical, stop action electric with an 8-level solid state combination action. Keyboard naturals are covered with bone, and sharps are of blackwood. Pedal naturals are of maple with blackwood sharps. Stopknobs are also of blackwood, with hand engraved

faces of ivory resin. Balanciers have been provided for the bass notes of both manuals to reduce pluck and keep the touch reasonable with manuals coupled. The wind system consists of a swimmer-style bellows for the 16' Pedal stops, and a large wedge bellows for the manuals and the pedal upperwork. Generous wind stabilizers are provided, but these may be disengaged, if desired, by means of the "Anti-Secousses." The swell shades are moved by a pneumatic servo. Installation was completed in September 1994, and the dedication recital was played by Guy Bovet in October 1994.



GRANDE ORGUE

- 16' Bourdon (1-12 from Soubasse)
- 8' Montre
- 8' Bourdon
- 8' Flûte harmonique
- 8' Salicional
- 4' Prestant
- 4' Flûte ouverte
- 2' Doublette
- IV Fourniture
- V Cornet (mounted, middle C)
- 8' Trompette
- 8' Cromorne
- 4' Clairon

RÉCIT

- 8' Diapason
- 8' Cor de nuit
- 8' Viole de gambe
- 8' Voix céleste (TC)
- 4' Prestant
- 4' Flûte à fuseau
- 2 1/2' Nazard
- 2' Quarte de nazard
- 1 3/4' Tierce
- IV Cymbale
- 16' Basson
- 8' Trompette
- 8' Hautbois
- Tremblant

PÉDALE

- 16' Contre basse
 - 16' Soubasse
 - 8' Montre
 - 8' Bourdon (ext)
 - 4' Octave (ext)
 - 4' Flûte
 - II Fourniture
 - 16' Bombarde
 - 8' Trompette (ext)
 - 4' Clairon
- Rossignol (prep)
Tremblant (entire organ)



Temple Organs, St. Joseph, MO, has built an organ for First United Methodist Church of West Branch, MI. A 1930s Wangerin in Watertown, WI, was purchased and the console and pipes were used as a basis, with pipes added from the company's stores. The only new pipes are the Mixture, the Choir 2', and the facade Principals. New pitman chests of compact design were built for the manual divisions, with new

pedal chests cantilevered on either side of the case. The organ comprises 24 stops, 26 ranks, with preparation for a Trumpet in the Swell and a solo reed in the Great. The new case pipes are of aluminum. The five wood flutes in the organ had their stoppers rebushed and were refinished with shellac. The organ was given in memory of Garnet Richardson by his brother James.

GREAT

- 8' Principal
- 8' Melodia
- 4' Octave
- 4' Flute d'Amour
- 2' Fifteenth
- 1 1/2' Mixture III
- 8' Krummhorn (prep)

SWELL

- 16' Bourdon (ext)
- 8' Stopped Diapason
- 8' Salicional
- 8' Voix Celeste
- 4' Prestant
- 4' Harmonic Flute
- 2 1/2' Nazard
- 2' Flautino (24 pipes)
- 1 3/4' Tierce
- 8' Trumpet (prep)
- 8' Oboe
- 8' Vox Humana

CHOIR

- 8' Violin Diapason
- 8' Bourdon
- 8' Dulciana
- 8' Unda Maris
- 4' Gemshorn
- 2' Principal
- 8' Clarinet

PEDAL

- 16' Subbass
- 16' Gedeckt (Sw)
- 8' Pedal Principal
- 8' Flute (Sw)
- 4' Pedal Octave
- 16' Trumpet (prep)
- 8' Trumpet (prep)



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The Noack Organ Company, Georgetown, MA, has built a large four-manual organ for the Episcopal Church of The Incarnation, Dallas, TX. The firm's Opus 127 replaces Aeolian-Skinner Opus 1370, which was installed in the church in 1961. The new organ incorporates most of the pipes from the previous organ, rebuilt, re-scaled (as needed), and completely revoiced. The generally low cut-ups and lack of nicking made it possible to completely integrate these pipes into the new organ. There being no other realistic location for the organ, it again uses the large chamber off the chancel. A new case front made it possible, however, to place the four Great chests almost completely outside the chamber. The three enclosed divisions are right behind the Great, with Swell and Choir on the lower level and Solo above. The large Pedal pipes are placed

in the back of the chamber. Projection of sound into the room has also been aided by significant improvements in the church's acoustics. Direct electric action was used with slider chests of Noack's unusual design. By using only rather small pallets (all large pipes are on off-note chests) and the absolute minimum of pallet travel, the action response is extremely quick. The center pivoted keyboards (bone-covered naturals and ebony sharps) use a carefully balanced system of weights, springs and long tails (but no artificial "tracker touch") to produce a comfortable and controllable key touch. The pedalboard can be moved forward or backward to accommodate organists' preferences. The organ committee was chaired by Charles Hickox; the church's organist and choirmaster is Kevin Clarke. The dedication recital was played by David Craighead.

CHOIR	SOLO	PEDAL
16' Gemshorn°	8' Harmonic Flute	32' Bourdon°
8' Viola°	8' Salicional°	16' Open Wood°
8' Gedackt°	8' Celeste°	16' Diapason (Gt)
8' Flute Douce	4' Open Flute	16' Stopped Bass (ext)*
8' Flute Celeste°	8' English Horn°	16' Gemshorn°
4' Principal	8' French Horn°	8' Diapason°
4' Rohrflöte°	16' Tuba	8' Gedackt°
2' Blockflöte°	8' Tuba (ext)	4' Octave°
1½' Larigot°	4' Tuba (ext)	2½' Mixture IV
1' Mixture III	Tremolo (except Tuba)	32' Trombone
8' Trompette°		16' Trombone (ext)
8' Cremona°		8' Trumpet°
8' Vox Humana°		4' Trumpet (ext)*
Tremolo		

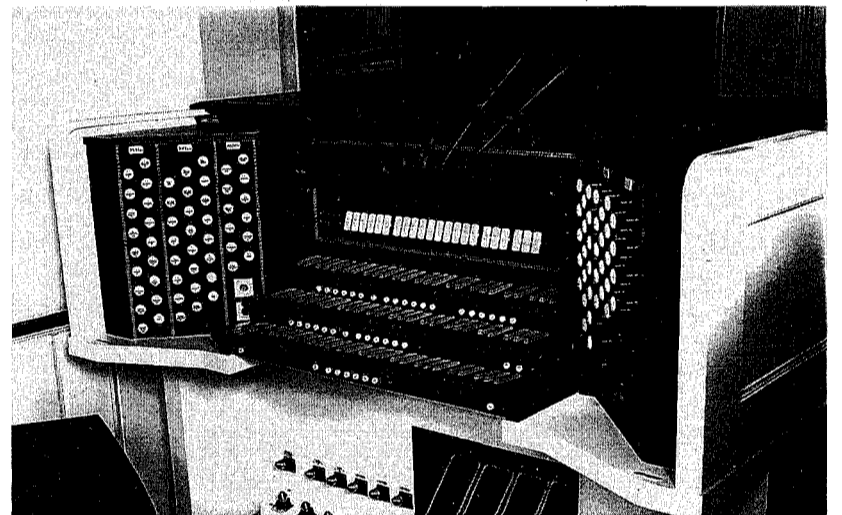
*mostly recycled pipes

GREAT

16' Diapason
8' Diapason
8' Second Diapason°
8' Bourdon
8' Spielflöte°
4' Octave°
4' Harmonic Flute°
2½' Twelfth°
2' Fifteenth°
1½' Seventeenth°
1½' Mixture IV
¾' Sharp III
16' Trumpet°
8' Trumpet
4' Clarion
8' Gallery Trumpet

SWELL

16' Bourdon°
8' Diapason
8' Chimney Flute
8' Gamba°
8' Celeste°
4' Octave°
4' Koppelflöte°
2' Night Horn°
II Sesquialtera
2' Mixture IV
16' Bassoon
8' Cornopean
8' Oboe°
4' Clarion°
Tremolo



GREAT	ANTIPHONAL	CHOIR
16' Violone	8' Gemshorn	8' Bourdon
8' Principal	8' Gemshorn Celeste	8' Flute
8' Gemshorn	8' Dulcet II	8' Viol
8' Rohr Flute	4' Principal	8' Viol Celeste
8' Harmonic Flute	8' English Horn	4' Spitz Principal
4' Octave	8' Voix Humaine	4' Copula
4' Pommer Gedeckt	16' Pedal Dulciana	2' Block Flute
2½' Twelfth	Tremolo	1' Cymbal III
2' Fifteenth	16-UO-4	8' Cromorne
1½' Tierce	MIDI	8' Tuba Magna
1½' Mixture IV		8' Harp
8' Trumpet		16-UO-4
8' Festival Trumpet		Tremolo
16-UO-4		MIDI A
MIDI		MIDI B

SWELL	PEDAL
8' Geigen Principal	32' Contra Bass
8' Geigen Celeste	32' Contra Violone
8' Gedeckt	16' Principal
8' Flute Celeste II	16' Sub Bass
4' Principal	16' Violone
4' Chimney Flute	16' Lieblich Gedeckt
2' Octave	8' Octave
2' Flageolet	8' Gedeckt
1½' Quintflute	4' Choral Bass
¾' Scharff III	4' Nachthorn
16' Festival Trumpet	2½' Mixture IV
16' Bassoon	32' Contra Bombard
8' Festival Trumpet	16' Bombard
8' Trumpet	16' Bassoon
8' Oboe	8' Festival Trumpet
8' Clarinet	8' Trompette
4' Festival Trumpet	4' Shawm
4' Clarion	MIDI
Tremolo	
16-UO-4	
MIDI	

Gt/Ped 8-4, Sw/Ped 8-4, Ch/Ped 8-4, Sw/Gt 16-8-4, Ch/Gt 16-8-4, Ch/Sw 8, Sw/Ch 16-8-4, Ant on Sw, Ant on Gt, Ant on Ch, Ant on Sw expression, Ch to Sw expression, Gt/Ch transfer.

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Faucher Organ Company, Inc., Biddeford, ME, has built its largest roll-top console to date for its 68-rank opus 11 organ for First Parish Church, Dover, NH. Computer designed, it features 90 Harris drawknobs and 22 coupler tablets. Keys are rosewood and maple. Mahogany stop jambs and name-board are accented with anigre inlay; the mahogany top is bordered with sapele inlay. A custom mahogany adjustable bench with removable back was also built. A new integrated multiplexed solid-state system for coupling, switching, multi-level combination action, and MIDI interface was installed. The organist can reprogram crescendo and sforzandos, transpose, and setup MIDI settings at the console. Additional work included new winding system, rebuilding and tonal improvements to the existing Rostron-Kershaw/Berkshire organ, and addition of new Choir and Antiphonal divisions with digital voices from Walker Technical Co. Some additional digital reeds and 32' stops were added to the Pedal division. Craftsmen involved in the project included Larry Ouellette, Steve Leighton, John Everett, Kevin Lindsay, and Robert Faucher. Richard Gremlitz is director of music.

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

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

Herdon Spillman; Broad Street Presbyterian, Columbus, OH 4 pm

Gerre Hancock; St John Lutheran, Forest Park, IL 3 pm

21 JANUARY

Jonathan Davis; St Luke's Chapel, Medical Univ of SC, Charleston, SC noon

25 JANUARY

St Thomas Choir; South Church, New Britain, CT 4 pm

American Boychoir; All SS Church, Princeton, NJ

Cj Sambach; St Cassian Church, Upper Montclair, NJ 10 am

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

William Picher; Sacred Heart Church, Tampa, FL 4 pm

Brad Winters; Longwood Gardens, Kennett Square, PA 2:30 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Greg Hollinger; St Paul's Episcopal, Akron, OH 8 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

28 JANUARY

Brandon Bennett; St Luke's Chapel, Medical Univ of SC, Charleston, SC noon

31 JANUARY

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

McNeil 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

1 FEBRUARY

David Higgs, masterclass; Myers Park Baptist, Charlotte, NC 10 am

John Walker; Clayton State College, Morrow, GA 8:15 pm

2 FEBRUARY

Albert Melton; Cathedral of All SS, Albany, NY 4:30 pm

Bruce Glenn; St Thomas Church, New York, NY 5:15 pm

Hymn Festival; Ridgewood United Methodist, Ridgewood, NJ 7:30 pm

Wesley Parrott; Longwood Gardens, Kennett Square, PA 2:30 pm

David Higgs; Myers Park Baptist, Charlotte, NC 4 pm

Diane Meredith Belcher; Cleveland Museum, Cleveland, OH 3 pm

3 FEBRUARY

Middlebury College Choir; St Gregory's Episcopal, Boca Raton, FL 7:30 pm

4 FEBRUARY

Arlan Sunnarborg; St Luke's Chapel, Medical Univ of SC, Charleston, SC noon

5 FEBRUARY

New York Voices; Immanuel Congregational, Hartford, CT 8 pm

6 FEBRUARY

George Stauffer, with trumpets; St Paul's Chapel, Columbia University, New York, NY noon

Heather Hinton; Presbyterian Homes, Evanston, IL 7:15 pm

7 FEBRUARY

Brian Jones; St Peter's Episcopal, Morristown, NJ 7:30 pm

Mark Dwyer; Church of the Advent, Boston, MA 8 pm

Diane Meredith Belcher; Asylum Hill Congregational, Hartford, CT 8 pm

Spencer Carroll, harpsichord, with flute; Independent Presbyterian, Birmingham, AL 7:30 pm

Frederick Swann; First Trinity Presbyterian, Laurel, MS 7:30 pm

8 FEBRUARY

Anne & Todd Wilson, masterclass; West Side Presbyterian, Ridgewood, NJ 9 am

9 FEBRUARY

Choral Concert; First Congregational, Madison, CT 4 pm

Nicholas Gossen; Cathedral of All SS, Albany, NY 4:30 pm

Paolo Michele Bordignon; St Thomas Church, New York, NY 5:15 pm

Anne & Todd Wilson; West Side Presbyterian, Ridgewood, NJ 4 pm

Rebecca Kleintop; Longwood Gardens, Kennett Square, PA 2:30 pm

Stanislas Deriemaecker; Duke University, Durham, NC 5 pm

Frederick Swann; First Presbyterian, Lakeland, FL 3 pm

New Century Saxophone Quartet; St Gregory's Episcopal, Boca Raton, FL 4 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

G. Dene Barnard; First Congregational, Columbus, OH 4 pm

Sue Mitchell Wallace, with trumpet; St Luke's Presbyterian, Atlanta, GA 2 pm

Ecumenical Hymn Festival; Second Presbyterian, Memphis, TN 6 pm

Britten, *Hymn to St Cecilia*; Independent Presbyterian, Birmingham, AL 4 pm

10 FEBRUARY

John Brock; Messiah Lutheran, Knoxville, TN

11 FEBRUARY

Francis Kline; St Luke's Chapel, Medical Univ of SC, Charleston, SC noon

Frederick Swann; Cason United Methodist, Delray Beach, FL 7 pm

14 FEBRUARY

Frederick Swann; First Congregational, Lake Worth, FL 7:30 pm

Valentine Pops Concert; Lindenwood Christian Church, Memphis, TN 7:30 pm

*E.M. Skinner Organ & Roll Player Demonstration; Milwaukee Area Technical College, Milwaukee, WI 7:30 pm

15 FEBRUARY

Sue Mitchell Wallace, with choir; First Presbyterian, St Petersburg, FL 8 pm

His Majesty's Clerks; Grace Lutheran, River Forest, IL 8 pm

ACDA Collegiate Choral Festival; Elmhurst College, Elmhurst, IL

16 FEBRUARY

Trevor Kahlbaugh; Cathedral of All SS, Albany, NY 4:30 pm

Le Chemin de la Croix (The Way of the Cross); St Thomas Church, New York, NY 5:15 pm

Lynne Davis; St Stephen's Episcopal, Millburn, NJ 4 pm

Bruce Neswick; Church of the Redeemer, Baltimore, MD 8 pm

Baltimore Choral Arts Society; Emmanuel Church, Chestertown, MD 4 pm

William Gudger; Church of the Holy Cross, Tryon, NC 4 pm

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Frederick Swann; Miami Beach Community Church, Miami Beach, FL 4 pm
Christopher Herrick; Christ Church Episcopal, Pensacola, FL 4 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
David Briggs; St Paul's Episcopal, Akron, OH 8 pm
Twelfth Annual Organfest; First Presbyterian, Arlington Heights, IL 4 pm
Byron Blackmore; Our Savior's Lutheran, La Crosse, WI 3 pm
Gary Beard; Second Presbyterian, Memphis, TN 4 pm

17 FEBRUARY
Music of Jehan Alain; Church of the Holy Trinity, New York, NY 1-5:30 pm
James Higdon; Church of the Holy Trinity, New York, NY 8 pm

18 FEBRUARY
John Fryar; St Luke's Chapel, Medical Univ of SC, Charleston, SC noon
Frederick Swann; All SS Episcopal, Winter Park, FL 7:30 pm

20 FEBRUARY
Gail Archer; St Paul's Chapel, Columbia University, New York, NY noon

21 FEBRUARY
Gerre Hancock; St Paul's Church, Augusta, GA 8 pm
Concordia Seminary Chorus; Trinity Lutheran, Darmstadt, IN 7 pm
William Ferris Chorale; Mt Carmel Church, Chicago, IL 8 pm

22 FEBRUARY
American Boychoir; All SS Church, Morristown, TN
Concordia Seminary Chorus; Good Shepherd Lutheran, Chattanooga, TN 7 pm
His Majesty's Clerkes; Mallinckrodt Chapel, Wilmette, IL 8 pm

23 FEBRUARY
Samuel Roberts; Cathedral of All SS, Albany, NY 4:30 pm
Richard Webb; St Thomas Church, New York, NY 5:15 pm
David Herman; Longwood Gardens, Kennett Square, PA 2:30 pm
Heather Hinton; Bahia Vista Mennonite Church, Sarasota, FL 6 pm
Concordia Seminary Chorus; Faith Lutheran, Marietta, GA 8:15 am
Concordia Seminary Chorus; Holy Cross Lutheran, Riverdale, GA 7 pm
William Kuhman; Cleveland Museum, Cleveland, OH 2 pm
Diane Meredith Belcher; Second Presbyterian, Memphis, TN 4 pm
His Majesty's Clerkes; Quigley Chapel, Chicago, IL 3 pm
Mozart, *Solemn Vespers*, with orchestra; First Congregational, Crystal Lake, IL 4 pm

24 FEBRUARY
Concordia Seminary Chorus; Our Redeemer Lutheran, Ocala, FL 7 pm

25 FEBRUARY
Mary Williams; St Luke's Chapel, Medical Univ of SC, Charleston, SC noon
Concordia Seminary Chorus; Our Savior Lutheran, Lake Worth, FL 7 pm

26 FEBRUARY
Bruce Neswick; Trinity Church, Copley Square, Boston, MA noon
Concordia Seminary Chorus; Grace Lutheran, Naples, FL 7 pm
Ars Musica Chicago; The Newberry Library, Chicago, IL 7 pm

27 FEBRUARY
John Brock; Church of the Ascension, Knoxville, TN

28 FEBRUARY
Dennis Schmidt, with Deering Festival Chorus; Community Church, Deering, NH 7:30 pm
Concordia Seminary Chorus; Woodlands Lutheran, Montverde, FL 7 pm

UNITED STATES
West Of The Mississippi

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)
Daniel & the Lions; 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; Trinity Episcopal, Santa Barbara, CA 8 pm

25 JANUARY
John Fenstermaker; workshop; First United Methodist, Santa Barbara, CA 9 am
Christ Elliott (*Phantom of the Opera*); First Presbyterian, San Anselmo, CA 7 pm

26 JANUARY
Festal Organ Concert; St Stephen Presbyterian, Ft Worth, TX 7:30 pm
Matthew Dirst, harpsichord; University of Houston, Houston, 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
Cj Sambach; Cherry Creek Presbyterian, Englewood, CO 6 pm
James Welch; SS Peter and Paul, San Francisco, CA

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

1 FEBRUARY
Cj Sambach; First Christian Church, Colorado Springs, CO 9 am

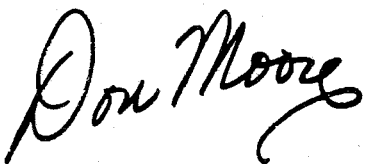
2 FEBRUARY
American Music Choral Concert; St John's Cathedral, Denver, CO 4:30 pm
Gerre Hancock; Bates Recital Hall, Austin, TX 4 pm
Hans-Uwe Hielscher; St Mary's Cathedral, San Francisco, CA 3:30 pm

4 FEBRUARY
American Boychoir; Julie Rogers Theatre, Beaumont, TX

6 FEBRUARY
American Boychoir; First Presbyterian, Kingwood, TX

7 FEBRUARY
The Steele Family, Marietta Simpson; Orchestra Hall, Minneapolis, MN 8 pm
Douglas Major, with synthesizer; St John's Cathedral, Denver, CO 8 pm
Chapel Series Bach Concert; Lake Ave Church, Pasadena, CA 8 pm

9 FEBRUARY
John Obetz; Kingsway United Methodist, Springfield, MO 3 pm


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Joseph Payne; Christ the King Lutheran, Houston, TX 5 pm
 American Boychoir; First United Methodist, Corpus Christi, TX
Christopher Herrick; Christ United Methodist, Tucson, AZ 3 pm
Richard Burdick; french horn; St Mary's Cathedral, San Francisco, CA 3:30 pm
John Pagett; St Matthew Lutheran, Walnut Creek, CA 3 pm

10 FEBRUARY
John Weaver; masterclass; Baylor University, Waco, TX 10 am
 American Boychoir; Christ Episcopal, San Antonio, TX

11 FEBRUARY
Marianne Webb; Colorado College Chapel, Colorado Springs, CO 8 pm
John Weaver; Baylor University, Waco, TX 8 pm
 American Boychoir; First United Methodist, San Angelo, TX

13 FEBRUARY
James Welch; with piano; Carmel Presbyterian, Carmel CA 8 pm

14 FEBRUARY
 Rachmaninoff, *Vespers*; St John's Cathedral, Denver, CO 8 pm

16 FEBRUARY
 Concordia Seminary Chorus; Epiphany Lutheran, St Louis, MO 3 pm
 American Boychoir; Park Cities Presbyterian, Dallas, TX
Christoph Tietze; St Mary's Cathedral, San Francisco, CA 3:30 pm
Thomas Brown; RLDS Temple, Independence, MO 4 pm
Craig Cramer; Arizona State University, Tempe, AZ 2:30 pm
Gerre Hancock; Grace Cathedral, San Francisco, CA 5 pm
 Hymn Festival; Trinity Episcopal, Santa Barbara, CA 3:30 pm

17 FEBRUARY
 American Boychoir; St Mark's Cathedral, Shreveport, LA

18 FEBRUARY
 American Boychoir; Pulaski Heights United Methodist, Little Rock, AR

23 FEBRUARY
David Higgs; Cathedral Church of St Paul, Des Moines, IA
John Scott; First Plymouth Congregational, Lincoln, NE 7:30 pm
 Thompson, *The Peaceable Kingdom*; RLDS Temple, Independence, MO 4 pm
+Carlene Neihart; Prince of Peace Catholic Church, Olathe, KS 3 pm
 Texas Baroque Ensemble; St Stephen Presbyterian, Ft Worth, TX 7:30 pm
Lynne Davis; Arizona State University, Tempe, AZ 2:30 pm
William Catherwood; St Mary's Cathedral, San Francisco, CA 3:30 pm
Philip Scriven; All SS Episcopal, Beverly Hills, CA 5 pm
Christ Elliott (Ben Hur); First Presbyterian, San Anselmo, CA 4 pm

25 FEBRUARY
Lynne Davis; Westwood United Methodist, Los Angeles, CA 8 pm

28 FEBRUARY
 Cathedral Brass; St John's Cathedral, Denver, CO 8 pm

INTERNATIONAL

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

23 JANUARY
Steve Gentile; Église de la Trinité, Paris, France 12:45 pm

31 JANUARY
Naji Hakim; Bridgewater Hall, Manchester, England

2 FEBRUARY
Christopher Herrick; Westminster Church, Winnipeg, Manitoba 8 pm

4 FEBRUARY
Christopher Herrick; All SS Anglican Cathedral, Edmonton, Alberta 8 pm

16 FEBRUARY
Berj Zamkochian; Konzerthaus, Vienna, Austria 11 am

26 FEBRUARY
Gordon Stewart; Parr Hall, Warrington, England 7:45 pm

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Organ Recitals

F. ALLEN ARTZ, III, Cathedral Basilica of the Sacred Heart, Newark, NJ, October 20: *Sonata in A*, Mendelssohn; *Modale Suite*, op. 43, Peeters; *Passacaglia in c*, S. 582, Bach; *Choral No. 1 in E*, Franck; "Prière" (*Quatre Pièces*, op. 37), Jongen; *Marche Religieuse on the theme "Lift up your heads,"* Guilmant.

BYRON L. BLACKMORE, Our Savior's Lutheran Church, La Crosse, WI, October 13: *Petite Suite*, Bales; *Schmücke dich, o liebe Seele*, Homilius; *Passacaglia in c*, S. 582, Bach; *Elfen*, op. 7, no. 11, Bonnet; I. " . . . Hallelujah," has been restored . . .", IV. "The peace may be exchanged" (*Rubrics*), Locklair; *Choral No. 1 in E*, Franck; Salix, *Tocatta (Plymouth Suite)*, Whitlock.

JEFFREY BRILLHART, Bryn Mawr Presbyterian Church, Bryn Mawr, PA, September 29: *Marche Heroïque*, Brewer; *Prelude on Psalm 139*, Howells; *Concerto in a*, Bach; *Choral (Symphonie Romane)*, Widor;

Litanies, Alain; *Fuge, Kanzone, und Epilogue*, Karg-Elert; *Carillon de Westminster*, Vierne.

PHILIP CROZIER & SYLVIE POIRIER, Skt. Markus Kirke, Aalborg, Denmark, July 7: *Sinfonietta*, Bédard; *Praeludium and Fugue in E-flat*, Albrechtsberger; *Rigaudon*, Forlane, Jackson; *A Fancy for two to play*, Tomkins; *Scherzo*, Cabena; *Sonata in d*, Merkel.

LYNNE DAVIS, Brick Presbyterian Church, New York, NY, October 25 & 26: *Litanies*, Alain; *Wachet auf, ruft uns die Stimme*, S. 645, *Komm, heiliger Geist, Herre Gott*, S. 651, Bach; *Andante sostenuto (Symphonie gothique)*, Widor; *Choral No. 3 in a*, Franck; *Marche des Marseillais et l'Air Ça-Ira*, Balbastre; *Andantino (Pièces de Fantaisie*, op. 51), *Allegro vivace*, Final (*Symphonie No. 1*), Vierne.

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MICHAEL GAILIT, St. Hedwig, Bayreuth, Germany, July 21: *Toccata, Adagio and Fugue in C*, S. 564, *Trio Sonata in c*, S. 526, *Bach; Three Preludes and Fugues*, op. 7, *Finale (Évocation)*, op. 37), Dupré.

ROBERT GLASGOW, The University of Michigan, Ann Arbor, MI, October 13: *Fantaisie in A, Pastorale, Pièce héroïque, Choral No. 2 in b, Choral No. 1 in E*, Franck.

DEREK GORDON, Los Altos United Methodist Church, Long Beach, CA, September 8: *Ton-y-botel*, Willan; *Kyrie, Gott, Heiliger Geist*, S. 671, *Bach; Communion*, Vieme; *Speciosa facta es et suavis*, Dupré; *Fanfare and Toccata on "Lasst uns erfreuen"*, Harbach; *Puer nobis nascitur*, Sweetinck; *Prière et Berceuse*, Guilman; *Noël IX*, Daquin; *In dulci júbilo*, S. 729, *Bach; Dominica in palmis*, Langlais; *Vor deinen Thron*, S. 668, *Bach; Ach Herr, mich armen Sünder*, Pachelbel; *O Welt, ich muss dich lassen*, Brahms; *Toccata on "O filii et filiae"*, Farnam.

WILLIAM D. GUDGER, with Gregory Schoonover, trumpet, and Deanna McRoom, soprano, St. Luke's Chapel, The Medical University of South Carolina, Charleston, SC, October 7: *Overture to Atalanta*, Handel; *Sonata IV in C*, Biber; *Wir glauben all an einen Gott*, S. 680, *Jauchzet Gott in allen Landen*, S. 51, *Bach; Haroutium, Aria and Fugue*, Hovhanness; *Aus tiefer Not, Ein feste Burg; Wenn wir in höchsten Nöthen sein, Lobe den Herren*, Langlais; *Toccata, Maves; Zlaté Okno (Okna after Marc Chagall)*, Eben.

JERALD HAMILTON, Cathedral Church of St. John, Albuquerque, NM, October 20: *Praeludium in g*, BuxWV 148, *Buxtehude; Premier Livre d'orgue*, Marc-hand; *Passacaglia in c*, S. 582, *Bach; Variations on a Quiet Theme*, Kennan; *Passacaglia*, Near; *Five Bagatelles*, Maros; *Adagio, Final (Symphonie III)*, Vieme.

DAVID HERMAN, Newark United Methodist Church, Newark, DE, September 22: *Prelude, Fugue and Chaconne*, BuxWV 137, *Buxtehude; Veni creator spiritus (en taille a 5)*, de Grigny; *Komm, Gott Schöpfer, Heiliger Geist*, S. 631, 667, *Bach; Nimrod, Imperial March*, Elgar; *Six Pieces*, Nielsen; *Three Preludes*, Vaughan Williams.

CHRISTOPHER HERRICK, Broad Street Presbyterian Church, Columbus, OH, November 3: *Trumpet Tune in F*, Johnson; *Finlandia*, Sibelius, arr. Fricker; *Fantasia in f*, K. 594, Mozart; *Canzona in d*, S. 588, *Trio in G*, S. 1027a, *Toccata in E*, S. 566, *Bach; Rakoczi March*, Berlioz, arr. Best; *Improvisation on "Nearer my God to Thee"*, Karg-Elert; *Sonata on the 94th Psalm*, Reubke.

DEVON HOLLINGSWORTH, St. Mary of the Woods Church, Chicago, IL, September 29: *Grand Triumphal Chorus*, Guilman; *Tiento de sexto tono, de Soto; Paso en do major, Casanovas; Toccata in d*, *Bach; Bolero de concert, Lefebure-Wély; Toccata, Yon; Variations on "America"*, Ives; *Adagio, Paradise; Thou art the rock*, Mulet.

VANCE HARPER JONES, First Presbyterian Church, New Bern, NC, October 6: *Introduction, Voluntary VI (Vesper Voluntaries)*, Elgar; *Sonata in A*, Mendelssohn; *In dir ist Freude*, S. 615, *Jesu, meine Freude*, S. 1105, *Nun danket alle Gott*, S. 79 (arr. Fox), *Bach; Allegro, Schnell, Bewegt (Zehn Orgelstücke)*, Stockmeier; *Deep River in Jazz Style*, Utterback; *Sigma Alpha Epsilon March*, Clements; *Jubilation Suite*, Janzer.

WAYNE KALLSTROM, University of Nebraska, Omaha, NE, October 8: *Introduction and Passacaglia in d*, Reger; *Tiento de falsas, Cabanilles; Quinto tiento de medio registro de tiple de septimo*, Correa; *Wir glauben all an einen Gott*, S. 680, *Prelude and Fugue in G*, S. 541, *Bach; Ciacona in e*, BuxWV 160, *Buxtehude; Toccata in b*, Gigout.

OLIVIER LATRY, Southern Illinois University, Carbondale, IL, October 25: *Apparition de l'Église éternelle*, Messiaen; *Petite Rhapsodie improvisée*, Tournemire/Durufé; *Choral No. 1 in E*, Franck; *Meditation improvisée*, Durufé; *Hymn au Soleil*, Vieme; *Suite*, Durufé; *Improvisation on a submitted theme*.

JEAN-PIERRE LEGUAY, College of the Holy Cross, Worcester, MA, October 30: *Ave maris stella*, Titelouze; *Fantaisie No. 4*, Sweetinck; *Sonate II*, Leguay; *An Wasserflüssen Babylon, Prelude and Fugue in C*, S. 547, *Bach*.

ROBERT SUTHERLAND LORD, University of Pittsburgh, Pittsburgh, PA, October 6: *Festival Flourish*, Jacob; *Fugue in E-flat*, *Bach; Allegro moderato (Sonata I)*, Mendelssohn; *An Air composed for Holsworth Church Bells*, S.S. Wesley; *Gavotte and Air*, S. Wesley; *Trumpet Tune*, Carter; *Poco adagio (transc. Eichhorn)*, *Chorale and Fanfare (transc. Dawney)* (*Symphony No. 3*), Saint-Saëns; *Esquisse Gothique No. 3*, *Meditation, Acclamations (Medieval Suite)*, Langlais; *Improvisation on the hymn tune St. Anne*.

HAIG MARDIROSIAN, Chapel of St. John the Divine, Champaign, IL, September 20: *Cortège Académique*, MacMillan; *Suite in D*, Foote; *Suite Médiévale*, Langlais; *Rhapsodie I sur cantique bretons*, Saint-Saëns; *L'Ange a la Trompette*, Charpentier; *Finale (Symphonie I)*, Vieme; *Improvisation on a submitted theme*.

BRUCE NESWICK, St. Paul Lutheran Church, Charleston, WV, June 23: *Toccata (Plymouth Suite)*, Whitlock; *Prelude and Fugue in E-flat*, *Bach; Chorale-prelude on "Hanover"*, Parry; *Carillon de Westminster, Troisième Symphonie: IV, V*, Vieme; *Prelude and Fugue in A-flat*, Dupré; *Improvisation on a submitted theme*.

JOHN OBETZ, Bryn Mawr Presbyterian Church, Bryn Mawr, PA, September 16: *Sonata in A*, Mendelssohn; *An Wasserflüssen Babylon*, S. 653, *Passacaglia and Fugue in c*, S. 582, *Bach; Three Hymn Preludes: Duke Street, Tallis' Canon, Lasst uns erfreuen*, Kemner; *"O God of Love" (The Ghosts of Versailles)*, Corigliano; *Wachet auf, ruft uns die Stimme*, Reger.

SYLVIE POIRIER & PHILIP CROZIER, Helligaandskirken, Copenhagen, Denmark, July 5: *Sinfonietta*, Bédard; *Suite Montréalaise*, Jackson; *Mutations*, Eben; *Prelude and Fugue in B-flat*, Albrechtsberger; *Variations on an Easter theme*, Rutter; *A fancy for two to play*, Tomkins; *Toccata on "Happy Birthday"*, Bölling.

JOHN ROSE, Christ Episcopal Church, Warren, OH, October 13: *Étude Symphonique*, Bossi; *Noël, Grand jeu et duo*, Daquin; *Cortège et Litanie*, Dupré; *Sleepers, wake, Jesu, joy of man's desiring* (arr. Durufé), *Now thank we all our God* (arr. Fox), *Bach; Carillon-Sortie, Mulet; Prélude, Fugue et Variation*, Franck; *Clair de Lune*, *Finale (Symphonie I)*, Vieme.

KATHLEEN THOMERSON, Second Presbyterian Church, St. Louis, MO, October 20: *Fugue in g*, S. 578, *Prelude and Fugue in G*, S. 541, *Bach; Comes Autumn Time, Sowerby; At Buffalo Bill's Grave, Scherzocats (American Suite)*, Langlais; *Grande Pièce Symphonique*, Franck.

E. RODNEY TRUEBLOOD, CAROLINE WRIGHT, & MIKE MORGAN, First United Methodist Church, Elizabeth City, NC, Memorial Recital for Joseph Wilson Pool III, October 17: *Come, sweet death*, *Bach, arr. Fox; The Pilgrim's Chorus*, Wagner; *In a monastery garden*, Ketelbey; *Fountain Reverie*, Fletcher; *O Lord most holy, Franck; The Holy City*, Adams; *Abide with me, Bish; The Lord's Prayer*, Mallotte; *The Lost Chord*, Sullivan.

ANN ELISE SMOOT, Woolsey Hall, Yale University, New Haven, CT, October 27: *Prélude et Danse Fuguée*, Litaize; *Le banquet céleste*, Messiaen; *Première Fantaisie, Deuxième Fantaisie*, Alain; *Ite Missa est (Missa de Gloria)*, Leighton; *Symphony No. 2*, Vieme.

FREDERICK SWANN, The Presbyterian Church, Westfield, NJ, November 6: *Grand Chorus in Dialogue*, Gigout; *Fantaisie in A*, Franck; *Two Gospel Hymn Preludes*, Miller; *Passacaglia*, Wright; *Jesu, joy of man's desiring, Fugue in E-flat*, S. 552b, *Bach; Very slowly (Sonatina)*, Sowerby; *Fantasia and Fugue in G*, Parry.

MARIANNE WEBB, with wind ensemble, Southern Illinois University, Carbondale, IL, September 20: *Canzon septimi toni a 8*, Gabrieli; *Sonata No. 7*, Reiche; *Fantaisie in f*, Krebs; *Ballade*, Sowerby; *Sonata in B-flat*, Telemann; *Concerto*, Momikendam.

VERNON WOLCOTT, Bowling Green State University, Bowling Green, OH, October 6: *Adagio and Allegro*, K. 594, Mozart; *Fugue in G*, S. 577, *Fugue in g*, S. 578, *Toccata and Fugue in d*, S. 565, *Bach; Dedication*, Wilson; *Sonata on the 94th Psalm*, Reubke.

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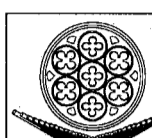
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1886 10-rank Charles F. Durner tracker. Fully restored, set up and playing. Facade of chestnut and walnut with gilded and stenciled pipes. Tape and photos available. Thomas-Pierce, Inc., P.O. Box 2562, Palm Beach, FL 33480. 561/833-2087.

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England: 1906 Norman & Beard 2-manual pipe organ in original condition. Recently removed from the Church of St Michael and all Angels. Packed, containerized and ready for export. Full specification and video available upon request. Resources Industries Ltd., Church Lane, Croft, Skegness, Lincolnshire. PE24 4RW, England. Tel +44 1 754 880232. FAX +44 1 754 880904.

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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.

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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.

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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, transposer, fabulous sound. 201/773-1153 weekdays.

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MISCELLANEOUS FOR SALE

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MISCELLANEOUS FOR SALE

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M.P. Moller: Opus# R-371 (1950's) spotted metal: 8' Rohrflote 54sc, \$900; 2 1/2' Nazard (capped) 68sc, \$600; 2' Fifteenth 72sc, \$500; II Grave Mixture 66/70sc, \$800; 4' Clarion Harmonique 2 1/2"sc, French shallots, \$800. Opus #4651: 8' Diapason 42sc/73, \$250; 8' Salicional 60/73, Celeste 62/TC61, \$400 pr.; 16' Pedal Bourdon w/chest 8" x 9 1/2" ID/44, \$200. Opus #7621: 16' Pedal Bourdon 7 1/2" x 8 1/2" ID/44 w/chest, \$350. Older Vintage: 8' VDO 64sc/mitered 6', \$200. 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>

Haskell & Son: Opus #170, 2"-2 1/2" WP: 8' Diapasons: 40sc/44 (Tenor F up), \$400; 42sc/61, \$500; 8' Salicional, \$350; 4' Orchestra Flute (wood), \$350; 8' TC Oboe 2 1/2" sc/49, open bells, \$600. 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; 16' Metal Diapason, 30sc/56N, \$600.; 8' Open Diapasons 42sc, \$100 & 44sc, \$150; 4' Principals \$250 & \$100; 4' Octave \$100; 16' Lieblich Gedeck 73N, \$250; 8' Clarabella \$100; 8' Melodia \$100; 4' Harm. Flutes \$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.

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Estey: 8' Diapasons: 44sc/61 (spotted metal), \$400; 43sc/73, \$200; 4' Harmonic Flutes, 73, \$300; 61, \$200; 61/spotted metal, \$325; 8' Melodia, 73 w/Haskell basses, \$300; 8' Aeoline 55sc/85, \$225; 8' Dulciana, \$200; 8' TC Salicional, \$150; two 8' TC String Oboes, \$200 ea. Volume discounts. After 4 pm EST. 609/641-9422. <http://www.stockton.edu/~skwarloj/organ>

Organ Parts: 8' French Horn 4 1/2"sc, \$900; 8' Cornopean 4 1/2"sc/73, \$1,000; 8' Oboes: 3 1/2" sc open bells, mitered 6', \$600; 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 (11 1/2" x 42"), \$500; 8' Pedal Diapason 42sc/44, \$400; two 8' TC Diapasons, \$350 & \$325; two 4' Octaves, \$350 ea.; Twelfth, \$300; Fifteenth, \$250; 8' Salicional & Celeste, \$300 pr. (all spotted metal); 8' Bourdons, \$300 & \$250. Misc offset chests, reservoirs, shades, rectifiers, etc. Shipping, package deals. After 4 pm EST. 609/641-9422. <http://www.stockton.edu/~skwarloj/organ>

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*=picture
+=musical examples
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Holt, Earl. Interpretive Suggestions for Modern Swedish Organ Works, Part 1.

Jan 14-16 # †, Part 2. Feb 13-15 #

Huestis, Herbert L. Book Reviews. May 6, 8, Nov 6

OrganNet Report. Apr 13 #

Some thoughts on solid state in Pipe Organs: An appeal for simplicity. Sept. 21

Kehl, Roy. A Conversation with Morgan and Mary Simmons. July 12-14°

Kramer, Gale. New Organ Music. July 9-10, Aug 10

Makacinas, Teisutis. See Arias.

Marigold, W.G. Book Reviews. Jan 8-9, Apr 9, July 8

New Recordings. Feb 9-10, Mar 9, Apr 10, Aug 9-10, Sept 12-13, Nov 9-10, Dec 11-12

McCray, James. Music for Voices & Organ. Jan 6, 8, Feb 6, Mar 6, Apr 6, 8, May

6, June 6, 8, July 6, 8, Aug 6, Sept 8, 10, Oct 8, 10, Nov 6, 8, Dec 10

Moravian Organs. See Fridrichova.

Music for Voices & Organ. See McCray.

Neary, Martin. See Buxton.

Neighbarger, Randy L. New Recordings. Jan 10, May 8-9, June 10

Nelson, Leon. New Handbell Music. Feb 12, Mar 8, Apr 12, Aug 10, Sept 14, Oct

12

Neswick, Bruce. New Organ Music. Jan 11, Feb 12

New Handbell Music. See Nelson.

New Organ Music. See Apple, Cherrington, Holland, Kramer, Neswick, Schmidt,

Van Oyen

New Recordings. See Bartel, Buxton, Durman, Holland, Marigold, Neighbarger,

Swager, Wyton

Northrup Auditorium. See Hendrickson.

Organbuilding. See Coleberd.

OrganNet Report. See Huestis.

Organ Pedagogy. See Cherrington.

Organ Recitals. Jan 21-22, Feb 24, Mar 19-20, Apr 23-24, May 19-20, June 23-24,

July 19-20, Aug 18-20, Sept 27-28, Oct 24-25, Nov 19-21, Dec 22-24

Overduin, Jan & James. The Pipe Organ in Rock Music of the 1970s. Sept 18-21. ° +

Palmer, David. Book Reviews. Feb 8-9

Palmer, Larry. Harpsichord News. Apr 6, July 6

Ragan, E. Bronson. See Walters.

Rock Music & the Pipe Organ. See Overduin.

Rosales, Manuel. The 1911 Murray M. Harris Organ at St. James' Episcopal Church, Los Angeles, California. Aug 14-15†

Schmidt, Dennis. New Organ Music. Jan 11, Apr 11-12, May 9, Sept 14, Oct 12, Nov 10, Dec 12-13

Simmons, Morgan & Mary. See Kehl.

Smith, Melville. See Fesperman.

Solid State in Pipe Organs. See Huestis.

Swager, Brian. Carillon News. Jan 4, Feb 4-5, Mar 5-6, Apr 5-6, May 5-6, June 4-6, Aug 4-6, Sept 6, 8, Oct 6, 8

New Recordings. Jan 10-11

Swedish organ music. See Holt.

Szoka, Marta. An Exquisite Work of an Unknown Composer: The Organ Sonata of Aleksander Glinkowski. Jan 12-13

Terry, Mickey Thomas. African-American Organ Literature: A Selective Overview. Apr 14-17. ° +

Van Oyen, Marcia. New Organ Music. Apr 10-11, Nov 10, Dec 13

Walters, Kevin. E. Bronson Ragan: Memorial Tribute. Apr 12 °

Weiler, Jeff. Book Reviews. May 8

Willis, Henry. See Buzard.

Wyton, Alec. New Recordings. Aug 9

Appointments

Aikman, J. Kevin, to Vice-President for A.E. Schlueter Pipe Organs. Jan 3

Armstrong, Agnes, to President of the International Reed Organ Society. July 3

Belcher, Diane Meredith, to St Luke's United Methodist, Memphis, TN. Dec 3

Biery, James, to the Cathedral of St Paul, St Paul, MN. Sept 3

Bowman, Jack, to Central United Methodist, Spartanburg, SC. June 3

Clark-Jones, Thomas, to First Presbyterian, Knoxville, TN. Aug 3

Cluff, Gerald, to consultant for Ahlborn-Galanti division of General-Music. June 3

Dirst, Matthew, to Moores School of Music, University of Houston. Aug 3

Hatt, David, to Hillcrest Congregational, Pleasant Hill, CA. Sept 3

Hicken, David, to Church of the Good Shepherd, Beverly Hills, CA. Dec 3

Huss, Eddie, to Wesley Memorial United Methodist, High Point, NC. Nov 3

Jacobsen, Jared, to Chautauqua Institution, Chautauqua, NY. Aug 3

Long, Larry, to Augustana Lutheran, Hyde Park (Chicago), IL. Oct 3

McKinney, Ann M., to executive director of American Guild of Organists, Jan 3

Nicholls, Robert, to First Presbyterian, Evansville, IN. Dec 3

Ouzts, David Perry, to St Barnabas Episcopal, DeLand, FL. Oct 3

Scheide, Kathleen, to Cuyamaca

College, El Cajon, CA. Nov 3

Sherer, John W.W., to Fourth Presbyterian, Chicago, IL. July

Tikker, Timothy J., to Cathedral of St John the Baptist, Charleston, SC. Dec 3

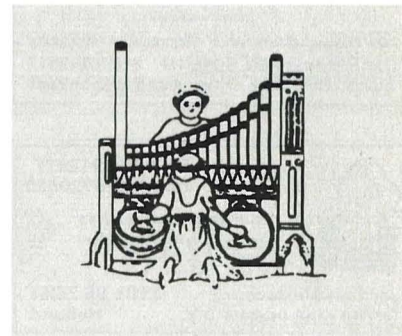
Ullom-Berns, Susan, to handbell editor for Lorenz Publishing Company. Sept 3

Utterback, Joe, to First Congregational, Stratford, CT. Oct 3

Weaver, Howard W., to A.E. Schlueter Pipe Organ Sales & Service, Lithonia, GA. July 3

Whitehouse, David, to St Michael's Episcopal, Barrington, IL. June 3

Wood, Dale, to Editor Emeritus for Sacred Music Press. Sept 3



Honors and Competitions

- Barnes, Ronald**,* receives honorary membership in the Guild of Carillon-neurs. Aug 4
- Benedum, Richard**,* receives excellence in teaching and 1995 Ohioana Music Citation awards. Aug 3
Receives Opus Award from the Miami Valley Culture Works. Dec 3
- Bennett, Robert C.**,* named Minister of Music Emeritus. Oct 3
- Bratt, C. Griffith**,* celebrates 50 years as Organist/Choirmaster at St Michael's Episcopal Cathedral, Boise, ID. Feb 3
Honored at St Michael's Cathedral for 50 years service. Dec 3
- Chenault, Elizabeth & Raymond**,* celebrate 20th anniversary at All SS Episcopal Church, Atlanta, GA. Feb 3
- Curlee, Matt**,* wins first prize in interpretation at Chartres International Organ Festival. Dec 2
- Edskes, Cor**,* receives honorary doctorate from Göteborg University. Oct 3
- Foster, Stewart Wayne**,* wins Graduate Division of 25th annual William C. Hall Competition. June 2
- Frieson, Michael**, receives 1996 OHS Distinguished Service Award. Dec 3-4
- Groom, Lester H.**,* honored at retirement from First Presbyterian Church, Seattle, WA. June 3
- Hokans, Henry**,* honored on retirement from Cathedral Church of St Luke, Portland, ME. Dec 4
- Hull, Dana**, receives Organ Historical Society's 1995 Distinguished Service Award. Jan 3
- Jakutowicz, Chris**, wins 22nd annual Bowling Green State University Organ Competition. May 3
- Kotylo, Andrew**,* wins 24th annual Undergraduate Organ Competition at First Presbyterian Church, Ottumwa, IA. July 2
- Krause, Clint**,* wins Flint International Organ Competition. Aug 2
- Locklair, Dan**, named the 1996 AGO Composer of the Year. May 4
- Neal, Ernest Roy**,* wins Undergraduate Division of 25th annual William C. Hall Competition. June 2
- Scott, Dorothy**,* celebrates 55th anniversary at Meridian Street United Methodist. Sep 4
- Somerville, June**,* receives Citizen of the Year award in Simcoe, Ontario. Jan 4
- Suter, Erik Wm.**,* wins Gold Medal at Musashino-Tokyo International Organ Competition. Dec 4
- Swagger, Brian**,* receives a Carillon Scholar fellowship at Bok Tower Gardens, Lake Wales, FL. July 3
- Wallace, Edward A.**, awarded honorary doctorate at Nashota House. Feb 3
- Young, Marion**,* retires after 60 years as organist of Zion Chapel of Shepherd of the Hills Lutheran Church, Dushore, PA. Mar 4

Obituaries

- Baecker, Alma Wilson**,* Dec 4
- Burkel, Carl E.**,* Apr 4
- Craighead, Marian**,* July 4
- DeWitt, Lawrence**, May 4
- Gress, Russell Bigelow**, July 4
- Hertel, Bro. Norbert**,* Nov 4
- Jordan, Frank B.**,* June 4
- Keller, Homer Todd**, Sept 4
- Long, Stephen**, Sept 4
- McClay, George E.**, May 4
- Nanney, Herbert**,* Aug 4
- Pool, Joseph "Joe" Wilson III**, Dec 4
- Ragan, E. Bronson**,* Apr 12
- Reppen, Dennis**, Jan 4
- Tangeman, Elizabeth Clementine Miller**, Oct 4

Organ Stoplists

Andover

Lee Memorial United Methodist, Norwich, CT. 2/16 tracker,* July 15 (Wm B.D. Simmons, 1870) First Parish Congregational, Yarmouth, ME. 3/26,* Aug 16

Austin

Christ Evangelical Lutheran, Lewisburg, PA. 3/42,* Jan 16
First Christian Church, Owensboro, KY. 3/36,* Oct 20
St Andrew's Episcopal, Douglas, GA. 2/12,* Nov 16

Bedient

Christ Lutheran, Lincoln, NE. 1/3 tracker,* Jan 17
St Luke's Chapel, Medical University Charleston, SC. 2/15 tracker,* Mar 15
St Stephen's Episcopal, Lubbock, TX. 2/8 tracker,* Apr 20
Ray Cornils Residence, Woolwich, ME. 2/2 tracker,* July 16
Cathedral of St John the Baptist, Charleston, SC. 1/4 tracker,* Sept 24
Holy Cross Catholic Church, Rochester, NY. 2/15 tracker,* Oct 20

Berghaus

Trinity Lutheran, Lisle, IL. 3/54,* June 18

Buzard

Immanuel Lutheran, Wisconsin Rapids, WI. 2/30,* June 1, 18

Cook

Mercer Island United Methodist, Mercer Island, WA. 2/9 tracker,* June 20

Dower

Holy Cross Episcopal, Tryon, NC. 4/48,* Sept 23

Durner (Thomas-Pierce restoration)
West Palm Beach, FL. 2/11 tracker,* Oct 18

Fabry

St Paul Lutheran, New Haven, IN. 2/13,* Feb 20
The Christian Catholic Church, Zion, IL. (Welte-Mignon, opus 298, 1929) 4/59,* June 19-20

Faucher

West Falmouth Baptist, Falmouth, ME. 2/6,* Mar 16
St Martin's Church, Somersworth, NH. 2/20,* June 20

Fisk

Pittsburg State University, Pittsburg, KS. 3/57 tracker,* Oct 1, 19

Fritts & Co.

Grace Lutheran, Tacoma, WA. 2/21 tracker,* July 1, 15

Gerger

West Lawn United Methodist, West Lawn, PA. 3/35,* Feb 20

Gluck

Ev Lutheran Church of Christ, New York, NY. 2/33,* Aug 16

Harrison & Harrison

Church of the Holy Spirit, Lake Forest, IL. 3/50,* Oct 18

Kegg

Trinity Lutheran, Winfield, KS. 2/16,* Jan 18

Kney

St Luke's Episcopal, Boone, NC. 2/13 tracker,* May 1, 15
Our Saviour's Lutheran, Arlington Heights, IL. 2/38 tracker,* Dec 19

Leek (restoration)

Oberlin, OH. 2/9 tracker,* Sept 23

Leight

First Baptist, Waldoboro, ME (Hook & Hastings, Op. 793, 1875), 2/12 tracker,* May 16

Marceau

St Paul's Episcopal, Bellingham, WA. 3/63,* Mar 16
First Presbyterian, Kent, WA. 3/25,* Apr 20
Sacred Heart Catholic, Bellevue, WA. 3/36, July 16
St Paul Lutheran, Portland, OR. 2/12,* Dec 19

Moore

First Presbyterian, Gainesville, FL. 1/9 tracker,* Sept 1, 22

Nordlie

Faith Lutheran, Prairie Village, KS. 3/33 tracker,* Mar 1, 15
The Little World of Man Museum, Inuyama-shi, Aichi-ken, Japan. 1/4 tracker,* Jan 17

Parkey & Associates (Schantz)

Central Presbyterian, Atlanta, GA. 4/54,* Dec 1, 20

Pasi

Cansler Residence, Portland, OR. 2/10 tracker,* Nov 1, 16

Reuter

University of Pittsburgh, Pittsburgh, PA. 3/73 (with antiphonal),* Feb 19
Elm Park United Methodist, Scranton, PA. 3/53,* Dec 20

Rieger-Kloss

St Daniel the Prophet, Wheaton, IL. 2/17,* Feb 18

Rosales

King of Glory Lutheran, Dallas, TX. 2/48 tracker,* Jan 1, 16

Salmen

Salmen Residence, Wessington Springs, SD. 3/51,* Apr 19

Schlueter

Covenant Presbyterian, Huntsville, AL. 2/24,* Jan 18
Trinity United Methodist, Atlanta, GA. (Austin Op.362) 3/40,* Apr 18
Congregation Mickve Israel, Savannah, GA (E.M. Skinner, Op.654, 1927), 2/15, May 15

Schneider (Kilgen)

Zion Ev Lutheran, Mt Pulaski, IL. 2/9,* Nov 16

Sipe

First United Methodist, Phoenix, AZ 3/57,* Sept 24

Taylor & Boody

Christ Evangelical Lutheran, Staunton, VA. 2/30 tracker,* Feb 1, 18

Taylor, J.C., & Co.

St Paul Ev Lutheran, Appleton, WI (Geo. Kilgen & Son, 1931), 3/28,* May 16

Visser-Rowland

Church of the Holy Spirit, San Antonio, TX. 3/31,* Mar 15

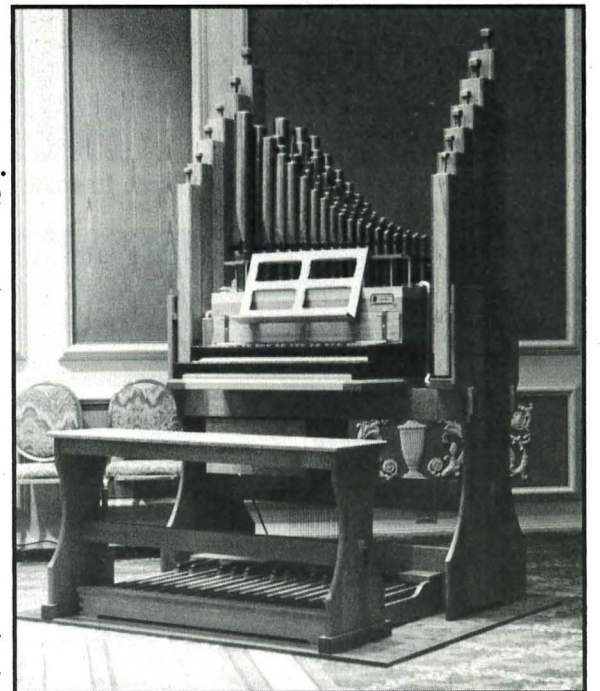
Wilhelm

Trinity Episcopal, Covington, KY. 2/38 tracker,* Apr 1, 18
First United Methodist, Crossville, TN. 2/22 tracker,* Sept 22

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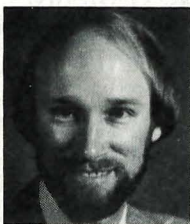
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