

# THE DIAPASON

OCTOBER, 1999



OCT 13 1999

St. Raphael the Archangel Church, Naperville, Illinois  
Specification on page 18



# Letters to the Editor

## Organists listening

In response to David Shane's article, "Catharine Crozier at Illinois College" (July, p. 8), I would like to comment on the last sentence in the third paragraph. It is certainly correct that organists should cultivate a level of detachment from self, sufficient to truly hear what is being communicated. Not only is this necessary in the playing of voluntaries but in service playing as well. Too often organists "over play" in order to provide what they feel is the necessary leadership in the playing of hymns or other service music. I would urge organists to play hymns with a transparent texture of sound. In that texture it of course would be appropriate to bring out the soprano line of a hymn on a louder or more intense sound than that used for the other voice parts. I have found it musically satisfying to bring out the tenor line of a hymn on a louder or more intense sound. In addition to this, organists must always pay close attention to the rules about the appropriate silence between repeated notes and the observing of strict note values. I have always been grateful for the thorough grounding my first organ teacher, Nyle Hallman, provided many years ago, and have always tried to bring to mind that grounding each and every time I play a service.

Richard Ditewig  
San Francisco, CA

## Morago, *Christus factus est*

Reading the July issue reminds me of how much I have enjoyed THE DIA-

PASON for well over 50 years.

In that issue, in his column, "Music for Voices and Organ," James McCray writes about Morago's *Christus factus est*, one of the pieces I have been privileged to edit for Aureole Editions. His remark, however, that "... the complete traditional text is not used," merits a bit of further comment. While it is true that a concluding section, "... ut in nomine Jesu omne genu flectatur ..." was not included in Morago's setting, it is also true that in the Roman Missal the text as set by Morago is complete and was assigned as the Gradual for Maundy Thursday. In the 1979 Episcopal Lectionary, the more extensive passage from the second chapter of Philippians is assigned for Proper 21A, Palm Sunday, A&C, Holy Cross Day, and Holy Name, A. It is, I strongly suspect, present in other non-Roman lectionaries currently in use.

The musical setting of Morago, however, underlies the setting of a text, as he knew it, for Maundy Thursday. Mr. McCray's description of this setting as, "chordal, easy... homophonic... very simple music," is aptly stated, and the music serves well the need for easy repertoire appropriate for Maundy Thursday (or other times in Holy Week), at a time of the church year when we sometimes feel overwhelmed by the responsibility of providing easy and accessible music in a very busy season with limited rehearsal time.

Jerald Hamilton  
Edgewood, NM

## Here & There

**Bryn Mawr Presbyterian Church**, Bryn Mawr, Pennsylvania, has announced its series of music events: October 1, Jane Parker Smith; November 7, Bryn Mawr Chamber Singers; 11/14, soprano Carole Latimer; 12/5, Advent Vespers. For information: 610/525-2821 ext 836.

**The Church of St. Mary the Virgin**, New York City, has announced its organ recital series: October 3, Ken Cowan; November 1, Ross Wood; December 8, Heinrich Christensen; December 24, Christopher Babcock. For information: 212/869-5830.

**Hamline United Methodist Church**, St. Paul, Minnesota, is celebrating the 25th anniversary of the installation of its Casavant Frères organ (1974): October 4, Matthew Lewis with soprano Ann Donaldson; 10/31, Volodymyr Koshuba; 11/7, service of rededication with Randall Egan and the choir of Hamline Church in a performance of Haydn's *Festiva Te Deum*. For information: 612/377-4450.

**Fourth Presbyterian Church**, Chicago, Illinois, continues its series of Friday noonday concerts: October 8, William Evans; 10/15, Steven Taranto; 10/22, Christoph Keggenhoff; 10/29, Alessandro Bianchi. For information: 312/787-2729, ext 600.

**St. Mark's Episcopal Church**, Berkeley, California, presents its annual Norman Mealy Music Memorial workshop on October 9, featuring John Hooker, editor of the Episcopal Church's new multicultural hymnal, *Wonder, Love, and Praise*. The workshop will explore ways to expand the church's vocabulary with hymns from many cultures. For information: 510/849-1564.

**Presbyterian Homes**, Evanston, Illinois, continues its series of organ recitals: October 14, István Ruppert; 10/25, Christoph Keggenhoff; 11/13,

Volodymyr Koshuba; 11/22, Elizabeth Naegele. For information: 847/492-2915.

**The Georgia Baptist Church Music Conference** takes place October 14-15 at First Baptist Church, Perry, Georgia. Conference leaders are Kent Anglin and Joseph Martin, and the theme is "A Healing Time." Clinicians include John Dickson, conference choir; Christine Anderson, handbells; Bob Burroughs, choral reading; and Randy Edwards, youth choir. For information: 770/936-5265.

**Old Presbyterian Meeting House**, Alexandria, Virginia, has announced its music series: October 22, Volodymyr Koshuba; 11/19, pianist Shaun Tirrell; 12/12, Schubert, *Magnificat*. For information: 703/549-6670.

**North Park University**, Chicago, Illinois, will present an organ masterclass with David Schrader on October 23 from 10 am to 3 pm. Organists of all levels of playing ability are welcome to participate. For information: Leon Nelson, North Park University, School of Music, 3225 W. Foster Ave., Chicago, IL 60625; 773/244-5633.

**St. Patrick's Cathedral**, New York City, continues its series of Sunday afternoon organ recitals: October 31, Kenneth Corneille; 11/7, Mark Cole; 11/21, Frank Morana. For information: 212/753-2261, ext 245.

**Duke University**, Durham, North Carolina, has announced its season of organ recitals: October 31, Maurice Clerc; November 14, Janette Fishell; January 23, Karel Paukert; February 20, David Arcus; April 2, Robert Parkins. For information: 919/660-3315.

**The St. Thomas Church**, New York City, has announced its 1999-2000 concert season. The concerts feature the Choir of Men and Boys under the direction of Gerre Hancock: November 2,

# THE DIAPASON

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## CONTENTS

### FEATURES

An interview with Miriam Clapp Duncan  
On the occasion of her 80th birthday  
by Sarah Mahler Hughes 14

Reminiscences of Henry Willis 4  
As told to John-Paul Buzard, Part 2 16

### LETTERS TO THE EDITOR

### NEWS

Here & There 2, 3, 4, 6  
Appointments 3  
Nunc Dimittis 6

### REVIEWS

Music for Carillon 6  
Music for Voices and Organ 7  
New Recordings 8  
New Organ Music 11  
New Handbell Music 13

### NEW ORGANS

### CALENDAR

### ORGAN RECITALS

### CLASSIFIED ADVERTISING

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### Editor

JEROME BUTERA

### Associate Editor

WESLEY VOS

### Contributing Editors

LARRY PALMER  
Harpsichord

JAMES McCRAY  
Choral Music

HERBERT L. HUESTIS  
The Diapason Online—  
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"Organ Links" file may be requested from:  
e-mail: 70771.1047@compuserve.com

BRIAN SWAGER  
Carillon

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Handel *Dixit Dominus*, Bach *Magnificat*, with the New York Collegium; December 14, 16, Handel, *Messiah*; April 11, Bach, *Mass in B minor*. For information: 212/664-9360.

The University of Kansas will sponsor a conference, Organ Music of France, November 4-6. The schedule includes recitals, masterclasses and lectures by Marie-Claire Alain, James Higdon, and Michael Bauer. For information: 785/864-2798.

The Old West Organ Society will present "An Anton Heiller Retrospective," November 5-7, co-sponsored by the Boston AGO Chapter and the Parish of All Saints' Ashmont. The event is in observance of the 20th anniversary of the death of Heiller (1923-1979), who greatly influenced the organ culture in this country through his playing and teaching, especially his performances of the music of Bach. The schedule includes recitals, workshops, and a closing service of vespers and benediction. Guest presenter is Peter Planavsky, well-known authority on Heiller. Other performers include George Bozeman, Yuko Hayashi, Michael Kleinschmidt, Marion Ruhl Metson, Max Miller, and others; choral works are performed by The Seraphim Singers, conducted by Jennifer Lester. Concerts and workshop take place at Old West Church; closing service at All

Saints' Ashmont. For information: 617/739-1340.

Ars Musica Chicago will present the *Play of Daniel* on November 5 at St. Mark's Episcopal Church, Evanston, and on November 7 at St. Luke's Lutheran Church in Chicago. For information: 312/409-7874.

Independent Presbyterian Church, Birmingham, Alabama, will present its 35th annual November organ recital series: 11/7, Ann Elise Smoot; 11/14, Judith Hancock; 11/21, David Craighead; 11/28, Catherine Rodland. For information: 205/933-1830.

Macalester-Plymouth United Church, St. Paul, Minnesota, and the Presbytery of the Twin Cities Area have announced a fourth international contest for English language hymn writers. The winning entry will receive \$500. The contest is looking for new texts about the role and ministry of the church and its people in addressing "environmental stewardship at a time of conflicting national/tribal interests." The deadline for entries is December 31. For information: Hymn Contest, Macalester-Plymouth United Church, 1658 Lincoln Ave., St. Paul, MN 55105-1949; 651/698-8871.

The Göteborg International Academy, scheduled for August 7-18,

2000, has issued a call for papers. The academy will celebrate the recreation and inauguration of a large North German Schnitger-style organ, built by Arvidsson, Van Eeken, and Yokota; 4 manuals, 54 stops. The schedule will include concerts, lectures, workshops, panel discussions, masterclasses, and presentations on organ building. The deadline for all proposals for papers is December 1. For information: ph +46 31 773 52 11; fax +46 31 773 52 00; e-mail: <organ.academy@musik.gu.se>; website: <www.hum.gu.se/goart/organac.htm>.

**The Guild of Carillonneurs in North America** will hold its biennial Carillon Composition Competition in January 2000. The competition is open to composers of any age or nationality. Compositions must be four to ten minutes duration, playable on a four-octave carillon (48 bells, c.d . . . chromatic to c<sup>4</sup>). Compositions which have already been performed or published, or which were written prior to August 1, 1997, are ineligible. First prize is \$800, second prize is \$400. Prize-winning pieces will be premiered at a congress of the GCNA and published by that organization. For information: John Gouwens, The Culver Academies, 1300 Academy Rd., #133, Culver, IN 46511-1291; e-mail: <gouwenj@culver.org>.

**The Dallas International Organ Competition** takes place March 11–21, 2000. Twelve semi-finalists, selected from screening auditions in Yokohama, Vienna, and Dallas, will compete before an international jury. Screening auditions take place this month at the Minato Mirai Hall in Yokohama, Japan; the RadioKulturhaus in Vienna, Austria; and at First Presbyterian Church, Dallas, Texas. At each venue, Robert Anderson, chairman of the jury, and members of the jury will hear 30-minute performances by each of the selected applicants. Preliminary rounds of the competition take place March 13–14 at Southern Methodist University, semi-finals March 16–18 at Meyer-son Symphony Center, and finals on March 21. First prize is \$30,000; second prize \$10,000; third prize \$5,000; and an audience prize of \$5,000. The jury includes John Scott, Guy Bovet, Luigi Tagliavini, Jon Laukvik, Yuko Hayashi, and Lynne Davis. For information: <www.dallassymphony.com/organ-comp>.

**The Cathedral Girls' Choir** of Christ Church Cathedral, Indianapolis, Indiana, toured England and Scotland July 31–August 16. The schedule included performances at Ely Cathedral, Lichfield Cathedral, St. Luke's, Chelsea, St. Paul's Cathedral, St. Mary's Cathedral, Edinburgh, and Paisley Abbey. Frederick Burgomaster is organist and choir director.

## Appointments



**Douglas Cleveland**

**Douglas Cleveland** has been appointed assistant professor of organ and church music at Northwestern University, Evanston, Illinois. Born in Taco-

ma, Washington, in 1967, Cleveland holds degrees from the Eastman School of Music and Indiana University, where he is completing his doctorate. His teachers have included Edward Hansen, Russell Saunders, Larry Smith, and Marilyn Keiser. Additional study has been at the Haarlem Academy and at Winchester Cathedral, where he studied the English choral tradition with David Hill. Cleveland won the 1994 AGO Young Artist Competition and the 1993 Fort Wayne Competition. He has performed across the U.S. and in England, Germany, Finland, Sweden, Denmark, Russia, and Australia, and was featured at the 1997 OHS National Convention and the 1998 AGO National Convention. From 1991–94 he served as assistant organist and choir-master at Christ Church Cathedral, Indianapolis. For the spring semester of 1997 he was a visiting professor of organ at St. Olaf College. His third CD, recorded at St. Meinrad Abbey, will be released on the Gothic label.

**Robert K. Dodson** has been appointed dean of the Oberlin College Conservatory of Music. He formerly served as dean of the Lawrence University Conservatory of Music in Appleton, Wisconsin. Dodson replaces David Boe, former conservatory dean and professor of organ and harpsichord, who has served as acting dean since January 1999, following the resignation of Karen Wolff, who had served as dean since 1991. Prior to his work at Lawrence University, Dodson served as principal of the Royal Conservatory of Music at the University of Toronto, following terms as acting principal and vice-principal, from 1981–1988. He was founding and managing director of The Chamber Music Institute, Friends of Chamber of Music; and associate professor and artist-in-residence at Queen's University, Kingston, Ontario, 1969–1981. He attended Columbia University and the New England Conservatory of Music and holds the BMus and MMus from Indiana University.

**David Lawrie** has been appointed Organist and Master of the Choirs at St. John's Episcopal Church, Huntingdon, Maryland. He leaves a similar position at the Church of the Ascension, Rochester, New York, and was previously Assistant Court Organist at the Wanamaker Organ. Lawrie holds the MMus and Performer's Certificate from the Eastman School of Music, and is currently pursuing the DMA there as a student of David Higgs. He has also studied organ with Charles Whittaker and Dale Krider, piano with Dale Anthony and Annie Petit, and improvisation with Richard Erickson and Gerre Hancock.

**Daniel Bennett Page** has been appointed Director of Music at St. Stephen's Parish, Pittsfield, Massachusetts, where he will direct adult, children's, and handbell choirs, initiate Choral Evensong services, and develop a concert series. Page leaves positions as Academic Dean of the Longy School of Music, Cambridge, Massachusetts, and as Organist-Choirmaster of the Parish of the Good Shepherd, Newton. In the Diocese of Massachusetts, he served on the advisory committee and faculty of the Leadership Program for Church Musicians, as a director of the Diocesan Young Singers' Camp, and as a member of the Music and Liturgy Committee. He holds the BA from Bates College, and the MFA and PhD from Brandeis University. He has taught at Harvard and Brandeis universities, and his academic honors include a Fulbright Fellowship to The British Library, a four-year Mellon Foundation Fellowship, and election to Phi Beta Kappa.

**Dana Robinson** has been appointed to the faculty of the University of Illinois at Urbana-Champaign. He most recently served as visiting assistant professor, college organist, and director of music at the Center for Faith and Life at Luther College, and has also served on

the faculties of the University of Iowa and Central College, Pella, Iowa. He has held church organist positions at Trinity Episcopal Cathedral, Davenport, Iowa; First United Methodist Church, Marion, Iowa; Emmanuel Lutheran Church, Norwood, Massachusetts; and as a supply organist for churches in Germany and the Netherlands. Robinson holds the BMus and MMus from the New England Conservatory. He also studied with Harald Vogel at the Norddeutsche Orgelakademie in Bunderhee, Germany, and received the DMA at the University of Iowa, studying with Delbert Disselhorst and Delores Bruch. He did additional study at the University of Salamanca, Spain, the Municipal Conservatory in San Sebastian, Spain, Boston University, and Westminster Choir College, and has been featured on the radio program *Pipedreams*.

## Here & There



**Marie-Claire Alain**

**Marie-Claire Alain** will make her only New York City appearance this season on October 29 at Holy Trinity Church. The program will include works of Bach (Preludes and Fugues in E-flat and a-minor), Alain (*Trois Danses*), and Franck (*Fantaisie in A*) on the church's 60-stop Rieger organ. For information: 212/289-4100.

**James and Jane Smisor Bastien** were honored with the MTNA Achievement Award on March 22 during the MTNA national convention in Los Angeles. Jane and James first joined efforts in duo-piano concerts from their base in New Orleans. Their landmark textbook, *How to Teach Piano Successfully*, has become a standard reference source for piano pedagogy students. The Bastien family has produced more than 300 publications, including music and methods for all age groups and abilities.



**Dean Billmeyer**

**Dean Billmeyer** recorded Britten's *Rejoice in the Lamb* and Bernstein's *Chichester Psalms* with the Dale Warland Singers (American Choral Catalog label ACC 123). The recording was made using the Gabriel Kney organ at the University of St. Thomas in St. Paul, Minnesota, and includes shorter works by Rautavaara, Albright, Hovland, Wertsch, Harlap, and Paulus. Billmeyer

is University Organist and Associate Professor of Organ and Church Music at the University of Minnesota in Minneapolis.

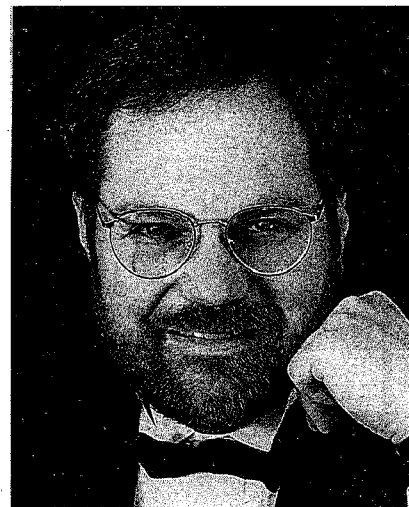
**Antoine Buchard** is featured on two new CD recordings, *Pachelbel: The Complete Organ Works*, Volume 1 and Volume 2, on the Dorian label. Both volumes were recorded on the 1964 Casavant organ (III/29) at St-Pascal de Kamouraska, Québec. Volume 1 (DOR-93173) includes three free works, eight chorale-based works, and the 12 fugues of the *Magnificat primi toni*. Volume 2 (DOR-93174) contains four free works, seven chorale-based works, and the 10 fugues of the *Magnificat secundi toni*. For information: 518/274-5475.



**Yanka Hekimova**

Parisian organist **Yanka Hekimova** will make her North American debut at Cornell College on October 31. A native of Sofia, Bulgaria, Hekimova won scholarships for study at Moscow's Tchaikovsky Conservatory and graduated with first-prize awards in piano, organ, chamber music, and accompaniment. In 1982 she settled in Paris and worked closely with Jean Guillou. The program, which takes place on the 4-manual Möller/Casavant organ in King Chapel, will include orchestral transcriptions of Bach and her own transcriptions of works by Mozart, Ravel, and Tchaikovsky. For information: 319/895-4232.

**Volodymyr Koshuba** is featured on a new recording, *Koshuba Konzert*. The program was recorded on the Rieger-Kloss Opus 3697 organ at Trinity Lutheran Church in Roselle, Illinois (4 manuals, 60 stops), and includes works of Bach, Buxtehude, Reger, Bortnianski, Tchaikovsky, Mussorgsky, Borodin, Mozart, Albinoni, Guilman, and Mussorgsky; available for \$16.95 (postpaid) from EMC Corp., 608 W. Lake St., Bloomingdale, IL 60108.



**Gregory Peterson**

**Gregory Peterson** has been re-elected President of the Association of Lutheran Church Musicians for a two-year term which began August 3. The election was held in Richmond, Virginia during the seventh biennial meeting of the ALCM. The association has 1,800 members and was constituted in 1986. Peterson is organist and director of

28<sup>th</sup> Annual  
**UNDERGRADUATE  
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Of the  
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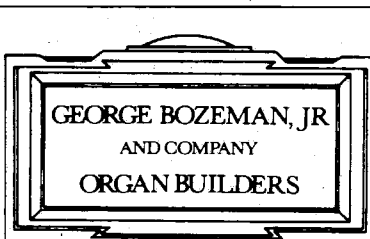
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For information & application:

Competition 2000  
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 Deadline: February 4, 2000



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music at Old South Church, Copley Square, Boston, having previously served several Lutheran institutions including Gustavus Adolphus College, St. Peter, Minnesota; Pacific Lutheran University and Trinity Lutheran Church, Tacoma, Washington. He holds the DMA from the University of Iowa, the MMus from the Yale Institute of Sacred Music, and the BA from Luther College.

Several commissioned works by Chicago composer **Richard Proulx** have received recent premiere performances. A hymn concertato, *God, Who at the Font Once Named Us*, was commissioned for the consecration of William Persell as Bishop of the Episcopal Diocese of Chicago. The text is by Herman Stuempfle, Jr. *Chant de Lumière*, for organ and string orchestra, was commissioned by Pilgrim Congregational Church in Duluth, Minnesota, and was played by organist John Vanella on April 11. St. John's Abbey, Collegeville, Minnesota, commissioned a communion anthem, *Blest are Those Who Are Called*, for chorus, congregation, and organ. It was first heard in the Abbey Church on June 17, conducted by James O'Donnell, Master of Music at Westminster Cathedral, London. *Creator Spirit, Fountain of Life*, for chorus and organ, was first conducted by Dennis Keene on June 22 and 29 at the Montreat Conference in North Carolina. Two new anthems were premiered in July: *O Sing the Glories of the Lord* on July 18 at Sts. Simon & Jude Church in Pittsburgh, conducted by J. R. Daniels; and *The Way of St. James* (Camino de Santiago) on July 25 at St. James Episcopal Church in New York City, conducted by Alan Murchie. Current commissions include a *Meditation for Organ* on "Ubi Caritas" for Alison Luedecke, a large-scale *Te Deum* setting for Holy Name Cathedral in Chicago, and a *Festival Mass* for St. Patrick's Cathedral in Melbourne, Australia.

**Gordon Stewart** is featured on a new recording, *Voluntaries & Inter-*

*ludes*, on the OxRecs label (OXCD-72). Recorded at Huddersfield Town Hall, the program includes popular classics by Whitlock, Elgar, Mozart, Bach, Hollins, Dvorak, Lang, Fauré, and others. For information: 44 1865 300347; e-mail: <info@oxrecs.com>; web site: <www.oxrecs.com>.



Rebecca Groom te Velde

While her husband was doing linguistics research in Berlin last spring, **Rebecca Groom te Velde** played a six-recital tour of Germany. Venues included cathedrals in Berlin and Fulda, and instruments were by Klais, Rieger, von Beckerath, S. Sauer, and Fischer & Kraemer. Ms. te Velde holds the BA in music from Seattle Pacific University, the MMus from the University of Western Ontario, and the AAGO certificate. She is currently organist at First Presbyterian Church in Stillwater, Oklahoma, and dean of the Cimarron AGO chapter.



Willie F. Hooker & Lucius R. Weathersby

**Lucius R. Weathersby**, Assistant Professor of Music and Co-coordinator of Music at Dillard University, and Willie F. Hooker, Professor of Art at North Carolina A&T, presented organ concerts and art shows in two European cities. Their program was entitled "Artistic Cultural Exchange." Weathersby performed at La Chiesa di S. Giuseppe e Pantaleone in Spilimbergo, Italy on July 18, and at the Macclesfield United Reformed Church in England on July 23. Included on the program was the European premiere of "O God our help in ages past" by Violet G. Bowers, also of the Dillard faculty. Dr. Hooker presented art shows and lectures in both cities following the recitals.



Anita Eggert Werling

**Anita Eggert Werling** was featured at the Pine Mountain Music Festival in Michigan's Upper Peninsula in June.

She played recitals in Iron Mountain, Laurium, and Ishpeming. Her two-day workshop at St. Joseph's Church in Lake Linden focused on Bach's *Orgelbüchlein*. This fall Dr. Werling will perform recitals in several Illinois cities to benefit the Western Illinois University Organ Fund, established to raise funds for a new teaching/concert organ at the school.



Carol Williams

**Carol Williams** recently returned from her 1999 UK concert tour of 11 concerts. Venues included Queen's College, Oxford (1965 Frobenius organ); Chelmsford Cathedral (1994 Mander organ); Rochester Cathedral (organ dating from 1790); St. John's Smith Square (new Klais organ); and Notre Dame de France (1865 August Gern organ). Ms. Williams was also interviewed on BBC South Radio.

**Edward Zimmerman** was featured at the 16th annual organ recital at the First Congregational Church and Society of Orwell, Vermont, on August 1. He performed a varied program on the church's 1864 E&GG Hook organ (opus 358). The organ has been cited by the OHS, and was hand-pumped until 1945. Its display pipes were restored in 1992. Zimmerman is Associate Professor of Music and College Organist at Wheaton College-Conservatory of Music, Wheaton, Illinois.

**The Liturgical Organists Consortium** is featured on a new recording, *The Sacred Legacy of Paris: Music of 20th Century Titular Organists*, on the World Library label. Performers include Mary Beth Bennett, Robert Gallagher, James Kosnik, Alison Luedecke, and Lynn Trapp, playing the Lively-Fulcher organ at St. Patrick's Church, Washington, DC (3 manuals, 34 stops, 44 ranks). The program includes works Tournemire, Widor, Langlais, Duruflé, Dupré, Vierne, and Messiaen. For information: World Library Publications, 3825 N. Willow Rd., P.O. Box 2703, Schiller Park, IL 60176; 800/566-6150.

**The Choir of the Church of the Advent**, Boston, Massachusetts, is featured on a new recording, *Sacred Music of Francisco Guerrero*, on the Arsis label (CD 113). Under the direction of Edith Ho, the choir sings the *Missa Simile est regnum coelorum*, *Missa de la Batalla escoutez*, and motets: *Simile est regnum coelorum*, *Alma Redemptoris Mater*, *Ave Regina coelorum*, and *Regina coeli*. For information: 617/236-1935.

**Bradfordmusic.com** has announced its expansion and move to a new location. Under the direction of Brad Cunningham, the firm specializes in organ, harpsichord, and early sheet and book music. Other departments under development include piano, vocal, choral, string, woodwind, brass, harp, guitar and folk music. For information: 946 S. Main St., NE, Suite 300, Conyers, GA 30012; ph 770/760-0203; fax 770/760-1106; website: <www.bradfordmusic.com>.

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 Ebbe Munk, *Dirigent*

October 12  
**Dresdner Kreuzchor  
 of Germany**  
 Roderich Kreile, *Kreuzcantor*

**THE SAINT THOMAS CHOIR OF MEN AND BOYS**  
 Gerre Hancock, Organist & Master of Choristers

November 2

Handel *Dixit Dominus* Bach *Magnificat*  
 with The New York Collegium

Judith Panhill, *Soprano* / William Zukof, *Countertenor* / Elizabeth Norman, *Mezzo-Soprano*  
 David Vanderwal, *Tenor* / Christopher Trueblood, *Bass*

December 14 & 16

Handel *Messiah*  
 with Concert Royal

Julianne Baird, *Soprano* / Drew Minter, *Countertenor* / Mark Blecke, *Tenor* / Nathaniel Watson, *Bass*

April 11

Bach *Mass in B minor*  
 with The New York Collegium

Amanda Balestrieri, *Soprano* / Dana Marsh, *Countertenor*  
 Jennifer Lane, *Mezzo-Soprano* / Gregory Carder, *Tenor* / Curtis Streetman, *Bass*

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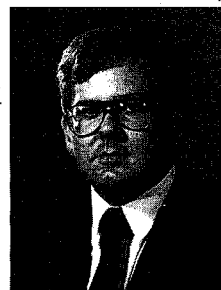
David Briggs



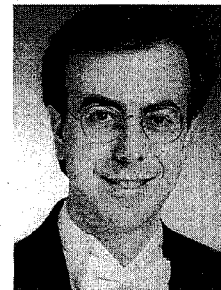
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Rie Hiroe-Lang



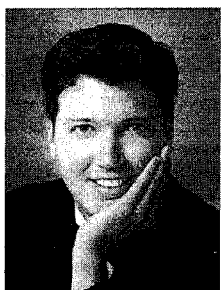
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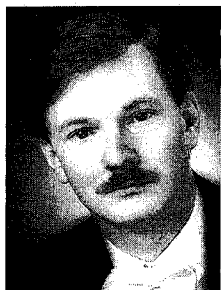
Peter Richard Conte



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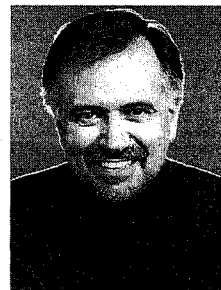
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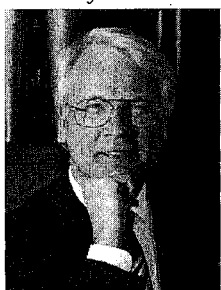
Jeremy Filsell



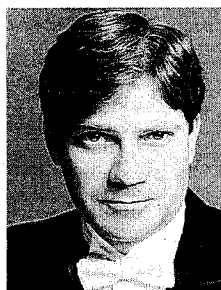
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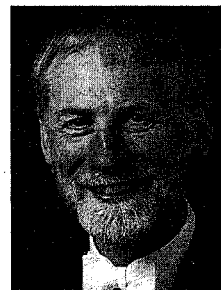
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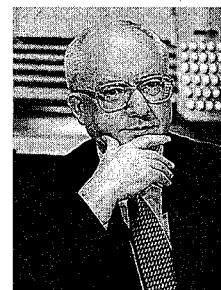
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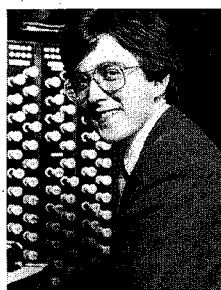
Kei Koito



Nicolas Kynaston



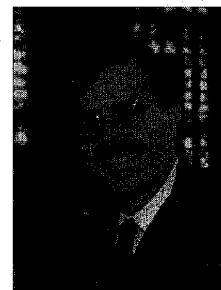
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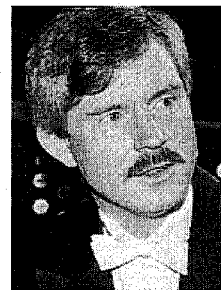
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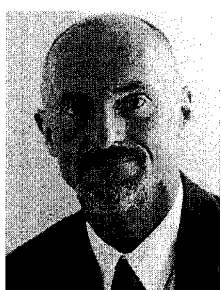
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► page 4: Here & There

**John-Paul Buzard Pipe Organ Builders** has received commissions for three new organs, and the firm is accepting commissions to be delivered in 2002. The recently contracted instruments include: North Shore United Methodist Church, Glencoe, Illinois, 14 stops, mechanical action; Holy Family Catholic Church, Rockford, Illinois, 41 stops/52 ranks, electric slider action; and St. Bede Catholic Church, Williamsburg, Virginia, 35 stops/46 ranks, electric-slider action. The Buzard firm is a member of the Associated Pipe Organ Builders of America.

**Visser & Associates, Inc.**, formerly Visser-Rowland Associates, Inc., has moved its shop from Houston to Tomball, Texas. The new facilities, purchased, have 14,000 square feet of space which includes an expanded pipe shop and voicing area, a wood mill area, and a complete metal shop. The entire facility is air-conditioned. The firm has a staff of 12 workers, and uses computer CNC operations. President Pieter Visser received an honorary doctorate (Ltt.D) from Concordia University in May of 1998 for his work as an author, organ builder, and designer. Michael Visser is vice-president and shop manager; Eddy Visser is director of operations; Pascal Boissonnet is chief pipe maker and voicer; and Eric Walden is assistant shop manager and CNC operations. For information: 22814 Commercial Lane, Tomball, TX 77375; ph 281/516-1361.

**Rodgers Instrument Corporation** has installed a model 950 digital organ at the Episcopal Church of St. John the Evangelist in Stockton, California. The installation is combined with the church's 1858 Johnson organ of 17 ranks. The hybrid instrument includes 55 digital voices.



Rayner Brown

Angeles, working with director of music Robert Tusler. His more than 200 compositions include six symphonies, 20 concerti, large ensemble and chamber works, choral, piano, harpsichord, and numerous organ works. His compositions will be housed in the library at the University of Southern California. Brown organized the publication of several collections of new organ music, including *The AGO Prelude Book*. He also promoted and edited two other publications, *The California Organist* and the *Wilshire Presbyterian Music Foundation Series*. An extensive article, "Rayner Brown, 80th Birthday Tribute," was published in the March, 1992 issue of THE DIAPASON, with contributions from Robert Tusler, Jack Schwartz, Orpha Ochse, Cherry Rhodes, and Ladd Thomas.

**Joseph Hofrichter** died on July 17 at Mitchell, South Dakota. Born in Lakewood, Ohio, in 1913, he attended Oberlin College from 1931-36 with a dual major in organ and music education, receiving two Bachelor degrees. His organ teachers include George Lillich and Arthur Poister. He taught at Dakota Wesleyan University 1936-39, and returned to Oberlin on a teaching fellowship to complete his Master's degree 1939-41. During 1941 he taught in the Cleveland public schools. After World War II, he taught organ at Oklahoma State College from 1947-50, and then taught at Oberlin 1950-52. He left teaching for a career in business, and while working in New York City was organist at Staten Island Presbyterian Church and Marble Collegiate Church. In 1957 he moved to California where he taught organ, music theory and conducted chorus and orchestra at Hollywood High School, retiring in 1974.

**Music for Carillon**

**Easter Dawning, George Crumb. C.F. Peters 67442, \$12.50.**

Once in a blue moon a new work is premiered that leaves the audience in a stupor. The listeners are left with a profound impression. On a deep level they sense the significance of the piece. The music evokes an emotional response. The musical language, although not totally foreign, cannot directly be related to the repertoire we are accustomed to hearing on our instrument. Yet it speaks with an incredible fluency that elicits our admiration while unnerving us. We grasp for the intellectual comprehension. Only much later does it dawn on us that a landmark has appeared on our horizon. Such is the case with George Crumb's *Easter Dawning* for carillon.

Commissioned by The Guild of Carillonists in North America, the final revised version of *Easter Dawning* was completed in March, 1992. Previously available only in manuscript, it has been typeset, and the printed edition is now available from the C.F. Peters Corporation.

Crumb states in his preface:

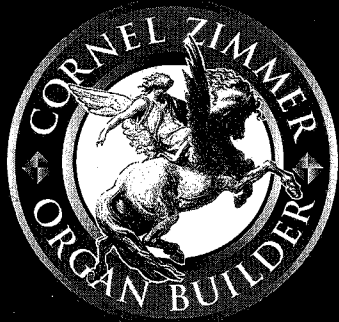
Although many of my previous works had included a wide range of bell sonorities (deriving from both conventional and exotic instruments), I was initially rather bemused when confronted with the special technical and idiomatic demands imposed by carillon composition. But even within the confines of a short piece I wanted to explore both the *bravura* and expressive potentialities of the instrument. After having learned too that the octatonic scale sounds especially well on the carillon, I made this scale the principal harmonic and melodic source for the work! The title *Easter Dawning* occurred to me as an apt description of both the jubilant and the more reflective aspects of the music.

True to form, Crumb brings his extreme sensitivity to sonority, his poetic sensibility, his exploitation of the entire compass and the entire dynamic range of the instrument, and his compositional integrity to the carillon. The technical demands of the four-minute piece are high, yet the performer is afforded ample opportunity for interpretive expression. It is very idiomatic both in terms of playing technique and aural considerations. Crumb repeats and transforms a minimal amount of subject material in a masterful manner—both musically and especially with regard to the nature of the instrument.

Since carillon bells have a prominent

**Nunc Dimittis**

**Rayner Brown** died on June 16 in Los Angeles, California, at the age of 87, of pneumonia. A distinguished teacher, performer, and composer, he was Professor of Music at Biola University, La Mirada, California from 1948-1977. He held BMus and MMus degrees from the University of Southern California, and was a long-time member of the Los Angeles AGO chapter. A church organist for 50 years, he served for many years at Wilshire Presbyterian Church in Los



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minor-third partial, and since any interval in an octatonic scale that is two scale degrees apart is a minor-third, this scale is remarkably congruous with the harmonic series of carillon bells. At several points in the score after a "joyously resounding" octatonic passage, Crumb calls for a pause of approximately three seconds: time to stop listening to notes being played; time to focus on the rich sonorities, the overtones, the timbre of the bells; and time to appreciate the harmony that is created by notes that we don't traditionally consider to be harmonious. His use of the octatonic scale produces consonance on the carillon relative to the way that functional harmony with traditional major and minor scales produces consonance on instruments with acoustical harmonies. When major chords are played on minor-third carillons, they are never truly consonant because there is always conflict between the major and minor third. With octatonicism on a minor-third carillon, the audible beats begin to disappear, and the instrument seems to resonate with

itself. Although Crumb is not the first composer to take advantage of this phenomenon, his incredible sensitivity to this truth makes for an ear-opening audition, a startling realization, a dawning.

Additionally, Crumb draws on pentatonic and whole-tone scales to good effect. He explores different textures to make sonorous flourishes which return in various guises throughout the piece affording it a sense of formal cohesiveness. Quiet, introspective sections with more of a melodic nature provide contrast to the bold fanfares.

At one point the piece builds toward a climax, and the score calls for two fortissimo clusters to be played by both forearms and both splayed feet. What a dramatic effect on several tons of bronze! Certainly we've all tried something similar on a piano or maybe even on an organ when none other than a church mouse was present. But who would dare to be so audacious on a carillon—a most public musical instrument? Following my performance of

this piece at a world carillon congress, my former carillon teacher held up his forearms, shook his finger, and proclaimed: "You did not learn this technique at my school!" Crumb's use of such an outlandish effect is not reserved for the carillon; he typically invents or exploits unusual gestures. The great success of this *coup de bronze* in *Easter Dawning* is due to Crumb's skillful setting. He leads us right to it, and before we have time to figure out what hit us he pulls us further with a frenetic passage, and then brings us steadily back to a gentle repose.

Crumb does not hesitate to employ novel means of musical notation. In the case of *Easter Dawning* this results in one staff for each hand plus one for the pedals. Although this affords clarity of handling (fingering for carillonneurs), acrobatic challenges are required not just of our hands but our eyes as well.

Crumb said: "I believe that music surpasses even language in its power to mirror the innermost recesses of the human soul." *Easter Dawning* speaks

from, and can awaken in us, the emotions rooted in a deep corner of the soul. *Carpe musica!*

—Brian Swager  
St. Bede's Episcopal Church  
Menlo Park, CA

## Music for Voices and Organ

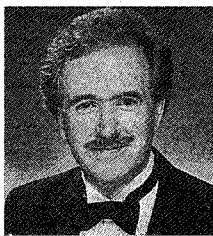
by James McCray

### Christmas: cradle music

The little cradle rocks tonight in glory, the Christ Child is born in glory.

David Auerbach

Oysters, unlike human beings, do not reveal their emotions. Tears at weddings, funerals, baptisms, and hopeless date movies can be seen with great frequency. Christmas Eve services where candles are used also stimulate tear



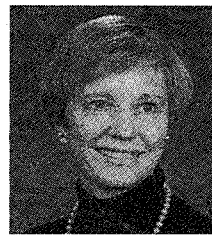
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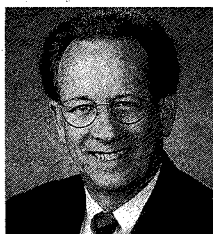


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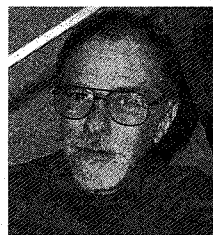
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ducts. Each year, at the end of our Christmas Eve service when congregation members raise their individual, hand-held candles while singing *Silent Night, Holy Night*, I look out from the choir loft through wet eyes.

Music has this power as well. In David Tame's fascinating book, *The Secret Power of Music*, he points out that modern research has concluded that "There is scarcely a single function of the body which cannot be affected by musical tones. . . . Investigation has shown that music affects digestion, internal secretions, circulation, nutrition and respiration." And, that does not even include the addition of a text or candles!

The choices of music for Christmas Eve are often based on popular tunes or texts. Sometimes they focus on other matters than those directly associated with the momentous event. Singing music related to the crib will add depth to it all. Instead of proclaiming what is going to happen in the future through Christ, take time to simply adore this small baby in an unassuming straw-filled stable stall. That, in itself, will produce the emotional power desired. Following weeks of rushing around shopping, partying, and being over extended, to have gentle baby-music reminding us of the genesis of our faith can be a wonderful, crystalline expression for us all. The calming children's hymn, *Away in a Manger*, is too often overlooked for adult singing, yet it is exactly the right choice. Consider making the entire service focus directly on the early moments in the stable. Looking at Christmas, which is about a baby, through the eyes and ears of a child, may remind us all why we are there.

The music reviewed this month is "at the crib" selections. These pieces emphasize the adoration and joy of truly seeing a new-born baby. Then, perhaps we can attain Anne Ridler's words in *Christmas and Common Births* when she says:

By God's birth all common birth is holy; birth is all at Christmas time, and wholly blest.

**The Stable, Roger Nixon. SATB divisi unaccompanied, Galaxy Music Corp. of ECS Publishing, \$1.15 (M-).**

This tender setting is the last movement of a set of three works titled *Wonders of Christmas II*. With mild dissonances and moving lines, the brief, anonymous poem creates a quiet and gentle mood.

**Infant Holy, arr. Robert Leaf. SATB and piano, GIA Publications, G-4485, \$1.10 (E).**

Only two stanzas are used and the first is primarily unison. The popular Polish carol has an arpeggiated keyboard background, neutral syllable singing as background for the melody, and simple harmonies. Easy enough for small choirs.

**See in Yonder Manger Low, arr. John Behnke. Two-part mixed choir, opt. congregation, and keyboard, Concordia Publishing House, 98-3463, \$1.25 (E).**

The melody is based on the John Goss melody, *Humility*. There are four stanzas in varied settings including a descant, but the keyboard part follows the same harmonic patterns throughout. The congregation joins on the melody of the final stanza. Very simple setting.

**Lulajze, Jesuniu, Steven Stucky. SATB, S solo unaccompanied, Merion Music of Theodore Presser Co., 342-40182, \$1.25 (D-).**

Only the Polish text is available for performance; however, there is a pronunciation guide and translation on the inside cover. This sophisticated, attractive music was commissioned by Chanticleer and the Dale Warland Singers, and is from a three-piece set called *Cradle Songs*. The dissonant harmonies and techniques needed such as choral glis-

sandi will challenge most groups. There is a consistently low tessitura, especially for the basses. The other two works in the set are *Rouxinol Do Pico Preto* in Portuguese (also with pronunciation guide), and *Buy Baby Ribbon* in English.

**Petit Enfant (Tiny Child), Linda Shaw & Dana Thompsen. SA, piano, and flute, Santa Barbara Music Publishing, SBMP 199, \$1.35 (E).**

Both English and French texts are provided for performance, and a separate flute part is included on the back page. The music is tuneful with one stanza in unison. The keyboard provides a quietly pulsating background and the flute plays easy solo lines. Designed for children's voices, this attractive setting has a warm character that will be perfect on Christmas Eve.

**Away in a Manger, arr. Allan Bevan. SATB unaccompanied, Randall M. Egan Publisher, #EC 364, no price given (M-).**

There are three stanzas with the first for SA, the second for unison men below a women's humming background, and a four-part setting which modulates to a new key. The music is straightforward and not difficult.

**Lullaby, Jesu, Robert C. Lau. SATB and keyboard, The Sacred Music Press, 10/1944S, \$1.40 (E).**

This setting has a quiet, yet rhythmic keyboard part with brief solo interludes between the stanzas. The simple music is on two staves with traditional harmony. Useful for small choirs.

**Lullaby Carol (Sing, Jesu, Lullay!), Ralph Buxton. SATB double choir unaccompanied, C.F. Peters Corp., NDC Editions, No. 7, no price given.**

Two choirs are used only for the last two pages and one is for soprano/tenor only. Much of this anthem has extended

passages of three sections singing on a neutral syllable behind the fourth part. It is another work in the Notre Dame Choir Editions.

**A Baby in the Cradle, arr. Walter Ehret. SATB and keyboard, Theodore Presser Co., 312-41761, \$1.25 (E).**

The keyboard provides a busy background for this arrangement of an Austrian carol. The first stanza could be sung by a soloist or unison choir. A simple yet attractive setting.

**Sweet Little Jesus, Gene Grier and Ruth Schram. SATB, optional flute or C instrument, and keyboard, EverGreen Morning Press, EMP 0204, \$1.40 (E).**

After a lilting 6/8 opening half, the music shifts to choral setting of *Silent Night* while retaining the same basic keyboard background. The flute part is included separately on the back cover. A delightful, simple setting.

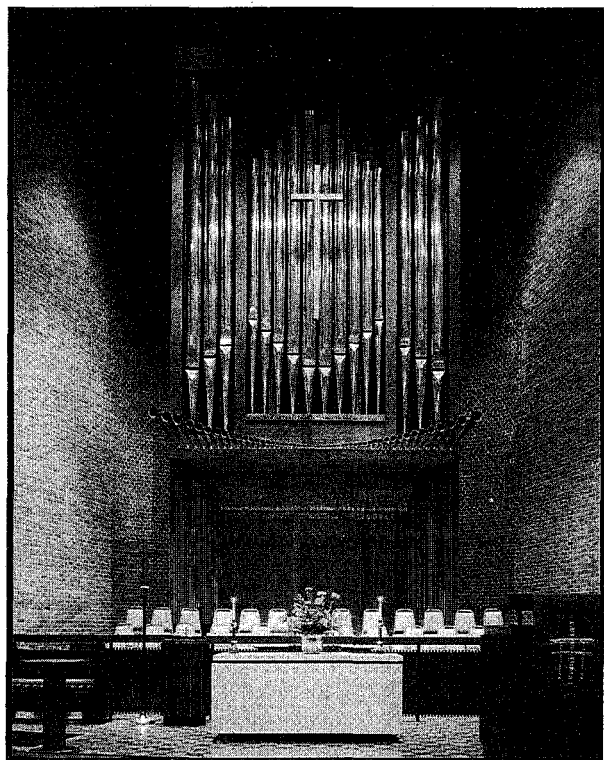
## New Recordings

**Douglas Reed Plays the C.B. Fisk Organ Opus 98. Douglas Reed at First Presbyterian Church, Evansville, Indiana. Compact disc MST1001, Mulberry Street Recordings, 309 Chandler Avenue, Evansville, IN 47713; ph: 812/422-0521; E-mail: dr5@cedar.evansville.edu. No price given.**

This 74-minute compact disc recording contains the following works: *Praeludium in C Major*, S. 566, Bach; *Suite du Second Ton*, Guilain; *Meinen Jesum laß ich nicht*, Walther; *Herzlich tut mich verlangen, Es ist en Ros' entsprungen*, and *Herzlich tut mich erfreuen* from *Chorale Preludes*, Op. 122, Brahms; *Prière*, Op. 20, Franck; and 1732: *In*

➔ page 10

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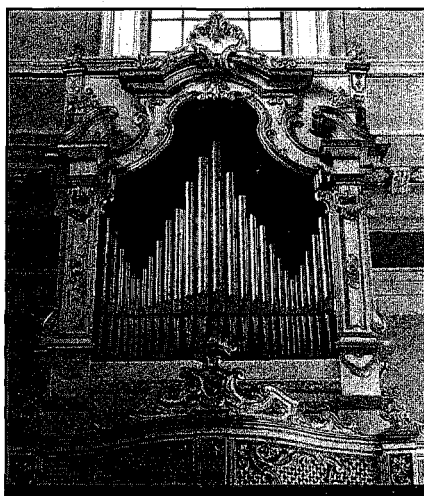


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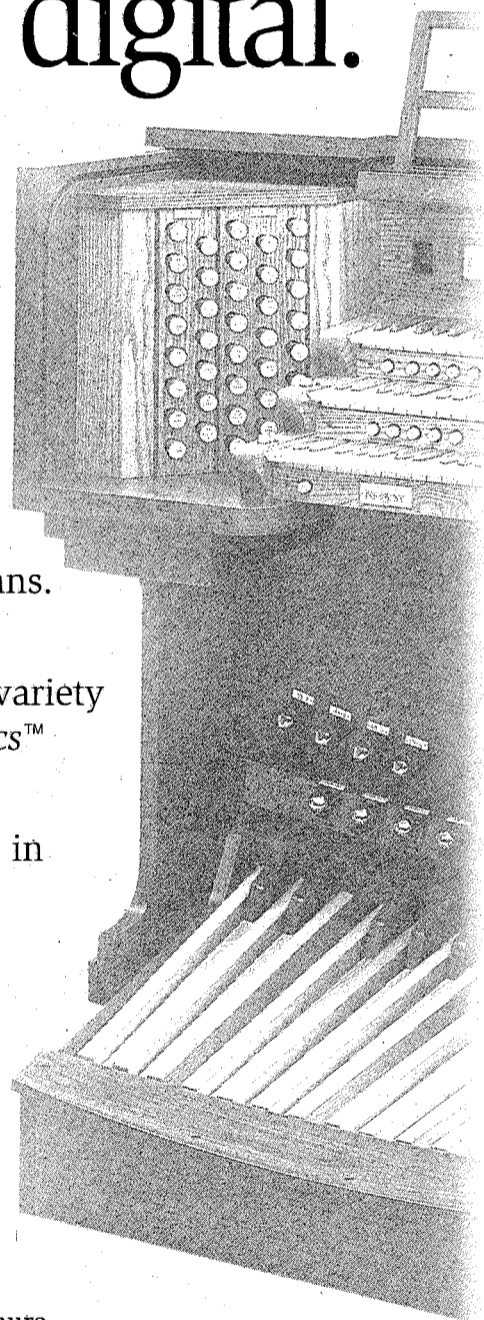
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*Memoriam Johannes Albrecht* (1984), Albright.

Douglas Reed is Professor of Music and University Organist at the University of Evansville where he teaches organ, harpsichord, piano, and music theory courses. He also serves as organist for worship services in Neu Chapel on the University of Evansville campus during the academic year. He has performed throughout the United States and Canada, and has undertaken concert tours in central and western Europe. Dr. Reed has performed a solo harpsichord recital at Carnegie Recital Hall in New York City, and has performed for the Organ Historical Society National Convention in Chicago, and numerous AGO chapters. He has received grants and awards for commissioning new music and other creative activity from the Indiana Arts Commission and the National Endowment for the Arts, the Mesker Trust, and the University of Evansville. In addition to this recording, he has previously recorded a 1991 compact disc of selected works of William Albright for Arkay Records, AR6112.

The C.B. Fisk, Inc., Op. 98 mechanical action instrument heard in this recording has 29 stops, and was installed in the rear gallery of the First Presbyterian Church of Evansville, Indiana in 1991. The installation incorporated nine ranks of pipe work from the previous church instruments, Marshall Bros. (1874) and Casavant Frères (1925). Although acoustical work was reportedly done in the church sanctuary, the recording does not reveal substantial live acoustic in the room.

Reed begins the recording with the *Praeludium in C Major*, S. 566, an early Bach work that exhibits the rhetorical influence of the Buxtehudian five-part *Praeludium* form, and which may have been composed during the young Bach's visit to Lübeck in 1705-06. This work is also known to many organists as the *Toccata and Fugue in E Major* and

is often performed in that key. Reed performs the opening prelude with power and some rhythmic freedom, but avoids the *stile fantastico* interpretation that has become prevalent in recent years. His use of the expected 16' plenum with 16' pedal reed produces a rich sonority of wide-scaled flues and well-balanced mixtures. Following the dramatic bombast of the opening prelude, the first fugue is played simply and lightly on manual flutes and a small 8' pedal reed, imparting a spritely character and allowing contrapuntal clarity. The short recitative is crisply articulated, emphasizing its abrupt, improvisatory character. The final fugue, whose subject is derived from the first fugue, is an exuberant dance performed on 16' reed plenum in manuals and pedal. Reed paces the fugue nicely and builds intensity to the concluding pedal solo, a long dominant preparation accompanied by arpeggiations, descending manual figures, and more arpeggiations.

Following the Bach work is the *Suite du Second Ton*, a Classical French suite of seven Magnificat pieces published in 1708 by Jean-Adam Guilain. Reed's playing of the suite is meticulous and accurate, but the interpretation seems too studied in several of the pieces. The *Duo*, for example, lacks spontaneity, and the *Basse de Trompette* has little of the playful pomposity usually associated with coloristic pieces of this genre. The *Trio de Flûtes* is eloquently played on the Fisk's sumptuous flutes with vibrato, but the *Dialogue* that concludes the suite is ponderous and lacks the customary *joie de vivre*.

Much better than the French suite is the set of German chorale variations on *Meinen Jesum laß ich nicht* by Johann Gottfried Walther. Ornamentation and articulation are polished and elegant throughout the work, and the registration demonstrates many of the organ's tonal resources. The first variation sets the *Récit de Nazard* against an 8' flute, while the second variation contrasts 8' and 4' principals in the right hand

against a colorful reed, probably the Bass Clarionet 16', in the left. The fifth variation is beautifully played on a 4' flute with tremolo, while the 16' reed plenum is used in the final variation. To end the work, Reed restates the original chorale on full organ, but the restatement creates an anticlimax to the magnificent variation that preceded it.

The German and French Romantic works on the disc are sensitively phrased and registered, and sound well on this instrument. In particular, Reed's expressive playing in Franck's *Prière* is notable for maintaining the ethereal nature of the piece by artful phrasing and registration. The three preludes of Brahms on the disc are suitably introspective, and tasteful rubato infuses them with life.

As mentioned in the biographical information above, Reed has previously recorded an excellent compact disc of selected organ and harpsichord works of the late William Albright that includes three world premiere recordings. On this new disc it is therefore no surprise to discover that Reed's world premiere recording of Albright's work, 1732: *In Memoriam Johannes Albrecht*, is also a superb performance. 1732 is a six-movement program sonata, preceded by a short Coplandesque introduction, that chronicles the 18th-century emigration of Albright's ancestors from Germany to Pennsylvania "Dutch" America. Albright incorporates witty musical quotations and compositional techniques of other composers into the sonata, and uses a narrator to keep the audience abreast of the unfolding story. Both performer and instrument are at their best in this virtuosic work, which concludes with the well-known *Evening Dance*, first published separately in *The AGO 90th Anniversary Anthology of American Organ Music* in 1988.

Douglas Reed's playing is solid throughout this demanding recording, which requires mastery of widely varied interpretive skills and an instrument sufficiently flexible to accommodate a number of style periods with success. His capable demonstration of the Fisk's tonal resources is convincingly done, and his splendid premiere recording of Albright's 1732: *In Memoriam Johannes Albrecht* is a memorable testament to the late composer's legacy.

—Earl Holt  
North Harris College  
Houston, Texas

**Retrospectives**

*The Riverside Years*, Frederick Swann, organ; *The Riverside Church*, New York City. *Hymne d'Actions de grâces* "Te Deum",

Langlais; *Toccata on "O Filii et Filiae,"* Farnam; *Pièce héroïque*, Chorales nos. 1, 2, 3, Franck; *Symphonic Chorale "Ach, bleib mit deiner Gnade"* Op. 87/1, Karg-Elert; *Grand-Chœur Dialogué*, Gigout. Gothic Records, Inc., G 49082.

*Riverside Revisited*, Frederick Swann, organ; *The Riverside Church*, New York City. *Bells of Riverside*, Bingham; *The Joy of the Redeemed*, Dickinson; *Fantasia-Stained Glass*, Hebble; *Come, sweet death*, Bach/Fox; *Fanfare à St. Clotilde*, Swann; *Fantaisie in A*, Franck; *Jesu dulcis memoria*, Davies; *Toccata*, Erismann; *Introduction, Passacaglia and Fugue* (1919), Willan. Gothic Records, Inc., G 49086.

André Marchal, organ: *The 1956 Zodiac Recordings: Bach Recital and Studio Organ Demonstration. Twelve chorale preludes from Das Orgelbüchlein* (BWV 603-612, 614-615), *Toccata, Adagio and Fugue in C*, BWV 564. *Demonstration of Marchal's studio organ by Gonzalez with spoken English translations by Mme. Jacqueline Englert-Marchal*. Arbiter Recording Company, 111. P. O. Box 541336, Linden Hill Station, New York 11354-0104.


Jeanne Demessieux, organ: *César Franck, complete works for organ. Two discs. Recorded in La Madeleine, Paris, 1959. Festivo FECD 155-156.*

The "millennium thing" is, for most of us, a bane. It is not the intent of this set of reviews to be a crystal ball sort of dissertation, but simply a moment to stand on a little platform that looks back over a small part of post-war developments in the organ world (that's WWII to those of you born recently).

We start with two releases from Gothic Records, the first a reissue of two recordings from 1978 and 1979. The majority of *Riverside* recordings prior to that were Fox recordings. Even so an earlier acoustic prevails (*The Riverside Years*), although some enhancing makes the disc more attractive than it might be. The second (*Riverside Revisited*) was recorded just after the 1996 New York AGO National Convention with the new acoustic of *Riverside*, and the comparison is striking. To my mind, in favor of the 1996 recording.

Swann's recording sessions for the 1996 recording proves him to be at his most musical and most accurate best. The earlier recordings by present-day

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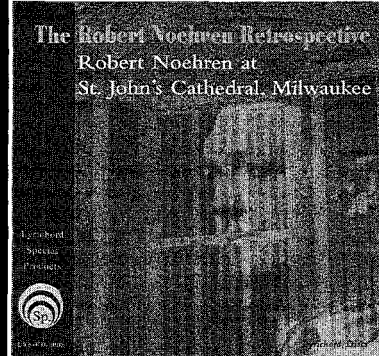


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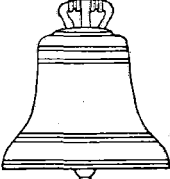
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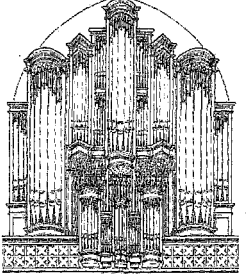


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standards don't quite measure up in the sense that standards have changed mightily in the past two decades. The world of organ playing is a more technically aware and demanding medium. Rather than lots of "standard" literature on the "Revisited" disc, Swann uses a number of more recent pieces that, while not reflecting much in the way of 20th-century composition techniques, reflect the thinking of an artist who was produced by a mid-century struggle to bring the organ into a position of prominence. Several of these works have direct links to a New York scene which provided for the profession a catalyst for excellence and a controversy for style.

The earlier recording (*The Riverside Years*) is, for my money, simply an archival memento. The later one (*Riverside Revisited*) is a joy to hear. For the many of us who heard Swann's former colleague, Virgil Fox, perform *Come Sweet Death* on many different instruments, we marvel at Swann's superb memorial to that style on this recording. The whole concept of making a large organ an orchestra through the modern capabilities of memory systems is nowhere more sensitively championed. The question of whether one agrees with the style is not an issue. The style is there. It's superbly handled. It's intensely musical. Uncle Fred is a champion for great artistry.

The recording contains a work often overlooked which has much integrity: Willan's earlier (1919) *Introduction, Passacaglia and Fugue*. Couched more in the English Romantic symphonic tradition than the "New York" one, the work is remarkably classical in concept and receives on this recording a superlative reading.

The Marchal recording takes us to a totally different archival experience, thanks to prominent organist Lee Erwin, renown for silent film accompaniments. Erwin sailed to Paris in 1956 with then state-of-the-art equipment to make this recording, now carefully transferred to digital mastering. This recording is likely more valuable to the subject of pedagogy than to musical enjoyment. Marchal had far-reaching influence on many of today's finest organists, and clearly had much to do with the molding of many Organ Reform ideas. One marvels, on this intimate recording, at the way in which this blind organist's memory hears the movement of the inner voices of Bach's works. Within the confines of a home, the recorded sound is quite arid. The listener is charged with the responsibility to project what the outcome might be in the spaces where organ music was performed by Marchal and others in the acoustics of Parisian churches. The real interest comes in the ways in which the length of notes are varied. To have the pleasure of listening to students perform so well in a small teaching studio would be heaven for most pedagogues. Yet the command of notes and rhythm transcends the considerations of a novice or pedagogue. This is mature playing by a great artist. A bonus is Mme. Englert-Marchal's essay on her father, contained in the CD booklet. The producers are to be commended for the release of this valuable document of sound and text.

Jeanne Demessieux, whose life was far too short, offers from France a much different contribution to the profession, not the least of which is that she was one of very few women in France to rise to prominence. (We can still count them on two hands, can't we?) Two great aspects of the remastering and release of this 1959 recording are the interpretive aspects of Franck's work and the timbres of the 1846 Cavallé-Coll at La Madeleine, Paris. Some of us who had the earlier vinyl discs are grateful for the clarity achieved, despite the question of just how close a microphone was to the Récit's noisy action.

Almost every performance of the

twelve demonstrates how rhythmic nuance (one might well use the word distortion, but the point is that the organ becomes most expressive when the beat is altered) will make a mighty impact. It remains, from our experience, a rather controlled nuance, but nonetheless expressive. Others might well make the rhythmic distortions far more dramatic. One must ask what such awareness might have been in 1959 in terms of how one should "behave" for the sake of marketing recordings. We're not sure what effect that point might have been with any of the artists. These works receive a sense of abandon, however cautious, that a turn-of-the-century artist (that's 20th to 21st C.) would have difficulty replicating. There is a maturity of style, as well as an inherent cultural respect with which a non-Frenchman might well have difficulty.

The booklet notes do not support this, but one suspects that the performances on this recording are all from memory. The acoustics of La Madeleine are apparent enough on these analog-turned-digital recordings to reveal a remarkable space. It is a remarkable organ. These are remarkable recordings. A serious student of Franck's music would err greatly in ignoring these wonderful performances.

There will doubtless be a number of retrospective issues from the recording companies, as well as articles from

reviewers and journalists. While the millennium occurrence will hardly change the artistic integrity of any of our concert organists, teachers or students, the occasion to be somewhat reminiscent is not a bad idea.

—David Lowry  
Columbia, South Carolina

## New Organ Music

**Aspects of Glory, Libby Larsen. E.C. Schirmer No. 4279. \$11.95.**

This triptych was commissioned by the American Guild of Organists for the 1990 national convention in Boston. Its movements are entitled "Wuldor," "My Home in Glory," and "Tambourines." The initial movement consists of a series of alternations between sections in a slow, homophonic style and passages with staccato sixteenth-note motives in scherzo style. The concluding two movements evoke the style of spirituals, with the second movement cast in a rather plaintive, blues-tinged mold and the final movement in a very lively style with lots of meter shifts and syncopation—very evocative of the tambourines referred to in its title. The juxtaposition of the blues gospel idiom (movement two) with a spiritual that dances for joy (movement three) is especially success-

ful, and one may be tempted to delete the first movement in performance, since it doesn't seem to relate stylistically to the remaining two movements. The piece is relatively difficult, but the concluding two movements are well worth learning and hearing.

**Favorite Organ Music, Books 1 and 2, Louis Lefébure-Wély, ed. David Sanger. Oxford University Press.**

French organist Lefébure-Wély (1817-1870) was a contemporary and rival of Franck and Saint-Saëns, holding long-term appointments at La Madeleine and Saint-Sulpice in Paris. His organ music reflects the secular character that pervaded the church music of his time in France, sounding very similar to both the bombast and sentimentality of the opera house.

David Sanger has gathered fourteen of Lefébure-Wély's best known pieces in two excellent volumes. Volume one contains shorter, easier pieces that are mostly meditative in character. These pieces would serve well in quieter moments in a worship service and would make nice teaching pieces in a legato style. The five pieces in volume two are more substantial and would require a sounder technique. Both of the extremely popular *Sorties* in B-flat and E-flat are contained in volume two. The engraving is elegant, and David Sanger's editing seems to preserve the

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text of the early printings by restricting his interpolations to brackets and footnotes. The pieces are all great fun for both performer and audience, but those with rarefied tastes should beware. Highly recommended.

**Hymn Accompaniments, Volume II, Daniel Gawthrop.** CPP-Belwin GB00697, \$7.95.

These eleven settings are models for effective congregational accompaniments with their interesting alternative harmonizations, placement of the cantus in voices other than the soprano, descants, modulatory interludes, etc. While such devices are consistently interesting, they are not so complex that the principal theme is obscured, and there should be little difficulty for the congregation to immediately recognize the initiation of each stanza. An optional trumpet or melody instrument may be used in four of the settings. The hymn tunes that are in the set include Azmon, Divinum Mysterium, Easter Hymn, Kremser, Lauda Anima, Leoni, Maryton, Nyland, Silent Night, Slane and Stuttgart.

**Organ Mass, Nicolas Jackson.** Anglo-American Music Publishers, distributed by Worldwide Music Services, P.O. Box 161323, Altamonte Springs, FL 32716.

In 1985 Nicolas Jackson released a recording of this organ solo mass on Abbey LPB797, and the recent availability of the organ score in the United States is most welcome. Dedicated to Jean Langlais, mid-century French influence is omnipresent, especially in the splendid concluding carillon and the frothy perpetual-motion triplets of the Sanctus. The suite would be equally at home as a concert piece or in a liturgical context and is moderately difficult.

**Praise to the Lord, the Almighty, transcribed and arranged by Gerald Near.** Aureole Editions AE37.

The first movement of Bach's Cantata 137, which had its second movement transcribed by Bach himself as one of the settings in the Schübler set, has been effectively arranged by Gerald Near for organ solo. It is splendid music that falls easily under fingers. Highly recommended for festive occasions.

**Variations on Six Chorales, Jacques Berthier.** Kevin Mayhew No. 1 84003 115 8. \$12.95.

Jacques Berthier is perhaps best known for his work with the Taizé community and their various musical publications, and organ works by him are a welcome addition to the organ's repertoire. In this collection, Berthier has

arranged "In dulci jubilo," "Lobe den Herren," "Mir freuden zart," "Valet will ich dir geben," "Wachet auf," and "Wen nur den lieben Gott" as partitas of 3 to 5 variations. These works are mostly for manuals and are highly reminiscent of the Pachelbel partitas, but cast in a more contemporary harmonic language. They are simple enough to be within the technical grasp of most organists and are a useful and interesting collection to keep in the bench for services for which practice time is scarce.

—Warren Apple  
Venice Presbyterian Church  
Venice, Florida

**Five Carol Preludes for Christmas, Robert Glick.** H.W. Gray/Warner Bros. GB9607, \$6.95.

These charming settings of five familiar Christmas hymns will be welcomed by those seeking harmonically and stylistically conservative, intermediate-level service music for small organs. Only *The First Nowell* calls for three manuals, but either pistons or a very adept registrant would allow it to be played easily on a two-manual instrument. All of the preludes are attractive and accessible, but *As with Gladness Men of Old* is the most clever of the set: the right hand creates a pseudo-zimbelstern against a counter-ostinato in the left hand, with the melody soloed in the pedal, all in a context of shifting meters. A delightful addition to the Christmas repertoire.

**Gathering Music for Advent: Processionals/Preludes for Two Instruments and Keyboard, Jeremy Young.** Augsburg Fortress AF 11-10798. No price given.

These contemporary treatments of Advent hymns call for two solo instruments (parts in C and B-flat plus bass/cello are provided) and keyboard. While the instrumentation might suggest Baroque sonatas, the style of these preludes is derived from 1970s-vintage easy listening and rock. Due to style, range, and other factors, most would best be performed on piano or electric keyboard rather than organ. Another caveat: although flute would seem to be a logical, even obvious, choice for the treble solos, problems of range, in terms of both pitch and strength of tone, quickly emerge; clarinets or violins would likely work better. The collection will best serve those congregations seeking to cast traditional music in contemporary molds, largely by blending—melodically, rhythmically, and otherwise—very different aesthetics.

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**Chant melodies. Set I—Advent, Christmas, Epiphany, Gerald Near.** Aureole Editions AE42. No price given.

This first volume of *Chantworks* offers harmonically rich, rhythmically supple, altogether eloquent interpretations of beloved Gregorian melodies. Several quiet, reflective selections contrast with two rousing toccatas. In addition, a partita on *Christe, redemptor omnium* presents four variations, two of which allude to Neo-Baroque style, while the last movement is another toccata clearly derived from 20th-century French models. Intended for a fairly substantial three-manual instrument with at least one division under expression, these pieces can nonetheless be adapted to smaller instruments. Accessible to intermediate-level players, this collection is highly recommended for church, teaching, or concert use, or even as an early Christmas gift for a favorite colleague.

—Ann Marie Rigler  
Wayne State College  
Wayne, Nebraska

**From Advent to Epiphany: Seven Pieces for Organ, Craig Penfield.** The H.W. Gray Company (GB 9704), \$7.95.

Pieces included in this collection are *Come, Thou Long Expected Jesus*; *Fantasia on "Savior of the Nations Come"*; *The Little Shepherd*; *Noel in the Style of Daquin*; *At the Manger*; *Fanfare from "Rejoice, Beloved Christians"*; and *The Shepherd's Farewell*. The first work is a short partita on the hymntune "Stuttgart." Three variations are given for this tune: two two-voice variations and one four-voice variation. The melody may be clearly heard in the soprano or tenor. The fantasia on "Savior of the Nations Come" is a simple setting with the tune in the pedal, optional octave doubling, and an arpeggiated figure in the manuals. *The Little Shepherd* highlights a solo flute stop with a string accompaniment, and is characterized by snappy rhythms on the flute stop. *Noel in the Style of Daquin* includes five variations upon a newly composed melody. Registration suggestions follow practices of the French baroque era. The first, third, and fourth variations are written in two-voice texture. The second and fifth variations are more full voiced with a suggested *Grand Jeu* registration. Written in ternary form, *At the Manger* is a tranquil piece with a rocking motion in the A sections, with the B section containing a short four-measure melody repeated several times. *Fanfare* is an organ arrangement of the 11-measure introduction written by Dietrich Buxtehude for his cantata "Rejoice, Beloved Christians." *The Shepherd's Farewell* is an arrangement from Hector Berlioz' *l'Enfance du Christ*, Op. 25. Penfield has suggested occasions during the Advent, Christmas, and Epiphany seasons when each of the selections could be played. This collection provides some easy selections for the coming season.

—Larry Schou  
University of South Dakota  
Vermillion, South Dakota

## New Handbell Music

***l'Est Né, le Divin Enfant*, Dale Wood.** The Sacred Music Press, #20/1169S, organ/conductor score, \$5.00, handbell part, #20/1170S, for 3 octaves of bells with organ and optional tambourine (M-).

This is an attractive arrangement of a well-known carol which incorporates the warmth of the organ and the color and rhythm of the tambourine. It begins with an introduction followed by a pedal point in the organ throughout the first stanza. Following is a rhythmic dialogue between bells and organ with the organ taking on the "Gloria, in excelsis Deo" from the French carol "Angels We Have Heard On High," effectively set against

the first theme. Audiences and players alike should enjoy the combined effect of this popular seasonal tune. Highly recommended!

**Still, Still, Still, German carol, arr. Barbara Baltzer Kinyon.** Concordia Publishing House, #97-6771, \$3.95, for 3-6 octaves of handbells with optional handchimes (M).

One of the loveliest carols of Christmas comes to the handbell repertoire. The dynamics of the stanzas follow the text with optional handchimes playing the melody line in the second (*sleep, sleep, sleep*). The wistful sound of the handchimes gives the arrangement an even more dramatic and reflective effect. There are few other special effects; but with a melody as beautiful as this not much else is needed. This well crafted arrangement should certainly be in your seasonal repertoire!

**We Wish You A Merry Christmas, arr. Cynthia Dobrinski.** Agape (Hope Publishing Company), Code No. 1925, \$2.95, arranged for 3-5 octaves of handbells with optional choichimes, AGEHR Level 3+ (M).

Ms. Dobrinski has created an especially fine arrangement of this Christmas "greeting" which is loaded with special effects and intensely syncopated rhythms. Two of the stanzas take on a 4/4 meter while another falls into a

minor mode. Upon first reading, the score may appear to some intimidating; however, after further study the work proves to be ingeniously simple and strikingly effective. The spirit of the season is surely felt in this joyous piece.

**O Come, Little Children, traditional German Carol, arr. Cynthia Dobrinski.** Agape (Hope Publishing Company), Code No. 1920, \$2.75, for 3-5 octaves of handbells, AGEHR Level 2+ (E+).

This simple, effective arrangement pulls out all the stops in a vibrant, lilting pattern that is thick and rich harmonically. It crescendos to a grand fortissimo in the key of C major.

**In the Bleak Midwinter, Gustav Holst, arr. Kevin McChesney.** Concordia Publishing House, #97-6772, \$3.00, for 2-3 octaves of handbells with optional handchimes (E+).

A gently flowing spirit paves the way to this beautiful melody which is later given over to handchimes. A complete stanza is also noted for handchimes which brings a haunting aura to an already convincing arrangement. It ends like it begins with a quiet, simple motive.

**'Twas in the Moon of Wintertime, Huron Carol, arr. Martha Lynn Thompson.** Agape (Hope Publishing

Company), Code No. 2100 (no price given), for 3-5 octaves of handbells with optional percussion, AGEHR Level 2+ (M).

With the drone of the tonic and the fifth throughout the piece in c minor, the melody is brought in with full chords using some parallelism in the ascending and descending melodic patterns. A hand drum and sleigh bells, along with some other special effects, will add to the drama of this less-familiar sixteenth-century French carol.

**With Gladness Ring, a Christmas Medley arr. Katherine Jordahl Larson.** Art Masters Studios, Inc., Code HB-35, \$3.50, for 3-5 octaves of handbells with optional handchimes (M).

This medley links three carols together, including "Cold December Flies Away" (Catalonian carol); "Let Our Gladness Have No End" Bohemian carol, 15th century; and "Go Tell It on the Mountain" (American Spiritual). Ms. Larson has thoughtfully arranged these pieces with a variety of compositional techniques, which gives the medley a sense of flow. On the last chorus of *Go Tell*, she hints of the first two carols and wraps up the setting with a rhythmic, jubilant finale.

—Leon Nelson  
First Presbyterian Church  
Arlington Heights, Illinois

1999-2000

## ORGAN RECITAL SERIES SUNDAY AFTERNOONS AT 5:15

### JUDITH HANCOCK

November 7, 1999

The Austrian Line  
Compositions by George Muffat,  
Wolfgang Amadeus Mozart and Franz Schmidt

March 5, 2000

The French Tradition  
Compositions by Alexander Guilmant,  
Gaston Litaize and Charles Tournemire

May 7, 2000

With Gerre Hancock  
Two Organs Divided by Four Hands; Four Feet  
Compositions by Johann Sebastian Bach,  
Alan Gibbs,  
Jan Pieterszoon Sweelinck and Samuel Wesley

### THOMAS BARA

October 3, 1999

Stars and Pipes Forever  
Compositions by American Composers Pamela  
Decker, Gerre Hancock, John Knowles Paine,  
Vincent Persichetti and Leo Sowerby

February 6, 2000

'O Traurigkeit, O Herzeleid'  
Music of Sadness and Longing  
Compositions by Johann Sebastian Bach,  
Johannes Brahms, César Franck,  
Felix Mendelssohn Bartholdy and Louis Vierne

April 23, 2000

Special Easter Time: 2:30 PM  
Charles-Marie Widor: *Symphonie VI, Op. 42*

## SAINT THOMAS CHURCH FIFTH AVENUE AT FIFTY-THIRD STREET

## SUNDAY AFTERNOON RECITALS

September 19

Thomas Spacht  
Baltimore, Maryland

September 26

Karen Beaumont  
Milwaukee, Wisconsin

October 3

Thomas Bara

October 10

Mark Brombaugh  
New Haven, Connecticut

October 17

Mary Louise Kapp Peeples  
Pfafftown, North Carolina

October 24

Thomas Strauss  
Oppenau, Germany

October 31

Alessandro Bianchi  
Cantù, (Como) Italy

November 7

Judith Hancock

November 14

Clair Maxwell  
Red Bank, New Jersey

November 21

Ann Stephenson-Moe  
Sarasota, Florida

November 28

Michael Bonaventure  
Edinburgh, Scotland

January 9

Michael Kleinschmidt  
Boston, Massachusetts

January 16

Douglas Beck  
South Bend, Indiana

January 23

James Callahan  
Saint Paul, Minnesota

January 30

B. Andrew Mills  
Stamford, Connecticut

February 6

Thomas Bara

February 13

Stephen L. Furches  
Naples, Florida

February 20

Lewis Bruun  
Hagerstown, Maryland

February 27

Randall Atcheson  
Greenwich, Connecticut

March 5

Judith Hancock

March 12

Mary Mozelle  
Manassas, Virginia

March 19

Alan Lewis  
Pittsburgh, Pennsylvania

March 26

Nancy Saultz Radloff  
Canton, Michigan

April 2

Peter Stoltzfus  
New York

April 9

Jeremy David Tarrant  
Detroit, Michigan

April 16

Quentin Lane  
Wilmington, Delaware

April 23 (2:30 PM)

Thomas Bara

April 30

Donald Williams  
Ann Arbor, Michigan

May 7

Judith and Gerre Hancock

May 14

John Conner  
Union City, New Jersey

May 21

David D. Eaton  
Beaufort, South Carolina

May 28 (4:00 PM)

Stephen Black  
New Haven, Connecticut

# An interview with Miriam Clapp Duncan

On the occasion of her 80th birthday

Sarah Mahler Hughes

Miriam Clapp Duncan, Emerita Professor of Music at Lawrence University, Appleton, Wisconsin, celebrates 50 years of teaching and her 80th birthday on October 26 (the same date as Scarlatti) this year. In honor of her achievements, the Northeastern Wisconsin Chapter of the AGO has commissioned from David A. Heller an organ partita based on "Down Ampney," to be performed by chapter members at their worship services during the succeeding year. Professor Duncan reflects upon a long and satisfying career in an interview with Sarah Mahler Hughes.

Q: What was the first musical experience you can remember?

A: It was coming home from my father's funeral—I was five years old—and playing the songs I'd heard on the piano. My family decided I had to have lessons.

Q: How did you come to choose the organ as your principal instrument?

A: I grew up in Anderson, Indiana. As a child, I listened to radio station WLW from Cincinnati, which wasn't far away. They broadcast a daily organ program from their studios which I listened to faithfully. I also had an English aunt, a real character, who lived with us and who wanted me to learn to play the organ. I started taking lessons at the age of 13 from a nun who had gone to the American Conservatory of Music in Chicago. That's what influenced me to go there.

Q: Describe your education at the American Conservatory. Who were your teachers?

A: As a music school, it wasn't the worst place, but it wasn't the best place, either. I had excellent theory instruction, which really helped later when I went to Vienna to study with Anton Heiller. I discovered then that he and I spoke the same language as far as theory went.

Leo Sowerby taught theory, music history, and composition at the Conservatory, and I'd like to talk a little about his classroom teaching because as I get older I realize what an influence he had on me. He paid enormous attention to detail. We had to analyze quantities of works, including a dozen string quartets by Beethoven. Sowerby believed in studying the scores of whatever pieces you were playing. When he was young, he never went to a concert without going to the library first to get scores of the things he was going to hear. Who has that kind of self-discipline these days? He believed you could teach yourself because he had taught himself very much in that way. He made us write our counterpoint exercises in the old clefs so we'd know how to read them. He'd sit at the piano and improvise chord progressions, and suddenly he'd stop cold, point a finger at you, and ask, "What chord is that?"

Q: Did you also study organ with Sowerby?

A: Yes, but not at the Conservatory. He wasn't allowed to teach there because he didn't have a degree in organ. He hadn't studied with anyone famous—in fact, he hadn't even stud-



ied! He taught himself to play the pedals by drawing a pedalboard on a piece of brown butcherpaper which he put under the piano. I took lessons from him privately, at St. James' Episcopal Church, where I played the big 1925 Austin organ. It was mostly his own works we studied, and some English works that he liked to play for church. I learned a lot about service-playing in the English tradition from him.

Q: Your first teaching job was at Wheaton College, was it not? How did that come about?

A: One of my organ teachers at the Conservatory was Frank van Duesen, who had been a student of Guilman. Mr. van Duesen had surgery for glaucoma in 1945, and I ended up teaching for him at Wheaton for two years.

Q: After teaching at Wheaton, you finished your M.M. degree in 1947, and you and your husband moved to Appleton, Wisconsin, where he began teaching piano and theory at Lawrence University.

A: Yes, and I didn't teach at first because Lawrence, like most liberal arts colleges in those days, had a rule that wives couldn't teach in the same department as their husbands. However, the GIs had arrived after the war, and by 1949 they were desperate for another organ teacher. LaVahn Maesch, the Dean of the Conservatory and the principal organ instructor, came to my house one Sunday afternoon and said, "I need you at the Conservatory, because I know you taught at Wheaton, and we really do need somebody with experience to teach." So I was in business. I had 26 students that first year, and for the whole year of teaching I was paid \$600. I never dreamed then that I would end up being chair of the organ department and a full professor.

Q: Seemingly your course was set. Yet something happened in the 1950s—a sort of musical awakening?

A: Yes, and not just for me. It began, I think with the Haarlem Academy, which the Dutch government sponsored in order to show off the great organ at Haarlem. College teachers from this country, dozens of them, went there to study and bring back the gospel of performance practice to their students. The faculty was the best: Anton Heiller, who did all the Bach teaching,

Marie-Claire Alain, Luigi Tagliavini, and Gustav Leonhardt for harpsichord. I never attended the Academy workshops, but I heard the Haarlem organ and learned about what went on there. What the Academy did was bring people up to date on performance practice,

ed that I wanted to study with Heiller, too, and in 1954–55, my husband and I went to Vienna, thanks to a Ford Foundation grant. I worked with Heiller, and also with Leonhardt on harpsichord.

Q: What were your impressions of Heiller?

A: He had a very good voice—his first job, in fact, was as a baritone in the chorus at the Volksoper. He sang a lot at my lessons, and I never would have learned to play appoggiaturas expressively if he hadn't sung them first. He also had a fantastic ear. He could pick out a 4' flute in a plenum and say, "Get that flute out of there!"

Heiller, of course, and Marie Claire Alain, and Tagliavini, were pioneers in the historical performance practice movement that began in the '50s and changed the organ world forever. All of these people believed thoroughly in getting your hands on a photocopy of the original music—the *Orgelbüchlein*, for example. They didn't even trust what somebody else had written because they didn't know what his scholarship was like. And they didn't trust trying to play as you heard someone else play. Although Heiller used to say, "I'm no scholar, but I have friends who are." He was so modest; however, he had plenty of imitators.

I can't overemphasize Heiller's influence on organ-playing in this country. Let me give two examples. In 1962, he appeared at the AGO National Convention in Los Angeles. It was the first time he came over to the U.S., and he lectured on the *Orgelbüchlein*. People were transfixed—they didn't know there was so much to be known about this collection. They became interested in it again—most of them had been bored out of their skulls when they'd had to study it, and they acknowledged that. Heiller toured the country after that, stopping in Appleton, among other places. He played the entire *Orgelbüchlein* on a little eight-stop Schlicker practice organ at Lawrence, and he wowed 'em—even the band students, who like all the others, had been required to go. That's an artist, who can make people interested in difficult music!

The second monumental event was Heiller's dedication of the Fisk organ at Harvard in 1967. That's a magnificent organ, and his playing matched it—I'll never forget his performance of the Reger *Wachet auf*. Every great organ teacher in the United States was there—Gleason, Craighead, and others. I think some of us realized for the first time what organ recitals could be. That organ sent ripples across the entire country and influenced a whole generation of builders and students.

Q: What did you learn from Gustav Leonhardt?

A: Leonhardt was a great teacher—extremely knowledgeable, and fluent in several languages. The first thing he did was explain to me his idea that there was no such thing as a German Baroque style because it was all borrowed from the French and Italian practices. The only German contribution to a Baroque musical tradition was the chorale. That was a pretty strong statement, but it illustrates an important fact—the existence and appreciation of various national styles in this period. For example, once you know the unique characteristics of these national styles, you can pick out passages in Buxtehude that sound like Frescobaldi.

Q: What happened when you returned from Europe in 1955?

A: Well, first I had to cope with an old Kimball organ, which actually seemed like a pretty good instrument because it

Sarah Mahler Hughes is Associate Professor of Music and College Organist at Ripon College, Ripon, Wisconsin, where she has taught since 1989. She holds degrees in music education (B.A., Olivet College, 1976), music history and literature (M.M., University of Colorado, 1979), and organ performance (D.M.A., University of Kansas, 1985). Dr. Hughes teaches piano, organ, harpsichord, and music history courses at Ripon as well as directing the Collegium Musicum. She is also Minister of Music at First Congregational Church in Ripon, where she directs children's and adult choirs and plays for services. Dr. Hughes has published articles on and edited music by women composers and is a regular contributor to THE DIAPASON. She recently studied in Vienna with Michael Radulescu of the Hochschule für Musik und darstellende Kunst.



had replaced one that was even worse. But the main thing was that when I came back to Lawrence, I started teaching repertoire outside the French Romantic school, which dominated the American organ world at that time. I taught Buxtehude, Bach, and Hindemith and music that I liked and thought was important. And by golly, the students liked those things, too. I think I began to have a following because I was not teaching Robert Elmore's "Donkey Dance." People didn't know what I was up to—they thought I was either mad or trying to undermine Mr. Maesch.

It's hard to believe, but at that time only a handful of Bach works were played on recitals, mostly the big preludes and fugues. Nobody taught and played the *Clavierübung* or the chorale preludes—the music was considered too serious. Of course, part of the problem was that there weren't many organs that could "play" the music well. The French organ symphonies were known, but only the "Tocatta" from Widor's Fifth was played a lot: I think many organists were afraid to play something they thought people wouldn't like.

Anyway, I ran afoul of Mr. Maesch, who had studied with Dupré in Paris, not only because of the repertoire I was teaching but because I was playing faster and with more articulation. He—and lots of other people, too—believed that everything should be played legato. Organ music was like spaghetti—long lines of legato notes—with swell shades used for contrast and expression. I told him, "It may surprise you to know that Austrian organists do play at a good clip." He said, "How can they do that in those acoustics?" I replied, "They play cleanly and they articulate." This was a new concept!

Q: Obviously, you have been committed to historical performance practices in your teaching and playing. How did you continue your studies in the following years?

A: Well, in 1966 I spent a sabbatical in France, Germany, Italy, and Vienna, listening to and playing old organs, and taking lessons. I took lessons from Marie Claire Alain at her house, because I wanted to get the goods on the French Classical school, and I worked with Tagliavini on Frescobaldi.

Q: You also spent some time at the Newberry Library, didn't you?

A: Yes, on another sabbatical in 1973, I researched Baroque treatises in the Newberry Library in Chicago. The Newberry is one of the great music libraries in this country, which many musicians don't seem to realize. They have very interesting seminars as well as more early music scores than any library in the United States. Why bother digging through treatises? Well, many treatises were written in the Baroque era, not instructing you how to play, but describing how the playing was done. So it's possible to learn a very great deal about performance practice by reading, and I don't think anyone is ever going to be a knowledgeable organist playing Baroque music unless they read about it.

Q: Your study in Vienna really convinced you of the merits of mechanical-action organs, did it not?

A: Absolutely. I had to bide my time, but by the mid-60s tracker organs were becoming popular. I managed to convince my organ majors at Lawrence that tracker organs were superior even though they'd never heard one (there weren't any in northeastern Wisconsin). I took a group of students to Boston in 1967 to hear the Fisk, and we wore our "Tracker Backer" [modeled on the NFL "Packer Backers"] buttons. E. Power Biggs came onstage for a recital, and he said, "Welcome, all you Tracker Backers and all you non-Tracker Backers." I'm still amazed at how many people have heard of us. People hear "Lawrence" and they say, "That's where the Tracker Backers are from." But behind it all was a very serious appreciation for tracker

organs and a longing for one at Lawrence.

Q: And finally that dream did come true.

A: It took 30 years, but in 1995 the Brombaugh Opus 33 was dedicated in the Memorial Chapel at Lawrence. I truly feel that this is the culmination of my whole teaching career. I feel like everything has finally all come together. It's been an inspiration to see it come to fruition because I know it's the right thing to do, musically and in every way.

Q: You've had a strong commitment to teaching, not only college students, but other people in the community. You were heavily involved in the OROCO program in the Fox Valley of Wisconsin, for example.

A: That was my idea, and I helped to organize it. The Outreach Opportunity for Church Organists program started about 1970 to give people lessons who wouldn't otherwise have had access to training. Many people were (and maybe still are) playing the organ in church and had never had a lesson in their lives. We—Mr. Maesch, Clinton DeWitt, an organist from Oconto, and I—traveled around to churches in northeastern Wisconsin recruiting students. Originally, we sent teachers, including Lawrence students, out to these communities to teach group lessons. But then, thanks to a \$10,000 gift, we were able to award scholarships to individuals, and they made arrangements to study with designated teachers in Appleton, Green Bay, Oshkosh, and Ripon. I think the program was very successful—many of the OROCO graduates are still active in church music. I think we turned out at least 45 new organists, and the program continues to this day.

Q: Officially, you retired in 1985, yet you're still active and visible in the organ world.

A: I don't think musicians ever really retire—I know I haven't. Lawrence wouldn't let me retire—I've taught both organ and harpsichord for sabbatical replacements, and I still have 15 community students. There seems to be a steady stream of people over the age of 35 who want to learn to play the organ. In fact, I have a waiting list! But that's good news for church music. I resist the recent trend of "canned" music to accompany singing in church, and I hope most other organists do, too. I think we have to have live music if we're going to have viable church music. We need to all hang in there and produce more and better organists.

Q: What advice do you have for organ teachers today?

A: Develop patience—it's a slow process to develop organ technique. Be interested in your students not only as musicians but as people. And don't expect your students to play the way you do. Many of my teachers just did what their teachers had done. I think that's a curse. Students who just play the way they're taught will never make it as performers.

I still think mechanical-action organs are the best for training organists, but teachers should never allow themselves or their students to play mechanically. Teach musicianship! It's hard work, but it can be done. But don't neglect a reliable technique in favor of sleazy "expression." Don't kid yourself! The most beautiful music is made more beautiful by impeccable technique.

Teaching organ must be the most wonderful vocation for a woman organist. I have had great success as a teacher but it's hard work. I've had some failures. I could never get my students to believe that their senior recital pieces were not necessarily the most godly music to play for church, though a case could be made for the godliness of all organ music. Too many organists, I fear, seek supreme godliness in their own playing rather than in the purpose of the Supreme Being.

I'm very proud of my students—all of

them. Hardly a day passes that I don't get a phone call from one of them. They call me "Mother Duncan," and they're all over the country and even overseas.

Q: What would you advise organ students to do?

A: Practice. And learn to listen to your own playing. Don't rely on CDs and how other people "do it." And, of course, study your scores and learn as much as you can about music theory and history.

Q: Do you have any thoughts about the future?

A: I'm glad I'm 80 years old this October. At least I can look forward to hearing some fine organ playing in heaven, and maybe I'll be able to give J.S. Bach the chance to explain some performance practice to me. ■

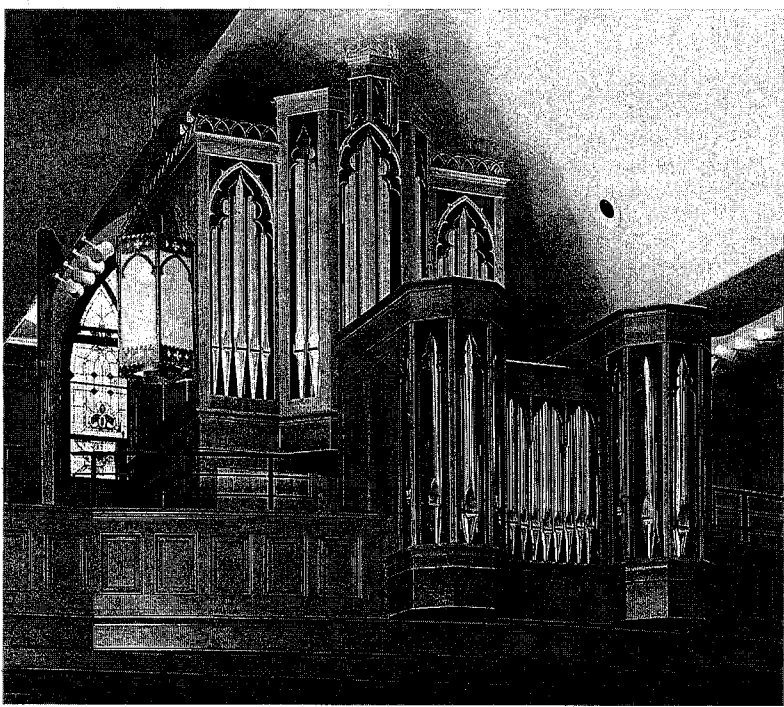
#### Chronology

Born October 26, 1919, in Anderson, Indiana

1942, BMus, American Conservatory of

Music, Chicago  
 1945–47, Instructor of Music, Wheaton College  
 1947, MMus, American Conservatory  
 1949, Part-time Instructor, Lawrence University  
 1950–51, Summer Organ Institute, Methuen, MA  
 1954–55, Sabbatical in Vienna, study with Anton Heiller  
 1962, Chair, Organ Dept., Lawrence  
 1963, First woman organist to perform at St. Norbert's Abbey, DePere, WI  
 1964, Full-time Instructor, Lawrence  
 1965, Assistant Professor  
 1966, Sabbatical in Germany, Italy, Vienna; study with Marie-Claire Alain in Paris  
 1967, Began lobbying for mechanical-action organ at Lawrence  
 1971, Received tenure  
 1972, Associate Professor  
 1973, Sabbatical, Newberry Library, Chicago  
 1979, Full Professor  
 1985, Retirement

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# Reminiscences of Henry Willis 4

## As told to John-Paul Buzard, Part 2

Part 1 was published in the September issue, pp. 14-15.

### The factory

He inherited a factory with a great many organ builders in it, all beautifully trained, all thoroughly disciplined, possibly partially by the circumstances of the time, possibly partially by the fact that when my great uncle Vincent wanted to reprimand anybody, he'd used to say "You wait until the winter and I'll sack you!" because anybody that was sacked at the beginning of the winter suffered *more* than somebody who was sacked in the spring (it's colder in the winter, and if you haven't got enough to eat, you suffer more).

The men were treated abominably, but they were treated better at Willis's than at most other organ builders' shops. They had to bring their own coal in a bucket to work if they wanted to warm themselves; they had to bring their own candles to see by. Yes, it sounds like Dickens, but it's not, it's true! They were paid by results: piece-work. And if the work wasn't good enough, you smashed it and sent it back and said, "There you are, fix it on your own time. There you are . . . you haven't done your work properly, your work is rejected, bang! Make another, and you won't get paid while you do that!"

My granduncle Vincent used to cut up a pipe and nick it. If it didn't speak without any further adjustment, he used to get hold of the top end of it and smash it on the bench so that the body collapsed each side of the languid (I spell it "langward"), and sent it back to the metal shop to have a different one made. He expected his pipes to come up perfect, cut them, nick them: finished! And no little naughties like punching languids up or down.

The factory ran like clockwork. The orders were still coming in, well enough and fast enough for him to still build organs in spite of the fact that he was spending many hours a week in or out of court fighting his relatives, determined to pay off his father's debt. Which is why my father, when he was an old man, was able so easily to leave people the impression that as a young man he was in charge of the business. The fact was that my grandfather, Henry Willis II was well in charge of the business until the end of the 14-18 war (WWI), the difficulties with his father's debt, and with his relatives having been settled about the time of the Great War.

By the time my father took over the firm, after the 14-18 War, Henry Willis II was not only old enough, but suffered from senile dementia to the point where he used to get up in the night, go down and open the back door and look in the dust bin for burglars. My aunt says this was partly due to the strain of having to fight his relatives for about 10 years or so from the time of his father's death, and responsibilities that he bore beforehand as a very loyal son and servant without any complaint.

### Henry Willis III

My father was very pleased to leave people the impression that Divine Right passed from "Father" Willis directly to him. Most people know nothing about Henry Willis II because when my father wrote the book: *Father Willis, His Heir and Successors*, by William Leslie Sumner, he was careful to write the truth as he saw it, in which God created the world, "Father" Willis created organs, and this ability was passed down *directly* to Henry Willis III.

When my father's eldest sister read the book, and read the bit where it said: "My first work was the design and building of the organ at the Liverpool Cathedral Lady Chapel . . ." she cried, "I

drew that organ on the drawing boards to my father's instructions, and my little brother had nothing to do with it at all! My little brother only went there as a kind of juvenile laborer to help put it up!"

His early works started when he was a young lad. He left school as a brilliant young man earlier than most, partly because he was required to come into the family firm, but partly because he was a brilliant student. He was in a class two years ahead of his age group. This had other difficulties because they did their sports together, and as he was two years younger and was never a big man (5'3"), he had a really strong inferiority complex based on his physical size. Also, having been brought up in Liverpool, he hadn't been able to overcome his accent, and in those days any kind of that dialect meant you weren't a gentleman.

This he overcame by suppressing his natural sympathies and his natural affections, and putting on a domineering, dominating, hard-hearted veneer. He wore it like a well-fitting glove, and he enjoyed it. And he got away with it. He always remained sitting, and had others stand so that the difference between their heights should not show as a disparagement. Failing that, in his office he had an armchair, the wooden legs and the casters of which were cut off, so that if anyone sat down in it, my father could then stand, assured that he'd be well above their head and shoulder level.

My father's early tonal work was standard. The work he loved to do was that which he could take over from somebody else and leave his imprint upon. The work that you can do that with most conveniently was to accept a voiced reed and then take the tongues out and alter the curve of them, because he was a superb reed voicer, to give that little extra edge, what other people might have well called a great clarity, a greater clang. Some, unkindly perhaps, a harder tone. But he would take this and do it extremely well. But he didn't wish to spend time cutting the reeds out and putting the initial curve on them. He was prepared to put his imprimatur on anything—whether he'd done it or not! On the grounds that as he was the managing director and a majority shareholder, he could do what he liked.

He started to develop a new fashionable (or unfashionable) type of Willis tone whereby he started to make stringier strings. He made string pipes of zinc right through to the top note, which some people erroneously believe was for economy, although I can assure that certainly from one foot up they're so much harder to make than spotted metal or pure tin. They were by no means economical. He did it on purpose because that was what he wanted to do. You should remember that, as a matter of his personal attitude to life in general and himself in particular, whatever he wanted to do was right. The fact that he wanted to do it *made* it right, and if everybody else thought it was wrong, it didn't matter because it was still right. And that applied to everything.

But this was part of the man, and it was therefore part of the voicing. You need to understand that my grandfather was a gentleman and a gentle man, I hope you took the inference, and this shows in his organs—they were lovely! They were more near to the Harrisons' style than they were to the fiercer Willis style, because he himself was an affectionate, loving, gentle man. He wasn't doing it to appease people who wanted gentler organs—it was in his style. And my father: his personal character comes through in *his* organs, where you have the firmer, harder, domineering tone.

Dictatorial tutti, the awesome *clang* of the full organ reeds, which was not outside the Willis style, but was toward the edge of that golden-mean path which is a Willis term.

I don't know what he thought of Ernest Skinner. But I know what he said about Skinner to me. Same as he said about almost everybody else: "bloody old fool!" That was my father's general attitude to almost everybody. But at the same time he came back having seen and heard what Skinner and others were doing. This affected his willingness to take after his uncle Vincent by experimenting: "Well, I'll try a stringy string," and so forth. He held Skinner in higher regard than most because Skinner was wise enough to ask him to come as a consultant. And that deserved his high esteem. I've tried to get you to understand the man, because the *man* helps understand the *tone*. The tone must also come from the man. The big change came really, after the 39-45 war, maybe even the slump, 1929, Wall Street and all that.

### The Depression

This period: work at a premium. In fact, my father stole his wife's money, which was got from plantations in India where they grew tea and coffee and rubber. My mother had inherited wealth, which she brought over here, which she kept quietly to herself until such time as her husband came to her and said, "Times is hard, and we must sell you some shares in the firm otherwise we won't be able to carry on and we'll have to put men off."

Very few men were put off. Other organ builders put lots of men off; we put off very few. My father didn't need to, because he'd stolen his wife's money. I say stole because she was never issued with shares of stock, and she never got the money back. But it didn't worry her very much because she was a loving wife; she was a domesticated woman and loved her children.

This period is more difficult. My father was more amenable to the suggestions of anybody who could give the firm an order. This will show in the specifications; you'll see funny little aberrations creeping in. My father had always been willing to compensate people in the position to give him work. Although by this time the question of bribery was illegal, if some organist was able to persuade the church that it should be replaced by a Willis organ, was going to suffer loss while the old organ was taken out and the new put in, because he wasn't able to teach on it or give recitals, then my father was prepared to compensate him for it.

I have never done this, and I have lost a lot of work. People have come to me, three of whom stupidly in writing, and have asked what's it worth to me. Then I was told "I *am* sorry to hear that, because I would really like you to do it, but if you aren't prepared to cover my out-of-pocket losses, then I'm afraid someone else will have to get it instead." They've wanted 12.5%, and I have *never* done it. And I've lost a great deal of work.

### World War II

My father was in the army during the War, and lied about his age to get in, as I did later . . . got himself invalidated out. Some people get a story of armed combat and purple hearts. This was never the case. My father's stomach problem was not due to hard-tack (biscuits) and bully beef (corned beef) eaten in the trenches in some place in France (because he didn't go), but alcohol and other poisons, consumed as a member of the Honorable Artillery Company in London. They were digging trenches in

Hyde Park lest the Germans invade by being dropped from zeppelins, which had bombed London then and were responsible for the damage to the early Willis records from 1845-1873.

I myself was in the Home Guard because residential private school boys had a special dispensation to join at the age of 16 instead of 18; they were already disciplined and probably in Officer's Training Corps or something. Their training was in fact probably far better than most of established Home Guards. When I went to join the army, having been a Company Sergeant Major in the Officer's Training Corps and having been a Lance Corporal in the Home Guard, without looking at the documents in great detail, they assumed I was two years older than I was.

My father's post-war period began mostly with the rebuilding and restoration of organs, because we were rationed. A lot of organs were built up from selected second-hand components. Occasionally my father was able to imprint his artistic opinions on existing second-hand organs, which he did notably, to my knowledge, from 1948 onwards when I came out of the army, somewhat against my will. He wrote and ordered me back home, and I didn't respond. He wrote again, pleading, and I immediately returned.

He became very good at rebuilding and revoicing. The Willis voicing techniques are there to control the scaling, because it's standard. Therefore we are perhaps better trained by ourselves and circumstances to revoice selected second-hand stock than others; we're used to being given something and saying, "Right! Do what you will with *that!*"

I'm restoring the organ in the Alexandra Palace, not improving it. Successfully, so I'm told, and I believe it. I remember hiding under the seats there when I was small, before the war, when Marcel Dupré was playing. He always finished his reputed last encore, which never was his last encore, with full full full *full* organ, and if you had double super-octave couplers and double sub-octave couplers, he would've used them. And as Virgil Fox said when he finally pushed the Swell unison coupler on at the very end, looked down at me and grinned, and said, "I like to see 'em all *down!*"

My father took to his deathbed in early 1966—died at Easter. During the preceding several years, he was distracted by the fact that by 1966, he was in his 76th year and he married the widow of G. Donald Harrison. She had suffered a hard life, and she received treatment for her personal nervous disabilities. These worried my father intensely. Especially since they to some extent reminded him of the troubles he'd had with *his* father toward the end of the 14-18 war. These sorts of things effect the nervous system, and therefore the artistic deposition of a man. One of the things I've been grateful for is that I've been blessed with a loving wife and what I understand is an abnormally serene and happy home background. For my own artistic side, if I have one, that is essential.

So you come up to the time of my father's death, and that's the end of the Willis era. Everybody knows that I died.

### Henry Willis 4

I was brought up in the fear of God—that's an old fashioned English expression, and it's in our prayer books. In that language, it means the *love* of God. Although my father was a Christian agnostic, if there is such a thing, my mother was a devout bent-Christian-oblique-infiltrated-partial-Sikh-Hindu-Buddhist. I was brought up in the agnostic fear of God, and in the very



real fear of my father, including in the word fear that respectful love that any well brought-up Victorian child would have had for his father.

My father was often not at home. He was a hard working, hard drinking, hard romancing active organbuilder who delighted in entertaining organists, particularly influential organists who could bring him work and adoration because one without the other was of no use to him. He came home and spent his Saturday nights there, probably from 2 am onwards, the butler having rescued him from the car. He could always drive home, but couldn't always switch the ignition off and get out of the car. The relief of having arrived home and driven up the drive was sufficient to enable him to relax, and immediately he was asleep. The butler used to go down and switch the ignition off if the car hadn't already stalled, because he had been known to take his foot off the clutch.

On Sunday mornings we were wise to keep quiet as children and not disturb him. About 9:30 he'd be taken his tray of tea. When I or the butler had run his bath, we'd inform him it was ready, and it was 108° F. And the correct amount of bath salts was in, and the towels were on the hot radiator. My father was not somebody that you tangled with as a child. I was brought up to know that I had been *born* to take over the firm. Otherwise I would have willingly been a farmer, and would have equally willingly stayed in the army, in which I had already done extremely well.

I started as a general laborer, then a laborer in the metal shop. Once, for some weeks my father sent me home early (early being after the men had finished) so he could teach himself again how to make pipes without admitting to me that he'd forgotten, and then turn 'round to me one day and say, "You'd be going home, my boy? I thought you wanted me to show you how to make pipes?" I knew damn well what he'd been doing evenings, even though he'd tidied most carefully after himself for the last ten weeks. He then showed me how to make pipes. Then I taught myself.

The foreman was determined that I shouldn't learn to make pipes. When he caught on, he took one foot out and put it in the wrong place in the pile. He shaved a foot so that it didn't fit the body. And he scraped a body too thin at the node, then re-sized the sides, so that when I put it together, soon as anybody touched it, it collapsed in the middle. All sorts of friendly little tricks.

When my father took me out of the metal shop he said, "It's time you started voicing, my boy. And here is a second-hand Dulciana which is going back into some organ we're overhauling and it has to be revoiced. I will set the 2' C, and I've got another 2' C here which I'm going to voice, and I'm going take the original away from you and leave you with the sample. I don't want you alter it. The rest of the stop should be voiced to that. Get on with it."

And I said, "But I don't know how to voice." He said, "Here's your opportunity. You just regulate them at the tip, and if they're not speaking properly you get the mouths in the right place like you do in the metal shop; check the cut-ups, and if they're too high you can take it apart and lower it, but not too much. Take more than a saw cut out of it and you might make it short. Make sure they're not over-nicked or under-nicked. Just go from one to another, it's very simple, you won't find any difficulty."

At the end of about three days—and he left me strictly alone contrary to his normal habit of calling in and seeing everybody in the shop twice a day—he always walked past my voicing shop. After three days he came in the evening on his last round and went—*blupblupblupblup* (trying the stop on the voicing soundboard) and said "Bloody awful," and walked out!

When I'd dried my tears and mopped up the floor, I went to Mr. Piper, of whom you may have heard. Richard Piper went to Austin in America, a well

respected, competent, loyal servant, who became well loved at Austin, and did some excellent, straight-forward work. I said, "Please, Mr. Piper, my father's just come in and *blupblupblupblup*, and said 'bloody awful,' and walked out. Will you please advise me?" And he said, "No, Mr. Henry, I've been forbidden to tell you or show you anything or help you in any way. I've been absolutely forbidden to advise you."

I went back in and spent another day or so, and my father called in again, and *blupblupblupblup* and said "bloody awful," and walked out.

So I'd been working on it for over a week. And next time he came in, I rounded on him, and I seldom rounded on my father because I held him in that awe and respect which Victorians used to keep for God alone and their fathers, and I had been brought up in a semi-Victorian aura (not era), treated my father with very great care. I said, "Will you tell me what's the matter with it, or tell me what to do?" He said, "*blupblupblupblup*, well, you can hear, it's uneven." And he walked out.

After some further time he came back, and I actually lost my temper a bit, very respectfully and carefully, I may say. And he said, "No need to get irritable, my boy, I'm just tryin' to teach ya somethin'. Now, here's the pipe. I told you you weren't to alter the substitute which you've put in, which you *have*

done, haven't you?"

I said yes, because I *had* to because . . . He said, "Um, I knew it, I *knew* it." He took the 2' C from its wrapping, having put a stamp paper over with initials on it, and put it on the voicing soundboard, and says, "Now, what do you notice?"

"Oh, you've come back and loudened it up." "No I haven't, I assure you I haven't," he said. This is what happens when you spend too long regulating a stop. The human ear, and the human emotion always picks out the *loud*, or what seems loud, and softens it. And rarely picks out the soft, or what seems soft, and loudens it. So the more somebody tells you to regulate a stop, the softer it becomes, particularly with a soft stop. And you will regulate it and regulate it until there's nothing left.

It's partly the imperfections that make the character, make the artistry. The most beautiful, the most artistic, the most musically useful, loveliest, emotional organs are those which are made to the best of the ability of a craftsman working to a reasonable commercial outline. Because if you have too much money, and too much time and somebody says "carte blanc," you can spend 500 hours voicing a Dulciana. By the time you've spent more than 10 or 15 hours, you are only spoiling it. And you will end up with something which is useless.

One of the great managerial arts is

the art of knowing when you've done enough work, when the responsibilities of management are beginning to become overbearing, where you could lose your patience or your sanity or your judgment—that's when you say "good-bye" and take a walk around the block or go home or get drunk or whatever.

I developed some knowledge of scaling and rebuilding. While my father was away, an order came in for an organ. I scaled, designed, and voiced it in my father's style; it was the quickest organ we'd built since my grandfather's time. When my father came back, I held him in the office until he refused to stay any longer. I said, "Just before you go out, have a look at this inquiry that's come in. How does this scaling snatch you?" He went into the drawing office to look at what I'd done. I then took him to all the places except for the building hall (erecting room), which I saved till last. When we got there he said, "What's this!"

"This is the organ." "All right—I'll set the C's." "Wait, try it first."

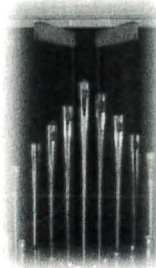
He went in and tried the job, right through. He didn't play, but he knew how to try an organ. He could do it better than I, because I'd been taught how to play piano at the age of three with a sharp pencil sticking in my ribs. He said, "The 17th's too soft" and got up and walked off. And that was it. After that,

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# New Organs



**Cover**  
**Berghaus Organ Company**, Bellwood, Illinois, has built a new organ for St. Raphael the Archangel Church, Naperville, Illinois. After having worshipped for 28 years in a church gymnasium, the congregation built a new sanctuary in 1992 which seats 1200 people.

## ► Henry Willis 4

after having always been told I was too soft or too stupid, I was sent up to Liverpool to restore the organ at St. George's Hall and to rebuild the organ in the Anglican Cathedral.

I said to my wife, "As long as my father lives, I'll always stand the likely possibility of being fired if I don't do what he says, when he says, how he says, quickly without arguing. I would like now, in 1955, to do something of my own, and I propose to start offering to rebuild organs without bothering my father." And I did several.

Since the parish was used to the reverberant acoustics of the gymnasium, with its poured concrete coffered ceiling, the building committee directed the architects, John Syvertsen and William Murphy, AIA, to provide a new sanctuary with likewise reverberant acoustics. With a ceramic tile floor, high ceiling,

I started to offer the Willis Junior Development Plan, in an attempt to persuade people of the type of specification I would like. The Development of an Organ From a One-Manual, Two Stops, No Pedals, Up To a Moderately Well-Developed Two-Manual—a complete plan, with prices. I started to build the very first one; it was a two-stop, one-manual organ, on which I made 50% net profit on the gross. On the other hand, I didn't charge for my time: about three-million man-hours!

I've got nothing to say about my own work, with the possible exception of when the International Society of Organbuilders came to London on their previous English congress about 30 years ago. I managed to get them to stop to see a one-manual, 4-stop instrument I had built a couple of hundred yards away from my father's old Kent Road factory.

Dr. Martin Vente, the Secretary of the ISO, and several others were interested because several people had said that it sounded like Silbermann's work. They were astounded when they went up the ladders, because the thing is a box nailed on the wall, 20-30' in the air. They looked at the pipework and saw how the Gedeckt was very small-scaled and cut up 2/3rd its mouth width. Perhaps 10-12 nicks in it. The Dulciana (tenor c, common bass) was also voiced totally incorrectly. The Gemshorn was cut up with an arch, 5 in 2, 16 nicks. The 15th Diapason was far too small in scale and cut up far too high. The way the pipework looked didn't match the sound—like a musician reading a score, expecting Bach and the noise in his head being Gershwin.

Nevertheless, I accepted all that as a compliment, although I don't think my stuff sounds like Silbermann. Certainly those people who are sympathetic with the gentility of Henry Willis II might be forgiven for thinking that I had cribbed his style. I must say that I hadn't, because I hadn't been familiar—hadn't been allowed to become familiar—with Willis II's work whilst I was still under control of my father in London. Because Henry Willis II didn't exist! It wasn't until I went up to Lancashire and met several examples that I found what he'd done. ■



and expansive glass wall—with no carpet or pew cushions—the reverberation time was over six seconds! Since then, loose pew cushions have been placed on the oak pews, cutting the reverberation time down to about three or four seconds, but they can easily be removed for concerts or recordings, if desired.

At the time the sanctuary was built, funds for the organ were limited, so the Berghaus firm was contracted to design a new organ, move the existing 13-rank organ from the gymnasium to the balcony of the new building, and build the central portion of the case and two slider windchests for the eventual Great and Positiv divisions. There it stood empty for seven years with the little organ set up to the side. In 1998 a contract was drawn to complete the case, build the console and Pedal windchests, and provide most of the pipes. The pipes and windchests of the rebuilt organ, with additions and modifications, became the Swell division.

The tonal scheme is straightforward with an 8' Principal chorus on each manual division, and one starting at 16' in the Pedal. Most of the mutations are (or will be) in the Positiv division, and there is a horizontal Trompette-en-chamade playable from every keyboard. Most of the facade pipes are 75% tin, the Trompette-en-chamade resonators are 90% tin, the first 14 pipes of the 16' Kontrabass are electrolytic zinc, and the resonators of the 32' Kontraposaune are pine. The casework is of oak and wraps around the stained glass window; the Great and Positiv divisions are on the second level to the left and right of the window; the Swell division is end-to-end underneath them; and the Pedal is divided C and C# on the extreme left and right. The console has recessed castors for mobility. Berghaus staff members who were involved in the project include George Anderson, Fred Beal, Brian Berghaus, Len Berghaus, Judy Berghaus, Todd Berghaus, Allyn Hoverland, Kurt Linstead, Kelly Monette, Mike Pelton, Jordan Smoots, John Streufert, and Paul Sturm.

—Allyn Hoverland, Designer  
 Berghaus Organ Company, Inc.

After 28 years in a "temporary gym-church," the parish of St. Raphael moved into its first "permanent" church in 1992. A 1911 Kimball 8-rank organ from the Cathedral of St. Raymond in Joliet was the first organ for the parish. Martin Ott rebuilt the organ in 1987 and in the next year the parish began plans for a new sanctuary. The parish had a fondness for the old organ, so it needed to be incorporated into the new instrument. In the plan, the builder would provide casework for the new organ, and leave the Ott rebuild exposed until its incorporation into the new larger organ. The goal of the new organ was primarily to lead the parish in hymn singing. However, the large Swell division offers many opportunities for choral accompaniment. The organ dedication concert took place on June 6, 1999, the 36th anniversary of the founding of the parish, and featured all organ-

ists in the parish who had an influence on the project. The concert included works of Franck, Cook, Bach, and Vierne, and the parish choirs and congregation closed the program with the hymn "When in Our Music God Is Glorified."

—William R. Berg  
 Director of Music

- GREAT**
- 16' Pommer (prep)
  - 8' Principal
  - 8' Offenflöte
  - 8' Pommer (ext, prep)
  - 4' Octave
  - 4' Querflöte
  - 2 1/2' Quinte
  - 2' Octave
  - Kornett III (g20-g56)
  - Mixtur IV
  - Zimbel III (prep)
  - 8' Trompette
  - Tremulant
  - 16' Trompette-en-chamade (TC, ext)
  - 8' Trompette-en-chamade
  - Zimbelstern

- SWELL**
- 8' Principal
  - 8' Rohrflöte
  - 8' Spitzviol
  - 8' Spitzviol Celeste (TC)
  - 4' Octave
  - 4' Nachthorn
  - 2' Blockflöte
  - 1 1/2' Klein Nasat
  - Mixtur IV
  - 16' Fagott
  - 8' Trompette (prep)
  - 8' Schalmey (ext)
  - 8' Vox Humana (prep)
  - 4' Clairon (prep)
  - Tremulant
  - 8' Trompette-en-chamade (Gt)

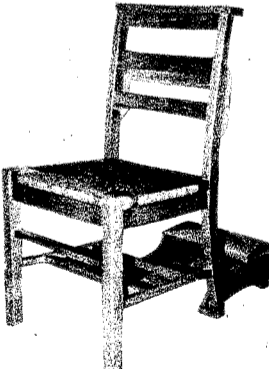
- POSITIV**
- 8' Principal
  - 8' Bourdon
  - 4' Octave
  - 4' Koppelflöte
  - 2 1/2' Nasat (prep)
  - 2' Hohlflöte (prep)
  - 1 1/2' Terz (prep)
  - 1 1/2' Larigot (prep)
  - 1/2' None (prep)
  - Scharf IV (prep)
  - 16' Regal Forte (prep)
  - 8' Cromorne
  - Tremulant
  - 8' Trompette-en-chamade (Gt)

- PEDAL**
- 32' Resultant
  - 16' Kontrabass
  - 16' Subbass
  - 16' Pommer (Gt, prep)
  - 8' Principal
  - 8' Gedacktbass (ext)
  - 8' Pommer (Gt, prep)
  - 4' Choralbass
  - 4' Pommer (Gt, prep)
  - Mixtur IV
  - 32' Kontraposaune (ext)
  - 16' Posaune
  - 16' Fagott (Sw)
  - 8' Trompette (prep)
  - 8' Schalmey (Sw)
  - 4' Hautbois (prep)
  - 4' Schalmey (Sw)
  - 8' Trompette-en-chamade (Gt)
  - 4' Trompette-en-chamade (Gt)



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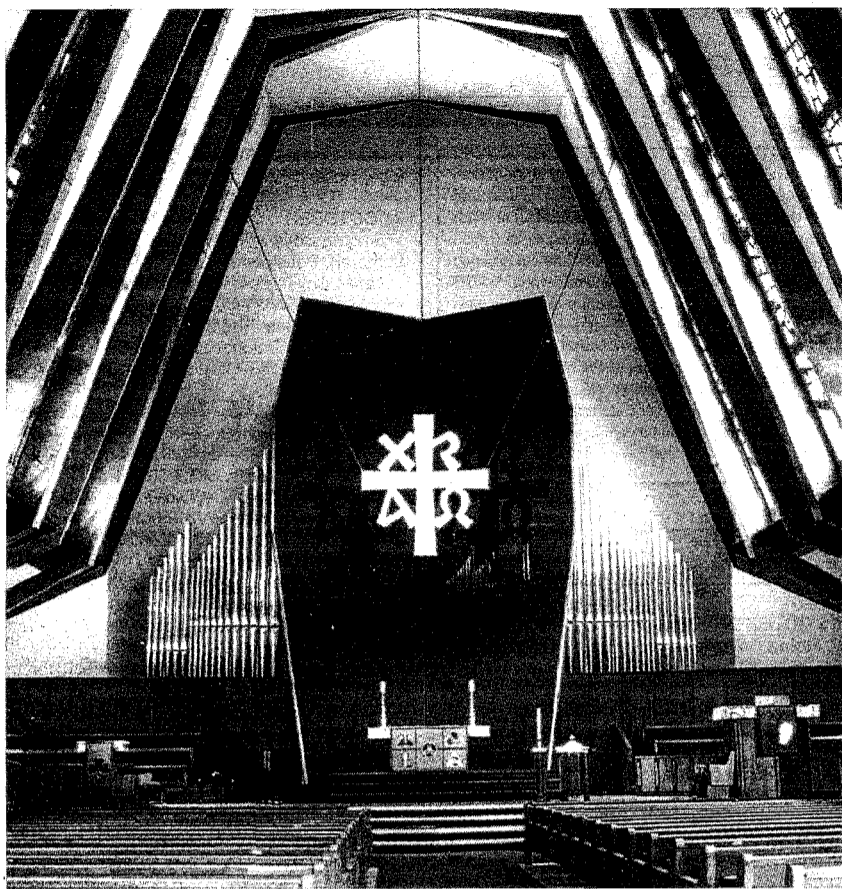
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**Hochhalter, Inc.**, of Salem, Oregon, has finished a complete rebuilding of the pipe organ at First United Methodist Church, Eugene, Oregon. Work was carried out one division at a time over four years to meet budgetary needs. The church's former organ, a 1913 Austin, was moved to their new sanctuary in the early 1970s. The reinstallation and a later abandoned rebuilding project in the late 1970s left

the instrument in a barely playable state. These projects left an unfortunate conglomeration of clothes dryer ducting, acid core solder, large quantities of silicone sealant and crude (and irreversible) electrification of the universal windchests.

The present rebuilding included new action, new rigid windlines, a complete assessment of existing pipes and serious tonal additions. Additional drawknobs and controls were added to the existing console which dates from 1979. Some existing pipes were retained and others were revoiced for a new use; for example, the Swell Celeste was revoiced for use as the harmonic Swell Tierce. Limited chamber space required that the new 16' Double Diapason and Pedal 8' Octave be placed on either side of the existing chamber. The 16' Bourdon and 16' octave of the Trombone are installed behind these pipes. The large scale Great 8' Harmonic Flute (visible behind the scrim) has an open wood bottom octave and is also available at 8' and 4' in the Pedal. The high pressure Gloria Trumpet is named in honor of long-time organist Gloria Hodges.

#### GREAT

- 16' Double Diapason
- 8' Open Diapason
- 8' Geigen Diapason (ext)
- 8' Harmonic Flute
- 8' Hohl Flute
- 4' Octave
- 4' Flute
- 2' Fifteenth
- 1 1/2' Mixture IV
- 8' Trumpet
- Chimes

#### SWELL

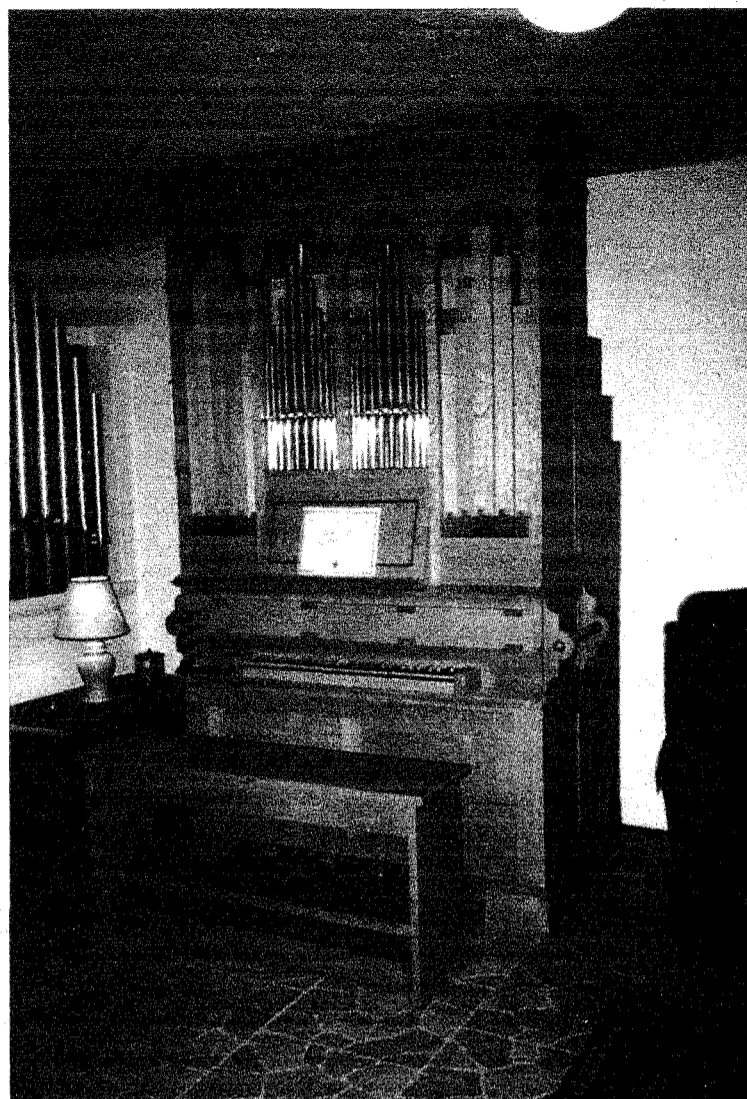
- 16' Bourdon (ext)
- 8' Chimney Flute
- 8' Viola
- 8' Voix Celeste (TC)
- 4' Principal
- 4' Harmonic Flute
- 2 1/2' Nasard (harmonic)
- 2' Flautino (harmonic)
- 1 3/4' Tierce (TC)(harmonic)
- 2' Full Mixture IV
- 16' Bassoon (ext)
- 8' French Trumpet (double blocks)
- 8' Oboe
- 4' Clarion (ext)
- Tremulant

#### CHOIR

- 8' Stopped Diapason
- 8' Traverse Flute (harmonic)
- 8' Gemshorn
- 8' Unda Maris (TC)
- 4' Pan Flute
- 2' Principal
- 1 1/2' Quint
- II Sesquialter (TC)
- 8' Clarinet
- Tremulant
- 8' Gloria Trumpet (10" pressure)
- Cymbelstern

#### PEDAL

- 32' Contra Bourdon (prep)
- 16' Open Diapason
- 16' Geigen Diapason (Gt)
- 16' Bourdon
- 16' Gedeckt (Sw)
- 10 1/2' Quint (Gt)
- 8' Octave
- 8' Geigen Octave (Gt)
- 8' Flute (Gt)
- 4' Fifteenth
- 4' Solo Flute (Gt)
- 32' Ophicleide (prep)
- 16' Trombone (wood, 8 1/4" pressure)
- 16' Bassoon (Sw)
- 8' Trumpet (Gt)
- 4' Oboe (Sw)



**Christopher Bono** of Staunton, Virginia, has built a one-manual and pedal mechanical action organ for the residence of Edward Feild in Fork Union, Virginia. An essentially new five-stop organ was built using portions of a 1987 Van Daalen positiv organ. The original balanced 56-note manual keyboard, slider chest, stop action, and three ranks of pipes were retained. A new windchest for the Pedal Subbass, new manual to pedal coupler, new 27-note pedalboard, two ranks of pipes, and a new case and bench were built by Mr. Bono. The resulting instrument has four manual stops, all divided at middle c. Manual stop knobs are located to the left of the keyboard and split horizontally: bass for notes C to middle c, and treble for c#1 and above. The Pedal

Subbass and manual to pedal coupler stop levers are located to the right just above the pedal keyboard. The case and bench are made of solid white oak with a hand rubbed wax finish. The case is of classic Italian design with the 8' wood Gedeckt and 2' Principal pipes comprising the facade. The 27 oak wood Subbass pipes stand behind the organ. Wind pressure is 70 mm, and tuning is equal temperament.

#### MANUAL

- 8' Gedeckt
- 4' Rohr Flute
- 2' Wald Flute
- 2' Principal

#### PEDAL

- 16' Subbass
- Man/Ped coupler



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# Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. \* = AGO chapter event, \* = RCCO centre event, += new organ dedication, += OHS event.

Information cannot be accepted unless it specifies **artist name, date, location, and hour** in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

## UNITED STATES East Of The Mississippi

### 15 OCTOBER

**Heinz Wunderlich**; Mem Music Hall, Methuen, MA 8 pm  
Singing Boys of Pennsylvania; Lancaster Bible College, Lancaster, PA  
**Cj Sambach**; Calvary United Methodist, Annapolis, MD 7:30 pm  
**Christopher Young**; First Presbyterian, Saginaw, MI 8 pm  
**\*Douglas Beck**; First United Methodist, South Bend, IN 7:30 pm  
**Steven Taranto**; Fourth Presbyterian, Chicago, IL 12:10 pm

### 16 OCTOBER

**Cj Sambach**; Seveva Park United Methodist, Annapolis, MD 10:30 am  
His Majestie's Clerkes; Immanuel Lutheran, Evanston, IL 8 pm

### 17 OCTOBER

**Mary Louise Kapp Peeples**; St Thomas Church, New York, NY 5:15 pm  
**Farrell Goehring**; Cathedral of All SS Episcopal, Albany, NY 4:30 pm  
**Marie-Louise Langlais**; St Stephen's Episcopal, Millburn, NJ 4 pm  
**Ed Nassor**, carillon; St Peter's Episcopal, Morristown, NJ 5 pm  
**Judith Hancock**; Camp Hill Presbyterian, Camp Hill, PA 4 pm  
**James Parsons**; St Luke's Episcopal, Lebanon, PA 7 pm  
**Paul Manz**, hymn festival, with ensemble; Grace Lutheran, Lancaster, PA 4 pm  
**Robert Plimpton**; Ursinus College, Collegeville, PA 4 pm  
**Boyd Jones**; Lenoir-Rhyne College, Hickory, NC 4 pm  
**Jane Parker-Smith**; The Baptist Temple, Charleston, WV 3 pm  
**Peter Conte**; Royal Poinciana Chapel, Palm Beach, FL 5 pm  
**Gordon Stewart**; Calvary Episcopal, Pittsburgh, PA 7:30 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2:30 pm  
New England Spiritual Ensemble; Nardin Park United Methodist, Farmington Hills, MI 2:30 pm  
New England Spiritual Ensemble; First United Methodist, Birmingham, MI 7:30 pm  
**Christopher Herrick**; St Norbert Abbey, DePere, WI 1:30 pm  
David Evan, *Written in the Dust*, Cathedral of St Paul, St Paul, MN 3 pm

### 18 OCTOBER

**Roger Byrd**; Morrison United Methodist, Leesburg, FL 7:30 pm  
New England Spiritual Ensemble; Community Presbyterian, Flint, MI 7:30 pm  
Texas Boys Choirs; First Presbyterian, Highland, IN 7 pm

### 19 OCTOBER

**Peter Stoltzfus**; Plymouth Church of the Pilgrims, Brooklyn, NY 7:30 pm  
Texas Boys Choir; Cathedral of St John the Evangelist, Cleveland, OH 7:30 pm  
New England Spiritual Ensemble; Mott Community College, Flint, MI 6 pm

### 20 OCTOBER

Independent Schools Choral Festival; National Cathedral, Washington, DC 8 pm  
Texas Boys Choir; University of Rio Grande, Rio Grande, OH 8 pm

New England Spiritual Ensemble; Hope College, Holland, MI 8 pm

### 21 OCTOBER

Singing Boys of Pennsylvania; Emmanuel Ev Lutheran, Pottstown, PA  
Texas Boys Choir; West Liberty State College, West Liberty, WV 7:30 pm  
**Terry Charles**; The Kirk of Dunedin, Dunedin, FL 8 pm (also October 22)

### 22 OCTOBER

**Marie-Claire Alain**; Peabody Conservatory, Baltimore, MD 8 pm  
**Robert Smith**, harpsichord; Eastport United Methodist, Annapolis, MD 7:30 pm  
**Volodymyr Koshuba**; Old Presbyterian Meeting House, Alexandria, VA 8 pm  
Texas Boys Choir; Shadyside Presbyterian, Pittsburgh, PA 8 pm  
**Todd Wilson** (*Hunchback of Notre Dame*); Church of the Covenant, Cleveland, OH 8 pm  
New England Spiritual Ensemble; First Presbyterian, Evansville, IN 7:30 pm  
**Christoph Keggenhoff**; Fourth Presbyterian, Chicago, IL 12:10 pm  
Alabama School of Fine Arts Chamber Players; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

### 23 OCTOBER

**Richard Morgan**, with choir; St Peter's Church, Morristown, NJ 8 pm  
**Terry Charles**; The Kirk of Dunedin, Dunedin, FL 2 pm  
Texas Boys Choir; Kirk-in-the-Hills, Bloomfield Hills, MI 7:30 pm  
**David Schrader**, masterclass; North Park University, Chicago, IL 10 am  
His Majestie's Clerkes; St Procopius Abbey, Lisle, IL 8 pm

### 24 OCTOBER

**Susan Armstrong**; First Parish Church, Taunton, MA 4 pm  
The Woodland Scholars; Immanuel Congregational, Hartford, CT 4 pm  
**Thomas Strauss**; St Thomas Church, New York, NY 5:15 pm  
**George Matthews**; Cathedral of All SS Episcopal, Albany, NY 4:30 pm  
**David Craighead**; First and Central Presbyterian, Wilmington, DE 3 pm  
**David Higgs**; Holy Mother of the Rosary Cathedral, Lancaster, PA 3 pm  
**+Peter Stoltzfus**; Lutheran Church of the Redeemer, Lancaster, PA 4 pm  
**Marie-Claire Alain**; Peabody Conservatory, Baltimore, MD 3 pm  
**Robert Smith**, harpsichord; All SS Parish, Waccamaw, Pawleys Island, SC 7:30 pm  
**Tom Trenney**; United Methodist Church of Painesville, Painesville, OH  
New England Spiritual Ensemble; Zion Ev Lutheran, Canton, OH 3 pm  
**Keith Hampton**; Cathedral of the Holy Angels, Gary, IN 3 pm  
**Kurt Mockenhaupt**; First Congregational, Wilmette, IL 4 pm  
His Majestie's Clerkes; Quigley Seminary Chapel, Chicago, IL 3 pm  
Bach, *Cantatas 157 & 169*, with orchestra; St Luke Ev Lutheran, Chicago, IL 4 pm  
**Jerry Kinsella**; St Mary of Perpetual Help, Chicago, IL 4 pm  
Great American Chorus; First Congregational, Crystal Lake, IL 4 pm  
Texas Boys Choir; First United Methodist, Champaign, IL 7 pm

### 25 OCTOBER

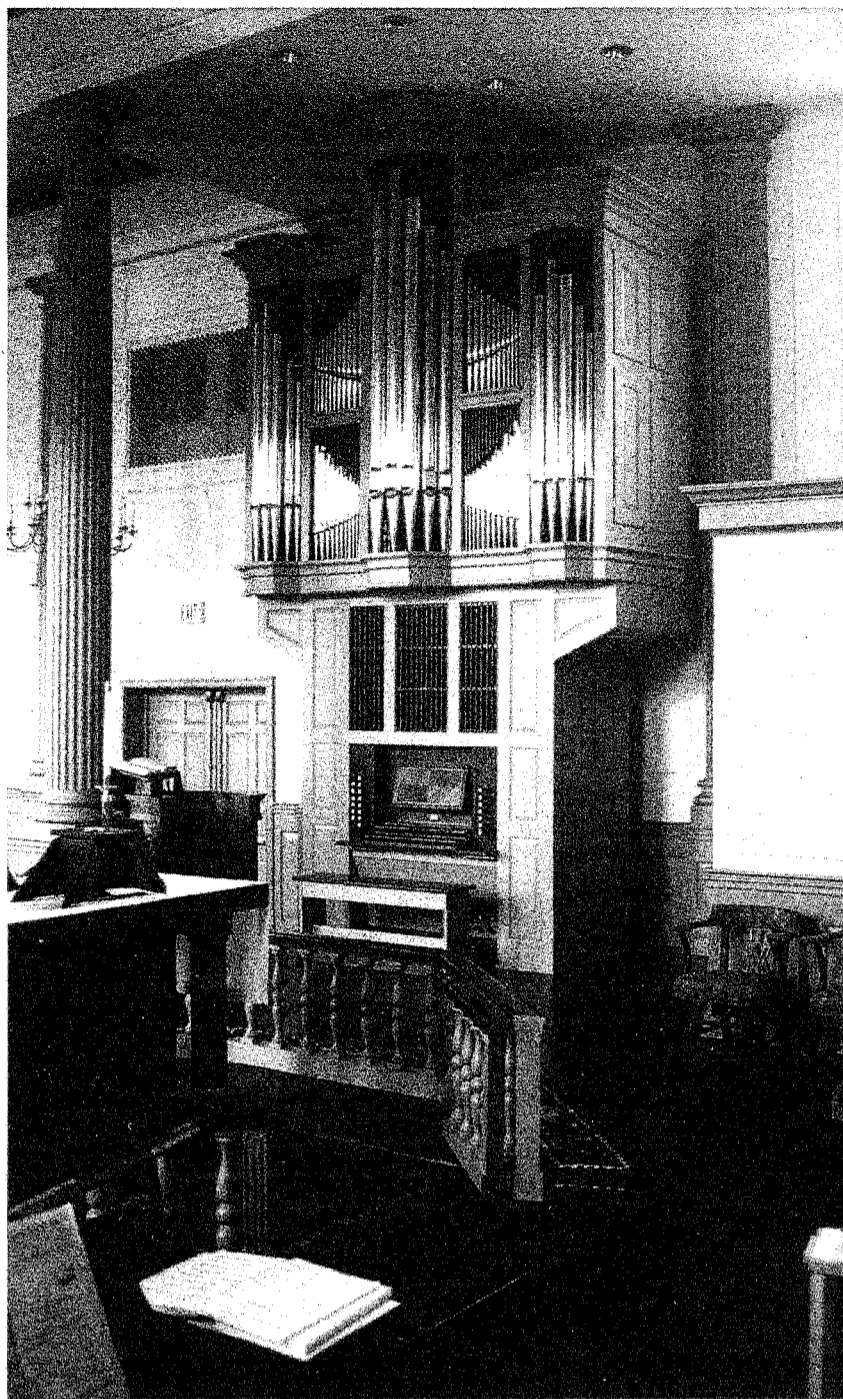
**Thomas Trotter**, masterclasses; Yale University, New Haven, CT (through October 29)  
**Stephen Hamilton**, church music clinic; Steinway Hall Rotunda, New York, NY  
**Stephen Tharp**; Epworth-Euclid United Methodist, Cleveland, OH 8 pm  
**Christoph Keggenhoff**; Presbyterian Homes, Evanston, IL 1:30 pm

### 26 OCTOBER

**Thomas Murray**; Church of St Ignatius Loyola, New York, NY 8 pm  
**Marie-Claire Alain**; Westmoreland Church, Bethesda, MD 7:30 pm  
**Robert Smith**, harpsichord; St Paul's Episcopal, Augusta, GA 10, 11 am, noon

### 27 OCTOBER

**Marie-Claire Alain**, masterclass; Westmoreland Church, Bethesda, MD 2 pm



**The Noack Organ Company**, Georgetown, Massachusetts, has built a new organ for Christ Church Episcopal, Hudson, Ohio. The firm's Opus 134 comprises 21 stops on two manuals and pedal; mechanical key and stop action, compass 58/30. The design is intended to support congregational singing and a wide range of choral music, while allowing the performance of much of the organ literature. The organ is not modeled after any specific historic instrument, but amalgamates a variety of historic American and European elements into a cohesive entity. The Great and Pedal divisions share common wind-chests in the upper part of the case, with the Stopt Bass pipes mounted in the center of the case in the most space-efficient manner. The Swell is located in the lower part of the case with the shutters being barely visible behind the front screen. The dedication was played by Daniel Hathaway, Organist and Mas-

ter of Choirs at Trinity Cathedral, Cleveland, on May 31, 1998.

#### GREAT

8' Diapason  
8' Chimney Flute  
4' Octave  
2 1/2' Twelfth  
2' Fifteenth  
1 1/2' Seventeenth  
1 1/2' Mixture IV  
8' Trumpet

#### SWELL

8' Gedackt  
8' Dulciana  
4' Principal  
4' Recorder  
2' Gemshorn  
2' Mixture III  
8' Cremona

#### PEDAL

16' Stopt Bass  
8' Open Bass (C-B from Gt)  
8' Gedackt (C-f from Gt)  
4' Choral Bass  
16' Trombone  
8' Trumpet (Gt)

Gt/Ped  
Sw/Ped  
Sw/Gt  
Tremulant

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28 OCTOBER

**Robert Smith**, harpsichord; St Bartholomew's Episcopal, Atlanta, GA 8 pm

29 OCTOBER

**Todd Wilson** (silent film); City Hall Auditorium, Portland, ME 7:30 pm

Gloriae Dei Cantores; New England Conservatory, Boston, MA 8 pm

**Chandler Noyes** (silent film); Mem Music Hall, Methuen, MA 7 pm

**Marie-Claire Alain**; Church of the Holy Trinity (Episcopal), New York, NY 8 pm

**David Messineo** (silent film); Plymouth Church of the Pilgrims, Brooklyn, NY 7:30 pm

**John Rose**; St Thomas Episcopal, Newark, DE 8 pm

**Jeremy Filself**; Lenape Valley Presbyterian, New Britain, PA 8 pm

**Marilyn Keiser**; Trinity Episcopal Parish, St Augustine, FL 7:30 pm

**Gillian Weir**; Florida International University, Miami, FL 8 pm

**John Scott**; Kirk-in-the-Hills, Bloomfield Hills, MI 7:30 pm

**Alessandro Bianchi**; Fourth Presbyterian, Chicago, IL 12:10 pm

**Anita Werling**; First Presbyterian, Macomb, IL 8 pm

30 OCTOBER

**Marie-Claire Alain**, masterclass; Brick Presbyterian Church, New York, NY 10 am

**Robert Smith**, harpsichord; St John's Episcopal, Hampton, VA 7 pm

**Gillian Weir**, with orchestra; Florida International University, Miami, FL 7:30 pm

\*Choral Concert, with organ; Cathedral of St John, Milwaukee, WI 8 pm

Handel, *Solomon*; Bethel College, St Paul, MN 8 pm

**Marianne Webb**, with orchestra; Southern Illinois University, Carbondale, IL 5:30 pm

31 OCTOBER

**Kenneth Corneille**; St Patrick's Cathedral, New York, NY 4:45 pm

**Alessandro Bianchi**; St Thomas Church, New York, NY 5:15 pm

**Daniel Foster**; Cathedral of All SS Episcopal, Albany, NY 4:30 pm

**Joan Lippincott**; Colgate University, Hamilton, NY 3:30 pm

**Jonathan Biggers**; Tabernacle United Methodist, Binghamton, NY 3 pm

Fauré, *Requiem*; St Luke's Episcopal, Lebanon, PA 7 pm

**Randall Mullin**; Emmanuel Church, Chestertown, MD 4 pm

True North Brass; Greene Memorial Methodist, Roanoke, VA 4 pm

**Martin Jean**; St James Episcopal, Hendersonville, NC 3:30 pm

+**Jeffrey Arnold**; Heritage Congregational, Madison, WI

**Stefan Engels**; House of Hope, St Paul, MN 4 pm

**Volodymyr Koshuba**; Hamline United Methodist, St Paul, MN 4 pm

1 NOVEMBER

**Ross Wood**; St Mary the Virgin, New York, NY 5:30 pm

**Lynne Davis**; St James Episcopal, Richmond, VA 7:30 pm

**Robert Smith**, harpsichord; Lynchburg College, Lynchburg, VA 8 pm

2 NOVEMBER

**Alan Morrison**; Church of St Vincent Ferrer, New York, NY 7:30 pm

St Thomas Choir, with The New York Collegium; St Thomas Church, New York, NY 7:30 pm

**Thomas Trotter**; Southside United Methodist, Jacksonville, FL 7:30 pm

**Frederick Swann**; Union University, Jackson, TN 7:30 pm

**John Scott**; St Joseph's Cathedral, Baton Rouge, LA 8 pm

3 NOVEMBER

**Robert Smith**, harpsichord; Ev Lutheran Church, Frederick, MD 7:30 pm

**Donald Sutherland & Phyllis Bryn-Julson**, organ & soprano; Cleveland Museum, Cleveland, OH 7:30 pm

**John Scott**, workshop; St Joseph's Cathedral, Baton Rouge, LA 6:30 pm

4 NOVEMBER

The Minnesota Chorale; Cathedral of St Paul, St Paul, MN 7:30 pm

**Ann Elise Smoot**, masterclass; St James Episcopal, Fairhope, AL 7 pm

5 NOVEMBER

**Peter Stoltzfus**; Trinity Church, Boston, MA 12:15 pm

**Peter Planyavsky**; Old West Church, Boston, MA 8 pm

**Paul Bisaccia**, piano; First Baptist, Worcester, MA 8 pm

**Aaron Miller**; First Presbyterian, Utica, NY 7:30 pm

**Thomas Trotter**; St Paul's Episcopal, Akron, OH 8 pm

The New Oratorio Singers; Divine Word Chapel, Techy, IL 7:30 pm

Ars Musica Chicago, *The Play of Daniel*; St Mark's Church, Evanston, IL 7:30 pm

**Ann Elise Smoot**; St James Episcopal, Fairhope, AL 7:30 pm

6 NOVEMBER

**Peter Planyavsky**, Heiller masterclass; Old West Church, Boston, MA 10 am

Heiller Retrospective Concert; Old West Church, Boston, MA 1 pm

Washington National Cathedral Girl Choristers; Bruton Parish Church, Williamsburg, VA 8 pm

**Elizabeth and Raymond Chenault**; St Paul's Episcopal, Augusta, GA 7:30 pm

Chanticleer; Cathedral Church of the Advent, Birmingham, AL 7:30 pm

7 NOVEMBER

**Peter Planyavsky**; Parish of All Saints, Ashmont, Boston, MA 5 pm

**Janice Beck**; Trinity College, Hartford, CT 3 pm

**Mark Cole**; St Patrick's Cathedral, New York, NY 4:45 pm

**Scott Trexler**; Cathedral of All Saints, Albany, NY 4 pm

**John Weaver**; Prospect Presbyterian, Maplewood, NJ 3 pm

Organ Concert; Pine Street Presbyterian, Harrisburg, PA 4 pm

Bryn Mawr Chamber Singers; Bryn Mawr Presbyterian, Bryn Mawr, PA 5 pm

**Lee Milhous**; St Paul's Church, Doylestown, PA 5:30 pm

Distler, *Dance of Death*; Church of the Covenant, Cleveland, OH 10 am

**Stuart Laughton & William O'Meara**, trumpet and organ; Calvary Presbyterian, St Clairsville, OH 4 pm

The New Oratorio Singers; Divine Word Chapel, Techy, IL 7 pm

Ars Musica Chicago, *The Play of Daniel*; St Luke Ev Lutheran, Chicago, IL 7:30 pm

Haydn, *Festival Te Deum*; Hamline United Methodist, St Paul, MN 7 pm

**Rie Hiroe-Lang**; Bethel Lutheran, Madison, WI 2 pm

**Anita Werling**; Trinity Lutheran, Peoria, IL 4 pm

**Ann Elise Smoot**; Independent Presbyterian, Birmingham, AL 4 pm

8 NOVEMBER

**McNeil Robinson**; University of St Thomas, St Paul, MN 8:15 pm

9 NOVEMBER

**Rie Hiroe-Lang**; First Scots Presbyterian, Charleston, SC 7:30 pm

**John Rose**; Faith United Church of Christ, Indianapolis, IN 7:30 pm

11 NOVEMBER

**Gerre & Judith Hancock**; Christ United Methodist, Greensboro, NC 8 pm

**Christian Elliott**; The Kirk of Dunedin, Dunedin, FL 8 pm (also November 12, 8 pm; November 13, 2 pm)

**Harald Vogel**; Collegedale Seventh-day Adventist Church, Collegedale, TN 8 pm

12 NOVEMBER

**Olivier Latry**; St Anne Church, Rochester, NY 8 pm

**Stefan Engels**; Trinity Lutheran, Akron, OH 8 pm

\***Ann Elise Smoot**; Our Saviour's Lutheran, Milwaukee, WI 7:30 pm

13 NOVEMBER

**Todd Wilson**, masterclass; Old Dominion University, Portsmouth, VA 10 am

**George Ritchie**, masterclass; Plymouth Church, Shaker Heights, OH 9:30 am

**Gillian Weir**, masterclass; Northwestern University, Evanston, IL 9:30 am

**Volodymyr Koshuba**, Presbyterian Homes, Evanston, IL 3 pm

14 NOVEMBER

**Iain Quinn**, with orchestra; Trinity Episcopal, Hartford, CT 3 pm

**James Christie**; Queens College, Flushing, NY 3 pm

**Frederick Hohman**; Cadet Chapel, West Point, NY 3:30 pm

**Nancy Frank**; Cathedral of All SS Episcopal, Albany, NY 4:30 pm

**Kim Heindel**; St Paul's United Methodist, State College, PA 3 pm

Widor, *Mass, Opus 36*; St John's Episcopal, Hagerstown, MD 7 pm

**Todd Wilson**; Monumental United Methodist, Portsmouth, VA 7 pm

**Rie Hiroe-Lang**; Greene Memorial Methodist, Roanoke, VA 4 pm

**Janette Fishell**; Duke University, Durham, NC 5 pm

**Calvert Johnson**; Myers Park Baptist, Charlotte, NC 3 pm

**David Higgs**; Winter Park Presbyterian, Winter Park, FL 4 pm

**Ann Elise Smoot**; Emory University, Atlanta, GA 4 pm

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George Ritchie, with percussion; Cleveland Museum, Cleveland, OH 2:30 pm

Peter Conte; St Lorenz Lutheran, Frankenmuth, MI 4 pm

Gillian Weir; St Luke's Episcopal, Evanston, IL 5 pm

\*Douglas Cleveland; St Mary's Cathedral, Peoria, IL 3:30 pm

Anita Werling; St Paul's Lutheran, Havana, IL 4 pm

Judith Hancock; Independent Presbyterian, Birmingham, AL 4 pm

Stuart Laughton & William O'Meara, trumpet and organ; First United Methodist, Montgomery, AL 7 pm

The Audubon Winds; Christ Church Cathedral, New Orleans, LA 4 pm

16 NOVEMBER

Felix Hell; Plymouth Church of the Pilgrims, Brooklyn, NY 7:30 pm

17 NOVEMBER

Stefan Engels; Cleveland Museum, Cleveland, OH 7:30 pm

18 NOVEMBER

New England Spiritual Ensemble; Nyack College, Nyack, NY 8 pm

19 NOVEMBER

Shaun Tirrell, piano; Old Presbyterian Meeting House, Alexandria, VA 8 pm

Rie Hiroe-Lang; Cathedral Church of St Paul, Detroit, MI 8 pm

Douglas Cleveland; Northwestern University, Evanston, IL 7:30 pm

21 NOVEMBER

Olivier Lamy; Yale University, New Haven, CT 8 pm

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

Frank Morana; St Patrick's Cathedral, New York, NY 4:45 pm

Carol Williams; Cathedral of the Incarnation, Garden City, NY 4 pm

Neil Keen; Cathedral of All SS Episcopal, Albany, NY 4:30 pm

Judith Hancock; Watts Street Baptist, Durham, NC 4 pm

Ann Elise Smoot; Calvary Episcopal, Pittsburgh, PA 7:30 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2:30 pm

Richard Stewart, *Te Deum*; Central Reformed, Grand Rapids, MI 3 pm

Jeffery Watson, piano; First United Methodist, South Bend, IN 3 pm

Bach, *Cantata 19*, with orchestra; St Luke Ev Lutheran, Chicago, IL 4 pm

Sigfrid Karg-Elert Concert; Cathedral of St Paul, St Paul, MN 3 pm

David Craighead; Independent Presbyterian, Birmingham, AL 4 pm

22 NOVEMBER

Elizabeth Naegle; Presbyterian Homes, Evanston, IL 1:30 pm

Jonathan Biggers, with orchestra; University of Alabama, Tuscaloosa, AL 7:30 pm (also November 30, 7:30 pm)

28 NOVEMBER

Charles Moose; Cathedral of All SS Episcopal, Albany, NY 4:30 pm

Bach, *Cantata 140*; St Luke's Episcopal, Lebanon, PA 7 pm

Karel Paukert, harpsichord & organ; Cleveland Museum, Cleveland, OH 2:30 pm

Catherine Rodland; Independent Presbyterian, Birmingham, AL 4 pm

### UNITED STATES

#### West of the Mississippi

15 OCTOBER

Texas Boys Choir; Trinity Episcopal, Tulsa, OK 7:30 pm

Richard Elliott; Utah State University, Logan, UT 7:30 pm

16 OCTOBER

Robert Glasgow, masterclass; University of North Texas, Denton, TX 10 am

\*Aaron Miller, masterclass; Trinity Lutheran, Lynnwood, WA 10 am

17 OCTOBER

Texas Boys Choir; First Presbyterian, Davenport, IA 4 pm

Douglas Cleveland; First Church of Christ, Scientist, St Louis, MO 2:30 pm

Orpheus Chamber Singers; Episcopal Church of the Incarnation, Dallas, TX 7:30 pm

Aaron Miller; Trinity Lutheran, Lynnwood, WA 7 pm

Cherry Rhodes & Ladd Thomas; Mount Angel Abbey, St Benedict, OR 2 pm

Vlada Volkova; St Mary's Cathedral, San Francisco, CA 3:30 pm

Orchestra Concert; All SS Episcopal, Beverly Hills, CA 4 pm

19 OCTOBER

+Carlene Neihart; Kingswood Manor, Kansas City, MO 7:30 pm

22 OCTOBER

James Welch; United Church of Christ, Lompoc, CA 8 pm

23 OCTOBER

Marianne Webb, masterclass; First United Methodist, Topeka, KS 9:30 am

24 OCTOBER

Marianne Webb; St John's Lutheran, Topeka, KS 4 pm

+Gillian Weir; University of Oklahoma, Norman, OK 8 pm (also October 25, 8 pm)

Jeremy Filsell; St Stephen Presbyterian, Ft Worth, TX 7:30 pm

Pergolesi, *Stabat Mater*; St Mary's Cathedral, San Francisco, CA 3:30 pm

Lynne Davis; First Congregational, Oakland, CA 4 pm

John Weaver; First Congregational, Los Angeles, CA 4 pm

25 OCTOBER

Texas Boys Choir; Lafayette Park United Methodist, St Louis, MO 7:30 pm

29 OCTOBER

Frederick Swann; Bethany Lutheran, Denver, CO 7:30 pm

Stephen Farr; St Andrew's Episcopal, Ft Worth, TX 7:30 pm

Cj Sambach; St Anthony on the Desert Episcopal, Scottsdale, AZ 7:30 pm

Lynne Davis; St Barnabas-in-the-Desert Episcopal, Scottsdale, AZ 7:30 pm

30 OCTOBER

James Welch; St Mark's Episcopal, Palo Alto, CA 9 pm

31 OCTOBER

\*Yanka Hekimova; Cornell College, Mt Vernon, IA 3:30 pm

John Scott; St Michael & All Angels Episcopal, Shawnee Mission, KS 4 pm

Stephen Farr; Boston Ave Methodist, Tulsa, OK 5 pm

Frederick Swann; First Presbyterian, Boulder, CO 3 pm

John Walko; St Mary's Cathedral, San Francisco, CA 3:30 pm

1 NOVEMBER

Christopher Herrick; St Augustine Parish, Spokane, WA 7 pm

4 NOVEMBER

Organ Music of France Conference; University of Kansas, Lawrence, KS (through November 6)

James Higdon; University of Kansas, Lawrence, KS 7:30 pm

Guy Bovet; St Mark's Cathedral, Seattle, WA 8 pm

5 NOVEMBER

Marie-Claire Alain; University of Kansas, Lawrence, KS 7:30 pm

Guy Bovet; St Mark's Cathedral, Seattle, WA 8 pm

John Balka; St Anne of the Sunset, San Francisco, CA 8 pm

6 NOVEMBER

Michael Bauer; University of Kansas, Lawrence, KS 1:30 pm

Marie-Claire Alain; University of Kansas, Lawrence, KS 7:30 pm

New England Spiritual Ensemble; Pittsburg State University, Pittsburg, KS 7 pm

David Higgs, masterclass; St Mark Lutheran, Salem, OR 10 am

7 NOVEMBER

Stewart Foster; Lafayette Park United Methodist, St Louis, MO 4 pm

Thomas Trotter; St Mark's Episcopal, San Antonio, TX 7:30 pm

David Higgs; St Mark Lutheran, Salem, OR 4 pm

Archdiocesan Choir Festival; St Mary's Cathedral, San Francisco, CA 3:30 pm

9 NOVEMBER

Thomas Trotter; Subiaco Abbey, Subiaco, AR 7:30 pm

10 NOVEMBER

Delbert Disselhorst, with orchestra; University of Iowa, Iowa City, IA 8 pm

12 NOVEMBER

Rie Hiroe-Lang; St John's Cathedral, Denver, CO 8 pm

13 NOVEMBER

James Welch; Ogden LDS Tabernacle, Ogden, UT 7 pm

14 NOVEMBER

James Higdon; First Presbyterian, Lincoln, NE 4 pm

Delbert Disselhorst; RLDS Temple, Independence, MO 4 pm

Alan Blasdale; St Mary's Cathedral, San Francisco, CA 3:30 pm



15 NOVEMBER

**Clark Kelly**; University of Oklahoma, Norman, OK 8 pm (also November 16, 8 pm)

16 NOVEMBER

**Rie Hiroe-Lang**; Colorado College, Colorado Springs, CO 7:30 pm

**Todd Wilson**; Church of the Incarnation, Dallas, TX 7:30 pm

19 NOVEMBER

**Ann Elise Smoot**; University of Houston, Houston, TX 7:30 pm

**Frederick Swann**; Trinity Episcopal, Reno, NV 7:30 pm

20 NOVEMBER

**James Welch**; Faith Lutheran, Santa Rosa, CA 7:30 pm

21 NOVEMBER

Texas Christian University Concert Chorale; St Stephen Presbyterian, Ft Worth, TX 7 pm

**Rie Hiroe-Lang**; Palmer Memorial Episcopal, Houston, TX 8 pm

Interfaith Concert; St Mary's Cathedral, San Francisco, CA 3:30 pm

23 NOVEMBER

**Olivier Latry**; St Louis Cathedral, St Louis, MO 7:30 pm

27 NOVEMBER

**James Welch**; California Palace of the Legion of Honor, San Francisco, CA 4 pm (also November 28)

28 NOVEMBER

**Christoph Tietze**; St Mary's Cathedral, San Francisco, CA 3:30 pm

Advent Carols; All SS Episcopal, Beverly Hills, CA 5 pm

#### INTERNATIONAL

15 OCTOBER

**Gillian Weir**, with orchestra; Dewan Filharmonik Petronas Concert Hall; Kuala Lumpur, Malaysia 8:30 pm (also October 16, 8:30 pm)

16 OCTOBER

**Ian Tracey**; Liverpool Cathedral, Liverpool, England 11:15 am

**John Whiteley**; King Charles Church-Tunbridge Wells, Kent, England 6:30 pm

17 OCTOBER

Brussels International Organ Week; Brussels, Belgium (through October 24)

22 OCTOBER

**David Higgs**; Lawrence Park Community Church, Toronto, Ontario, Canada 8 pm

23 OCTOBER

**Jeremy Allen**; Christ Church, Epsom Common, England 7:30 pm

**David Higgs**, masterclass; Lawrence Park Community Church, Toronto, Ontario, Canada 10 am

24 OCTOBER

**Christopher Herrick**; Christ Church Cathedral, Ottawa, Ontario, Canada 8 pm

27 OCTOBER

**Michael Kleinschmidt**; Minato Mirai Hall; Yokohama, Japan 12:10 pm

**Mark Lee**; Parr Hall, Warrington, England 7:45 pm

30 OCTOBER

**Robin Jackson & Maureen McAllister**; Chingford Parish Church, England 7:30 pm

31 OCTOBER

**Roy Massey**; Albert Hall, Nottingham, England 2:45 pm

10 NOVEMBER

**Guy Bovet**; Minato Mirai Hall, Yokohama, Japan 7 pm

19 NOVEMBER

**Carole Terry**; Christ Church Anglican, Calgary, Alberta, Canada 8 pm

20 NOVEMBER

**Geoffrey Morgan**; Christ Church, Epsom Common, England 7:30 pm

**Carole Terry**, masterclass; Mount Royal College, Calgary, Alberta, Canada 9:30 am

24 NOVEMBER

**Brian Ashley**; Minato Mirai Hall, Yokohama, Japan 12:10 pm

**Stefan Engels**; St Cyriakus, Krefeld, Germany 7:30 pm

### Organ Recitals

ALBERT AHLSTROM, Cathedral of St. John the Baptist, Charleston, SC, June 8: *Veni Creator*, de Grigny; *Fantasia on the Shape-Note Hymn "Salvation, o the joyful sound,"* Healey; *The Vision of St. John*, Ahlstrom.

JANET AHREND & JIM BARRETT, Cathedral of Our Lady of Lourdes, Spokane, WA, June 6: *At the Arrival of the Queen of Sheba*, Handel; *Allegro (Concerto No. 1)*, Blanco; *Concerto in c*, S. 1060, Bach; *Sonata on the First Tone with Trompeta Real*, Lidon; *Menuet I, Menuet II, Polonaise*, CPE Bach; *Concerto in a*, Krebs; *Ragtime*, op. 49, Callahan; *Eclogue*, Shephard; *Sonate in d*, op. 30, Merkel; *Slavonic Dances*, op. 46, no. 3 in A-flat, no. 8 in g, Dvorák, arr. Biery.

DEBORAH BAGWELL, with Matt Walker, cellist, Grace Episcopal Church, Charleston, SC, June 2: *Prélude, Fugue et Variation*, Franck; *Concerto in G*, S. 592, Bach; *Chant Russes*, Lalo; *Carillon de Westminster*, Vierende.

ELIZABETH & RAYMOND CHE-NAULT, Grace Cathedral, San Francisco, CA, June 7: *Rhapsody*, Hakim; *Eclogue*, Shephard; *Tryptich*, Moore; *Shenandoah*, White; *The Emerald Isle*, Callahan; *Toccata on "God rest you merry gentlemen,"* Hobby.

STANLEY H. COX, Holy Name Cathedral, Chicago, IL, June 13: *Prelude and Fugue in e*, S. 533, *In dulci jubilo*, S. 751, Bach; *Noël X (Grand Jeu et Duo)*, Daquin; *Cathédrales*, Vierende; *Requiescat in pace*, Sowerby; *Toccata (Suite Gothique)*, Boëllmann.

PHILIP CROZIER, Christ Church Cathedral, Montréal, Québec, Canada, June 30: *Was Gott tut, das ist wohlgetan*, Pachelbel; *Epitaph*, op. 31, no. 4, Vierende; *Variations sur un thème de Clement Jannequin*, Alain; *Six Schübler Chorales*, S. 645-650, *Prelude and Fugue in e*, S. 548, Bach.

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DOUGLAS DEFOREEST, St. Anne of the Sunset Church, Sunnyvale, CA, June 13: *God of Grace*, Manz; *Prelude and Fugue in e* (Cathedral), Bach; *Folkstone Poem*, *Of Moor and Fen*, Purvis; *The Old Refrain*, Kreisler; *Largo*, Handel; *War March of the Priests*, Mendelssohn; *Choral in E*, op. 37, Jongen; *Antiphon III*, Dupré; *Fanfare*, Lemmens.

ROBERT DELCAMP, First Presbyterian Church, Fayetteville, AR, May 2: *Mohrentanze*, Susato; *The Earl of Salisbury's Pavan*, Byrd; *Chaconne*, Couperin; *Saraband "Land of Rest"*, Near; *Fantasia in f*, K. 608, Mozart; *Trumpet Tune*, Boyce; *Rondo for the Flute Stop*, Rinck; *Nazard*, Langlais; *Chorale-Prelude on "Forest Green"*, Purvis; *Allegro giocoso (7 Improvisations)*, Saint-Saëns.

PETER DUBOIS, CHRISTINA LENTI, PETER LEWIS, Third Presbyterian Church, Rochester, NY, June 4: *Cortège et Litanie*, op. 19, no. 2, Dupré; *Fantasia in E-flat*, Saint-Saëns; *Sonata in d*, op. 30, Merkel; *Sweet Sixteenths*, Albright; *The Ride of the Valkyries*, Wagner, arr. Dickinson & Lockwood.

QUENTIN FAULKNER, German Musical Instrument Museum, April 24: *Fantasia*, KV 594, Mozart; *Capriccio del Soggetto*, Frescobaldi; *Herr Jesu Christ, dich zu uns wend*, S. 632, *Liebster Jesu, wir sind hier*, S. 633, *Dies sind die heiligen zehen Gebot*, S. 635, *Vater unser im Himmelreich*, S. 636, *Durch Adams Fall*, S. 637, Bach; *Toccata quarta*,

Speth; *Fantasia*, Zachau; *Toccata secunda*, Eberlin; *Valet will ich dir geben*, *Wer nur den lieben Gott läßt walten*, Kauffmann; *Chaconne aus "King Arthur"*, Purcell; *Praeludium und Fuge C-Dur*, Krebs.

KURT-LUDWIG FORG, Maison provinciale des Frères Maristes, Iberville, Québec, Canada, June 6: *Fantasia and Fugue on BACH*, op. 28, Pikéthy; *Sinfonia Chorale and Variations from Cantata No. 4*, Bach, arr. Biggs; *Marginalien zu den Vater Unser-Bitten*, Schilling; *5 Petites Fugues*, Simon; *Carillon-Sortie*, Mulet; *Festival March*, op. 29, no. 1, Foote; *Prélude et Fughetta*, op. 41, Roussel; *Prelude and Fugue in a*, Respighi; *Fantasia on "Wie schön leuchtet der Morgenstern"*, Reger.

DAVID GELL, Emanuel Lutheran Church, Santa Barbara, CA, June 13: *Canzona*, Hassler; *Fantasy on "Ein feste Burg"*, Praetorius; *Gott sei gelobet und gebenedeiet*, Scheidemann; *Vater unser in Himmelreich*, BuxWV 219, *Prelude and Fugue in g*, BuxWV 149, *Buxtehude*; *Liebster Jesu*, S. 706, *Wenn wir in höchsten Nöthen sein*, S. 641, *Es ist gewisslich*, S. 734, *Wer nur den lieben Gott*, S. 642, *Toccata in F*, S. 540, Bach; *O Master, let me walk with Thee*, Bitgood; *Chorale partita: "Schmücke dich"*, Haan; *Trumpet Tune on "Ein feste Burg"*, Albrecht; *Schönster Herr Jesu*, *Chorale partita: "Old Hundredth"*, Gell; *Partita on "Royal Oak"*, Jones; *Processional on "Lift high the cross"*, Busarow.

MONIQUE GENDRON, St. James United Church, Montréal, Québec, Canada, June 15: *Schmücke dich, o liebe Seele*, S. 654, *Prelude and Fugue in D*, S. 532, Bach; *Prelude and Fugue in G*, op. 37, no. 2, Mendelssohn; *Herzlich tut mich verlangen*, op. 122, no. 6, Brahms; *Deuxième Fantaisie*, Alain; *Tanz Toccata*, Heiller.

MARY GIFFORD, Zion Ev. Lutheran Church, Lyons, IL, May 23: *Now thank we all our God*, op. 65, no. 59, Karg-Elert; *Vesper Hymn*, *Verset*, *Meditation*, Lloyd-Webber; *Voluntary in D*, Hook; *Old Easter Melody with Variations*, West; *Concerto in a*, Bach; *Partita: What God ordains is always good*, Pachelbel; *Sheep may safely graze*, Bach, arr. Biggs; *Partita on "St. Anne"*, Manz.

SYLVAINE HUNEAULT, St. James United Church, Montréal, Québec, Canada, June 8: *Praeludium und ricercari*, Sweelinck; *Ciaccona in c*, BuxWV 159, *Buxtehude*; *Prelude and Fugue in b*, S. 544, Bach; *Schmücke dich, o liebe Seele* (no. 5), *O wie selig seid ihr doch* (no. 6), *O Gott, du frommer Gott* (no. 7), op. 122, Brahms; *Adagio*, *Toccata (Symphonie V)*, Widor.

MARILYN KEISER, First Central Congregational Church, Omaha, NE, June 28: *Prelude and Fugue in c*, op. 37, no. 1, Mendelssohn; *Concerto in F*, op. 4, no. 5, Handel; *Ach bleib bei uns, Herr Jesu Christ, Ein feste Burg*, Bach; *Sonata No. 8 in e*, Rheinberger; *Fanfare*, Arnatt; *Rhapsody*, op. 17, no. 1, Howells; *Unser herrscher*, Ferguson; *Olivet*, Jones; *Impromptu*, Vierne; *Carillon-Sortie*, Mulet.

NANCY LANCASTER, College of the Holy Cross, Gloucester, MA, April 11: *Praeludium in c*, S. 546, Bach; *Herzlich lieb hab ich dich, o Herr*, Krebs; *Schmücke dich, o liebe Seele*, Homilius; *Concerto del Sigr. Meck*, Walther; *Tiento de medio registro de tiple de decimo tono*, Arauxo; *Salve [Regina] de 1. tono*, Heredia; *In the Isles of the Sea*, Pinkham; *Schmücke dich, o liebe Seele*, Cabena; *Wir glauben all an einen Gott*, S. 680, *Nun komm, der Heiden Heiland*, S. 659, *Prelude and Fugue in G*, S. 541, Bach.

ANDRE LASH, First Presbyterian Church, Bristol, TN, May 18: *Choral in E*, Franck; *Tiento de 4 tono de falsas*, Heredia; *Tiento de 1 tono*, Bruna; *Batalla del Sexto tono*, Jiménez; *Trio super: "Herr Jesu Christ, dich zu uns wend"*, S. 655, *Prelude and Fugue in b*, S. 544, Bach; *Prelude on "Were you there"*, Sowerby; VII. *Penitence and Realisation (Job)*, Eben; *Final (Symphony No. 1)*, Langlais.

ARDYTH LOHUIS, with Robert Murray, violin, Christ Church, Alexandria, VA, June 7: *Sonata in e*, S. 1023, Bach; *Pièce de concert sur le motif "Pater Noster"*, "Gib uns heute," op. 71, Erb; *Arioso*, Lovreglio; *Sonatine*, Orlinski; *Invocation*, op. 55, Beach; *Pentecost*, Weinhorst; *Variations on a Folk Hymn*, Held; *An Eclectic Suite for Violin and Organ*, Whikehart.

THOMAS MURRAY, Christ Episcopal Church, Little Rock, AR, June 16: *Grand Choeur dialogué*, Gigout; *Première Arabesque*, *Deuxième Arabesque*, Debussy; *Fantasia in D-flat*, op. 101, Saint-Saëns; *Choral No. 3 in a*, Franck; *Noël*, *Toccata: Tu es petra*, Mulet; *Mouvement*, Berveiller; *Suite*, op. 5, Duruffé.

RICHARD PEEK, with Sue Terrell, soprano, Montreat College, Montreat, NC, June 5: *Prelude and Fugue in G*, S. 541,

*Erbarm' dich mein, O Herre Gott, Kommst du nun, Jesu, vom Himmel herunter*, S. 650, *My heart ever faithful*, Bach; *Partita on "Fairest Lord Jesus"*, Peek; *I love to dwell in spirit*, Michael; *Grand Choeur Dialogué*, Gigout.

GREGORY PETERSON, Holy Trinity Lutheran Church, North Easton, MA, May 23: *Veni Creator Spiritus*, Benoit; *Benedictus*, op. 59, no. 9, Reger; *Sonata*, op. 65, no. 2, Mendelssohn; *Ronde Français*, op. 37, Böellmann; *Gammal Fäbodpsalm från Dalarna*, Lindberg; *Voluntary in A*, Selby; *Come down, o love divine*, Rotermund; *Choral in a*, Franck.

SYLVIE POIRIER & PHILIP CROZIER, St. James United Church, Montréal, Québec, Canada, June 22: *Sinfonietta*, Bédard; *Vater unser im Himmelreich*, op. 19, no. 4, Höpner; *Fantasia sur un Antienne*, Cogen; *Adagio*, WoO 33/1, Beethoven; *Bombardo-Carillon*, Alkan; *Fantasia in f*, K. 608, Mozart.

NAOMI ROWLEY, Northern Illinois University, Dekalb, IL, April 9: *Prelude and Fugue in e*, Hesse; *Variations on "O filii et filiae"*, Benaut; *Tone Piece in F*, op. 22, no. 1, Gade; *Adagio (Suite Modale)*, Peeters; *Variations on "Old Hundredth"*, Bédard; *Fantasia on "A mighty fortress"*, Zwart; *Prelude and Fugue in d*, op. 16, no. 3, Clara Schumann; *Sonata No. 6*, *Sonata No. 8*, Valeri; *Méditation sur "O filii et filiae"*, Bédard; *Toccata on "Now thank we all"*, Hovland.

STEPHEN SCHNURR, Holy Name Cathedral, Chicago, IL, June 20: *Variations on "Mein junges Leben hat ein End"*, Sweelinck; *Ein feste Burg*, Pachelbel; *Noël en duo, sur les jeux d'anches, sans tremblant*, d'Aquin; *Fantasia super "Komm, heiliger Geist"*, S. 651, *O Lamm Gottes, unschuldig*, S. 656, Bach; *Toccata in d*, BuxWV 155, *Buxtehude*.

PRESTON SMITH, St. John's Lutheran Church, Charleston, SC, June 3: *Intrada*, Grayston Ives; *Fugue in E-flat*, S. 552, Bach; *Adagio (Symphony III)*, Vierne; *Sonata in A*, Mendelssohn; *Pastorale*, Franck; *Aria*, op. 51, Peeters; *Fanfare*, Cook.

BRIAN WILLIAMS, with Thomas Hiniker, English horn, Christ United Methodist Church, Rochester, MN, June 8: *Toccata in d*, Weckmann; *Andante espressivo (Grand Sonata)*, Buck; *Variations on "Amazing Grace" for English horn and Organ*, Hampton; *Prelude and Fugue in B*, op. 7, Dupré.

CAROL WILLIAMS, The Queen's College, Oxford, England, June 16: *Fantasia in G*, S. 572, Bach; *Voluntary for Double Organ*, Z. 719, Purcell; *Fanfare*, Lemmens; *Folk Tune*, Whitlock; *Fantasia "Wavel"*, Namyslawski; *Gammal Fäbodpsalm från Dalarna*, Lindberg; *Toccata*, Viitala; *Toccata*, Stevens.

JAMES WYLY, Church of the Ascension, Chicago, IL, June 13: *Tocata de contras*, 5 tono, Elías; *Medio registro alto*, 1 tono, Peraza; *Vajo*, 1 tono, Heredia; *Tiento en tercio, a modo de Italia*, Cabanilles; *Obra de 8 tono*, anon; *Plein jeu*, Duo, Cromorne en taille, *Basse de trompette*, Fugue, *Fond d'orgue*, *Dialogue sur les grands jeux*, Marchand; *Praeludium*, S. 552i, *Duetto I*, S. 802, *Fughetta super "Wir glauben all an einen Gott"*, S. 681, *Dies sind die heiligen zehen Gebot*, S. 678, *Fughetta super "Allein Gott in der Höh sei Ehr."*, S. 677, *Duetto IV*, S. 805, *Fuga à 5*, S. 552ii, Bach.

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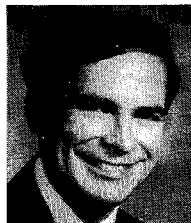
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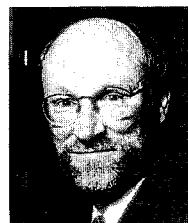
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