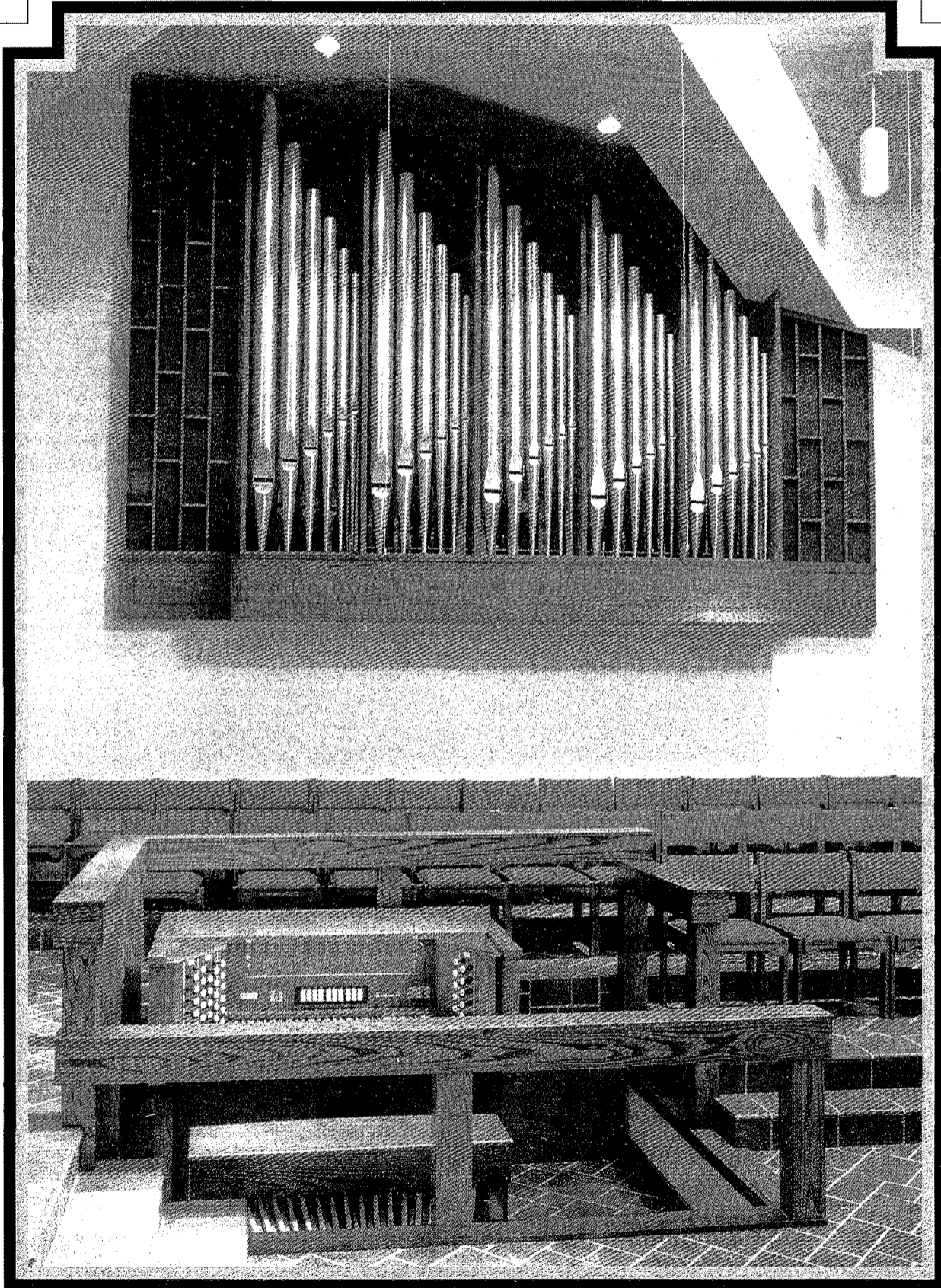


THE DIAPASON

OCTOBER, 1998



Holy Trinity Catholic Church, Peachtree City, Georgia
Specification on page 20

Letters to the Editor

Ronald Barnes

After reading the kind words about Ronald Barnes from David Hunsberger, George Gregory, Milford Myhre and Roy Hamlin Johnson (Carillon News, August, pp. 4, 6), I would also like to add that Ron Barnes touched many lives in addition to the carillon world that he loved so dearly. The above names were people that Ron talked about constantly.

When I, as a young organist and hopeful organbuilder, was first in the Washington, DC area, I was privileged to meet Ron. I spent, along with many others, many evenings at Ron's apartment listening to records, hearing stories (funny and serious) and generally learning as much about music as a com-

plete education. We regularly would go to Ron's after our respective Sunday morning church jobs for an all afternoon "Sunday School."

Ron was also an accomplished artist, and had many drawings to show. A lot of us remember the book of funny organ cases ("Organ Cases of Other Times") that Ron drew and sold. I was surprised to receive one of them, a one of a kind, personalized for my birthday one year which still hangs on my wall.

Ron's passing was a hard thing for me to take, but what I learned from him and the friendship and kindness that he offered will be with me forever.

Irving G. Lawless
Hagerstown, MD

Here & There

All Saints' Episcopal Church, Beverly Hills, California, has announced its 1998-99 season of music events: October 4, chamber music; November 1, Evensong; November 22, Los Angeles Mozart Orchestra Chamber Players; November 29, Procession with carols; December 13, Handel's *Messiah* (Part 1); January 30, Choral Compline; February 7, Thomas Foster, harpsichord, with string ensemble; February 28, Musica Angelica Baroque Orchestra; March 7, chamber music; March 21, Bach *Cantata 202*; April 11, Los Angeles Mozart Orchestra Chamber Players; May 2, Handel *Ode for the Birthday of Queen Anne* and the *Four Coronation Anthems for George II*; May 20, Choral Evensong; June 6, chamber music of Poulenc, Piston, and Adams. For information: 310/275-2910.

The Cathedral Church of St. Jude the Apostle, St. Petersburg, Florida, has announced its fall concert series: October 4, Kevin Johnson; 10/11, William Picher; 10/18, soprano Crystal Cattar-Bedan; 10/25, The Nativity Chorale; 11/1, St. John's Choir; 12/6, Handel's *Messiah*; 12/20, Lessons & Carols. For information: 813/347-9702.

St. Mary's Cathedral, San Francisco, continues its fall concerts: October 4, David Hatt (Reger Festival); 10/11, Stefan Engels (Reger Festival); 10/18, Christoph Tietze (Reger Festival); 10/25, Douglas DeForeest; 11/1, Allan Blasdale; 11/8, Zygmunt Strzep; 11/15, Garret Collins (with Harry Bernstein, flute); 11/22, Archdiocesan Choral Festival; 11/29, David Dehner. For information: 415/567-2020, ext 213.

Pilgrim Congregation Church, Duluth, Minnesota, has announced its 1998-99 tenth anniversary organ recital series: October 11, David Tryggstad; January 17, Norma Stevlingson; April 11, John Vanella. Programs take place on the church's Jaekel organ built in 1988. For information: 218/724-8503.

The Acoustical Society of America holds its national meeting October 12-16 in Norfolk, Virginia. At a special day-long session, entitled "The Acoustics of Organ Performance Spaces," on Thursday, October 15, acousticians, pipe organ builders, and scientists will present their recent experiences and latest insights on designing secular organ performance spaces and the pipe organs built for these spaces. Presenters include Dan Clayton, Dana Kirkegaard, Robert Mahoney, Hellmuth Wolff, David Kahn, Minoru Nagata, Rein Pirn, Fritz Noack, Philipp Klais, Christopher Jaffe, Jack Bethards, Mendel Kleiner, David Pike, Vladimir Chaloupka, and others. Topics include organ installations at McGill University, Kalamazoo College, the University of Kansas, Peabody Conservatory, the University

of Northern Iowa, Clayton College and State University, Portland City Hall, Rice University, the Meyerson Symphony, and other venues. In addition an organ concert and demonstration will take place on Wednesday evening, October 14, at two local Norfolk churches. For information: Dan Clayton, 914/684-7082; e-mail: danclayton@compuserve.com

The Dayton Bach Society opens its 1998-99 season with a performance of Handel's *Israel in Egypt* on October 18 at the Seventh-Day Adventist Church in Kettering, Ohio. The Society will continue this year Project Sing, an innovative program in which four student singers rehearse and perform along side Dayton Bach Society chorus members, and a selected high school director is appointed as a guest conductor to lead the chorus in rehearsals and performance. Founded in 1974 by its present conductor, Richard Benedum, the society will conclude its season on May 15, 1999, with a performance of Bach cantatas and concertos. For information: 937/256-BACH (2224).

The Presbyterian Homes, Evanston, Illinois, continues its Elliott Chapel organ recital series: October 26, Crystal Jonkman; November 5, Eileen Hunt; November 23, Michael Surratt. For information: 847/492-2915.

Seraphim, an ensemble of four women's voices, will perform the Britten *Missa Brevis* with organist Roger Stanley on November 1 at First Congregational Church, Western Springs, Illinois, and November 7 at First St. Paul's Lutheran Church, Chicago. Conducted by Terry Sullivan, who also sings in the group, the ensemble will perform works of Rutter, Fauré, folk song settings, and other music. For information: 773/472-4502.

The 10th annual **Norman Mealy Memorial Music Workshop** takes place on November 7 at St. Mark's Episcopal Church, Berkeley, California. Guest presenter Alice Parker will lead sessions on American folk hymns and spirituals, "good singing in church," and learning and extending musical skills. The event is co-sponsored by the San Francisco AGO and the Episcopal Diocesan Commission on Liturgy and Music. For information: 510/848-5107.

The 35th National Organ Playing Competition takes place April 17, 1999 at First Presbyterian Church of Fort Wayne, Indiana. The preliminary tape auditions take place during the week of February 8. The deadline for tapes is January 29. A panel of judges will select six finalists. First prize is \$1,000 and a recital on May 18. First runner-up receives \$500. All finalists will be eligible for financial assistance with travel

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Carillon

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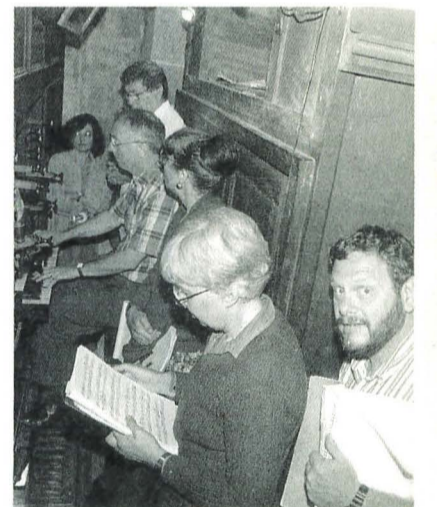
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expenses up to \$200. The contest instrument is an 88-rank 1957 Aeolian-Skinner designed by G. Donald Harrison. Complete tonal and mechanical renovation plus the installation of a new four-manual console with solid state controls was completed in 1992. For information: 219/426-7421; e-mail: firstpres@fwi.com

The next **Summer Institute for French Organ Studies (SIFOS)** will take place in July 1999. Founded in 1986 by Gene Bedient and Jesse Eschbach, the institute visits and studies essentially unaltered historic French organs of the Classic and Romantic periods. The last institute took place in July 1996, one week in Souvigny-en-Allier studying the Clicquot organ at the Basilica of St. Peter and Paul, and one week in Lyon with the Cavaillé-Coll organ at St. Francis de Sales Church. SIFOS was conducted annually from 1986 through 1993, and again in 1996. The institute will resume in 1999 and every other year thereafter. For information: Gene Bedient, 402/486-1426; website: www.4w.com/bedientorgan/

The American Guild of Organists has announced the winners of its National Young Artist Competition in Organ Performance and the National Competition in Organ Improvisation. In the performance competition: first place, Ann Elise Smoot, Lilian Murtagh Memorial Prize, \$2,000, provided by Karen McFarlane Artists; second place, Catherine Ruth Rodland, \$1,500, provided by John-Paul Buzard Pipe Organ Craftsmen; third place, Sarah Hawbeck-



SIFOS 1996 in Souvigny



SIFOS 1996 in Lyon

er, \$750, provided in part by the Young Organists Cooperative. In the improvisation competition: first place, John Schwandt, \$2,000, provided by the Holtkamp Organ Company; second place, Peter Krasinski, \$1,500, provided by Dobson Pipe Organ Builders, Ltd.; third place, Justin Bischof, \$750, provided by Mary Louise Herrick. For information: 212/870-2310.



Pro Organo Pleno XXI tour group outside St. Clotilde, Paris at César Franck memorial

Pro Organo Pleno XXI sponsored a 19-day tour of France last June. Participants visited, studied, and played 17 organs and heard accompanying masterclass lectures by Daniel Roth, Marie-Louise Langlais, Susan Landale, Marie-Claire Alain, and Michel Chapuis. The organs represented such builders as Clicquot, Cavaillé-Coll, and Dom Bedos de Celle. Plans are underway for the continuation of this study series next summer. For information: 970/484-3205.



Kevin McKelvie, Austin Lovelace, Mary Simmons, Morgan Simmons at Lovelace Fest

Lovelace Fest: Six Decades of Praise was a concert dedicated to the music of Austin Lovelace on April 26 at the First United Methodist Church in Evanston, Illinois. The concert consisted of representative works from the 1940s to the present. Dr. Lovelace was on hand to direct the musicians of First Church, and shared the console with music director Kevin McKelvie. The photo shows music directors of the church, Mr. McKelvie (1996–present), Dr. Lovelace (1952–62), Mary Simmons & Morgan Simmons (1962–67).

Art Stewart and his firm Reputation Management has joined forces with MTS Travel to offer travel and logistical management, marketing and promotion services to performing arts organizations. Their first project is the April 1999 tour to Canada and the U.S. of the Canterbury Cathedral Choir. Stewart's firm works with a variety of corporate and non-profit leaders in Boston, New York and Washington, DC. He presented a session on marketing church music programs at the AGO national convention in Denver, and serves on the AGO's Communications Task Force, now headed by John Obetz. For information: 617/441-8834.

Gloriae Dei Cantores, of Orleans, Massachusetts, completed their seventh international tour last spring. The schedule included performances in Finland, Russia, Italy and Sicily. Among the performance highlights was a concert at Conservatory Hall, Moscow, as part of the 10th Festival of Orthodox Church Music. The choir also gave a concert in Turin, Italy, as part of the official exhibition of the Shroud of Turin, on public display for the first time in 20 years. For information: 1-800/451-5006.

Appointments



Alison J. Luedecke

Alison J. Luedecke has been appointed music assistant and artist in residence with the Millennia Consort at St. James by the Sea Episcopal Church, La Jolla, California. The newly organized Millennia Consort is composed of the San Diego Chamber Brass and Dr. Luedecke. They will be featured at St. James on certain feast days and for special services. She will assist Steve Townsend, director of music, with service and repertoire playing while continuing her concert career on organ and harpsichord. Luedecke previously served as director of liturgical music and organist for the Immaculata on the campus of the University of San Diego, and for the diocese of San Diego. She received the DMA in organ from Eastman School of Music as a student of David Craighead. Her other teachers include Susan Ferré, Harald Vogel, Robert Jones, and Clyde Holloway.

F. Anthony Thurman has been appointed director of development and communications for the American Guild of Organists. His duties include fundraising; communications with local and national media organizations, music associations and the AGO membership; and Guild advertising. Thurman ends a five-year tenure on the administration of Manhattan School of Music, having served most recently as associate director of community outreach and the orchestral performance program. He holds the BMus and MMus from the University of Louisville as a student of Melvin Dickinson, and is currently a DMA candidate at the Manhattan School of Music, studying with McNeil Robinson. In addition to his AGO appointment, Thurman also serves as music director for the Irvington Presbyterian Church, Irvington-on-Hudson, New York.

Here & There

Mauro Castaldo is featured on a new recording, *Organ Music by Mauro Castaldo*, on which he performs his own works: Toccata, Canone, Pastorale, Ouverture, Tema e Variazioni, Fantasia, Corale, and Finale. The recording was made on the Tamburini organ (3 manuals, 37 stops) at the Church of St. Antonio in Naples. For information: Mauro Castaldo, Via D. Morelli 8, 80021 Afragola, Napoli, Italy.

Lynne Davis is featured on a new recording, *Musique pour Cathédrales*, on the Sepm Quantum label (dQM 6998). Recorded at the Cathedral of Chartres, France, the program includes Franck, *Choral No. 1 in E*; Mulet, *Byzantine Sketches* nos. 2, 3, 4, 5; Widor, *Symphonie Gothique*; and Demessieux, *Te Deum*. For information: Association des Grandes Orgues de Chartres, 75 rue de Grenelle, 75007 Paris, France; ph 01 45 48 31 74; fax 01 45 49 14 34.

René Delosme is featured on a new recording, *Nicolas Gigault: Livre de*

Musique pour l'Orgue, on the Disques Coriolan label (COR 333 706). The program includes the complete *Organbook* (1685) of Gigault, performed on the 3-manual, 26-stop organ built in 1983 by Alain Leclère at Terraube, Gers. For information: ph/fax 33 04 68 25 65 14.

Kim Heindel is playing recitals in Germany in November. The schedule includes November 8, Liebfrauenkirche, Singen; 11/12, Abbey Church, Brauweiler; 11/15, Nikolauskirche, Markdorf; and 11/22, Steinfeld Monastery, Steinfeld.

Piet Kee has completed a new work, *Network*, for two organs, electronic keyboard, alto saxophone and soprano recorder. Commissioned by the Incorporated Association of Organists (U.K.), the work's formal design is based on the Golden Section and the numerical relationships in the Fibonacci Series, and is published by Bärenreiter.

The Kipnis Kushner Duo (Igor Kipnis and Karen Kushner) has been playing four-hand piano educational outreach concerts in five states in addition to their regular concert performances. In August the duo performed in Poland at the Music in Old Krakow Festival, and in August toured Brazil. Next spring they will perform in the Southwest and West. For information: 212/799-5080.

James Lancelot is featured on a new recording, *A Versatile Organ in Maryland*, on the Priory label (PRCD 640). Recorded on the 2/23 Harrison & Harrison organ at Emmanuel Church in Chestertown, Maryland, the program includes works of Clérambault, Couperin, Sweelinck, Buxtehude, Gabrieli, Bach, Mendelssohn, Bovet, Bridge, Yon, and S.S. Wesley. Available for \$15 (plus \$2.50 shipping) from: Emmanuel Church, P.O. Box 875, Chestertown, MD 21620.



Kristen M. Lensch

Kristin M. Lensch is the winner of the \$600 First Prize and the \$100 Audience Prize of the 1998 **Gruenstein Memorial Organ Competition**, held May 2 in Chicago. She returned to Chicago to play the winner's recital on June 1 at Fourth Presbyterian Church. Ms. Lensch received the BMus from the University of Iowa and the MMus from Indiana University. She currently serves as Organist and Assistant Director of Music at First Presbyterian Church, Nashville, Tennessee.

John Longhurst, Clay Christiansen, and Richard Elliott are featured on a new recording, *The Mormon Tabernacle Organ: How Sweet the Sound*, on the BWE label (BWE 0221). Recorded on the 206-rank Æolian-Skinner organ, opus 1075, the program includes works of Mathias, Arne, Bach, Reger, Hollins, Bridge, Callahan, Eben, Widor, Shearing, and Wagner. For information: 801/526-1022; web site: www.bwwe.com

On June 23, **Charles McManis** played a one-hour recital at St. Katharinen Church, the oldest surviving church building in Hamburg, Germany. Although the organ was destroyed in World War II, eleven ranks of pipes from the instrument that J.S. Bach had

played 250 years earlier were included in the 1962 tracker organ built by Kemper of Lübeck. In 1988 Rudolf von Beckerath rebuilt the Kemper organ, retaining the "Bach ranks." McManis played half the recital on St. Katharinen's 1984 two-manual Kleucker choir organ, free-standing near the front of the nave. The instrument is placed to one side allowing the audience a side-view of the horizontal trumpet and the performer. The balance of the program was played on the four-manual Beckerath gallery organ.

Traveling on to London, McManis met his wife Judith for three weeks touring in England and Scotland, exploring a dozen cathedrals—beginning with Lincoln, York, and Durham, and ending with Canterbury, Winchester, Salisbury, and St. Paul's, London. The couple toured Harrison & Harrison's new factory that replaces its 125-year-old building in Durham. McManis also had a guided tour by tuners of the 5-manual Liverpool Cathedral organ.

Other activities included visiting White Chapel bell foundry (that built Big Ben and the Liberty Bell), seeing a performance of *The Merchant of Venice* at The Globe, and visiting London's Kew Gardens and the Roman ruins at Bath and Stone.



Marilyn Kay Stulken

Marilyn Kay Stulken, of Racine, WI, received the Organ Historical Society's 1998 Distinguished Service Award at the society's annual convention in Denver. Stulken is a graduate of Hastings College and the Eastman School of Music, where she studied with David Craighead. Organist of St. Luke's Episcopal Church in Racine, she also teaches at Concordia University, Mequon. She has given numerous recitals, hymn festivals and workshops throughout the country, including nine recitals for OHS national conventions. Stulken is author of the *Hymnal Companion to the Lutheran Book of Worship* (1981) and *An Introduction to Repertoire and Registration for the Small Organ* (1995), as well as over 50 articles and reviews. She was co-editor of *Amazing Grace: Hymn Texts for Devotional Use* (1994) and contributed to the historic notes in *The New Century Hymnal* (UCC, 1995) and *Indexes for Worship Planning* (ELCA, 1996). Active in AGO and The Hymn Society, Dr. Stulken is married to organbuilder Thomas R. Rench.



William A. Webber, IV

William A. Webber, IV, of Somerville, New Jersey, was selected as one of three national prize winners for

1998 by The Fellowship of United Methodists in Music and Worship Arts. The prize is awarded to those who are in graduate studies in music and other worship arts, or who are doing research in these areas. Mr. Webber is a student in the Master of Sacred Theology program (STM) at the Theological School, Drew University, in Madison, New Jersey. The area of research for his thesis is "Tracing the faith formation achieved through the use of Sunday School songs, vacation bible songs, and other religious songs as reflected in children and adults." Webber is a native of Cynthiana, Kentucky, and holds the BA in music from Northern Kentucky University and the Master of Theological Studies from the Theological School, Drew University. He is currently organist/music director of The United Methodist Church in Franklin Lakes, New Jersey; organist/director at Temple Beth-Ahm Synagogue in Springfield, New Jersey; and assistant organist at The Christian Science Church in Summit, New Jersey. He also holds the Colleague Certificate from the AGO and has done additional graduate work at Westminster Choir College.

The American Boychoir was featured as Artists-in-Residence at Americafest International Singing Festival for Men and Boys at St. John's University in Collegeville, Minnesota, from June 27 through July 3. James Litton, Music Director of The American Boychoir, was featured as a Festival Conductor. Americafest is a biannual, non-competitive singing festival which hosts men's and boy choirs and choral directors from all over the world. This year choirs came from The Czech Republic, Finland, and Canada, as well as from the United States. Joining Dr. Litton as festival conductors were Americafest Honorary Chairman Weston Noble from Luther College, and Axel Theimer, founder of The Voiceworks Network. Following their appearance at Americafest, The American Boychoir left for a two-

week tour of Germany which included performances at the Schleswig-Holstein Musik Festival.

A free booklet entitled "Presenting and Promoting a Church Concert Series" is being offered by **Phillip Trukenbrod Concert Artists**. The 20-page booklet discusses such topics as organization, funding, hosting artists, working with agencies, publicity, and promotion. To receive a copy, write to Phillip Trukenbrod Concert Artists, P.O. Box 331060, W. Hartford, CT 06133-1060, or e-mail to email@concertartists.com

Gemini Press International has announced that it will publish the winners of the **St. James Competition** for either an original anthem or an original organ composition, or both. Anthem manuscripts should be settings of an Easter text taken from the *New Revised Standard Version of the Bible* or *The Hymnal 1982*, and be written for an average choir (SATB) with organ accompaniment, four to five minutes in length. Organ works should be of average difficulty, appropriate for an Easter prelude or postlude, four to five minutes in length, and written for a two or three manual organ. (The Walker Memorial Organ is a three-manual, 54-rank instrument.) Gemini Press is distributed by Theodore Presser Company. For information and contest rules, contact: Paul Hamill, St. James Episcopal Church, 352 Main St., Great Barrington, MA 01230; ph 413/528-1460.

Charles Abry, President of **Carl Fischer**, the 126 year old music publishing, distributing and retail firm, announced the acquisition of Carl Fischer Inc. by the **Boosey & Hawkes** Group plc. Fischer will function as an independent, wholly owned subsidiary of Boosey & Hawkes. Abry, who has been president of Fischer since October 1996, will be a member of the new Board of Directors of Fischer. Richard Holland, Group

Chief Executive and Deputy Chairman of Boosey & Hawkes, will function as Chairman of the new Fischer Board.

Editions Chantaine of Belgium has named **Theodore Presser Company** sole distributor for the United States, Canada, and Mexico. The catalog includes the *Orchestra at Home* series, a collection of music scores for soloist and orchestra in which the orchestral accompaniment is supplied on a CD included inside the score. The soloist can choose the tempo, as the accompaniment is recorded several times at different tempi. The series also contains a rhythmic guide to allow synchronization with the orchestra. Some of the works in this series include *Two Sinfonias from Cantata 35* by Bach, Handel's *Concerto in B-flat*, op. 4, no. 6, and *Two Church Sonatas in C* by Mozart. Also included in the catalog are organ works of Paul Fisher, Jeanne Joulain, and Pierre Cochereau. For information: 610/525-3636, ext 41.

Allen Organ Company has installed two digital organs—a 3-manual classical and 3-manual theatre model—in the home of Howard Terrill in South Melbourne, Australia. They are installed so that they can be played

individually or together. Terrill's plans call for a series of small concerts and recitals. For information: 61 3 9696 5120.

Rodgers Instrument Corporation has introduced its new model 795, incorporating new voicing capabilities, professional performance and audio specifications. Features include a silent, lighted drawknob console, 33 primary stops and 12 Rodgers patented Voice Palette™ stops, and the capability to add real wind blown pipes. Existing voices can be modified with Rodgers' GC-10 Organ Designer™ software. Parallel Digital Imaging® (PDI™) technology enables each note to be individually tuned, leveled and voiced after installation. Patented Digital Domain Expression and Digital Dynamic Wind technology reproduces acoustical and mechanical nuances inherent in pipe organ expression and wind systems. The model 795 includes a full 6-channel MIDI keyboard controller capability, with MIDI A and B pistons for each division. The company also announced upgrades to the other 700 series models, the 790 and 751. Both are shipping standard with Voice Palette™ and 100-watt amplification.

Nunc Dimittis

Fred Bock died on July 31 in Encino, California, at the age of 59, of cardiac arrest and complications from kidney surgery. A nationally known publisher of choral music, composer, arranger, and church musician, Bock had been music director at The First Presbyterian Church of Hollywood for the past 15 years, and before that was music director of Bel Air Presbyterian Church for 14 years. After working for Word, Inc. publishers in the 1960s, Bock founded several of his own companies, including Gentry Publications and Fred Bock Music. He also owned Raymond A. Hoffman Co. and H.T. FitzSimons Co. He was editor and publisher of *Hymns for the Family of God*, which was first issued in 1976 and has sold more than 3 million copies. Born in Great Neck, New York, he earned a bachelor's degree in music education at Ithaca College and a master's in church music at USC. He served as president and secretary of the Church Music Publishers Association and was on the Writer's Advisory Board of ASCAP.

European organs began to prepare a previously insular British organ establishment for the furore which the advent of the organ in the Royal Festival Hall was to unleash in 1953.

Born in Porth, Glamorgan, Jones developed a fine keyboard technique at an early age and went on to study at the Royal Academy of Music. In London his impeccable technique, keen historical awareness and immaculate sense of style soon won him the highest regard of his colleagues. From a remarkable performance of *Dido and Aeneas* (mounted in 1951 by Bernard Miles, with Kirsten Flagstad as Dido), which was performed to an edition by Jones, grew the Geraint Jones Singers and Orchestra, which specialized in and popularized Baroque music—particularly Bach, which he featured for 30 years in Royal Festival Hall concerts.

As well as touring at the harpsichord with his second wife, the violinist Winifred Roberts, Jones was artistic director of the Lake District Festival from 1960–78, director of the Salisbury Festival from 1972–77, and of the Manchester Organ Festival, 1977–78. The Kirkman Concert Society, which he founded in 1963, provided a platform for many emerging artists of distinction, many of whom gathered for an 80th birthday tribute in May 1997 in the Wigmore Hall. An occasional organ designer, the last of his essays is the cleverly thought-out Rieger in the Hong Kong Arts Centre.

Not known as an organ recitalist for the last 20 years because of a back injury, his immensely enriching life in many other spheres left an indelible and inspiring mark on all he touched. Winifred, whom he married in 1949, survives him, along with a daughter from his first marriage.

Just before his death, Geraint Jones was working with Amphion Recordings to produce a CD of BBC and EMI recordings he had made between 1949 and 1955 on the historic organs at Amorbach, Ottoheuren and Steinkirchen (his favorite). This CD will now be released as a memorial tribute. (Amphion PHI CD 148; available £12.50 postpaid from Amphion Recordings, Norton Lodge, 109 Beverly Rd., Norton-on-Derwent, Malton, North Yorkshire YO17 9PH England; ph 01653 698372.)

—Paul Hale

(The above obituary was published in *Organists' Review*, August, 1998, and is reprinted here with kind permission of the editor, Paul Hale.)

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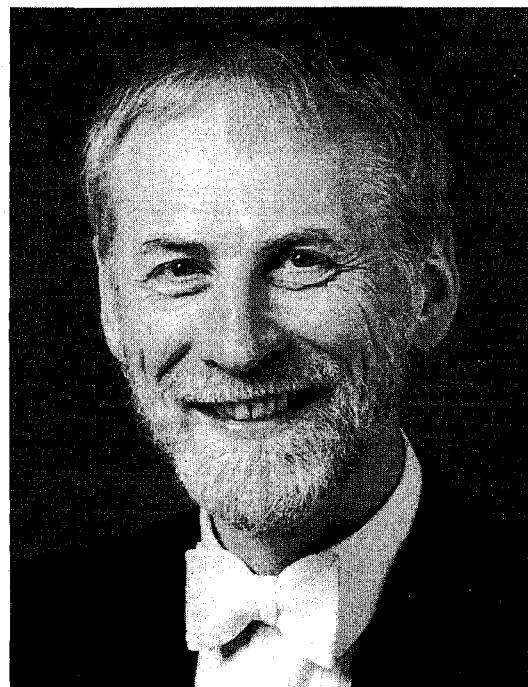
Geraint Jones (photo credit Amphion Recordings)

Geraint Jones (1917–1998)

The British organist and harpsichordist **Geraint Jones** died on May 3 at the age of 80. A star of the "back to Bach" early post-war days, Geraint Jones gave a complete cycle of Bach's organ works during 1945–46 on the large Harrison & Harrison organ in the West London Synagogue, having been introduced by Dame Myra Hess. He followed this the year after by a tour of Germany, and his subsequent broadcasts and recording on several historic

“Mr. Herrick’s performances were grand...Mr. Herrick is a virtuoso, no question, and he took risks accordingly.” —*The New York Times* [opening recital]

Christopher Herrick



at the Lincoln Center Festival,
New York City, July 1998
14 consecutive daily recitals,
the complete works of J.S. Bach for organ

“What I have in mind,” he explains, “is to make it something that real music lovers want to hear, not just so-called organ buffs. I really want to make it a musical feast—exciting, colorful and immediate. It’s not a very complicated philosophy, is it?”
—Christopher Herrick in interview with David Goldstein, *Time Out New York*

“TOP ORGANIST’S FINE BACH PEDAL: One of the most consistently satisfying events of the Lincoln Center Festival may turn out to be the contribution of a single musician—a kind of inverse ratio of manpower to artistic achievement. The man in question is Christopher Herrick [who] opened a two-week series of the complete organ works of J.S. Bach...blazing brilliance...Good to know there is much more to come.” —*New York Post*

“Herrick’s performances were quite magnificent. The hall was filled, musicologists were arguing points of authenticity, while organists were discussing Herrick’s tempos and registrations. Here is a case where nit-picking is irrelevant, however. The salient issue is that Herrick brought the music to life, giving an individual, differentiated character to every piece....He made the music clear in texture and rhythm...Under his fleet fingers even the most complex fugal designs became logical and easy to follow....Ultimately the highest compliment I can pay Herrick is that I left the auditorium wishing I could come back for the following 13 recitals in this series.” —*Pittsburgh Post-Gazette*

“A superb English organist... Mr. Herrick was at the peak of his considerable form, combining precision with panache, interpretive freedom with a sheer joy in virtuosity. The playing was, in a word, triumphal.”

—*The New York Times*
[closing recital]

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Carillon News

by Brian Swager

Albany anniversary celebration

Police reports announced that an audience of 50,000 persons was present on the evening of September 18, 1927 when the carillon in the Albany City Hall was inaugurated. During evening recitals, traffic was controlled from the belfry by means of red and green lights, no movement being permitted during a program number. In the compass, pitch, and weight of its original configuration, the Albany carillon was a replica of that in the belfry of Bruges, Belgium. A Preludium quasi una Fantasia, employing all the bells in the carillon, was specially written for the inauguration by the Flemish composer, Jef van Hoof. Amy Heebner reports on last year's activities in Albany.

A week-long celebration filled with recitals and ceremony heralded the 70th anniversary of the carillon in the City Hall in Albany, New York, September 2-7, 1997. The carillon celebration was a part of the year-long bicentenary celebration of Albany as the state capital.

William Gorham Rice was the driving force behind the original installation of this instrument, the first municipal carillon in the United States. Its 49 bells (bourdon G of 11,500 pounds attached to B-flat) were cast by John Taylor and Co. of England, in 1927 and 1986. Jef Denyn, director of the Belgian Carillon School, made his only trip to the United States to inaugurate the carillon on September 18, 1927.

Recitals were given by the four resident carillonneurs: Charles Semowich, Pieter Blonck, Amy Heebner, and Sistine Lezon. They joined forces with members of the Albany Symphony Orchestra brass for a two-hour brass and carillon concert and picnic. New works by Irving Robbin of New York City and Robert Perkins of New Orleans were conducted by the composers. Margo Halsted presented a lecture entitled "The Legacy of William Gorham Rice," followed by a recital that featured five of the pieces performed by Jef Denyn at the 1927 dedication recitals.

Albany Mayor Gerald D. Jennings laid a wreath on the adjacent graves of Harriet Langdon Pruyn Rice and William Gorham Rice at the Albany Rural Cemetery. Two smaller bells from the original carillon had recently been installed in the gravesite bell rack to replace two others that have been missing for some time.

An exhibit in the City Hall rotunda, featuring the Albany City Hall carillon, was created by Amy Heebner for the celebration, and architect Benjamin Mendel, Jr., created a holiday ornament that represents the City Hall and its car-



Irving Robbin, Sistine Lezon, Robert Perkins, Amy Heebner, Charles Semowich, and Pieter Blonk



William Gorham Rice gravesite at Albany Rural Cemetery

illon. The ornament can be purchased for \$35 from Albany City Hall Treasurer's Office, Eagle Street, Albany, NY 12207. Copies of the program booklet may be obtained from Charles Semowich at 242 Broadway, Rensselaer, NY 12144.

Regional gathering

The 1997 Mid-Atlantic Carillon Conference was held in Washington, D.C., and Arlington, Virginia, on 18 October. Robert Grogan hosted fifteen participants at the Basilica of the Shrine of the Immaculate Conception where the theme of the workshop was sacred music of the Catholic Church. Edward Nassor hosted a workshop on sacred music of the Protestant Church at Washington National Cathedral. Jim Smith of the Mercersburg Academy presented a new arrangement of the Ralph Vaughan Williams hymn *Sine Nomine*. The 1998 advancement examination pieces were played and discussed by Joanne Droppers, Edward Nassor, and John Widmann at the recently restored Netherlands Carillon. Over



MACC participants at the Basilica of the Shrine of the Immaculate Conception

lunch a discussion was conducted comparing the American Guild of Organists' academic degree requirements with the GCNA advancement exam requirements. The two organizations' differences on voting membership and office holding requirements were also compared.

Student Guild field trips

Daniel Varholy and Ellen Espenscheid sent the following reports of Middlebury College and Yale University student guild adventures.

On Saturday 21 March a small but faithful contingent of the Middlebury College Guild of Carillonneurs ventured out on a tour of six carillons in Massachusetts and Connecticut. We began at the Northfield Mount Hermon School and then moved on to Smith College where we were received by Grant Moss. Both carillons are 47-bell Paccard instruments. Then in our energetic, whirlwind carillon road trip, we traveled to Trinity Methodist Church in Springfield, Massachusetts, where we were able to play their 48-bell Taylor, replete with Taylor standard console in a truly splendid playing room at the hospitality of Becky Isaacson. Next we proceeded to Trinity College in Hartford, needing to cancel one stop at Simsbury Methodist Church resulting from delays through inclement weather.

carillon outside of Middlebury.

The students in attendance were David Babington, '00, Tim Bartlett, '98, and Daniel Varholy, '98. It was the first tour the Middlebury Guild has made, all organized by our friend and mentor George Matthew, Jr. We know that it certainly has enriched our playing and we look forward to increased carillon enthusiasm at Middlebury and the possibility for future tours.

Fourteen members of the Yale University Guild completed a tour of eight northern carillons, making this the group's third cold spring break tour in a row (Belgium in 1996, and an ice storm in Ann Arbor in 1997). Before leaving Connecticut, some of the fourteen traveled to Simsbury United Methodist Church (Chris Eberly, host), Trinity College in Hartford (Daniel Kehoe, host), and First Presbyterian Church in Stamford (George Matthews, Jr., host).

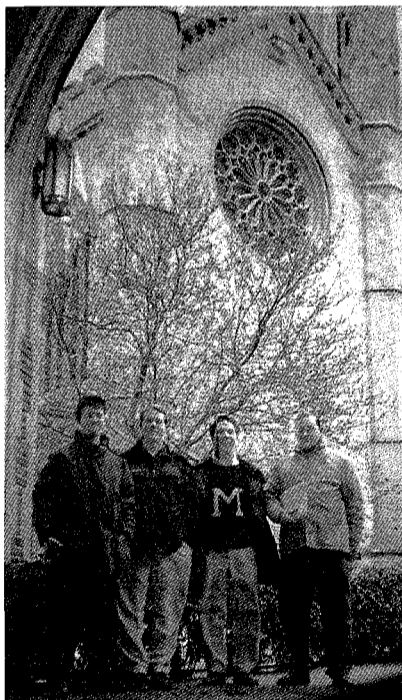
The first stop on the tour was the Rainbow Tower where Gloria Werblow met us. She then took us to Calvary Episcopal Church in Williamsville, New York. The next day, Gerald Martindale led us on a tour of the carillons at the Metropolitan United Church, the University of Toronto, and the Canadian National Exhibition, as well as the Timothy Eaton Memorial Church chime. Next we went to Ottawa, where we spent the night in jail. (The Youth Hostel in Ottawa was formerly the Carleton County jail.) We then spent the day in masterclasses with Gordon Slater, and some members were chosen to play the carillon in the Peace Tower. That concert concluded with Helen Bailey and Bernice Lee playing Ronald Barnes' *Carillon Concerto for Two to Play*. The next stop was Montréal where Claude Aubin hosted us at St. Joseph's Oratory. On our way home, we played the carillon at Middlebury College in Vermont where Daniel Verholy, president of their student guild, met us. The snow storm became so bad that we had to cancel our visits to the carillon at Norwich University in Northfield, Vermont, and to Ben & Jerry's ice cream factory.

Plans are underway for next year's tour to Belgium and The Netherlands. At Yale, the 22 members of the Guild ring twice daily, for an additional hour on Sunday afternoons, and for special holiday concerts as well.

Miscellanea from abroad

- A 25-bell, major-third, Eijsbouts carillon was installed in the 50-meter tower of the Academy Building of the Groningen State University. The bourdon weighs 260 kg. and sounds C, hence transposing up an octave (c, d, e, chromatic to d). The profiles used for the bells in this carillon were developed in cooperation with the Eindhoven Technical University and do not exhibit the bulge that is associated with earlier designs of the major-third bell. Romke de Waard composed a *Kleine Suite* for the February 28, 1996, dedication. Auke de Boer is the carillonneur.

- In the 1992 renovation of the 47-bell carillon in the St. Martinus Church in Weert, two historic (1692) tolling bells were incorporated. It soon became obvious that, despite their historical value, their tuning does not suit them for use as carillon bells. As part of the 1996 carillon project, the two bells were removed from the tower and mounted inside the church where they are used liturgically. Four new carillon bells, cast



(l to r) Tim Bartlett, '98, David Babington, '00, Daniel Varholy, '98 and George Matthew, Jr., in front of Trinity Chapel at Trinity College, Hartford

Trinity features a set of 49 Taylor bells. Daniel Kehoe played for us and ten even made a recording of our own playing for us to take as a souvenir. We had a fine time circling through and each playing a piece or two. We then stopped for a photo shoot and then returned hastily home, the snow becoming difficult enough to necessitate canceling at First Congregational Church in West Hartford as well as Simsbury. Although we did not make it to all of our planned destinations, despite the weather it was truly a pleasant and richly appreciated single-day tour of carillons and, for some of our ranks, it was the first time they had played another

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by Petit & Fritsen, replaced the historic bells and augmented the instrument with a B-flat and an E-flat in the bass range. On the occasion of their installation on May 28, 1996, the five-octave Swiss mobile carillon "Papageno" was used for a celebration. The donor of the new Weert bells was so taken by the mobile carillon that he purchased it. Renamed the "Paltz" after the estate where it will reside, it will continue to be used for various cultural events. A replica of the top of Weert's St. Martinus tower was erected inside the church including a detailed model of the carillon. Twelve of the 49 cast bronze bells play when coins are deposited. Proceeds will help with maintenance of the tower carillon. Frank Steijns has been the municipal carillonneur since 1994.

• André Lehr's new book, *Campanologie*, was published by the Belgian Carillon School. With 575 pages, it is more or less a new, expanded edition of his 1976 book *Leerboek der campanologie*. It is available from: National Caril-

lon Museum; Ostaderstr. 23; 5721 WC Asten; The Netherlands; 0493/69.18.65, FAX 0493/69.70.79 (for NLG 95 plus shipping) or Koninklijke Beiaardschool; Fred. de Merodestr. 63; 2800 Mechelen; Belgium; 3215/20.47.92, FAX 3215/20.31.76.

• The 28-bell Eijsbouts carillon in Pythagorean tuning in Herzele, Belgium was put in working order by Clock-O-Matic.

• Petronella Wensing, a Dutch lace-maker and a resident of Australia, designed and made a lace replica of the Bok Singing Tower which was presented to the Bok Tower Gardens Foundation and hung in their newly opened Education and Visitor Center in March, 1997.

• Adrian Tien played the Canberra, Australia, carillon in a performance with the Su Wen-Ching Chinese Ensemble from Taiwan. The instruments used were a Chinese dulcimer (yang-ching), two-stringed violin (erhu), Chinese zither (gu-zheng), Chinese harmonica

(sheng), and bamboo flutes. The program included works from the standard Chinese instrumental repertoire, popular folk music, and some Australian folk songs.

• Louvain musicologist, campanologist, and composer Gilbert Huybens was awarded the Grand Prize in Literature by the Royal Academy of Dutch Letters and Language in Ghent for his encyclopedic work *De Bibliographie van het Zuid-Nederlandse liedboek in de volkstaal (1508-1805)*. It is to be published this year by the Academy.

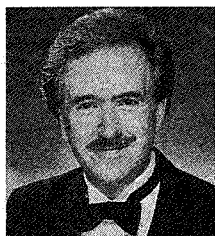
• Father and son carillonneurs Toon (1890-1971) and Karel (1927-1992) Borghuis have been memorialized with bronze statues in Oldenzaal.

Send items for "Carillon News" to Dr. Brian Swager, c/o The Diapason, 380 E. Northwest Hwy., Ste. 200, Des Plaines, IL 60016-2282. For information on the Guild of Carillonneurs in North America, write to: GCNA, 37 Noel Dr., Williamsville, NY 14221.

Ars Musica Chicago Symposium & Workshop

Ars Musica Chicago presented two events this summer. The first was a single-day symposium on "The Organ in the Hispano-American World" held on July 11 at the Newberry Library in Chicago. The featured speaker was Susan Tattershall, whose recent work in restoring organs in Mexico includes the organ at the Cathedral of Oaxaca. Ms. Tattershall gave a slide presentation on the transmission of the organ from Spain to Mexico, with commentary on the builders and the special features of the churches for which these organs were built. She also discussed the details of each organ's design and construction.

During the afternoon, the following papers were delivered: "The Organs of El Escorial and the Hispano-American Tradition of Organ Building and Play-



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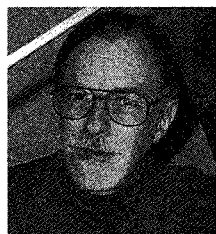
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ing" by James Wily; "Sources for Hispanic Organ Performance and Practice at the Newberry Library" by Enrique Alberto Arias; and "Performance Practice of Spanish solo organ repertory in the 16th and 17th centuries" by David Schrader. This was followed by a concert given by Ars Musica Chicago at the Church of the Ascension which included organ works by Bermudo, Cabezón, Peraza, Correa de Araujo, and Cabanilles. Also performed were some Spanish anonymous motets from the early 18th century, an ornamented version of Victoria's *O Magnum Mysterium*, and chants from the *Graduale Dominicale* (1576), the first printed source from Mexico.

During the same week (July 16-19), Ars Musica Chicago presented its annual performance workshop at St. Mark's Church in Evanston. The theme of this year's workshop, entitled "From Josquin to Lully," was French music of the 16th and 17th centuries. The featured work, performed at the concert of workshop participants on Sunday, July 19, was Charpentier's *Messe de minuit*, a mass based on popular noels of the period. Workshop participants also performed a motet by Josquin, various arias and duets from Lully's operas, as well as instrumental works by Couperin and his contemporaries. The faculty included Andrew Schultze, Robert Finster, Enrique Alberto Arias, Patricia Morehead, and Martine Benmann.

A small conference was also held as part of this event on Saturday, July 18, at St. Mark's Church. The following papers were read: "Shaping National Identity: Early Music on Concert Programs at the Paris Exposition Universelle de 1900" by Elinor Olin, National Lewis University; "Marin Merenne's *Harmonie Universelle* (1635): Man, Music, and Cosmos" by Enrique Alberto Arias, School for New Learning, DePaul University; and "French Music after the Era of the Versailles Court: Clérambault's Cantatas written for Parisian Performance" by Jeffery Wasson, Barat College.

Next year Ars Musica Chicago plans a performance workshop on English music of the later 16th and 17th centuries, "From Byrd to Purcell," in the third week of July, 1999, at St. Mark's Church in Evanston. For further information, call 312/409-7874.

—Enrique Alberto Arias



Christopher Herrick

lined up outside New York City's Sony Theater on Broadway to view *Everest*, across the street at Lincoln Center's Alice Tully Hall, similarly enthusiastic crowds gathered to hear Christopher Herrick climb the peaks of Johann Sebastian Bach's complete organ works. This marathon, which took place on fourteen consecutive late afternoons from July 13 to July 26, bore all the trappings of a major expedition—only a handful of world class performers (including Marie-Claire Alain, Lionel Rogg, Marcel Dupré, Arthur Poister, and Helmut Walcha to name a few) have traversed this territory in concert. The audience was composed of inveterate Bach lovers, not just casual organ aficionados, and the stakes were high since the journey is long and arduous embracing countless musical peaks poking through a tightly controlled aural atmosphere. Indeed this listener, as did many others, found it almost impossible to fathom such a feat since the journey encompasses not just two or three monumental pinnacles of organ literature but may well comprise the most sublime output of musical expression by any single composer. (This by no means ignores the existence of the Beethoven symphonies and piano sonatas, Mozart operas, Schubert lieder and Gregorian chant.)

Throughout the two weeks of seventy-minute recitals, Mr. Herrick brought a singularly devoted and humble sensibility to the endeavor that awakened tired but adoring souls and ears to this extraordinary music. Mr. Herrick's succinct and often witty platform comments gave insight into his spiritual connection with the music and illuminated his point of view. In fact his lively, almost irreverent rendition of *Wachet auf* seemed to symbolize his enthusiasm about the project, an enthusiasm that all in attendance shared. Mr. Herrick drew inspiration from his audience as the cycle progressed referring to us as a "family." And as a show of hands at the close of the marathon confirmed, the family who stayed together for all fourteen concerts was large and appreciative. Of course, it helped to present this

feat in New York City, known for its temples of great artworks; but it was more than just a "Guinness Record" kind of marketing ploy. The audience was not only knowledgeable and attentive, but shared a collective need to be there. The scaling of these peaks not only demands a world class guide but also needs an entourage that understands that one should not go it alone.

It was interesting to note that invariably at the beginning of every fugue (of which there are many), the audience would sit more upright in their seats, put their programs aside, and lean forward to listen so as not to miss a phrase of counterpoint. Mr. Herrick's only encores (the G minor and E-flat fugues at the final concert) seemed to sum up and satisfy our societal quest for order and meaning in our lives. It was a privilege to walk away from this intimate and intense encounter with Bach with the life-affirming subject of the *St. Anne Fugue* ringing in our ears. How rare those opportunities are to sit joyously pondering at the top of a mountain.

For the record Christopher Herrick brought a wealth of experience to the Lincoln Center Festival. Since 1984 he has devoted himself exclusively to performance throughout the world. For ten years he was organist at Westminster Abbey and is one of the most widely respected and recorded organists. In addition he conducts two London Choirs which perform major choral literature. It was also a pleasure to read the brilliant program notes written by Malcom Boyd, well known Bach scholar and writer. Although volumes have been written about these works, there was just enough historical fact coupled with anecdote and suggestion for listening to sharpen one's attention to the task.

A few words must also be said about the 1975 Theodore Kuhn mechanical action, sixty-two stop, four-manual instrument. Throughout the entire cycle the sound wore well—to the point that most listeners forgot about the medium of these concerts and focused on the vast panorama of musical expression. It is a tribute to the builder as well as the performer that we did not tire or obsess about the sound (as is wont to happen at organ events), but could enjoy the music for its own sake. As Mr. Herrick pointed out, this was in large part due to the loving curatorship of Peter Batchelder, who was on call throughout the cycle to maintain the integrity of the organ. It must be noted that Mr. Herrick courteously called our attention to this at the final concert by insisting that Mr. Batchelder appear on the platform for his own bow. It was clear that this was a collaborative effort in Mr. Herrick's mind.

The Lincoln Center Festival is to be congratulated for having the courage to program this important series of concerts. It was a rare opportunity for those who attended the entire cycle and a thrill for those who came and went throughout the two weeks. Christopher Herrick will certainly be remembered for his highly successful expedition to

the many peaks of the Bach Organ Works. Those of us who went along on the journey reveled in a "high" that few concertgoers experience. Hats off to Herrick—and Bach!

—Kenneth Huber

Kenneth Huber is a concert pianist who resides in New York City and Minneapolis. He teaches at Carleton College in Northfield, Minnesota.

Music for Voices and Organ

by James McCray

Christmas: part III, Epiphany

Epiphany: an appearance or manifestation of a god or other supernatural being.

Webster's New World Dictionary

The last two columns have focused on Advent and Christmas; this one features music for Epiphany, those days which follow Christmastide. The exact date is January 6, but there actually are six Epiphany Sundays in 1999. They ease their way through the depths of winter toward February 15, Ash Wednesday.

According to Peter Cobb in *The Study of Liturgy* (pp. 466-67), "Epiphany is almost certainly the older of the two festivals (Christmas and Epiphany) and was probably from its origin a celebration of both Christ's nativity and the events connected with it, and of his baptism and first miracle at Cana." He points out that both festivals may have been attempts to counter pagan events associated with the winter solstice. Their evolution was gradual and it was not until the fourth century when they were widely celebrated.

Congregations have problems with Epiphany because it extends so long after Christmas that its mood often is lost. The four Sundays of Advent preceding Christmas build excitement; however, Epiphany occurs early in its season, and then all that follows seems to be lost in its wake. By mid-January the tidings of Christmas have faded into memory and it feels like a downhill progression as winter lingers.

Church choirs also lose their focus during this period. Generally, they have given extensive service from Advent through Epiphany Sunday, so directors need to be motivating to keep them on track both musically and spiritually.

One idea is to program a special event in this period. At our church we hold an All-Church Concert near the end of Epiphany, before we move into Lent. This concert brings together all of our performing ensembles, each contributing several minutes of music; some of our fine vocal and instrumental soloists are featured, especially our organist. The music does not focus on Epiphany in a true sense, but we do try to make it a celebration concert that features fast, joyous music, because soon the Lenten mood will use music of a more pensive

► page 10

Christopher Herrick Lincoln Center Bach Series

With the recent release of the IMAX 70mm documentary film *Everest* and the publication of several autobiographies by members of the climbing expeditions, there has been a flurry of media interest in mountain climbing. These chronicles of both the dangers and euphoria seem to have rekindled a fascination with adventure that penetrates deeply in our psyche. While crowds

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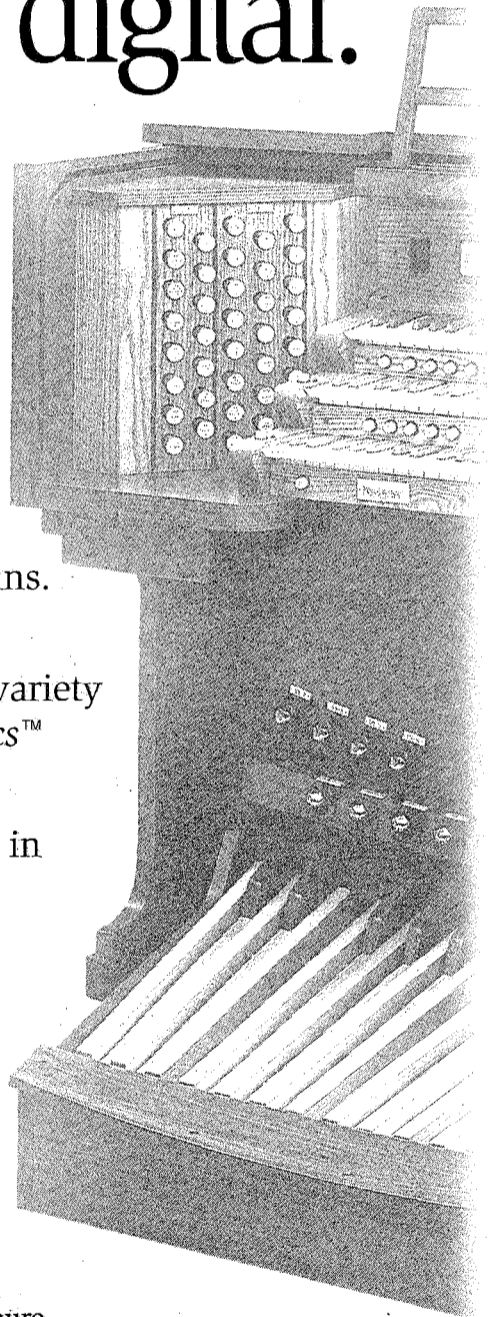
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nature as it prepares for Holy Week. Having all church ensembles in one concert always attracts a large audience (especially parents of children/youth groups). At Christmas there are numerous other conflicting concerts in the school and community; often these keep performers and audience from special church performances. Here in early February, however, bringing together all of the church groups usually results in a festive and entertaining 80 minutes of engaging music.

Much Epiphany music focuses on the Star and/or the Wise Men. These stories are linked closely with the birth, but it is good to be reminded that Epiphany has other story connections beyond those. The reviews this month reflect the Star/King popularity and feature music for Epiphany with a few others "At the Crib" context.

A Carol for Epiphany, Lloyd Pfausch. SATB S solo, unaccompanied, Augsburg Fortress, \$.85 (M).

This simple carol setting is in a modified strophic form so that the melody, first heard by a soloist above sustained choral chords, is retained throughout. The text focuses on peace and would be useful for one of the Sundays after Epiphany since the text says, "When the kings and princes are home, when the star in the sky is gone . . ." Mild dissonances and a beautiful melody.

O God, Who by a Star, arr. Walter Ehret. SATB with keyboard, Carl Fischer, CM8511, \$1.25 (M).

Using a gentle keyboard harmony for background, the first two stanzas are sung separately by the men and women. This is followed by a simple four-part unaccompanied stanza which leads to the final stanza that has a more majestic character. Lovely text, predominantly unison singing, and a pretty melody make this useful for any type of choir.

Led by a Brilliant Light, Patricia Harris. Two-part, keyboard, hand drum, tambourine, and optional flute, Choristers Guild, CGA785, \$1.20 (E).

Here is a fast, rhythmic setting designed for children but useful for other types of choirs as well. The keyboard provides a dancing background for the minor melody which is very memorable. There are two sections, one rhythmic and one more lyric. An instrumental interlude separates the unison and the two-part stanzas. Delightful.

Follow the Star, Linda Spvacek-Avery. SATB and keyboard, Triune Music of The Lorenz Corporation, 10/1885T, \$1.40 (M).

With a repeated rhythmic figure that dominates the melody, this setting has two main stanzas. Four-part choral harmony is used only on the last half on each stanza. The keyboard, on two staves, is easy and helps drive the choral music. This would be particularly useful for a youth choir.

"Hymn" from The Guiding Star, Daniel Pinkham. SATB unaccompanied, Thorpe of Theodore Presser Co., 392-04059, \$1.15 (M+).

This is a movement from a larger, 12-minute work by Pinkham. The vocal lines are diatonic and simple, but they create mild dissonances as they unfold. The music is syllabic and rhythmically static for this beautiful Christopher Smart text.

Star of the East, Austin Lovelace. SATB and keyboard, AMSI, #778, \$1.30 (E).

Based on the early American tune, *The Shepherd's Star*, this setting has four stanzas; most are in unison with the melody unchanging. The keyboard part is accompanimental and very easy. Useful for small church choirs.

Holy Child, Michael Baughen, arr. Kampen. SATB, piano, oboe, and guitar, Concordia Publishing House, 98-3464, \$1.25 (M-).

The guitar line is linear but does include chord symbols; it may be used with or without the keyboard. The instrumental parts are included separately at the end. The music is sweet with basic tonal chords. There is one unaccompanied choral section.

Child of Love, Grant McLachlan. SATB unaccompanied, Mark Foster Music Co., MF 585, \$1.50 (M/M+).

The meters shift back and forth between 4/4 and 7/8 which adds distinctive rhythmic flow to the text. The harmonies have mild dissonances. There are several stanzas with each having a modified version of the music. Lovely, gentle music.

Slovak Carol (Dear Little Jesus), arr. Godfrey Tomanek. SATB and organ, G.I.A. Publications, G-4334, \$1.20 (E).

Four-part chorus is used on the last of the two stanzas; the first is for two-part women. The accompaniment has ornamentation (trills/mordents) which gives it a special character. This is very tuneful, easy music for a small church choir.

Now There Lightens upon Us, Leo Sowerby (1895-1968). SATB and organ, H.W. Gray of Theodore Presser Co., No. 1307, \$2.20 (M).

Sowerby's music has enjoyed a revitalization of interest. This homophonic setting uses the organ as accompaniment with brief solo areas to connect the phrases. There is division with wide dynamic contrasts. It has short sections punctuated with dramatic alleluias and wonderful chord progressions. Excellent setting

Louis: Concordia Publishing House (99-1666), 1997. 179 pp., spiral bound. \$19.95.

Two key words in its title encapsulate the underlying premises of "Let the People Sing!" The term "keyboardist" indicates that the author recognizes the need for church musicians to be conversant with more than organ-playing and traditional musical styles. The use of the word "engaging" is yet more telling, suggesting not only that people be invited and encouraged to sing, but also that a musician's attitude plays a crucial role. Cherwien's open-minded approach and breezy, upbeat style of writing combine to create a highly readable "workshop in a book," bursting with useful content. It's filled with practical tips and creative suggestions which run the gamut from extremely basic to quite sophisticated. Both beginning hymn players and experienced professionals will find beneficial information here.

The book is divided into two parts. The first of these, "Basically Speaking . . . Getting beyond a yawn," deals with various aspects of hymn-playing from the standpoint of what Cherwien calls "turning on the color." Although the basics of rhythm, phrasing, and hymn leadership are covered in the first chapter, the bulk of the material is aimed at illuminating hymn texts and melodies through the introduction, harmonic and rhythmic accompaniment, and registration of the organ. Cherwien also gives instruction on playing hymns on the piano, offering specific advice for handling gospel hymns, African-American spirituals, Hispanic music, and folk music. He also touches upon the use of percussion instruments and a cappella singing. The prose explanations are illustrated with copious musical examples which are indexed at the back of the book.

"Seriously Improvising," the second section of the book, covers extemporization from square one through fugal forms. In the introduction to this section, Cherwien stresses two points: 1. Improvisation is a learned skill, requiring as much practice as learning literature. 2. Improvisation and the study of counterpoint can (and should!) apply to any musical style or medium. The tutorial's first chapter begins with harmonizing one pitch, progressing to changing one or two chords in a hymnal setting and harmonizing melodies. The next chapter deals with simple counterpoint in two, three and four voices. The final chapter applies the principles of harmony and counterpoint to musical forms. As in the first part of the book, many extensive musical examples are provided. Cherwien efficiently covers the rudiments of improvisation, recommending the comprehensive method books by Gerre Hancock and Marcel Dupré for further study.

The book is peppered with humorous sayings (largely Cherwien's own, e.g., "As a turtle runneth, so the church changeth."), each of which contains a kernel of truth. In fact, the entire volume parallels this approach, presenting weighty material in a whimsical manner.

Cherwien grapples with issues confronting church musicians today—the expanding parameters of church repertoire and the consequent need for church musicians to adapt and be flexible—with a smile on his face. Rather than engage in wishful thinking, espousing an isolationist or high-minded approach, Cherwien looks at reality without flinching. Drawing on his experiences as both classical and rock musician, he deftly dispenses advice on how to work with the status quo by embracing, discarding, or re-shaping it in order to make progress towards the goal of greater and more meaningful congregational participation. In the introduction he comments, "My hope is that you, like I, continue to enjoy the humor of life as we together shrug our shoulders and try something new. In other words, we seek to carry out the very serious responsibility with a sense of humor."

All of this is not to say, however, that Cherwien is a spineless compromiser, caving in to the wishes of the masses. He is willing to be flexible because of his whole-hearted commitment to his calling to lead congregational song and his strong desire to enable people to express their deepest beliefs through singing, expressed succinctly in the introduction, "All that falls between the [book's] covers seeks this: to give the people permission to sing out, and to give them permission to sing with deeper meaning." The synergy of Cherwien's deep commitment, open-minded approach, and light-hearted attitude yield an invigorating invitation to be creative with congregational song. Curmudgeons may frown upon his easy-going affability, but those willing to entertain Cherwien's notions and put them into practice stand to reap great rewards in the form of enlivened congregational singing and more genial relationships with colleagues and parishioners.

—Marcia Van Oyen, AAGO
Glenview Community Church
Glenview, Illinois

New Recordings

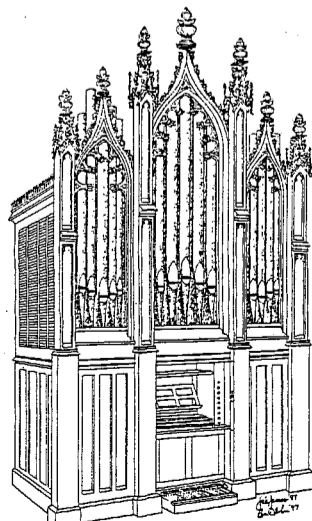
Lo, there is light! The Harvard University Choir, Murray Forbes Somerville, music director. Pro Organo CD 7085, total playing time 72:20. \$15 (plus \$3 shipping), Pro Organo, P.O. Box 8338, South Bend, IN 46660-8338; 800/336-2224.

Magnificat and Nunc Dimittis, Callahan; *Lo there is light*, Orlovich; *3 Amens*, Roehl; *The Lord is my light*, Hallock; *Lauds*, Dyson; *Amen*, Ayer; *Save us, O Lord*, Matthews; *Ecce Sacerdos Magnum*, Hodgson; *The Song of Deborah*, Hailstork; *My Shepherd Will Supply My Need*, Thomson; *Exalt Yourself above the Heavens, O God*, Hurd; *Jesus, So Lowly*, Friedell; *Bring us, O Lord God*, Harris; *Ecce Jam Noctis* (organ solo), Miller; *Evening Hymn*,

► page 12

Book Reviews

Let the People Sing! A Keyboardist's Creative and Practical Guide to Engaging God's People in Meaningful Song, by David Cherwien. St.



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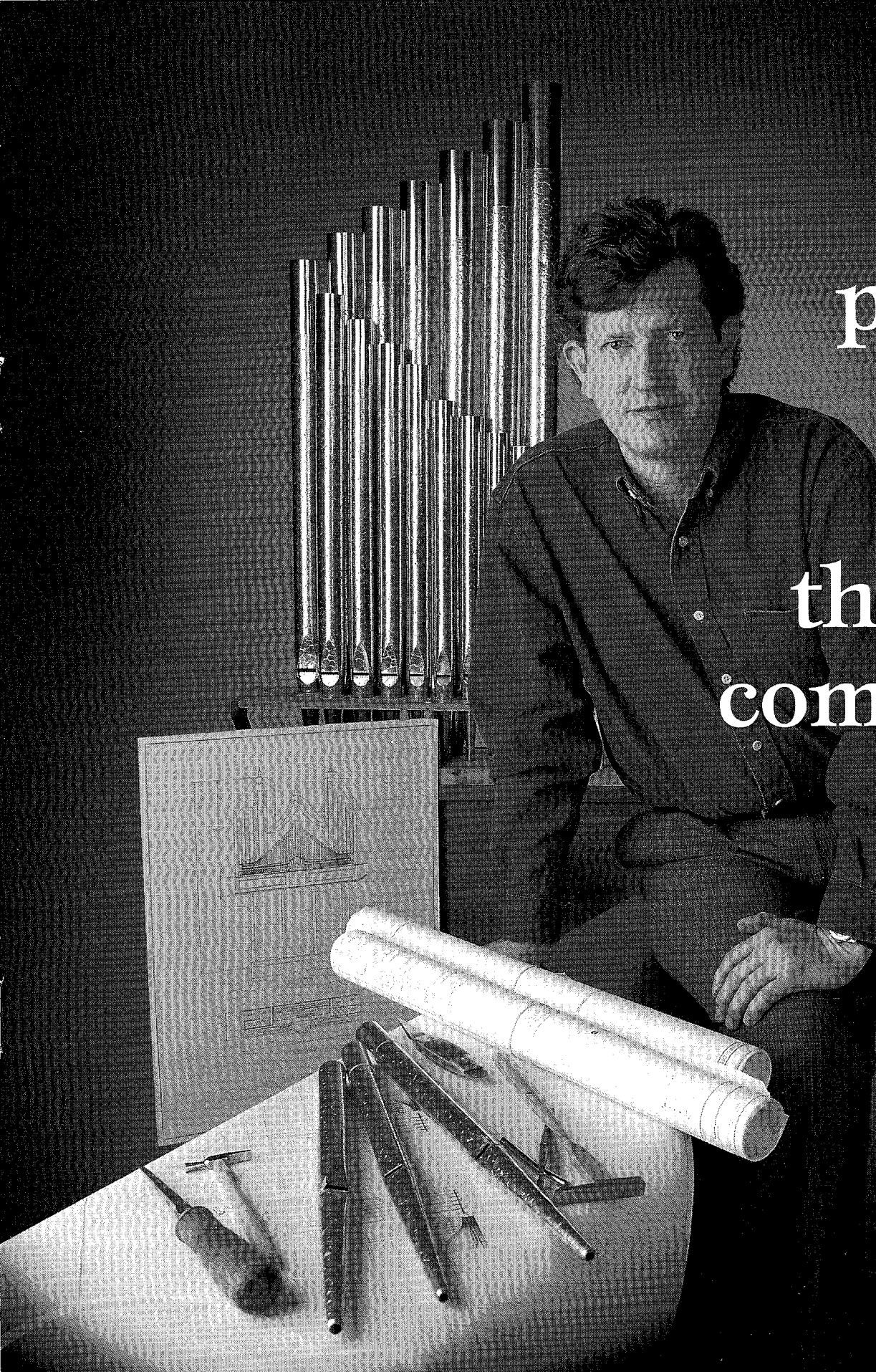
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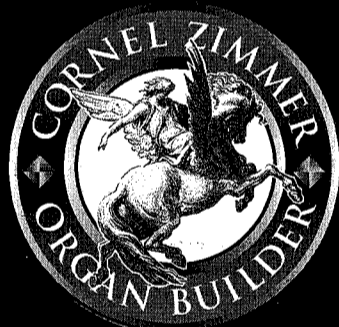
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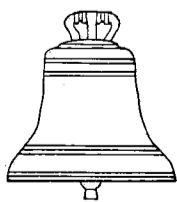
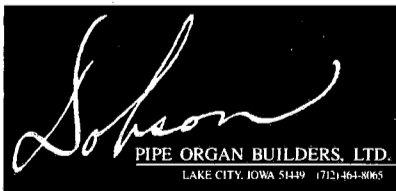
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► page 10: New Recordings

Gardiner; *Amen*, op. 35, Górecki.

The Harvard University Choir, having previously recorded for at least two other labels to my knowledge, has joined forces with Pro Organo producer Frederick Hohman in this their latest CD. The choir, under the noble direction of Murray Forbes Somerville, maintains a busy schedule, providing a mix from the traditional to the eclectic in sacred choral literature for the Memorial Church, which is located within the walled area known as the "Harvard Yard" in Cambridge, Massachusetts. Memorial Church would not be classified as a high profile church in the same sense as many of the large non-university urban churches of Boston or New York, and it is perhaps for this reason that it is spared from the pressure to cater to every whim and trend in church music. The program would indicate that the choir is at great liberty to experiment and explore new territory. Many of the tracks on this CD do just that—there are premiere recordings of new works (some of which written expressly for the Harvard University Choir) and some which otherwise might never have "seen the plastic," so to speak, of CD. For this recording, however, we are not in the choir's home, the Memorial Church, but rather some two hours' drive away at All Saints Episcopal Church in Worcester, no doubt in order to escape the dry acoustic of their home sanctuary in favor of the richer acoustic and the large G. Donald Harrison Skinner pipe organ offered by All Saints. It was a wise choice. All of the literature sung on this CD benefits from a cathedral acoustic and from the luscious accompanimental tone colors of All Saints' G. Donald Harrison organ.

Generally speaking, I do not favor the sound of college choirs. Women's voices of college age from 18 through 24 have already lost the purest tone quality of early adolescence, yet the voice typically will not fully mature until the late 20s or early 30s. Similarly, an average man from 18 through 24, although his voice may mature a bit earlier, typically lacks a breadth of vocal experience. However, I should hasten to add that it is very easy to forget all of this when listening to this 70-plus minute recording. Mr. Somerville's obvious British influence has molded the sound of this mixed, young-adult choir to mimic the fine English tradition of the men and boys choir. It is easy to forget that these are college folks, especially on the tracks containing such cathedral standards (and my three personal favorites from the CD) as Gardiner's "Evening Hymn," Harris's "Bring us, O Lord God" and Dyson's "Lauds." Then take into account that Harvard University, for all its academic excellence, does not appear to emphasize music performance, and you will find this choral-toned accomplishment all the more remarkable.

The program of "Lo, there is light!" is well focused, with almost every work on the program containing references to the "light" theme. It opens with a stunning new Magnificat and Nunc Dimittis, commissioned by the Memorial Church from American composer Charles Callahan. The Magnificat unfolds with long, flowing lines, and hints at harmonic idioms borrowed from such European 20th-century figures as Langlais,

Durufflé, and Peeters. It is a real rafter-ringer, too, with a spine-tingling ending to both Mag and Nunc. The program continues with yet another Harvard commissioned work, this time from Australian composer Matthew Orlovich. This title work, "Lo, there is light!" contrasts, in quasi rondo form, a child-like sing-song motive with slower, contemplative passages.

The album is punctuated throughout with brief "Amen" settings, one which is "short and sweet" from Memphis Boy-choir music director, John Ayer, and three more extensive "Amens" by Harvard composer Daniel Roehl. Roehl's Amens are expansive, lasting about 1 to 1½ minutes each, with divisi writing, producing the effect of a vast chorus (of angels, perhaps?) from above! It is difficult to describe the effect in words—it must be heard. Also by Mr. Roehl is a superb setting of a Shaker hymn, again artfully sung by the choir.

The odd-lot of 20th-century choral techniques can also be heard on two works on this disc, namely in David Hurd's "Exalt Yourself above the Heavens" (commissioned by the AGO) and in Henryk Górecki's "Amen." I could have easily enjoyed the entire program without these two works; however, they will no doubt fascinate those who appreciate non-traditional vocal exercises. In David Hurd's work, the choir performs two ad libitum sections over a diminuendo which conjures up visions in this reviewer's mind of little more than a hangover. Górecki's "Amen" appears to be an experiment motivated from the love of pure sonority. Although Górecki is all the rage these days in choral music, I must admit to having trouble finding the substance of his music. This critic's ear hears it as sacred background din for a society hopelessly captivated by the superficial.

These few quibbles aside, all deserve kudos for a job well done. Exquisitely engineered, thoughtfully programmed and well executed, this disc is highly recommended.

—Bernard Durman

The Organs of Eton College, Vol. 1, College Chapel. OxRecs OXCD-65. Available from the Organ Historical Society, \$14.98; 804/353-9226.

The contents of this well-filled disc (just under 80 min.) include *Fantasia in G* (Byrd); *Fancy in gamut flatt* (Gibbons); *Chorale Prelude on "Gelobt Sei Gott"* (Willan); *Fantasia and Fugue in G* (Parry); *Toccata* (Patrick Gowers); *Fidelis* (Whitlock); *Elegiac Romance* (Ireland); "Allegro deciso" from *Evocation* (Dupré); *Intrada* (Grayston Ives); *Fantômes* (Vierne); *Sicilienne* (Maria Theresia von Paradis); *Martyrs* (Leighton).

The first two pieces are played on a small Snetzler chamber organ, the remainder on the famous Hill. Recordings that set out to demonstrate the qualities of notable organs sometimes try to show the versatility of the instrument by offering music from various periods or various countries. On this disc, and on the companion disc reviewed below, OxRecs has taken a different direction. All of the compositions are chosen to show off the particular strengths of the organs in question. The two early English works belong on an instrument like the Snetzler, while the 19th- and 20th-century works could have been written specifically for the

big Hill. (Perhaps one should point out that the familiar, and somewhat earlier piece by Paradis is played here in an arrangement that is essentially late Romantic.)

It is good to hear a rousing and authentic performance of the big Parry work; it is admittedly traditional, even downright old-fashioned, in style, but it is a neglected masterpiece of its kind. The Willan chorale prelude shows off a very smooth but powerful Tuba and a solid 32' pedal.

Some of the works are not widely known in North America, or at least in the United States. Gowers' *Toccata* was written in 1970 for Simon Preston. It is a rousing display piece held together by short fanfares. Grayston Ives, of Magdalen College, Oxford, wrote *Intrada* for Queen Elizabeth's Silver Jubilee Service, held in St. Paul's Cathedral in 1977. It is a fine example of the big-scale processional and makes good use of the fiery manual reeds.

Kenneth Leighton's *Martyrs*, surely one of the best organ duets of the 20th century, was written in 1976 for the centenary of the Organ Club; it was first performed at the Royal Festival Hall by its dedicatees, Stephen and Nicholas Cleobury. The longish work (almost 13 minutes) consists essentially of a series of contrapuntal variations; it is unmistakably modern in idiom, but is likely to be a hit with almost any audience.

The two French works sound perfectly at home. Fine solo stops, excellent swell boxes and good reeds—admittedly a little too smooth to be called French—make authentic performances possible.

The recording features the organs, not the organists. Clive Driskill-Smith, Christopher Hughes, Paul Plummer, and Robert Quinney, are all competent and stylish performers; all are recent Organ Scholars or scholarship holders at Eton who are now active elsewhere. Only Quinney, in the Parry work, and Plummer, who joins Quinney for the Leighton duet, have much chance to show what fine players they really are.

OxRecs has attracted attention for its series of recordings of Oxford and Cambridge organs. Those discs all contain full details about the organs used. Here the firm has disappointed us. The accompanying booklets contain excellent notes about the music, the performers, and the history of the organs, but there are no specifications. Foreign purchasers, and perhaps British ones as well, will not be happy with the suggestion that details of the instruments can be found in a book available from Eton College.

The Snetzler organ, built in about 1760 for the daughter of George III, was kept in Buckingham House (later Buckingham Palace) until 1820, when it was sold to a nobleman whose descendants gave it to Eton in 1926. It would appear to have about five stops; the tone is sweet and clear. Harrison and Harrison renovated it in 1929. The Hill organ, built by Hill and Son in 1886 and 1902, contains some pipework from an early 19th-century organ by Gray and Davison. It was later restored by Mander in 1986; at that time some reeds were added or replaced. The organ is one of the most famous of the big Hill instruments, and it is mentioned in most books about British organ-building, but the exact current specification is not easily available. It is a large four-manual, with rich, dignified, English principal

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choruses, excellent reeds, and a good array of solo stops.

The absence of specifications is a major flaw in a recording designed to publicize the organs. The repertoire, the performances and the beautiful sound of the two instruments, however, make this a recording that any lover of the "English cathedral organ" will appreciate. The Parry, Leighton, and Ireland works are enough to make the disc a joy.

The Organs of Eton College, Vol. II, School Hall and Lower Chapel. OxRecs OXCD-66. Available from the Organ Historical Society, \$14.98; 804/353-9226.

The disc (just under 65 min.) includes: *Allein Gott in der Höh sei Ehr* (Bach, BWV 664); *Passacaglia in D minor* (Buxtehude); *Fugue on a theme by Corelli* (Bach, BWV 579); *Balletto del granduca* (Sweelinck); *Prelude and Fugue in D minor* (Buxtehude); *Noël Etranger* (Daquin); *Tiento de falsas de 2° tono* (Bruna); *Jesus Christus, wahr' Gottes Sohn* (Tunder); *Chorale Prelude on "Christe Redemptor Omnium"* (Parry); *Blue Rose Variations* (Dickinson); *In Weston's Yard* (Dunhill). The first eight works are played on the Flentrop organ in the Hall, the last three on a Lewis/Hunter instrument in the Lower Chapel.

As is the case in Vol. I, reviewed above, OxRecs has provided excellent notes about music, performers, and the history of the organs, but no specifications. Information about the Flentrop is readily available in Rowntree and Brennan, *The Classical Organ in Britain 1955-1974*. It was originally built in 1773 by Mittenreiter of Leiden for the English Church in Rotterdam. When the church was demolished in 1914, the organ was bought by a retired Eton master and given to the school. For a time it was actually incorporated into a much larger organ, but in 1973 Flentrop reconstructed it in the original Dutch casework. How much of the mechanism and pipework is original is not clear. It is a two-manual of 21 stops (26 ranks). The pleno is first-rate, the manual reeds (Dulcian on the *Rugwerk* and Trompet on the *Hoofdwerk*) are wonderful examples of baroque reeds, and it seems that virtually every stop can be used as a solo voice.

Lewis built the organ in the Lower Chapel in 1891. It was rebuilt by Hunter in 1920, and slightly enlarged by Harrison and Harrison in 1970. It is a three-manual of 67 stops. The acoustics are notoriously bad, although the engineers seem to have minimized that problem on this recording. The organ has a number of beautiful solo stops, particularly the strings, a rich, solid pleno, and amazingly effective swell boxes. Apparently there are plans to replace the instrument in the immediate future.

I think there are only two unfamiliar works on this recording. Thomas Dunhill was an assistant music master at Eton. Weston's Yard is a section of the Eton grounds, and the rather meandering late Romantic piece probably contains a "program" that is now unclear. The composition suits the Lewis/Hunter very well. Peter Dickinson (born 1934) is a prolific composer who teaches at Birmingham University. *Blue Rose Variations* (1986) are based on two transformations of McDowell's "To a Wild Rose." The theme appears as a blues tune and as a rag; the two forms are often combined. The opening section is positively ethereal, barely audible on a vox humana (?) in an unusually good swell box. The variations feature a very active and quite tricky pedal part. Rather surprisingly, this fine concert piece sounds completely at home on the old organ.

The four organists who perform in Vol. I are heard again here. They are joined by David Davies, a recent Eton scholarship student who is now Assistant Organist at St. Asaph Cathedral. Davies actually performs about half of the works played on the Flentrop and he plays them very well. His reading of

the Daquin "Noël" would benefit from more varied registration, however. Christopher Hughes has a chance to shine in the longish (14 minutes) *Blue Rose Variations*, and his performance shows both imagination and technical skill of a high order.

Although I found Vol. I more interesting, largely by virtue of the rarely recorded music, Vol. II also offers music beautifully suited to the instruments and playing of a uniformly high standard. Together, the two CDs provide a good survey of four interesting organs, while the playing illustrates the high standard of the music establishment at Eton. An enjoyable and instructive pair!

—W. G. Marigold
Urbana, Illinois

New Organ Music

Robert J. Powell: Ten Seasonal Hymntune Preludes for the Church Year. GIA Publications G-3829. \$8.00.

These ten settings are arranged according to the liturgical year: Advent (*Besançon; Nun komm der Heiden Heiland*), Christmas (*Puer natus; Go Tell It*), Marian or other text (*Pleading Saviour, a.k.a. Saltash*), Lent (*Erhalt uns, Herr; Lonesome Valley*), Easter/Ascension (*Bryn Calfarria; Sonne der Gerechtigkeit*) and creation (*Royal Oak*).

These are pleasant, straightforward settings of easy to moderate difficulty and are worth a look.

Covering the Action: 140 Short Organ Improvisations for Service Use. Kevin Mayhew/Mel Bay MB96883. No price given.

Using a format similar to that of *The Liturgical Organist* series, this volume contains pieces ranging in length from four measures to two pages. The pieces are arranged as numbered interludes, in key order, starting with C major; no registration suggestions are given. The lengthier interludes could be used as short preludes/postludes/voluntaries; the shorter works could be played as written, mixed and matched to create something new, or even used as a point of departure for one's own improvisation. If at times you find yourself needing "a little something," this will be a most useful volume.

George Frideric Handel: Water Music and Music for the Royal Fireworks. Arranged for organ by Harrison Oxley. Kevin Mayhew/Mel Bay MB96626. \$16.95.

This volume contains selected movements from these popular suites (unfortunately, "La Rejouissance" from the *Royal Fireworks* is not included). Harrison Oxley has produced very playable editions of these pieces, adding metronome markings and tempo directions (which this writer finds a tad too slow, but that's just personal preference). If the movements you want are included, this is worthy of your consideration.

—Joyce Johnson Robinson
St. Luke's Lutheran Church
Park Ridge, Illinois

In Paradisum, by Alfred V. Fedak. Selah, 160-662, \$4.00.

Following an arabesque played on a solo flute, gently undulating chords with double pedal form a tapestry over which the plainsong "In Paradisum" floats, establishing a peaceful mood. A brief canon between the solo melody and the top pedal voice on the third phrase of the chant, "et perducant te . . ." closes the first section. Combining vorimitation, increased rhythmic intensity, and the sound of diapasons, the ensuing measures illustrate the chant phrase "chorus angelorum te suscipiat." The angel chorus gently ebbs into the lushness of the piece's opening, with a solo flute gracefully ascending, harp-like, to a sustained high Bb which brings the

piece to an ethereal close. A mellifluous and moving piece which effectively portrays the mood and subtleties of the chant, yet is not difficult to play. Printed on heavy stock, this music is meant to last without needing reinforcement from transparent tape.

Sonata for Worship, by Alfred V. Fedak. Selah, 160-844, \$12.00.

The three disparate movements of Fedak's "Sonata for Worship" would neatly fill the bill as prelude, offertory, and postlude. The first piece, simply titled "prelude," is a solemn study in harmonic sonority. It begins with four-voice homophonic chords, slowly played on the 16'8'4" foundations on the Great, with the full Swell coupled as implied by the crescendos and decrescendos indicated. The intensity gradually increases with the addition of the pedal part, mixture and reed stops, and fuller chords, all combining to bring the piece to a grand finish. In contrast, the "Aria" is elegant and tender. It is subtitled "Homage to Bach" and is readily identifiable as such, with its allusions to Bach's ornamented chorales and the popular "Arioso." The last movement, "Carillon on Psalm 42," is the most striking of the three, with its cascading figuration capitalizing on the irregular rhythms of "Freu dich sehr." Effective interplay between manuals punctuated by flashy pedal work makes the piece sparkle with infectious joy. Technical demands are moderate in this useful set of service music.

—Marcia Van Oyen, AAGO
Glenview Community Church
Glenview, Illinois

New Handbell Music

Sing A New Song, Daniel L. Schutte, arr. Douglas E. Wagner. Agape (Hope Publishing Company), No. 1928, \$3.50, for 3-5 octaves of handbells, AGEHR Level 3 (M-).

This bright and lilting arrangement keeps the melody prominent throughout. The texture is from three- and four-note harmony to rich, thick chordal material that supports the melody. Mostly straightforward ringing with few special effects—a sparkling piece for bells.

Joy in the Morning, Natalie Sleeth, arr. Martha Lynn Thompson. Hope Publishing Company, No. 1973, \$3.50, for 3-5 octaves of handbells, AGEHR Level 3 (M+).

This arrangement is based on an earlier version for voices dating back to 1977 and may be performed with the SATB choral octavo F955. Permission is granted to copy the text in programs, bulletins, etc., when the choir piece is being performed. The melodic and harmonic structure is richly written in the minor mode with opportunity along the way for choircimes, which gives the music a totally different texture.

Jesus, Priceless Treasure, J.S. Bach, arr. John A. Behnke. Concordia Publishing House, #97-6683, \$2.95, for 3-5 octaves of handbells, Level III (M).

Here is a rich setting of this familiar chorale. The arrangement is presented in four movements in variation form. The opening statement announces the chorale in a stately fashion, and then presents two contrasting lively and dramatic variations, with the last like the first except for some dynamic changes and a more deliberate finish.

Daystar, Barbara Kinyon. Agape, Code No. 1930 (no price), for 2-3 octaves of handbells, AGEHR Level 3 (E+).

A sprightly melody captures the spirit of this original composition. Fresh chordal harmonies extend into a new key for a short interlude before returning to the exhilarating tune in the final section which provides a strong vibrant conclusion.

—Leon Nelson

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In memoriam Franklin Mitchell

1917–1998

Burton Tidwell & John Walker

R. Franklin Mitchell died on March 31, 1998, in Lawrence, Kansas. He had served the Reuter Organ Company as special representative, consultant, tonal director, vice-president, president and partner, and finally chairman of the board, retiring in 1995. (See the *Nunc Dimittis* notice on page 6 of the July issue.)

It was on May 16, 1986, in Colorado Springs that I first encountered Franklin Mitchell. I had been engaged to play the dedicatory recital for the Reuter organ at First United Methodist Church. When I arrived to begin rehearsal on the instrument, Franklin and Adie, his wife, were already occupying two seats in the choir. Presuming them to be interested local residents, I greeted them and proceeded to my practice and registration agenda. Several hours later, when I took a break for lunch, I discovered that they were still seated in the same place! It was only then that I discovered their identity and experienced my first acquaintance with Franklin Mitchell, whose friendship, wisdom, enthusiasm, musicianship, perspective and good counsel were to become such profound factors in my life.

Franklin and Adie drove me to the Air Force Academy for a glimpse of that organ. This gave us the first opportunity to begin our acquaintance. Franklin spoke with reverence about Palmer Christian, under whose tutelage he had completed two degrees at the University of Michigan. He spoke of Mr. Christian's expectation of hard work and results from his students. ("Otherwise you'd find him sitting in the balcony of Hill Auditorium when you'd finished trying to play a piece, and he'd holler, 'Why don't you try it again?'"") He spoke of Mr. Christian's musical goals, frequently conducting students during lessons. He spoke of his keen ear for timbre and his specific concepts in registration. And he spoke of meeting Adie, then a voice student, during the days at Michigan. I also learned that, like me, Franklin was the son of a minister. This particular phenomenon among organists never ceases to amaze me.

The day following the recital, Franklin took me to breakfast, where for several hours he spoke with joy and affection about many of the organs which he had supervised in construction and finishing. He talked about the various ingenious means he had employed to coax from a pipe the precise timbre for which he was searching. In one flue rank he had even resorted to insertion of a dowel rod within the pipe to create his desired result. He was not only a perfectionist but also a clever innovator, guided entirely by his keen ability to hear timbre and overtones.

Franklin loved to reminisce about organists and recitals. I recall his joy in telling of the recital of a famous organist who, playing from memory, got permanently trapped inside the Bach *Toccatina in F*, recycling endlessly until a cadence on F mercifully appeared. He especially admired performers who were unwilling to settle for text-book registration and who explored the timbre built into a given instrument. He suggested frequently that builders might cease placing names on stops, simply labeling them by number, thereby requiring performers to listen while registering rather than merely looking for preconceived names for ranks.

Several years later I returned to make a recording of Christmas music on the organ in Colorado Springs and also at Augustana Lutheran Church in Denver. Franklin was also there, enthusiastic and excited. In fact he even participated in choosing the specific repertoire for the recording. Just a week before the



Franklin Mitchell

recording session he introduced me to Karg-Elert's *In dulci jubilo*, which he had studied with Palmer Christian. I dutifully learned it, playing it for recording just seven days later. Franklin assisted with registration for this recording—he loved to develop and rework and then to modify a registration plan. And those registrations were frequently ingenious and complicated. My satisfaction with the musical result was amplified by observing Franklin's delight in the sonic achievement.

Franklin would frequently travel great distances to attend dedicatory recitals which I played on his instruments. He made a habit of arriving several days early so that he could be involved in the process of registration. Sometimes those registration sessions would continue almost until the hour of the recital! For me they were intense seminars in creative listening, an experience in the presence of a master whose enthusiasm for musical sonority never waned.

Franklin understood the history of the organ as an instrument for worship. He was for many years the organist of the Methodist Church in Lawrence, Kansas. He knew from experience the requirements for the service player, distinct from those of the recitalist and requiring equal levels of skill and instrumental resource. He was deeply concerned by the recent tilt toward concert and academic issues in our profession, neglecting the historic, current, and future lifeblood of the organ in its deep connection with the church. He sought to build instruments which brought the flexibility requisite to church use, containing all the resources for the most accomplished recitalist to perform literature of every era. He courageously held to this philosophy in the face of substantial opposition. I believe that history will reward him.

Franklin's early musical experiences were as a violinist. His many years of playing in orchestras instructed his ears, and he sought those timbres in the organ. He explored the potentials of full and ample voicing for the flues. He concerned himself with appropriate strengths within various ranges of each rank, to create a "melodic lead" in each rank. He was aware of the need to build registrations "down" as well as "up." And he defined crescendo as a broadening rather than a brightening of the timbre.

With all of his interest in the coloristic potential of the organ and in the energetic creative process of music-making, Franklin had very little patience with the restrictions of certain academically conceived instruments. He felt, as I do, that there is small value to the placement of a sonority within an organ if the player cannot access it easily by means of pistons and couplers. Similarly he had little interest in the mechanical action phenomenon of the last generation, insisting that, whatever action is employed, the pipe will sound identical once the movement of air has been introduced into it.

When the Shadyside Presbyterian Church decided to purchase a new organ, I naturally asked that Franklin would supervise the construction and finishing of the instrument. He was fully involved from the initial design to the complete finishing. He spent many weeks in Pittsburgh finishing every rank with the greatest care. He created an instrument in which each rank is uniquely defined, yet building logically and convincingly into a thrilling ensemble. Each of the flutes has a unique "vowel shape," each principal has a different character, the strings are diverse and beautiful; the reeds contain some of the most convincing orchestral sonorities which I have ever heard. As it turned out, this was to be Franklin's final instrument. He entered the hospital soon after completion of this organ. Even so, he was able to be involved in the registration of several compositions on the Shadyside recording entitled *Romance*. He was particularly thrilled with the result of the sonic build-up in the recorded version of Strauss's *Solemn Entry of the Knights of the Order of St. John*. He considered this organ to be his signature instrument, for which I am deeply grateful.

The overwhelming lesson which I have received from Franklin is his challenge to abandon our parochialism as organists and to participate in the larger genre of music-making, shared by pianists, violinists, chamber ensembles and orchestras. His challenge is to understand the message of the musical textbook and to dare to live creatively today, employing bold concepts, rather than restrictions, from our study. His encouragement for all of us would be to reconnect with the joyful passion which first attracted us to the organ, to use that passion to explore greater possibilities in

our musical communication, and ultimately to help others to realize in themselves that passionate enthusiasm for the timbre, repertoire, and potential for worship leadership of our chosen instrument. Farewell, Franklin, and thank you!

—John Walker
Shadyside Presbyterian Church
Pittsburgh, Pennsylvania

Franklin Mitchell 1917–1998: Musician, Organbuilder, Teacher

The principals of the Reuter Organ Company invited a musician to join their staff in 1951, but it is unlikely that they realized the impact their decision would have on the future of the company and organbuilding in America. Through his leadership at Reuter, Franklin Mitchell became a key figure in post World War II organ reform. His artistry brought the formerly conservative company from relative obscurity to national prominence.

Several years before we met, I read about Reuter's tonal director in William Barnes' "The Contemporary American Organ." According to Barnes, Franklin Mitchell was "overly fond of high pitches and excessive brilliance in the organs that he designs and finishes . . ." Franklin would smile at that statement: he simply was following his musical convictions in continuing the pioneering work of G. Donald Harrison and Walter Holtkamp in restoring clarity to organs in this country. But more significant and on the mark was Barnes' notice that Mitchell's "organs all have a distinguished character, and they are very popular with certain of the younger generation of organists." Franklin put a stamp on his work that made his organs undeniably distinctive regardless of individual preferences of diverse listeners.

Franklin launched my career in organbuilding with one simple question: "How would you like to be a voicer?" His subsequent guidance left its mark — my career forever influenced by having known and worked with him. Unfortunately, the written language inherently is inadequate to communicate something of the life of an organbuilder who has left scores of musical instruments that sing weekly in more fitting tribute. But as one who came under Franklin Mitchell's influence at the beginning of his career and has spent many years learning about and observing the craft with a perspective born of his early guidance, it is my privilege to share a personal view of my colleague, mentor and friend.

My first exposure to Franklin's work came the summer after my high school graduation when I attended the 1969 AGO regional convention in Fort Worth, Texas. Among the organs featured was the Reuter-Kimball at First Presbyterian Church, which had a particularly exquisite exposed Great Principal chorus by Reuter. Also featured was the Reuter at First United Methodist Church—a IV/100 in American Classic style completed just one year prior to the convention and the largest organ yet built in the company's then 61-year history.

During my freshman year at the University of Oklahoma, a fellow student and I traveled to Lawrence to tour Reuter and to see, hear and play the largest pipe organ in Kansas: the one-year-old III/71 instrument in Swarthout Recital Hall at the University of Kansas. I was impressed by its bright articulate speech and choruses of tin that Franklin had so carefully finished. He approached this project with utmost care: pipework was speaking only very crudely when it was brought to the organ—a rarity for an organbuilder at

the time, particularly a major company. He spent weeks molding a musical instrument from raw materials in a challenging environment and often returned in the coming years to make other refinements as the organ was used in dozens of recitals annually.

Later that spring, I heard a recital on the large Reuter in Oklahoma City's Westminster Presbyterian Church, an instrument completed in the late 1950s and distinguished by its fully developed Principal choruses, colorful voicing, brilliant upperwork and suave celestes. It was truly a revelation to an 18-year-old, but I soon would learn that it was characteristic of a host of Franklin Mitchell organs across the nation—instruments academic in the sense of being an effective medium for the literature, yet ever practical for worship and always musical.

The following fall (of 1970) I continued my education in Lawrence and with that began many years of off and on association with Franklin. Although only a sophomore, I was allowed to enroll in an organbuilding fundamentals/history course offered for upperclass and graduate organ majors. Together with perhaps a dozen other students, Franklin shared his knowledge and perspective of organbuilding history and contemporary issues in once-a-week sessions that frequently would see us gathered in the Franklin and Adeline Mitchell's basement to hear his extensive recordings, including many he had made in Europe. Other sessions were in the recital hall at KU, Reuter's assembly room or in one of the voicing rooms. And before the course was finished, each student cut up a pipe and tried a hand at voicing. Franklin was a patient teacher—anxious to help a new generation of organists to more fully understand the instrument in all its dimensions. His interest and enthusiasm left no doubt about his love of the organ. Indeed, his necessarily frequent absences from class reminded us of the considerable time he spent on the road finishing new organs. He faithfully attended as many KU student recitals as his schedule allowed and often would make recordings.

I naturally was excited when at the end of the year's course he suggested that I should come to work at Reuter as a voicer. Just as at other times later in my career, Franklin the teacher was more sure of my abilities than I ever could have been. That summer, I began my work at Reuter and continued through my remaining undergraduate years and for a time thereafter. I particularly remember when, after only about a month in a voicing room, he took me to Cedar Rapids, Iowa, for a finishing job—not to actually work but to sit near the console and to observe. It wasn't until much later in my career that I realized just how much I had learned from such experiences and could be grateful that he had the wisdom to share his knowledge.

More than anything else he did—except perhaps for playing with his extensive model railroad or riding on the real rails—Franklin loved being on the bench finishing organs. He delighted in the subtleties of his art, and stories of him spending hours patiently coaxing just the right speech from a Spillföte or Nachthorn are the stuff of legend. And those of us who followed his commands in the chamber had to scramble to keep up, all the while trying to guess what his next move might be and how that would affect the musical outcome of the project. His colorfully descriptive phrases of how he wanted a pipe cutup trimmed surely are etched indelibly on the minds of many an assistant.

There probably is some danger in trying to single out any particular era of one whose career spanned such a long period of time and encompassed so great an output. However, without in any way intending to detract from the whole of Franklin's work, I believe that his artistic zenith and therefore his most distinctive contribution to American organbuilding lies in his work of the 1960s. The era was one of the most prolific periods of organbuilding in North

America and saw the final great height of activity from the major builders—in stark contrast to today's wealth of small shops, fewer large builders and fewer contracts as a whole.

During those years, Franklin personally finished and generally oversaw some of the most beautiful electro-pneumatic organs built in American Classic style. Too often Reuter's work was overshadowed by other big-name builders, but returning to those instruments today reveals the essence of Franklin's art. For while they were indeed endowed with brilliant upperwork, the instruments often were more musically refined than some of the competition. Principals of the period always were singing, with lively but not overdone articulation or uncontrolled energy (sizzle)—Franklin wasn't afraid to use any reasonable voicing technique, including the handy nicking tool. Cutups were low and mixture scales generally were narrower than those used by other builders, which also contributed to a silvery quality in the organs. Larger organs often had a Violone 16' (Sub Principal) on the Great, which was not in any way a string but rather a small scale principal of velvety quality contributing to a grand organ pleno. Spotted metal pipework (from 4' C on open pipes and 8' C on capped flutes) had higher than common tin content, toes were generous (although always controllable at the foot) and scales filled out.

Franklin loved flutes and worked hard to make each one as distinctive as possible. He used wide mutation scales and paid particularly close attention to attenuating such stops in the bass and tenor to ensure ultimate cohesion with unison ranks and avoid any tendency to stand apart. His finishing brought out an ascending, soaring treble that is so important to musical organbuilding. And of course, broadly scaled strings were a staple of the repertoire, complemented by Gemshorns and creamy flute celestes—the quiet voices he felt were so important to playing in mainline American churches.

Franklin said that from his arrival at Reuter in 1951, he was supported completely by management. But he brought such evolutionary change in the early years that he no doubt ruffled many feathers—or at least caused a few raised eyebrows. On one early finishing job, the salesman helping called back to the shop alarmed that Franklin was "voicing the organ." The idea that finishing was anything more than a process to even out the volume of individual pipes was quite a foreign concept. But to Franklin, who had been influenced early in his craft by George Michel of Kimball Organ Company, finishing had very little to do with louds and softs and everything to do with balance between and within stops. He understood that for a pipe to fit with its neighbors, its tone had to be properly "wide or narrow" in filling its environment. If it exhibited the precisely appropriate qualities, it would fit in a manner sheer volume did not address. And Franklin had the keen listening skills required to patiently bring a stop fully into focus.

Franklin once related that the shop was alarmed the first time he specified a 46 scale for an 8' Diapason. Could this small scale possibly be correct? In the early years, he would work closely with the pipe shop to develop by instinct adjustments to scales in common use—widening here, narrowing there. Later, the scaling practice would evolve further and be refined according to musical needs as he saw them.

The year 1956 saw the completion of two of Franklin's early major projects: the chapel at Wittenberg University, Springfield, Ohio; and First Baptist Church, Wichita Falls, Texas. A remarkable feature of the Texas organ is its "Chest of Violes" division. The church wanted a string organ, but because such divisions had become passé, Franklin put his creative wit to use and came up with a new twist on the old theme. When both organs needed to have consoles rebuilt and mechanical systems

updated by the late 1970s, Franklin was proud to be involved in putting new life into his early work and spent time with each instrument making musical adjustments reflecting subsequent years of organbuilding experience.

On the surface, Franklin was stubborn, determined and at times seemed to be insular and set in his ways about many things—he was an artist of strong convictions. But in reality, he knew the creative process is not static and he always was evolving in his art. One can sense a common thread through his work, but there also was growth and change in some measure. I well remember hearing him predict 25 years ago that the pendulum in organbuilding would swing back from neo-baroque to a neo-romantic style.

Franklin was an organbuilder grounded in his roots as a musician. He had a broad knowledge of the organ literature and could be heard playing bits of major works as he tested the results of the unfolding finishing of each organ. He religiously used Bach's B-minor Fugue, with its chromaticism and journey through numerous keys, to check the contrapuntal clarity of his choruses. By the time I knew him, Franklin rarely played any more than fragments, but it wasn't hard to tell that he was a very talented musician. And he also had played the "fiddle" (as he called it) in his youth and used lessons learned to help him understand the musical purpose of the organ in a context beyond the often insulated world of the organist.

He had a great sense of humor and amazing wit that could keep you laughing through a day's work—complete with numerous puns. And Franklin had a vast variety of experience upon which to draw. How many could claim to have been Henry Ford's personal organist? Franklin served in that position during his graduate student days at the University of Michigan while studying with Palmer Christian. Anecdotes from adventures in tonal finishing were legion—like the time he had to hide

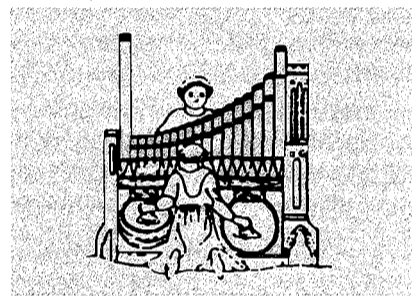
behind an organ console when the ladies flower brigade barged into a sweltering locked (so he thought) chapel in the South and nearly caught him sitting there in his underwear. Or there was the time a Southern lady came into a church, peered over his shoulder to look at the name plate on the console and exclaimed: "Rooter! I play a Shayance myself," whereupon Franklin quipped without hesitation: "Oh? They make pipe organs?"

Franklin was a complex, larger-than-life man who loved his work and his instrument. Perhaps at times he may have lost patience with the organ world—its personalities and its oft-times whimsical directions—but he never lost his love and enthusiasm for his craft and ability to make a new statement with each organ.

Franklin Mitchell's legacy will live on through his instruments and his students. He lived and worked long enough to see some of his work forever changed, but he realized this was the way of the organ world. Too often we wipe out our past before we know its value. May his work survive to preserve an important part of our organbuilding heritage.

—Burton Tidwell

Burton K. Tidwell lives in Marion, Kansas, where he writes about organbuilding and is a consultant, musician and free-lance organbuilder. He also is a copyeditor for The Salina Journal.



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The letter from Timothy Tikker regarding the late Fred Tulan (August issue, p. 2) simply demands a rebuttal. Fred Tulan's obituary appeared in the June issue ("Nunc Dimittis," p. 6).

The letter by Mr. Tikker is vituperative, inappropriate, and irresponsible—made all the more egregious considering the fact that Mr. Tulan's ashes have scarcely had time to cool. It is not clear to me just why Mr. Tikker considers himself qualified to place Fred Tulan's musical legacy in perspective. I would consider that to be a very serious responsibility.

He begins by considering Mr. Tulan's legacy as a performer. That interests me very much because, much to my regret, I never had the opportunity to hear him perform. Mr. Tikker, on the other hand, has heard Mr. Tulan play two different pieces on two different occasions at Grace Cathedral twenty years ago. Each of these performances took place on a singular occasion, apparently prompting the performer to take some liberties with the original scores. Mr. Tikker also recalled having read a review of a Honolulu concert which mentioned Mr. Tulan's having registered a section of a piece on a single mutation stop. And then we have a secondhand account of a performance of the Widor "Toccata" at Grace Cathedral combining live performance on a small Erben organ with a taped performance on the Notre Dame organ. My God! Where were the Performance Police?!

The descriptions Mr. Tikker gives of the three Grace Cathedral performances only serve to make me regret that I was not there. That is not to say that the liberties taken by Mr. Tulan with the Dupré and Widor scores do not raise some interesting questions regarding taste and authenticity. These issues might have prompted an informed and lively discussion in these pages had they been raised by Mr. Tikker when Mr. Tulan was still around to speak for himself. But since this is not the case, I feel an obligation to Mr. Tulan to attempt to "stand in his moccasins" for a moment and speak in his defense.

The Dupré and Widor performances in question were part of a series of AGO memorial tributes to E. Power Biggs. These were momentous occasions, the first of which is described on p. 212 of Barbara Owen's book: *E. Power Biggs, Concert Organist* (Indiana University Press, 1987). An audience of two thousand was hoped for; three thousand people jammed the cathedral. There were six organists and a chamber orchestra in an extraordinary space. I cannot know what was in Fred's mind, but I do know that he had great love and respect for the music of Dupré and Widor. I am sure he had played those pieces many times without departing one iota from the printed page. But this performance was unique. It was Fred's personal salute to a performer for whom he felt the greatest admiration, and he rose to the occasion with wit and imagination in what seems to me to have been an appropriately "Biggsian" way. It was a celebration. It was the *1812 Overture* with cannon and fireworks over the St. Charles River. Once in awhile you

have to kick up your heels a little, raise a few eyebrows. So he beefed up the percussion and jazzed it up a bit at the end. Biggs, of all people, would have appreciated it, and the spirit in which it was proffered. I think he would have thought it a "whiz-bang." If this seems irreverent, read in Barbara Owen's book about *Holiday for Harpsichord* and "St. Georgy's Orgy."

It is my belief that the "sound experiment," which combined a live performance of the Widor "Toccata" on the Erben organ with a performance taped in the Notre Dame Cathedral, was the result of a serendipitous convergence of three elements: 1) that enormous resonant cathedral space, 2) Fred's predilection for things Parisian, and 3) his genuine and timely interest in exploring the musical possibilities of electronic technology.

On to Davies Hall: The installation of a major pipe organ in a major concert hall opens a "Pandora's box" of controversial issues. To reopen this debate in reference to the Davies Hall organ is not only tantamount to kicking a dead horse, it is unthinkable in the wake of Mr. Tulan's recent demise. However, since Mr. Tikker has seen fit to do exactly that, I must, in fairness, make a few observations: A major concert hall organ is the result of a very complex process which involves countless people making numerous decisions and compromises, and working within many constraints. The Regesteins' article on "The Right Organ," part I of which ironically appears in the same issue as Mr. Tikker's letter, illustrates well the vast and oftentimes confusing range of disparate approaches to organbuilding proposed by some of our most respected and experienced colleagues. It is Schweitzer's ongoing "struggle for the good organ"—the never-ending search for the Holy Grail. Behind the scenes of such a colossal endeavor as the Davies Hall instrument, one can be sure that much transpired of which the world at large will never know. To hold one single individual responsible for the final outcome, whether it be considered a success or a failure, is absurd. At least San Francisco's Davies Hall has an organ. We New Yorkers envy them.

The defense rests. Since Mr. Tikker seems to have declared open season on Fred Tulan, I think it is important for those who never knew him to hear some positive things about this extraordinary man and his remarkable career. What follows are a few small pieces of a large puzzle. Many colleagues knew Fred longer and better than I. But I am moved to share some personal memories along with some interesting lore that may not be generally known.

Sorting through my mail on a September afternoon in 1992, I came across a plain, white business envelope with a San Francisco postmark. Neatly typed in the upper left-hand corner was this return address: "Al Schweitzer, Paramount Theatre, Times Square, New York, NY." And that was my introduction to Fred Tulan: The second letter he wrote to me closed with: "I think we are dangerously close to being pen pals, I am all for it . . ."

A letter from Fred guaranteed a laugh and a smile. They were warm and witty and informative, and always supportive and encouraging, cheering me on to the next project, whatever that might be. His letters were full of praise, appreciation, and enthusiasm for his colleagues. He treasured the people in his life and celebrated their accomplishments. Anonymously, behind the scenes, he often promoted his peers and created opportunities for them.

He had an impish, sometimes outrageous sense of humor. The message on his answering machine was a piano rendition of "As Time Goes By" with a

voice-over by a Humphrey Bogart imitator intoning: "Nice hearing from YOU, sweetheart . . ."

I only spoke with Fred on one occasion. It was a prankish call from him to celebrate the major relocation I had just made. It backfired, creating an outrageous comedy of errors that took weeks to unravel. I was not to discover until many months later that the caller had been Fred. The spin-off from all of this was a hilarious tongue-in-cheek organ specification with this heading: "Proposed Orgue d'Salle for the studio of Mary Ann Dodd. Consultant: G. Laureus Hammond."

One cannot consider Fred's life without taking into account his very fragile health. In 1966, he was the recipient of an artificial aortic valve. By 1982 he was suffering from fainting spells and double vision. In 1983 his doctor brought up the subject of life support, which Fred flat-out rejected. At that point he was sleeping thirteen hours at a stretch, and his daily routine consisted of one hour up, one hour down; two hours up, two hours down; three hours up, three hours down. Through all of this he continued to practice and to perform. At this time he was heavily involved in the San Francisco 1984 convention, as a member of the program committee and as chair of the committee which was responsible for the commissions. In 1987 he suffered a stroke which left him blind in his left eye. In 1992 bouts of congestive heart failure began in the other valve. By 1993 the angina episodes had become multiple daily events. A balloon angioplasty failed. His doctor advised against his continuing to live in San Francisco, and he moved back to the family home in Stockton where he would remain for the duration. In February 1994, while in Honolulu premiering the new piece that Jean Guillou had written for him, he suffered another stroke. His doctor felt that he might have four more months. In spite of this dire prediction, Fred made his final "trek across the big pond" in the fall of 1994. He played in Holland, Belgium, Paris, and London. His program featured the first and second movements of Handel's Fourth Concerto. Because it was the 25th anniversary of Jeanne Demessieux's death, he used the cadenzas which she had written for him—". . . very Gershwin—nothing to do with JD and FT." While he was in London he had daily lunch with the widow of Arthur Bliss, both of them knowing that these would be their last visits. It was indeed his last European tour.

His teachers and coaches included Jean Langlais, Jeanne Demessieux, Claire Coci, Hugh Giles, and Charles Courbois. His technique was virtuosic and he played most often from memory. The amount of music in his repertoire must have been enormous. He played countless premieres. He never actually commissioned a work, but many composers dedicated works to him which he premiered, including Ernst Bacon, Henk Badings, Bela Bartok, Sir Arthur Bliss, David Brubeck, Castelnuovo-Tedesco, Jeanne Demessieux, Jean Guillou, Otto Luening, Flor Peeters, Richard Purvis, Alexandre Tansman, and Alec Wyton. I think it is arguable to say that no one regularly performed as much contemporary organ music as Fred: "I am so attracted to it. It is never that I work at it. It is *tres moi*."

In 1988 Daniel Pinkham wrote a three-movement work for Fred entitled *Pedals for Organ Pedals and Four Pedal Timpani*. Fred's favorite movement was the last, entitled "Strut." "I think he was thinking of me, alright," wrote Fred. Commenting on a colleague's performance of it, he wrote, "It is good; I do not feel she struts enough, however."

When he premiered the Pinkham piece for organ and timpani, it was with a pre-recorded tape in which he played

the timpani part himself using a click-track. His father was a timpanist and in his younger days, Fred had often "subbed" for him. After his heart surgery in 1966, needing some stress-free quick dollars, he worked as a Hollywood studio musician playing synthesizer and other keyboards. He wrote: "I sightread like crazy and liked the thrill of the whole package, especially working with super-duper jazz musicians."

He was an international ambassador for American organ music. As chair of the committee on commissions for the 1984 National AGO Convention in San Francisco, he sought out American composers who had never written for the organ and would never have done so without very strong encouragement.

He made and performed many transcriptions of his favorite orchestral works "in order to enrich the repertoire." The one of which he was most proud was the Saint-Saëns "Adagio" from the Third Symphony. He transcribed a large orchestra piece, *Happy Voices*, composed by his friend David del Tredici for the dedication of Davies Hall.

He had an encyclopedic knowledge of 20th-century music, and not just organ music. He seemed to be on intimate terms with every recorded performance of any piece you might name. He was, above all, a MUSICIAN engaged in a life-long love affair with the organ and its literature.

In 1973, in honor of Roy Harris's 75th birthday, World Library published the piece that Harris had written for and dedicated to Fred, "Etude for Pedals." On the cover of Fred's copy, is this inscription: "To that fabulous creature Fred Tulan—rarely aware and knowledgeable—enormously gifted—with the heart of a Lion in a frail Body—God Bless Him! Roy Harris."

I think that many of Fred's colleagues did not realize the extent of his concertizing. The only reliable documentation that I have refers to his performances of the Roy Harris "Etude for Pedals" over the course of a five-year period. The piece was written for and dedicated to Fred in 1968. Between that time and the occasion of Roy Harris's 75th birthday in 1973, he had performed it in the following venues: Columbia University, Harvard University, Yale University, Oxford University, Cambridge University, Edinburgh University, Westminster Abbey, Notre Dame Cathedral, Honolulu Cathedral, Victoria Cathedral (British Columbia), Dublin Cathedral, Salisbury Cathedral, Winchester Cathedral, Cathedral of St. John the Divine, Washington Cathedral, Kaiser-Wilhelm Kirche (Berlin), Holy Trinity Church in Stratford-on-Avon, Basilica Santa Maria in Rome, and the Morimon Tabernacle. He also had performed it as an encore to the Poulenc Organ Concerto with many orchestras in sixteen countries on both sides of the Iron Curtain.

Twice he was retained by Joseph Whiteford of the Aeolian-Skinner Organ Company as a consultant on major concert hall organs. Earlier in his career he was Curator of Music for the Pioneer Museum and Haggin Galleries in Stockton where he played fourteen SRO concerts a year with orchestra.

Fred was honored twice by the San Francisco Art Commission: in 1976 "for outstanding contributions to the cultural life of the community," and in 1985 for "lifetime career achievement." For the 1976 occasion, Virgil Thomson composed "A Stockton Fanfare" (Stockton being Fred's hometown). In making the presentation to Fred at the Arts Commission testimonial dinner, he said: "Fred Tulan is a taste maker. Fred knows more about the auditorium organs and organ playing with symphony orchestras than anyone in English, French, and German language countries and probably in the world."

Is it any wonder that he was invited to

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be a consultant for the Davies Hall organ?!

When it came to organs, Fred's tastes were catholic. He had great admiration for Fisk. He sang the praises of the Myerson Hall instrument in Dallas and once traveled out of his way to see the Fisk at the University of Vermont, so enchanted had he been by the recorded sound. During the course of his career, he sought out and performed on the instruments actually played by Mozart, Handel, Couperin, Mendelssohn, Buxtehude, Purcell, Haydn, Bruckner, Sweelinck, Liszt, Saint-Saëns, Franck, Dupré, and Messiaen.

Fred was an organist for all seasons and venues. He was the quintessential cosmopolitan. He resided in Europe for six years: two in London, two in Paris, and two in Heidelberg. A partial list of cities in which he played reads like a gazetteer: Moscow, Copenhagen, Tokyo, Athens, Helsinki, Montréal, Venice, Casablanca, Hamburg, Oslo, Lucerne, Leipzig, Vienna, London, Honolulu, Amsterdam, Johannesburg, Cairo, and Brussels. In spite of the fact that he was a tireless promoter of American composers and American music, he played in far more European cities than American ones.

He edited numerous editions of new music, but also earlier music including Purcell, Scarlatti, and Rheinberger. About the Rheinberger edition, Virgil Thomson wrote: "Fred Tulan's matchless edition is perfect, but perfect. An editor of taste, this terrific musician-organist, virtuoso *extraordinaire*, does everything well. Tulan alone has the key to Rheinberger. He brings to it gifts of personal warmth, passion, intellect, culture, skill, and integrity. His elegant edition represents serious homage from one man of artistic genius to another. A responsive organist could learn from it. Believe me, it pleases."

He was the author of *Reverberation - Conversations With 75 Musicians* which is, sadly, no longer available. There are a thousand copies out there somewhere. (If anybody could put one in my hands, I would be eternally grateful.)

After 1994, he rarely left the house. Multiple daily angina attacks weakened him. He had already survived longer than his doctors thought possible. The letters were less cheerful and more difficult, physically, for him to write. In 1995 he wrote, "I see hardly anyone these days. But in my aloneness I do get some things done. But not nearly enough. I worry about this. Oh, well." Later on he was to write, "... So please take heart that I am trying to look forward and have a productive and useful end."

Two final projects occupied those last years. The first resulted in a remarkable volume entitled *Hommage à Jean Langlais*, edited by Marie-Louise Langlais and Fred (H.T. FitzSimons Company, 1996). The contents include Langlais's final, hitherto unpublished piece, ten original compositions written at Fred's request by major French and American organist-composers, an essay by Fred, and eighteen souvenir memories by distinguished colleagues from both sides of the Atlantic. Fred wrote to me: "I do all this in the middle of the night when in pain, and time zones are perfect for Paris phone calls and faxes."

Fred loved dogs. He was "Grand-paw" to his beloved Sharpeis. One of the contributors to the souvenir memories of Jean Langlais was Langlais' little dog Paf, who (à la Fred) reminisced on the walks with his master in Ste. Clotilde park, and was quoted as saying, "The park tourists who had come to see the Franck and Sainte-Cecilia statues showed more attention to *moi*, exactly as God intended!"

Confined mainly to his bedroom now with oxygen, relying on inside and out-

side household/medical help, he embarked upon a second writing project which was dear to his heart. It was to be a study of the three women in Messiaen's life: the poetess Cécile Sauvage (mother), Claire Delbos, composer, organist, and violinist (first wife), and Yvonne Loriod, colleague, composer, and keyboard artist (second wife). I do not know if this was actually published or, if so, by whom.

Soapbox please: Among the thumbnail sketches of the ten composers who contributed compositions to the Langlais *Hommage* is one of Anthony Newman. One statement in the bio stands out: "His controversial stances are designed to provoke, excite, and influence, sometimes with tongue-in-cheek." I think this statement could have applied equally to Fred Tulan. Like Tony, Fred was a scholar as well as a doer and a thinker. His performances were never dull and never uninformed. He reached beyond the organ world to a larger audience. As a profession we should rejoice in his accomplishments, and ask ourselves: where are the Fred Tulans, the Virgil Foxes, the E. Power Biggses, and the Tony Newmans of the next generation? They are out there somewhere. Will we recognize them when they come? Some of us are concerned that we are becoming a "third-world" profession, isolated and cut off

from the musical mainstream. We cannot afford to cultivate narrowness of mind and smallness of vision. When we deny these people of genius, we deprive ourselves in the process. When we fail to give them the recognition, the encouragement, and the support they deserve, we lose them to the larger musical landscape while we remain behind, confined to our little island, cut off from the mainland. Pogo got it right when he said: "We have met the enemy and it are us." End of sermon.

Fred's organ composition, "KaleidoStops," was dedicated to E. Power Biggs. It strikes me as being a paradigm of Fred himself. He had a kaleidoscopic personality—colorful, entertaining, constantly shifting, full of surprises and contradictions. In describing a program played by Fred at St. Mary's Cathedral in San Francisco in the early 70s, one reviewer described the music as "... this unlikely compilation of mutually exclusive elements. It was both wacky and utterly marvelous." The reviewer was referring to the music, but could just as well have been referring to Fred.

His performances were bold and flamboyant, but behind that facade was a rather shy, private, vulnerable person. He was an original, an eccentric, his actions often stirring up controversy. His manner, at least with me, was always rather self-effacing. When he

would share a strong opinion with me about something, he often qualified it with: "But I do not claim to be right." He embraced life. He was full of *joi de vivre*. He was a risk-taker, and he lived his life with great courage.

It would be unfortunate for such a colorful and eventful life to remain undocumented. I asked him once about writing a memoir. His response: "I find writing about myself very boring."

Fred's most enduring legacy is shared by many thousands of people—the worldwide audience to whom he brought the organ and its music—much of which owes its very existence to him. And speaking of legacies, I can only say that we are all his beneficiaries—every one of us.

Fred's personal legacy to me: fifty warm and witty letters which I will always treasure. Most of all, I will remember his imagination, his generosity of spirit, and last but not least, his wonderful sense of humor. I feel very fortunate to have known him for even so brief a time. My one regret is that we never met.

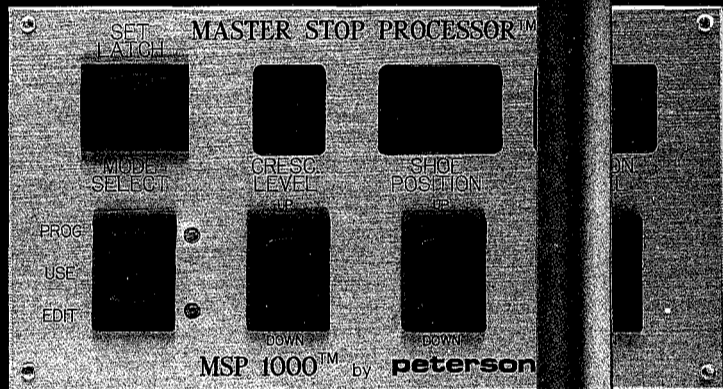
I miss you, dear friend. Rest in peace.

Mary Ann Dodd is Colgate University Organist Emerita. She is currently working on a book about contemporary American organ music which will focus on the performance career of Leonard Raver.

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Peterson Electro-Musical Products, Inc., maker of solid state and electro-mechanical controls for the pipe organ, marks its 50th anniversary this year. Peterson's history reflects how technology has merged with the historic art of organ building during the past half century. Many changes to the way pipe organs are built are attributable to Peterson inventions.

Beginnings in love of pipe organ music

When my father, Richard Peterson, founded our company in 1948, he was realizing a dream that had been long in the making. As boys, he and his brother grew up in a family where churches and church music were an important part of life. His brother became a minister, but my father's mechanical inclinations led him in other directions. As a teen, his keen interest in radios, vacuum tube circuits and mechanical devices was such that he became adept at disassembling and assembling radio equipment. The US Army recognized this talent and assigned him as a radio operator during his World War II service. While stationed overseas, his duties included broadcasting organ music over Armed Forces Radio from Paris, France. When he was stationed in New York City he was thrilled by the experience of hearing the pipe organ at Radio City Music Hall. He returned to hear the organ as often as he could. It was during this time that he resolved that his life's work would be to invent ways to make a true pipe organ sound available in a more practical form.

Age of electronics

The postwar era when my father began his work coincided with the beginning of a new chapter in the development of electronics. By today's standards, electronics technology was still very primitive, and until that time was mostly limited to the use of vacuum tubes. Even so, the enthusiasm for electronics was rapidly changing the way things were done in industry, in the home, and elsewhere. When the transistor was introduced, creative engineers began to find countless ways to use this tiny device. It was natural that an organ aficionado such as Dick Peterson became determined to find ways to generate the sounds of a real pipe organ using this new technology.

He became a partner in founding The Haygren Organ Company in Chicago. The fifty or so Haygren electronic church organs that were built drew attention for the innovative methods used to simulate the correct attack and decay of various pipe ranks, and for the first use of the "isomonic" method of separating the notes of each rank into several channels. Isomonic separation of channels minimized the unpleasant sound of "beating" common in most electronic organs, which resulted from the electrical combining of slightly out-of-tune "coincident partials" of notes played together. Some of the first experimentation with mixing windblown pipes and electronically generated organ sounds was done at this time, decades before hybrid or combination organs were commercially available.

Much of this early work was done in collaboration with Don Leslie, who is best known as the inventor of the renowned Leslie speaker. Realizing their shared passion for organs and electronics, Don and my father became lifelong friends and informal partners in attempting to create electronic organs which could sound as much as possible like pipe organs.

Before long, a patent attorney introduced Dick Peterson to the president of the Gulbransen Piano Company, and a

licensing agreement was soon established whereby Gulbransen would build electronic organs using many Peterson inventions. The world's first transistor organs were introduced by Gulbransen in 1957. Dozens of Peterson innovations were incorporated into Gulbransen organs over the next twenty years.

Besides developing a steady stream of innovations for Gulbransen organs, Peterson Electro-Musical Products was also offering tuners for organs and other instruments. This began when my father needed a precise pitch reference for tuning organs and built a tuner for his own use. The first Peterson tuners sold to others were assembled by my father and my grandfather and invoiced by my mother on a typewriter at the kitchen table. The tuner line was gradually expanded, and in the late 1960s Peterson introduced first one and then several more strobe tuner models. Today Peterson tuners are used by organ and piano tuners, professional musicians, and countless school band and choir directors. The latest models use sophisticated microprocessor circuitry to automatically adjust to the note being played.

As time went on, the practical limitations of electronic organs became more apparent. My father and his colleagues concluded that there were inherent problems which would always make it impossible for a cost effective electronic organ to truly duplicate the inspirational sounds of an authentic pipe organ. The crux of the problem was (and still is) that the inimitable richness of sound from a pipe organ results from the way each pipe sounds individually from its unique position in the room, but electronic organs combine many sounds through relatively few loudspeakers. When sounds are combined electrically before being played through speakers, the results are entirely different than when individual sounds combine in the human ear.

Driven by a personal desire for accomplishment, my father began to redirect his company's efforts toward using electronics to improve the performance of authentic pipe organs. By the late 1960s, Peterson was becoming known for its solid state pipe organ control systems.

Peterson's re-focus on real pipe organs bore fruit in 1967 with the development of the first "diode matrix" type of pipe organ switching system, which used simple circuits of diodes, resistors, and transistors to replace traditional pipe organ relay systems. The innovative design applied a modular concept that Peterson had originally developed for use in electronic organs. Circuits repeated for each note were arranged in groups of twelve, to match one octave of notes, on plug-in circuit boards. Each circuit board module was designed to have only a very limited function which corresponded to some familiar part of the traditional pipe organ relays of the time. A module suspected of being faulty could be easily unplugged and swapped with another to verify one's diagnosis. Replacement modules could be kept on hand or shipped from the factory on a moment's notice. This modular design concept allowed organ technicians with little or no electronics expertise to feel more comfortable with solid state switching.

This was the beginning of the transformation in how most modern pipe organs are controlled today. Over the next 15-20 years, virtually all makers of electric-action pipe organs adopted solid state switching systems for their new instruments, and thousands of

older organs have been upgraded to these modern control systems.

Solid state switches transform pipe organs

Adoption of solid state switching began to change what organists could expect from the pipe organ. Organs became more responsive, sounding notes faster and allowing the organist greater control. Pipe organs also became more reliable as thousands of wire contacts and moving mechanisms were replaced by circuitry with no moving parts.

In 1972, Peterson expanded electric-action pipe organ capabilities with the introduction of its "Duo-Set" combination action. This made practical a larger number of general and divisional pistons in a reliable package that was much smaller than mechanical combination systems of the time. From an organist's perspective, it worked similarly to traditional "tripper" or "capture" type combination actions. The following year, electronic "pedal extension" voices for pipe organs were introduced, making it possible to extend a rank of pipes an extra octave or two down to 16' or 32' in organs where cost or space limitations would otherwise prevent it.

A time of much innovation

The quest to perfect pipe organ controls continued, and during the 1980s Peterson introduced more than 40 innovations, requiring a steady growth in manufacturing staff and factory space. I joined the company full time in 1981 after earning an engineering degree, and began helping to develop several of our new products.

Beginning in 1980, the company brought to market a new tremolo, an electronic swell shade operator, and an improved multi-level combination action allowing up to 32 different settings for each piston. Innovations in "all-electric" type pipe valves were made with features that improve the electromagnetic efficiency, pipe speech, and ease of installation. Later, a patent was awarded to Peterson for features of the "Super Valve" version for larger pipes.

An alternative to commonly-used plastic surfaced wooden keyboards was introduced as the "Master Touch" keyboard, which combined the look and precise feel of traditional keys with an extremely stable and durable metal lever and bearing design. For those who still prefer solid wood keys, a modular key contact system was developed which allowed organ builders to obtain preassembled and adjusted contact assemblies ready to mount on traditional pipe organ keyboards. This provided an alternative to the tedious work of individually installing, wiring and adjusting separate contacts on each key. Hand wiring was eliminated with a pretested cable designed to plug onto junctions of the switching system.

In 1982, while experimenting with a prototype stop action magnet, Peterson engineers discovered a method of employing permanent magnets to give stop controls greater electromagnetic efficiency along with a stronger toggle feel. This concept, which we named "tip polarization," subsequently earned Peterson another patent. Three years later, Peterson's "Cathedral Chimes" were introduced, utilizing an innovative and patented design which combines magnetic repulsion and a special hinge arrangement to give organists a more reliable, bounce-free chime striker with more strike uniformity than older solenoid type designs.

That same year, the "OrgaPlex" switching system was introduced to pipe organ builders as the first multiplexing pipe organ control system to incorporate Peterson's trademark modular design philosophy. This system was the first multiplex relay/coupler to scan each

keyboard and stop group simultaneously rather than in one long sequence, allowing a slower scan rate with exceptional responsiveness. The use of multiplexing technology made many features such as transposing, manual transfer, Peterson's digital pipe organ record/playback system, and later MIDI interfacing capabilities very practical and significantly reduced the cost of switching for many organ specifications compared to the diode matrix system.

Each new product introduced was another fulfillment of my father's vision that the control aspects of pipe organ building, unlike the highly individualized and creative tonal and visual aspects, could benefit from economies of scale and factory manufacturing methods. Through the development of better ways to document and communicate countless details of an organ's specification, and furthering of the modular design concept that was still unique to Peterson systems, we increasingly became a partner of sorts to large and small organ builders everywhere.

Microprocessors added

In the 1990s, microprocessors were added to pipe organ control systems for even greater flexibility. For example, the "Master Stop Processor MSP-1000" was introduced to provide a microprocessor-based combination action/programmable crescendo/programmable sforzando system with a long list of features that can be easily configured or reconfigured by the organbuilder on-site. The "MIDI Resource System" allows organists to select sounds on sound modules by familiar means such as thumb pistons or stop tablets, to control these sounds via other organ console controls such as expression shoes, and to record pipe organ performance data onto floppy disks. Microprocessor technology was also utilized in the design of a new swell shade operator to give precise control of shade movement.

Advancements in pipe organ control systems developed at such a fast pace that many organists were unaware of the options and features available. To help educate organists, in 1992 Peterson became the first maker of control systems to begin demonstrations at AGO conventions.

Easier for organ builders

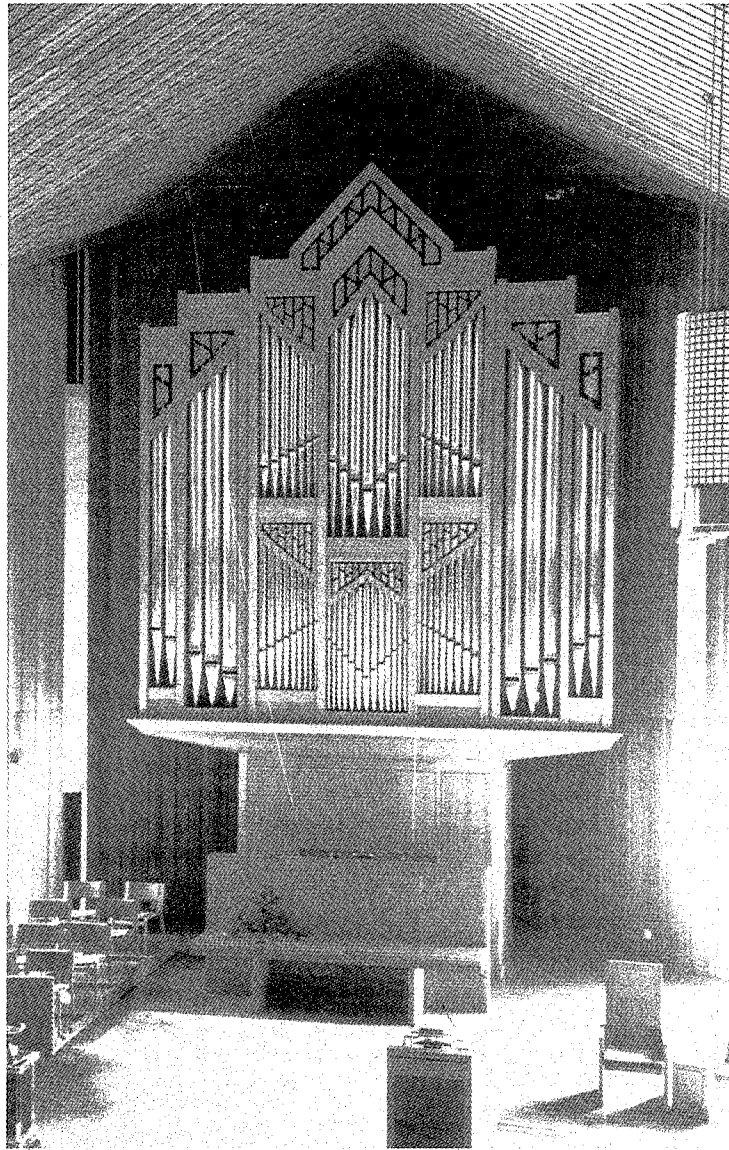
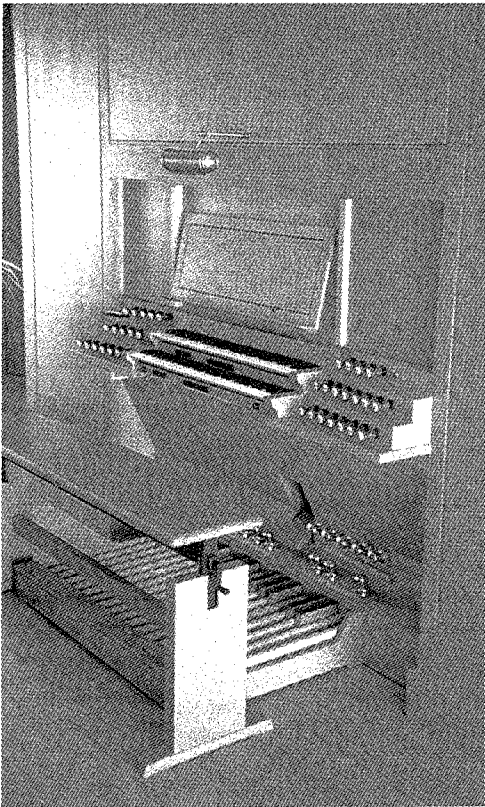
Over the past five decades organists have gained much greater flexibility in playing and controlling pipe organs. Above and beyond those innovations were the dozens of other design improvements which have made it easier for organ builders to maintain organs and make them highly reliable. From the start, Peterson's modular design of electronic control systems made servicing these new solid state controlled pipe organs a straightforward job. Later, a system of strategically-placed lights was added at various points within the circuitry to help organ builders monitor the system's performance and do on-the-spot diagnoses of any repairs that might be needed. Microprocessor-based systems include extensive built-in diagnostic routines. The continuing evolution of electronics technology has allowed organ builders to include more and more useful features in less space, often at more affordable prices.

Rebuilding organs for the future

In North America, a very large number of pipe organs were built near the middle of the 20th century, and many of their original control mechanisms are now in need of rebuilding. It is now a mission of Peterson Electro-Musical Products, Inc. to help promote the rebuilding and preservation of these pipe organs. To this end, our company is sponsoring a promotional campaign including a web site devoted to educat-

Scott Peterson is President of Peterson Electro-Musical Products, Inc. For more information, please contact him at Peterson Electro-Musical Products, Inc., 11601 South Mayfield Avenue, Alsip, Illinois 60803-2476; (708)388-3311; FAX (708)388-3367, or E-mail: speterson@petersonemp.com.

New Organs



Jaeckel, Inc., Duluth, Minnesota, has built a new organ for the Unitarian Universalist Congregation at Shelter Rock, Manhasset, New York. The organ features mechanical key action (suspended), electric stop action, and multiple level combination action. Single wedge bellows provides wind at 85mm pressure. Tuning is according to Werckmeister. Manual keys have bone naturals and grenadil sharps, and stop knobs are of turned purple-heart. The case is of rift-sawn red oak stained to match the interior of the church. Pipe shades mimic suspended glass panels of windows in the room. The pedalboard is flat/parallel with radiating-length sharps. Consultant was Fred Backhaus of Oyster Bay, Long Island.

► Peterson

ing church congregations on why and how to save their churches' pipe organs (www.pipeorgans.com).

New directions in pipe organ controls

What will the pipe organs of tomorrow be like? In recent years we have seen younger generations of organists become more computer-literate and eager for pipe organs to enter the computer age. Currently, Peterson's R&D efforts are focused on enhancing MIDI capabilities to stay ahead of trends in contemporary church music programs. Our engineering team is also developing a fully-integrated, microprocessor-based pipe organ control system which will supplement the current line of products. These systems employ sophisticated software for the configuration and control of a particular organ. Many other engineering projects are in the planning phases.

Ongoing support

As the evolution of pipe organ controls continues, we never lose sight of the need to support earlier systems indefinitely. We keep parts and plug-in circuit board modules on hand for even the first Peterson systems produced. Our modular design concept allows easy repair of virtually any failure at any time. As newer technology is employed, much effort is put into selecting only the most commonly used components. Improvements to products are designed to be "backward compatible" with older versions.

Summary

Over the past half-century, Peterson Electro-Musical Products has been instrumental in helping to keep beautiful, custom-designed and hand-crafted pipe organs affordable by developing a long line of products and techniques that handle the "behind the scenes" control of the instruments. It's a pleasure to know that the work we do will help keep new pipe organs, and rebuilt and upgraded older ones, as practical instruments for supporting congregational worship in the decades to come. ■

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16' Gedackt
8' Principal I-II
8' Querflöte
8' Coppel major
4' Oktav
4' Coppel minor
2 3/4' Quint
2' Oktav
1 1/2' Mixtur V-VII
8' Cornet V
16' Trompete
8' Trompete
8' Krummhorn

SCHWELLWERK

8' Gambe
8' Schwebung
8' Bordun
4' Principal
4' Traversflöte
2 3/4' Sesquialtera II
2' Piccolo
2' Mixtur V
16' Fagott
8' Trompete
8' Oboe

PEDAL

16' Contrabass
16' Subbass
8' Oktav
8' Gemshorn
4' Choralbass
16' Posaune
8' Holtztrompete

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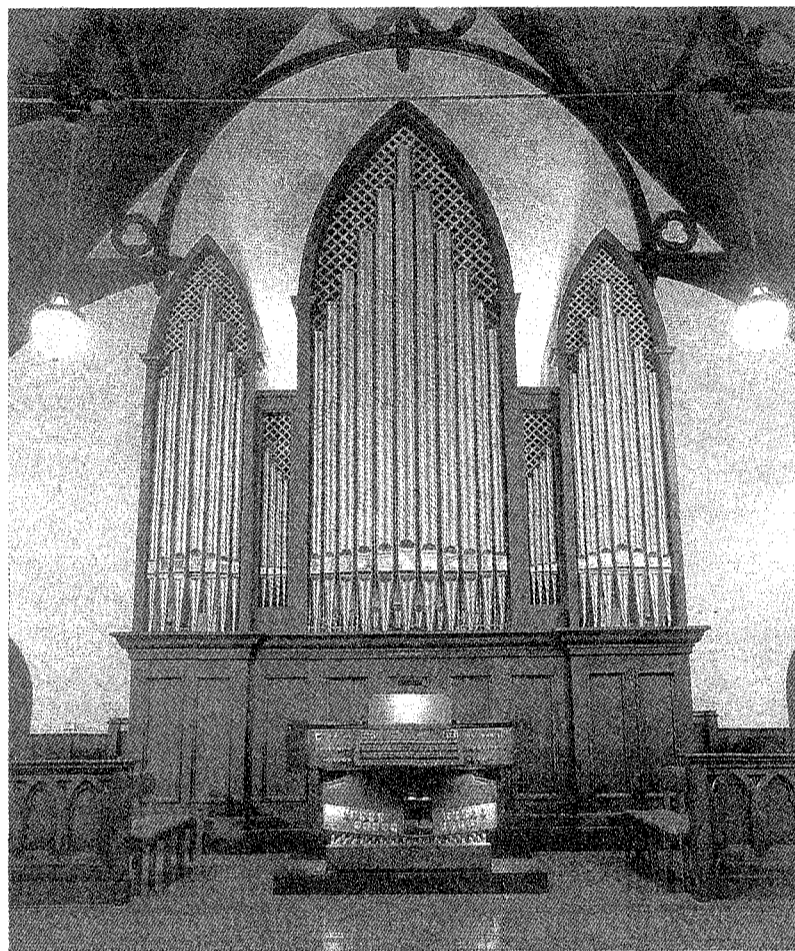


Cover

A.E. Schlueter Pipe Organ Company, Lithonia, Georgia, has built a new organ for Holy Trinity Catholic Church, Peachtree City, Georgia: two manuals, 27 ranks. Manual/pedal key compass is 61/32 and tuning is in equal temperament. Chest action is electro-pneumatic pitman and unit. Wind pressures are Great 4 1/2", Swell 5" and Pedal 5 1/2"

The case and console exterior are rift-sawn white oak. Console interior is paneled in Honduras mahogany with clear maple division dividers. The combination system is multiple memory and the keyboards are fitted with tracker touch. The organ was scaled, voiced, and tonally finished by Daniel Angerstein with the assistance of John Tanner.

GREAT	SWELL	PEDAL
16' Bourdon	16' Lieblich Gedeckt	32' Acoustic Bass
8' Principal	8' Gedeckt	16' Principal
8' Harmonic Flute	8' Gemshorn	16' Bourdon (Gt)
4' Octave	8' Gemshorn Celeste	16' Lieblich Gedeckt (Sw)
4' Spire-Flute	T.C.	8' Octave
2' Super Octave	4' Principal	8' Bourdon (Gt)
IV Mixture	4' Koppelflöte	8' Gedeckt (Sw)
II Sesquialtera T.C.	2' Flachflöte	4' Choral Bass
8' Trumpet	1 1/2' Quinte	4' Cantus Flute (Gt)
Tremulant	IV Plein Jeu	16' Trombone
Gt 4-UO	16' Bassoon	16' Bassoon (Sw)
	8' Trompette	8' Trumpet (Gt)
	8' Hautbois	8' Hautbois (Sw)
	4' Clairon	4' Clairon
	Tremulant	
	SW 16-UO-4	



Rieger-Kloss, Krnov, Czech Republic, has built a new organ for Kanawha United Presbyterian Church, Charleston, West Virginia. The firm's opus 3685 features three manuals, 32 ranks, and 20 registers, with dual electric and tracker action. The facade consists of the 16' Prestant in polished brass. The detached console has terraced drawknobs, naturals keys of boxwood, and sharps of rosewood. Key action for the Grand Organ and Swell is mechanical; both the Pedal and Antiphonal divisions play from unit chests.

SWELL

8'	Flute Harmonique
8'+4'	Voix celestes
4'	Flute Octavante
2 2/3'	Sesquialtera II-III
2'	Octavin
1 1/2'	Mixtura Minor V
8'	Hautbois
	Tremulant

ANTIPHONAL

8'	Tuba Magna
	MIDI/III

PEDAL

32'	Resultantbass III
16'	Prestant (G.O.)
16'	Subbass
8'	Geigenoctave (G.O.)
8'	Gedaackt bass (ext)
4'	Choralbass (G.O.)
32'	Kontra Fagott
16'	Trompetenbass
8'	Trompete (ext)
4'	Clarine
I/P	
II/P	

GRAND ORGAN

16'	Prestant
8'	Octave
8'	Bourdon
8'	Flauto Dolce
8'	Unda Maris (tc)
4'	Superoctave
4'	Rohrflöte
2'	Blockflöte
2 2/3'	Grand Chorus VI
8'	Trumpet
II/I	

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Calendar

The calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. * = AGO chapter event; ** = RCCO centre event; +=new organ dedication, ++ = OHS event. Information cannot be accepted unless it specifies **artist name, date, location and hour** in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES East Of The Mississippi

15 OCTOBER

Michael Wustrow, with choir; St Paul's Chapel, Columbia Univ, New York, NY noon
Acoustics of Organ Performance Spaces seminar; Norfolk Waterside Marriott, Norfolk, VA 8 am (American Institute of Physics)
Terry Charles; The Kirk of Dunedin, Dunedin, FL 8 pm
Georgia Baptist Church Music Conference; First Baptist, Dalton, GA (through October 16)

16 OCTOBER

David Craighead; Methuen Mem Music Hall, Methuen, MA 8 pm
Thomas Trotter; St James Episcopal, West Hartford, CT 7:30 pm
June Hale; First Congregational, Madison, CT 12:15 pm
Christopher Herrick; St Paul's Episcopal, Philadelphia, PA 8 pm
John Rose; St Timothy's Church, Chantilly, VA 7:30 pm
Terry Charles; The Kirk of Dunedin, Dunedin, FL 8 pm
Matt Curlee; Cathedral Church of St Paul, Detroit, MI 7:30 pm
Samuel Soria; Fourth Presbyterian, Chicago, IL 12:10 pm

17 OCTOBER

Kim Heindel; St Luke's Lutheran, Williamsport, PA 7:30 pm
Gerre Hancock; Zion Mennonite Church, Souderton, PA 7:30 pm
Cj Sambach; Charles Town Presbyterian, Charles Town, WV 10 am (also October 18, 4 pm)
John Walker, workshop; Davidson United Methodist, Davidson, NC 10 am
Terry Charles; The Kirk of Dunedin, Dunedin, FL 2 pm
Gillian Weir, masterclass; Concordia University, Mequon, WI 2 pm
His Majesty's Clerkes; Mallinckrodt Chapel, Wilmette, IL 8 pm
John Bryant; St Gall Church, Chicago, IL 4 pm

18 OCTOBER

Peggy Kelley Reinburg; St Thomas Church, New York, NY 5:15 pm
CONCORA; South Church, New Britain, CT 4 pm
Thomas Trotter; SUNY, Purchase, NY 4 pm
John Rose; St Anthony's Church, Oceanside, NY 4 pm
Thomas Murray; Lehigh University, Bethlehem, PA 3 pm
Frederick Swann; Camp Hill Presbyterian, Camp Hill, PA 4 pm
BMPC Children's Choirs; Bryn Mawr Presbyterian, Bryn Mawr, PA
Stewart Foster; Greene Memorial United Methodist, Roanoke, VA 4 pm
John Walker; Davidson United Methodist, Davidson, NC 7 pm
Frederick Swann; Camp Hill Presbyterian Church, Camp Hill, PA 4 pm
Matt Curlee; Broad Street Presbyterian, Columbus, OH 4 pm
Handel, *Israel in Egypt*; 7th-Day Adventist Church, Kettering, OH
Robert Glasgow; Trinity United Methodist, Grand Rapids, MI 7:30 pm
Gillian Weir; Concordia University, Mequon, WI 3:30 pm
Embellish Handbell Ringers; Fourth Presbyterian, Chicago, IL 3 pm
His Majesty's Clerkes; Quigley Seminary Chapel, Chicago, IL 3 pm

19 OCTOBER

Robert Glasgow, masterclass; Trinity United Methodist, Grand Rapids, MI 8 pm
Douglas Reed, with chorus; University of Evansville, Evansville, IN 4 pm

20 OCTOBER

St Thomas Choir of Men & Boys, with orchestra; St Thomas Church, New York, NY 7:30 pm
John Scott; Holy Trinity Episcopal, New York, NY 8 pm

Wilma Jensen; Emory & Henry College, Emory, VA 8 pm
Stewart Foster; Campbell University, Buies Creek, NC 8 pm
Timothy Tikker; St Luke's Chapel, Medical University, Charleston, SC noon
David Briggs; Grace United Methodist, Atlanta, GA 8 pm

21 OCTOBER

Frederick Swann; Calvary Baptist, Roanoke, VA
Joyce Jones; Cleveland Museum, Cleveland, OH 7:30 pm

23 OCTOBER

Thomas Trotter; St Bartholomew's, New York, NY 8 pm
Christopher Herrick; St Anne's Catholic Church, Rochester, NY 8 pm
Gillian Weir; St Luke Lutheran, Silver Spring, MD 7:30 pm
Fred Binckes; Fourth Presbyterian, Chicago, IL 12:10 pm
Stephen Schaeffer, with ensemble; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

24 OCTOBER

Cj Sambach; Crossroads Presbyterian, Waterford, CT 10 am
His Majesty's Clerkes; Grace Lutheran, River Forest, IL 8 pm

25 OCTOBER

Joan Lippincott; Our Lady of Mercy, Plainville, CT 4 pm
Scott Lamlein; Congregational Church, Naugatuck, CT 12 pm
Cj Sambach; St Ann's Episcopal, Old Lyme, CT 5 pm
Justin Bischof; St Patrick's Cathedral, New York, NY 4:45 pm
Dudley Oakes; St Thomas Church, New York, NY 5:15 pm

Thomas Trotter; Colgate University, Hamilton, NY 3:30 pm
Kim Heindel; St Luke's Lutheran, Williamsport, PA 3 pm

Donald Sutherland & Phyllis Bryn-Julson, organ & soprano; Trinity United Church of Christ, York, PA 4 pm
David Briggs; Calvary Episcopal, Pittsburgh, PA 7:30 pm

Lynne Davis; Christ Church Episcopal, Pensacola, FL 4 pm
The Nativity Chorale; Cathedral Church of St Jude, St Petersburg, FL 3 pm

John Scott; Cleveland Museum, Cleveland, OH 2:30 pm
Judith Hancock; Zion Lutheran, Canton, OH 8 pm

Christopher Young; Christ Episcopal, Warren, OH 4 pm
Tom Trenney, with brass; United Methodist Church, Painesville, OH 7 pm

Gillian Weir; Grosse Pointe Memorial Church, Grosse Pointe, MI 7:30 pm
Hope Davis; Cathedral of the Holy Angels, Gary, IN 4 pm
Westminster Cathedral Choir; Holy Name Cathedral, Chicago, IL 8 pm

David Higgs; St Paul's Episcopal, Marinette, WI

26 OCTOBER

David Briggs, masterclass; Calvary Episcopal, Pittsburgh, PA 8 pm
Westminster Cathedral Choir; Cathedral of St John the Evangelist, Cleveland, OH 8 pm
Crystal Jonkman; Presbyterian Homes, Evanston, IL 1:30 pm
Christopher Herrick; First-Trinity Presbyterian, Laurel, MS 7:30 pm

27 OCTOBER

Westminster Cathedral Choir; Cathedral of St Paul, Pittsburgh, PA 7:30 pm
Lee Kohlenberg; St Luke's Chapel, Medical University, Charleston, SC noon
Marianne Webb; Southern Illinois University, Carbondale, IL 1 pm

28 OCTOBER

Westminster Cathedral Choir; St Paul's Episcopal, Chestnut Hill, Philadelphia, PA 8 pm
Judith Hancock; Epworth-Euclid United Methodist, Cleveland, OH 8 pm

29 OCTOBER

Fretwork, with countertenor; Spivey Hall, Morrow, GA 8:15 pm

30 OCTOBER

Chandler Noyes, *The Phantom of the Opera*; Methuen Mem Music Hall, Methuen, MA 7 pm
Shari Lucas; First Congregational, Madison, CT 12:15 pm
Gillian Weir; First Presbyterian, Glens Falls, NY 8 pm
David Briggs; Trinity Episcopal, Easton, PA 7:30 pm

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Westminster Cathedral Choir; Washington Cathedral, Washington, DC 7:30 pm

Lynne Davis; Christ United Methodist, Greensboro, NC 8 pm

*John Obetz; First Baptist, Kalamazoo, MI 7 pm

Christine Kraemer; Fourth Presbyterian, Chicago, IL 12:10 pm

Paul Bisaccia, piano; First Presbyterian, Rockford, IL 7:30 pm

Anita Werling; First Presbyterian, Macomb, IL 8 pm

Christopher Herrick; Cathedral of the Immaculate Conception, Mobile, AL 7:30 pm

31 OCTOBER

David Peckham, *Phantom of the Opera*; City Hall, Portland, ME 7:30 pm

David Messineo, *Phantom of the Opera*; Plymouth Church of the Pilgrims, Brooklyn, NY 8 pm

Trick or Tracker Organ Crawl; The Gallery, Old Salem, NC 9:30 am

Preston Smith; St Andrew's Episcopal, Tampa, FL 7:30 pm

Peter Conte; Spivey Hall, Morrow, GA 3 pm

*John Obetz, masterclass; First Baptist, Kalamazoo, MI 9 am

1 NOVEMBER

Durufé, *Requiem*; Trinity Church, Boston, MA 3 pm

Westminster Cathedral Choir; St Anselm College, Manchester, NH 3 pm

Stephen Hamilton; Brick Presbyterian, New York, NY 3 pm

Judith Hancock; St Thomas Church, New York, NY 5:15 pm

Jonathan Biggers; Church of St Mary the Virgin, New York, NY 10:30 am

Rutter, *Requiem*, with orchestra; Good Shepherd Catholic Church, Brooklyn, NY 6 pm

+Charles Callahan; St Mary's Church, Dover, NJ 4 pm

Gillian Weir; First United Church of Christ, Reading, PA 4 pm

Mary Fenwick; Emmanuel Lutheran, Pottstown, PA 4 pm

Choral Concert; St John's Episcopal, Hagerstown, MD 4 pm

St John's Choir; Cathedral Church of St Jude, St Petersburg, FL 3 pm

The Alban Voices; St Andrew's Episcopal, Tampa, FL 11:15 am

Tom Trenney, *Phantom of the Opera*; United Methodist Church, Painesville, OH

Philip Gehring; First Presbyterian, Valparaiso, IN 7 pm

Marilyn Keiser; Wabash College, Crawfordsville, IN 3 pm

Volodymyr Koshuba; Trinity Lutheran, Roselle, IL 4 pm

Seraphim; First Congregational, Western Springs, IL 4 pm

Music of the Angels; Christ Church Cathedral, New Orleans, LA 4 pm

3 NOVEMBER

Westminster Cathedral Choir; St Thomas Church, New York, NY 7:30 pm

Gillian Weir; Market Square Presbyterian, Harrisburg, PA 8 pm

Alan Morrison; First Presbyterian, Columbus, GA 7 pm

5 NOVEMBER

Carol Williams; St Paul's Chapel, Columbia University, New York, NY noon

Improvisation Symposium; Eastern Michigan University, Ypsilanti, MI (through November 7)

Eileen Hunt; Presbyterian Homes, Evanston, IL 7:15 pm

6 NOVEMBER

Alan Morrison; First United Methodist, Toms River, NJ 8 pm

St Thomas Choir; Christ Church Cathedral, Cincinnati, OH

Mozart, *Requiem*, with orchestra; Divine Word Chapel, Northbrook, IL 7:30 pm (also November 8, 7 pm)

Trio Élan; Fourth Presbyterian, Chicago, IL 12:10 pm

Volodymyr Koshuba; Cathedral of St Paul; St Paul, MN 8 pm

7 NOVEMBER

Seraphim; St Paul's Ev Lutheran, Chicago, IL 8 pm

Handel, *Alexander Balus*; Bethel College, St Paul, MN 8 pm

8 NOVEMBER

David Spicer; First Church of Christ, Wethersfield, CT 7 pm

Dorothy Papadakos; St Thomas Church, New York, NY 5:15 pm

Glenn Mohr Chorale; Good Shepherd Catholic Church, Brooklyn, NY 6 pm

Marilyn Keiser; First Presbyterian, Binghamton, NY 8 pm

McNeill Robinson; St Stephen's Episcopal, Millburn, NJ 4 pm

John Weaver; Masonic Temple, Philadelphia, PA 4:30 pm

David Arcus; Duke University, Durham, NC 5 pm

*Paul Manz, hymn festival; Sherman Park Lutheran, Milwaukee, WI 2 pm

Sophie-Veronique Choplin; Holy Name Cathedral, Chicago, IL 8 pm

Cathedral of St Paul Choir; Cathedral of St Paul, St Paul, MN 3 pm

Martin Jean; House of Hope, St Paul, MN 4 pm

Alan Morrison; Independent Presbyterian, Birmingham, AL 4 pm

9 NOVEMBER

Judith Hancock; Worthington United Methodist, Worthington, OH

10 NOVEMBER

Mary-Julia Royall, with ensemble; St Luke's Chapel, Medical University, Charleston, SC noon

12 NOVEMBER

Gerre Hancock; St Michael's Church, Orlando, FL 8 pm

Peter Conte; The Kirk of Dunedin, Dunedin, FL 8 pm (also November 13)

13 NOVEMBER

Choral Concert; Plymouth Church of the Pilgrims, Brooklyn, NY 8 pm

Tannenberg Symposium; Horton Museum, Old Salem, NC (through November 14)

Frederick Swann; St Lorenz Lutheran, Frankenmuth, MI 7:30 pm

Nigel Groom; Fourth Presbyterian, Chicago, IL 12:10 pm

Marianne Webb; Southern Illinois University, Carbondale, IL 8 pm

Gary Beard, Dan Miller, Chris Neme; Lindenwood Christian, Memphis, TN 7:30 pm

14 NOVEMBER

Gerre Hancock, Choir Festival; St Michael's Church, Orlando, FL 3 pm

Peter Conte; The Kirk of Dunedin, Dunedin, FL 2 pm

15 NOVEMBER

The Woodland Scholars; Immanuel Congregational, Hartford, CT 4 pm

Iain Quinn; St Thomas Church, New York, NY 5:15 pm

*Organ Concert; St Paul's Episcopal, Brooklyn, NY 7 pm

Alan Morrison; Ursinus College, Collegeville, PA 4 pm

Robert Sutherland Lord; University of Pittsburgh, Pittsburgh, PA 3 pm

Marek Kudlicki; Old Presbyterian Meeting House, Alexandria, VA 4:30 pm

Preston Smith, with brass; St Andrew's Episcopal, Tampa, FL 11:45 am

David Mulbury; Fourth Presbyterian, Chicago, IL 3 pm

Jerome Butera, with ensemble; Park Ridge Community Church, Park Ridge, IL 3 pm

Frederick Swann; First Baptist, Peoria, IL 4 pm

Choral Concert; House of Hope, St Paul, MN 4:30 pm

Todd Wilson; Independent Presbyterian, Birmingham, AL 4 pm

16 NOVEMBER

Stephen Hamilton, with orchestra; Church of the Holy Trinity, New York, NY 8 pm

Thomas DeWitt; Morrison United Methodist, Leesburg, FL 7:30 pm

Frederick Swann, workshop; Bethany Lutheran, Batavia, IL 7:30 pm

17 NOVEMBER

Ken Cowan; Plymouth Church of the Pilgrims, Brooklyn, NY 7:30 pm

Frederick Swann; Bethany Lutheran, Batavia, IL 7 pm

19 NOVEMBER

Ernest Lehrer; St Paul's Chapel, Columbia University, New York, NY noon

20 NOVEMBER

Hyeon Jeong; St Patrick's Cathedral, New York, NY 4:45 pm

Jennifer Throwbridge, classical guitar; Fourth Presbyterian, Chicago, IL 12:10 pm

Gregory Hooker; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

22 NOVEMBER

Scott Lamlein; Congregational Church, Naugatuck, CT noon

Hyeon Jeong; St Patrick's Cathedral, New York, NY 4:45 pm

Donald Funk; St Thomas Church, New York, NY 5:15 pm

Laudate; St Paul Roman Catholic, Valparaiso, IN 3 pm

Craig Cramer; St Meinrad Abbey, St Meinrad, IN 2:30 pm

Todd Wilson; Christ Church Cathedral, New Orleans, LA 4 pm

23 NOVEMBER

Michael Surratt; Presbyterian Homes, Evanston, IL 1:30 pm

27 NOVEMBER

First Brass of First Presbyterian, Rockford; Fourth Presbyterian, Chicago, IL 12:10pm

28 NOVEMBER

Brandywine Chorus of Sweet Adelines; Longwood Gardens, Kennett Square, PA 7, 8 pm

29 NOVEMBER

Kenneth Corneille; St Thomas Church, New York, NY 5:15 pm
Phoenix Vocal Ensemble; Longwood Gardens, Kennett Square, PA 7, 8 pm
Advent Lessons & Carols; First Presbyterian, Evansville, IN 4 pm
Chanticleer; Holy Name Cathedral, Chicago, IL 8 pm

30 NOVEMBER

The Haverford School Notables; Longwood Gardens, Kennett Square, PA 7, 8 pm

UNITED STATES

West Of The Mississippi

16 OCTOBER

Gillian Weir; Trinity University, San Antonio, TX 8 pm
Bruce Neswick; St Mark's Cathedral, Seattle, WA 8 pm

18 OCTOBER

Austin Vocal Arts Ensemble; St Stephen's Presbyterian, Ft Worth, TX 7:30 pm
Bach, *Cantata 180*; Christ the King Lutheran, Houston, TX 5 pm
Douglas Cleveland; First United Methodist, Bellevue, WA 3 pm
Craig Cramer; Trinity Lutheran, Lynnwood, WA 7 pm
Christoph Tietze; St Mary's Cathedral, San Francisco, CA 3:30 pm
John Scott; Claremont United Church of Christ, Claremont, CA 4:30 pm
David Briggs; First Congregational, Los Angeles, CA 4 pm
Janice Stewart & Louise Foss; San Diego Unit Methodist, Encinitas, CA 7 pm

19 OCTOBER

Lenora McCroskey; Caruth Auditorium, Dallas, TX 8 pm

20 OCTOBER

Christopher Herrick; St Paul's Episcopal, Minneapolis, MN 7:30 pm
Bruce Neswick; Pacific Lutheran University, Tacoma, WA 8 pm
Craig Cramer; St Andrew Lutheran, Beaverton, OR 7:30 pm

22 OCTOBER

Lynne Davis, masterclass; Community Church, Wayzata, MN 7 pm

23 OCTOBER

Lynne Davis; Community Church, Wayzata, MN 8 pm
John Scott; Cathedral of St Paul, Des Moines, IA 4 pm
Bruce Neswick; St Mark's Cathedral, Seattle, WA 8 pm
Tim Drewes; St John's Episcopal, Milwaukie, OR 7:30 pm

25 OCTOBER

Delores Bruch; St Mary's Roman Catholic, Iowa City, 7 pm
Arlington Choral Society; St Stephen's Presbyterian, Ft Worth, TX 7:30 pm
Douglas DeForeest; St Mary's Cathedral, San Francisco, CA 3:30 pm

26 OCTOBER

The Texas Boys Choir; St Stephen Presbyterian, Ft Worth, TX 7:30 pm

27 OCTOBER

Todd Wilson, with orchestra; First Plymouth Congregational, Lincoln, NE 7:30 pm
Thomas Trotter; Wichita State University, Wichita, KS 7:30 pm

30 OCTOBER

Todd Wilson, *Phantom of the Opera*; First Plymouth Congregational, Lincoln, NE 7:30, 10:30 pm
Cj Sambach; First United Methodist, Boise, ID 9 am, 11 am, 1 pm (also November 1, 4 pm)

1 NOVEMBER

Allan Blasdale; St Mary's Cathedral, San Francisco, CA 3:30 pm
Morgan Simmons; First Presbyterian, Oakland, CA 3 pm
Santa Barbara Boys Choir; Trinity Episcopal, Santa Barbara, CA 3:30 pm

3 NOVEMBER

Volodymyr Koshuba; Our Saviour's Lutheran, Austin, MN 7:30 pm

4 NOVEMBER

Volodymyr Koshuba; St John Lutheran, Owatonna, MN 7:30 pm

OCTOBER, 1998

6 NOVEMBER

Sophie Veronique Choplin; St Stephen Presbyterian, Ft Worth, TX 7:30 pm

7 NOVEMBER

Alice Parker, workshop; St Mark's Episcopal, Berkeley, CA 9 am

8 NOVEMBER

Volodymyr Koshuba; Zumbro Lutheran, Rochester, MN 4 pm
Jaroslav Tuma; Christ the King Lutheran, Houston, TX 5 pm
Zygmunt Strzep; St Mary's Cathedral, San Francisco, CA 3:30 pm

10 NOVEMBER

Volodymyr Koshuba; Community Church, Wayzata, MN 7:30 pm

15 NOVEMBER

Anita Werling; St John's United Church of Christ, Ft Madison, IA 3 pm
Garrett Collins, with flute; St Mary's Cathedral, San Francisco, CA 3:30 pm
David Higgs; St Mel's Roman Catholic, Encino, CA

21 NOVEMBER

Marilyn Keiser, workshop; St Mark's Episcopal, Little Rock, AR 10 am

22 NOVEMBER

Marilyn Keiser; St Mark's Episcopal, Little Rock, AR 4 pm
Texas Christian University Concert Chorale; St Stephen Presbyterian, Ft Worth, TX 7:30 pm
David Craighead; Claremont United Church of Christ, Claremont, CA 4:30 pm
Archdiocesan Choir Festival; St Mary's Cathedral, San Francisco, CA 3:30 pm
Los Angeles Mozart Orchestra Chamber Players; All SS Episcopal, Beverly Hills, CA 4 pm

29 NOVEMBER

Bach, *Cantata 61*; Christ the King Lutheran, Houston, TX 5 pm
David Dehner; St Mary's Cathedral, San Francisco, CA 3:30 pm
Procession with Carols; All SS Episcopal, Beverly Hills, CA 5 pm
Alison Luedecke, with ensemble; St Brigid's Catholic Church, San Diego, CA 7:30 pm

INTERNATIONAL

16 OCTOBER

Stephen Tharp; St Sernin, Toulouse, France
Catherine Ennis; Bromley Parish Church, England 8 pm

17 OCTOBER

Mary Preston; Minato Mirai Hall, Yokohama, Japan 7 pm
Stefan Engels; St Georgskirche, Riedlingen, Germany 5:30 pm
Ian Tracey; Liverpool Cathedral, Liverpool, England 3 pm

18 OCTOBER

International Organweek; Brussels, Belgium (through October 25)
Stephen Tharp; St Sulpice, Paris, France
Catherine Ennis; Bromley Parish Church, England 8 pm

23 OCTOBER

Stefan Engels; Basilika, Füssen, Germany 7 pm
David Briggs; First-St Andrew's, London, Ontario 8 pm
Craig Cramer; West Vancouver United Church, Vancouver, BC 7 pm

24 OCTOBER

Ewald Kooiman; Grosvenor Chapel, London, England 7:30 pm

4 NOVEMBER

Gerard Brooks; Notre Dame de France, London, England 7:45 pm

6 NOVEMBER

Gillian Weir; Lawrence Park Community Church, Toronto, Ontario 8 pm

8 NOVEMBER

Kim Heindel; Liebfrauenkirche, Singen, Germany 5 pm
Gillian Weir; Christ Church Cathedral, Ottawa, Ontario 8 pm

12 NOVEMBER

Kim Heindel; Abbey Church, Brauweiler, Germany 8 pm

14 NOVEMBER

Stephen Tharp; Cattedrale San Giovanni Battista, Ragusa, Sicily

15 NOVEMBER

Kim Heindel; Nikolauskirche, Markdorf, Germany

22 NOVEMBER

Kim Heindel; Steinfeld Monastery, Steinfeld, Germany 4 pm

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Organ Recitals

DAVID ARCUS, Wofford College, Spartanburg, SC, May 3: *Toccata and Fugue in d*, S. 565, Bach; Praised be God in the highest throne, Put on thy might, Sun of righteousness, Be joyful now dear Christians all, Rejoice all Christians (*Kleines Orgelbuch*), Pepping; *A Prophecy*, Pinkham; *Chorale Prelude on "Croff's 136th"*, Parry; *Toccata on "Now thank we all our God"*, Variations on "Simple Gifts," Memorial Festival Overture: an improvisation on "Celebrate," Arcus; Magnificat versets I, IV, VI (*Fifteen Pieces*), Dupré; Improvisation on a submitted theme.

GORDON ATKINSON & HAROLD PYSHER, Episcopal Church of Bethesda-by-the-Sea, Palm Beach, FL, May 3: *Fantasia*, Hesse; *A Fancy for Two to Play*, Tomkins; *Fugue in e*, Schubert; *Fanfare and Tuckets*, Roberts; *Meditation on "The Sun on the Treetops"*, Atkinson; *Variations on an Easter Theme*, Rutter.

MARILYN & JAMES BIERY, Cathedral of St. Paul, St. Paul, MN, May 10: *Grand Choeur Dialogué*, Gigout; *Largo ma non tanto (Concerto in d for two violins)*, S. 1043, Trio Sonata No. 6 in G, S. 530, Bach; *Montagnes and Capulets (Romeo and Juliet)*, Prokofiev; *Andantino quasi allegretto (Sheherazade)*, Rimsky-Korsakov; *Be still and know that I am God*, M. Biery; *Toccata*, Decker.

DAVID BURTON BROWN, Grace Lutheran Church, Pontiac, MI, May 17: *Prelude and Fugue in G*, Bruhns; *Partita: O Gott, du frommer Gott*, S. 767, Bach; *Sonata No. 2 in B-flat*, op. 87a, Elgar; *Toccata and Fugue in F*, S. 540, Bach; *Introduction and Passacaglia*, Reger; *Final (Symphony No. VI)*, Vierne.

MARIO DUELLA, Cathedral of St. Joseph, Hartford, CT, March 31: *Sonata Romantica n. 3*, Yon; *Fantasia*, op. 120, n. 6, Bottazzo; *Sonata*, Capocci; *Assolo*, Centemeri; *Marcia Trionfale*, op. 9, n. 1, Ferrata.

FRANK FERKO, Immanuel Lutheran Church, Evanston, IL, April 5: *Fantasia in G*, S. 572, Bach; *Hildegard Organ Cycle: IV. Articulation of the Body*, Ferko; *Herzliebster Jesu*, Walcha; "Herr, mein Herz ist nicht hoffärtig" (*Orgelsalmen*), Zimmermann; *Aus tiefer Noth* (two settings), Stout; *O Welt, ich muss dich lassen*, op. 122, no. 11, Brahms.

RAYMOND GARNER, First Church of Christ, Scientist, Denver, CO, May 3: *Prelude, Fugue and Chaconne in C*, *Ein feste Burg*, *Prelude and Fugue in g*, *Erscheinen ist der herrliche Tag*, *Nun bitten wir den heiligen Geist*, Buxtehude; *Prelude and Fugue in e*, Bruhns; *Passacaglia in d*, *Fugue in C*, *Nun kommt der Heiden Heiland*, *Wie schön leuchtet der Morgenstern*, Buxtehude; *Prelude and Fugue in G*, Bruhns.

KIM HEINDEL, lautenwerkist, St. Marks-on-the-Campus Episcopal Church, Lincoln, NE, May 3: *Toccata undecima*, Frescobaldi; *Pavana and Galiarda*, Morley; *Suite in E*, S. 1006a, *Prelude and Fugue in A*, S. 888, *Prelude and Fugue in f-sharp*, S. 883, Bach; *Sonata in D*, K. 490, *Sonata in D*, K. 491, *Sonata in D*, K. 492, Scarlatti.

JERRY JELSEMA, Trinity Lutheran Church, Des Plaines, IL, March 1: *Flourish and Chorale*, McCabe; *Elegiac Prelude*, Bales; *Prelude and Fugue in g*, BuxWV 149, Buxtehude; *Suite for a Musical Clock*, Handel, arr. Purvis; *Toccata and Fugue in d*, S. 565, Bach; *Pièce Héroïque*, Franck; *Benedictus*, Reger; *A Tournament of Trumpets*, Ferris; *Suite (First Organ Book)*, Pinkham; *Toccata Brevis*, Gawthrop.

VANCE HARPER JONES, First Christian Church, Washington, NC, May 24: *Nun bitten wir den heiligen Geist*, Buxtehude; *Prelude and Fugue in f*, S. 534, Bach; *Sonata No. 5 in D*, Mendelssohn; *Friends*, Quivey; *Violets*, Nelson, Hill; *Sigma Alpha Epsilon March*, Clements; *Steal away*, Little David play your harp, Utterback; *Final (Symphony No. 1)*, Vierne.

NANCY LANCASTER, House of Hope Presbyterian Church, St. Paul, MN, May 17: *Messe pour les Paroisses: I, II, III, VI, VII, VIII, XI, XV*, Couperin; *Herzlich lieb hab ich dich, o Herr*, Krebs; *Allein Gott in der Höh sei Ehr*, S. 676, *Christ, unser Herr, zum Jordan kam*, S. 684, *Wir glauben all an einem Gott*, S. 680, Bach; *Prière*, op. 37, no. 3, Jongen; *Chant de Joie*, Hakim (world premiere).

JOAN LIPPINCOTT, Grace and Holy Trinity Church, Richmond, VA, April 19:

Fantasia super "Komm Heiliger Geist", S. 651, *Nun danket alle Gott*, S. 657, *Allein Gott in der Höh sei Ehr*, S. 662, *Toccata and Fugue in d*, S. 538, Bach; *Fanfare*, Mathias; *Prelude and Fugue on the name BACH*, Liszt; *Rhapsody in c#*, op. 17, no. 3, Howells; *Clair de lune*, *Carillon de Westminster*, Vierne.

ARDYTH LOHUIS, with Robert Murray, violin, Farmville Presbyterian Church, Farmville, VA, May 17: *Sonata V*, op. 15, Corrette; *Barcarolle*, Cavatina (*Suite*, op. 3), Coleridge-Taylor; *Five Pieces: III, I, V*, Langlais; *Arioso and Rondo Patetico*, op. 40, Jensen; *Pentecost*, Weinhorst; *II. Gavotte & Musette*, IV. *Introduction & Gigue (Tartuffe)*, Gibbs; *Arioso*, Lovreglio; *Finale: Saltarella (Fantasia Appassionata)*, op. 35), Vieuxtemps.

ALAN MORRISON, Bel Air Presbyterian Church, Los Angeles, CA, May 31: *Passacaglia and Fugue in c*, S. 582, Bach; *Scherzo*, op. 2, Duruflé; *Fantasia in A*, Franck; *Te Deum*, op. 11, Demessieux; *Fantasia for Organ*, Weaver; *Aria*, Callahan; *Roulaide*, Bingham; *Tintinabulation*, Krape.

KARL E. MOYER, St. John Lutheran Church, Boyertown, PA, May 17: *Now thank we all our God, O sacred head now wounded, A mighty fortress is our God*, Bach; *Ronde Française*, Boëllmann; *As the dew from heaven distilling*, Daynes, arr. Schreiner; *Fugue (Sonata in e-flat)*, op. 65, Parker; *Arabesque on "Great is thy faithfulness"*, Barr; *Grande Pièce Symphonique*, Franck.

JANE PARKER-SMITH, Clayton State College and University, Morrow, GA, May 3: *Brandenburg Concerto No. 3 in G*, S. 1048, Bach, arr. Doll; *Fantasia in A*, Franck; *Introduction and Passacaglia*, op. 4, Sandvold; *Choral*, Boulois; *Toccata de la Libération*, Saint-Martin; *Choral-Improvisation sur le "Victimae paschali"*, Tourneüre; *Variations on "I got rhythm"*, Britton; *Chant de Mai*, op. 53, no. 1, Jongen; *Scherzo*, *Final (Symphonie No. 5)*, Vierne.

SYLVIE POIRIER & PHILIP CROZIER, Maison Provinciale des Frères Maristes, Iberville, Canada, April 26: *Sinfonietta*, Bédard; *Three Duets for Eliza: 3, 6, 8*, Wesley; *Méditation nuptiale, Suite on Famous Christmas Carols*, Börling; *Variations on an Easter Theme*, Rutter; *Prelude and Fugue in C*, Albrechtsberger; *Allegro for Organ Duet*, Moore; *Fantasia in c*, Hesse; *Dance Suite for Organ Duet: Waltz, Habanera and Minuet, Polka and Cakewalk*, Kloppers.

CHRISTA RAKICH, Dominion-Chalmers United Church, Ottawa, Ontario, May 8: *Prelude and Fugue in e*, S. 548, Bach; *Sicilienne*, Paradis; *Praeludium und Fuge B-Dur*, op. 16, no. 2, C. Schumann; *Praeludium in F*, Fanny Mendelssohn; *Prelude, Fugue et Variation*, op. 18, Franck; *Adagio for Strings*, op. 11, Barber; *Lotus*, Strayhorn; *Passacaglia in f in festo Pentecostes*, Woodman.


KATHLEEN SCHEIDE, organ and harpsichord, First Presbyterian Church, San Anselmo, CA, March 22: *Variations on "Amazing Grace"*, Scheide; *Symphony No. 4*, Vierne; *Partita: Suono del gatto*, Jones; *Suite 3 in D*, Forqueray.

TIM SPELBRING, Illinois College, Jacksonville, IL, May 24: *Praeludium in f-sharp*, BuxWV 146, Buxtehude; *Trio Sonata III in d*, S. 527, *Prelude and Fugue in D*, S. 532, Bach; *L'Ascension*, Messiaen; *Allegro vivace*, Andante, *Final (Symphony I)*, Vierne; *The Stars and Stripes Forever*, Sousa.

STEPHEN THARP, St. Patrick's Cathedral, New York, NY, May 14: *Postludium (Glagolitic Mass)*, Janacek; *Instants*, op. 57, Guillon; *Fantasia and Fugue on Ad nos, ad salutarem undam*, Liszt; *The Great Gate of Kiev*, Mussorgsky, arr. Bischof/Tharp.

JOHN SCOTT WHITELEY, Westminster United Church, Winnipeg, Manitoba, May 3: *Sortie sur Haec Dies*, Cocherneau; *Nativité (Symphonie Passion)*, *Variations on Adeste Fideles*, Dupré; *Fantasy in A*, Franck; *Petit Prélude, Toccata*, Jongen; *Prelude and Fugue in e*, S. 548, Bach; *Canon in b*, Schumann; *Fantasia expansiva*, Whiteley; *Scherzetto*, op. 108, *Toccata (Finale from Symphonie Concertante)*, arr. Whiteley, Jongen.

TODD & ANNE WILSON, Belmont United Methodist Church, Nashville, TN, March 27: *The Ride of the Valkyries*, Wagner, arr. Dickinson/Lockwood; *Adagio and Fugue in c*, K. 546 & 426, Mozart; *Fugue in G*, S. 577, Bach; *Londonderry Air*, arr. Lemare; *Variations on a Theme of Paganini*, T. Wilson; *Paeon*, Paulus; *Evensong*, Callahan; *Suite from Carmen*, Bizet, arr. Biery.



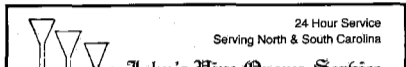
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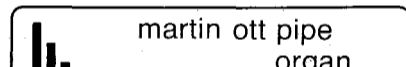
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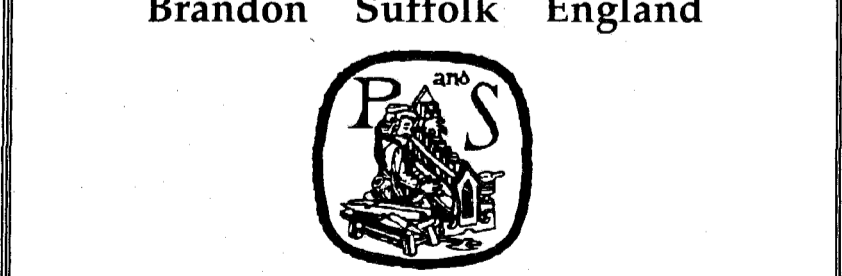
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2-manual, 18-rank pipe organ, all new. AGO console with solid state comp. action, \$100,000 installed. For more info: Mr. Jan Vanderstad, Dutch Craft Organs, 9 Newland Dr., Oak Ridge, NJ 07438. Phone 973/697-7548; FAX 973/208-0234.

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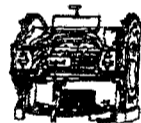
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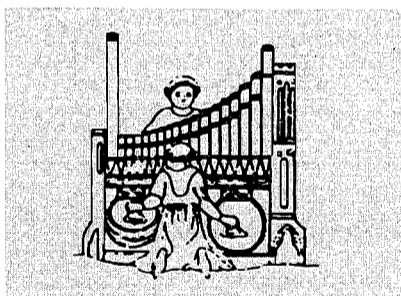
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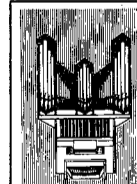
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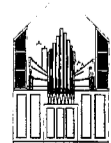
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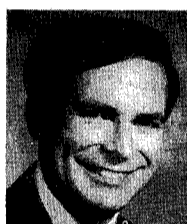
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