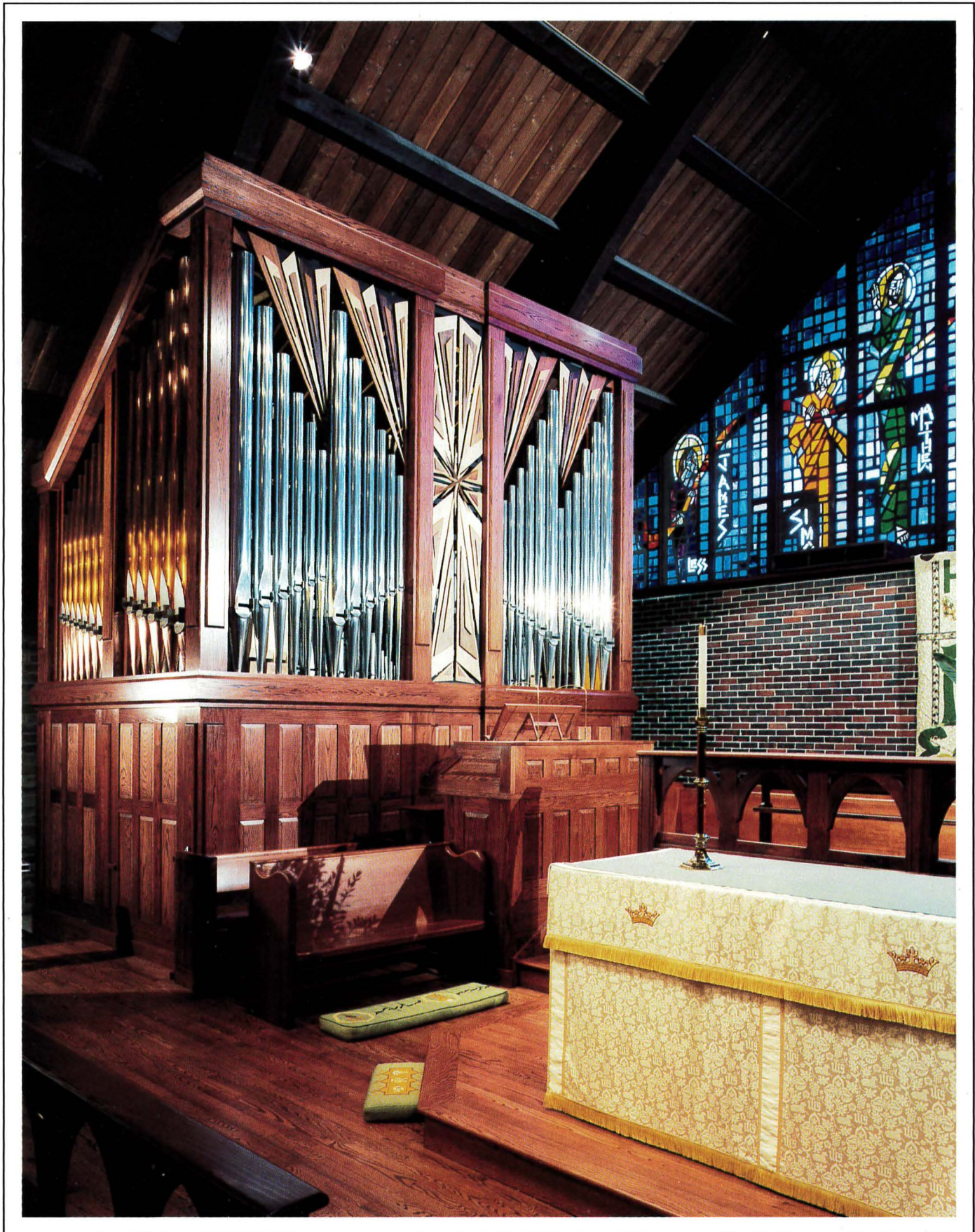


THE DIAPASON

MARCH, 2001



St. Michael's Episcopal Church, Orlando, Florida
Specification on pages 19-20

Letters to the Editor

Prodigy Organists

I greatly enjoyed the article by James Hartman, "Prodigy Organists of the Past," December, 2000, pp. 20-21, and would like to offer two corrections. On page 20, Guilman's death is listed as 1887; he actually died in 1911 at the Villa Guilman in Meudon, France. Also on page 20, referring to Guilman's career, is the statement, "... at the major cathedrals of Paris." The Diocese of Paris has one cathedral. Thank you for the interesting article.

Thomas Schaettle
Springfield, Illinois

The author replies

Thanks to alert reader Thomas Schaettle for pointing out the two corrections. Alexander Guilman's productive life span was cut short by about a quarter of a century due to an inexplicable error in his biographical dates. These, of course, are 1837-1911. Mr. Schaettle's further comments about the illustrious master's major appointments in Paris (St. Sulpice, Notre Dame, La Trinité) reveal that these should have been described as three "churches," not "cathedrals."

James B. Hartman

Bach inquiry

In conjunction with my research on the reception history of J. S. Bach's organ works, I have some questions

about nicknames commonly used for certain works, and I am writing in hope that readers might shed some light on this issue. For example, does anyone know who coined the moniker "Cathedral" for the Prelude and Fugue in E Minor, BWV 533? Most likely the nickname has to do with Felix Mendelssohn's performance of the fugue in 1832 at St. Paul's Cathedral in London. Among those in attendance was the music publisher Vincent Novello, who published both movements the following year in his anthology "Select Organ Pieces." Yet nowhere in this publication does Novello call the work the "Cathedral."

Similarly, was F. K. Griepenkerl, in the preface to Volume 3 of the old Peters edition (1845), the first to refer to the Toccata and Fugue in D Minor, BWV 538, as the "Dorian"? And finally, does the nickname "Wedge" for the Fugue in E Minor, BWV 548/2, originate with Henry Chorley, who in his travelogue "Modern Organ Music" (1854) described the subject as "spreading in form like a wedge?"

I would be most appreciative if readers would respond with any information.

Russell Stinson
Dept. of Music
Lyon College
Batesville, AR 72501
870/793-8007
rstinson@lyon.edu

Here & There

St. Helena's Episcopal Church, Beaufort, South Carolina, presents a series of noon time recitals on Fridays: March 9, Marlys Boote; 3/23, Adrienne Cox-Olson; 4/6, Elizabeth Harrison; 4/20, Paul Tegels; and 5/4, Karla Fowkes. For information: 843/522-1712 x214; <adolson@islc.net>.

St. Mary's Cathedral, San Francisco, continues its series of Sunday afternoon concerts (3:30 pm unless indicated): March 11, soprano & guitar; 3/18, Marijim Thoene with Kathleen Joyce-Greendahl, Native American flute; 3/25, California Baroque Ensemble; 4/1, pianist Simon Bokman; 4/8, Voices of Musica Sacra; 4/15, organist Michael Moreskine with baritone Stephen Walsh; 4/22 (7:30 pm), Roger Fisher. For information: 415/567-2020 x213.

The Cathedral Church of the Advent, Birmingham, Alabama, continues its music series: March 11, Choral Evensong for Lent, music of Purcell; 3/25, The Sixteen vocal ensemble; 4/27, Evergreen Consort; 4/29, spring concert by the Cathedral Choir, including Britten's *Rejoice in the Lamb*; 5/11, Gregory Hooker, associate Cathedral organist. For information: 205/226-3505.

The Jacksonville Symphony Orchestra's Pipe Organ Gala takes place on March 16 and 18. The concert celebrates the rebuilding by Michael Quimby of the 1912 Casavant organ opus 553 at Jacoby Symphony Hall; the organ now comprises four manuals and 98 ranks. The program will feature organist Matt Curlee with the Jacksonville Symphony Orchestra performing Saint-Saëns, *Symphony No. 3*; Duruflé, *Prelude and Fugue on the name Alain*; and Jongen, *Symphonic Concertante*. For information: 877/662-6731; <www.jaxsymphony.org>.

Trinity Episcopal Church, Santa Barbara, California, continues its Music at Trinity series: March 18, J. S. Bach Birthday Bash Concert of music for organ and harpsichord, and the *Brandenburg Concerti* with baroque chamber orchestra; 4/1, April Fool's Day Concert and evensong with the Santa

Barbara Boys Choir; 5/6, music for brass and organ, evensong with the Santa Barbara Boys Choir; June 3, Festival Concert with the Santa Barbara Boys Choir. For information: 805/965-7419; <www.trinitysb.org>.

Liverpool Metropolitan Cathedral of Christ the King (England) is presenting the UK premiere complete performance of *L'Orgue Mystique* by Charles Tournemire. The Easter Cycle (op. 56) began on February 11, 18 and 25, and continues on March 19 (Suite No. 20), 3/25 (Suite No. 15), 4/14 (Suite No. 16), 4/15 (Suite No. 17), 4/22 (Suite No. 18), and 4/29 (Suite No. 19), performed by Mervyn Cousins, Richard Lea, and Chris McElroy.

St. Luke's Church, Lebanon, Pennsylvania, continues its series of evensong and concerts on Sundays at 7 pm: March 25, Randy Day; April 22, Bach, *Christ Lag in Todesbanden*, St. Luke's Festival Choir and chamber orchestra; May 20, Paul Jacobs; June 10, Choirs Festival. For information: 717/272-8251.

The Community Chamber Orchestra of Morganville, Kansas, presents "Kansas History: Pioneers of Bloom Township in the 1880s" on March 31 at the Clay Center, Rex Theatre. The program features Kansas music of the 1870s and 1880s played on an 1880s home pump organ from a Bloom Township Pioneer Home, along with writings, deeds, skits, and a local history display. The music will be taken from three books used in Kansas in the 1880s: *Third Music Reader*, by Luther Whiting Mason; *The Epworth Organ Teacher*, by W. W. Whitney; and *The Best of All (Hymns)*, by Carradine, Fowler and Fitzpatrick. For information: 785/926-4725.

Eastern Michigan University and the EMU Foundation are sponsoring a dedicatory recital to celebrate the restoration of the Frederick Alexander Memorial Organ in Pease Auditorium. The organ was built in 1960 by the Aeolian-Skinner Company; the restoration is a collaborative effort of Schoenstein &

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Co., Jerroll Adams, and Richard Houghten. The recital will feature Delbert Disselhorst on Friday, April 6 at 8 pm. Dr. Disselhorst will also conduct a masterclass on April 5 from 12:30 to 2:00 pm. For information: 734/487-4380 or 734/487-1314.

The Oundle International Festival is sponsoring "Pulling out the Stops" April 6-8, a weekend course for beginner organists aged 10-14 at Oundle, Northamptonshire, England. The faculty includes Anne Marsden Thomas, James Lloyd Thomas, Ann Elise Smoot, Teillard Scott, Jeffrey Makinson, and James Parsons. Lessons and practice take place on the Frobenius organ at Oundle School Chapel. For information: ph/fax 01832 272026; <www.oundlefestival.org.uk>.

The Anglican Association of Musicians will hold its 2001 Conference June 17-22 in New York City, with the theme, "Music as Preaching and Prophecy: Proclaiming the Gospel in Song." The schedule includes concerts, worship services, workshops and lectures; venues include St. Michael's Church, the Cathedral of St. John the Divine, the Metropolitan Museum of Art, Trinity Church-Wall Street (Bach *B-minor Mass*), St. Bartholomew's, Heavenly Rest, St. Luke in-the-Fields, St. Philip's-Harlem, and St. Thomas

Editor JEROME BUTERA
jbutera@sgcmail.com

Associate Editor WESLEY VOS

Contributing Editors LARRY PALMER
Harpsichord

JAMES McCRAY
Choral Music

HERBERT L. HUESTIS
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BRIAN SWAGER
Carillon

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Church (closing eucharist with the Choir of Men and Boys). For information: <www.aam2001.com>.

The AGO Region V Convention takes place June 17-20 in Fort Wayne, Indiana. The schedule includes recitals by Bruce Neswick, Gillian Weir, Carla Edwards, Craig Cramer, David Hurd, Charles Tompkins, and Todd Wilson; workshops, organ crawls, and worship services. Venues include St. Peter's Roman Catholic Church, St. Paul's Lutheran Church, Cathedral of the Immaculate Conception, First Wayne Street United Methodist Church, First Presbyterian Church, Trinity English Lutheran Church, Concordia Theological Seminary, Zion Lutheran Church, and Forest Park United Methodist Church. For information: 219/485-8138; <FtWayneAGO2001@aol.com>.

The Lehigh Valley AGO Chapter will sponsor the Region III Convention, June 24-27, in Bethlehem, Pennsylvania. The schedule includes an opening Guild Service, recitals, workshops, exhibits and displays, and a concert for organ and orchestra. Performers include Peter Richard Conte, Felix Hell, Joyce Jones, John Weaver, the Bach Choir of Bethlehem, Bel Canto Children's Chorus, Allentown Band, Summer Harmony Men's Chorus, and the Lehigh Valley Chamber Orchestra;

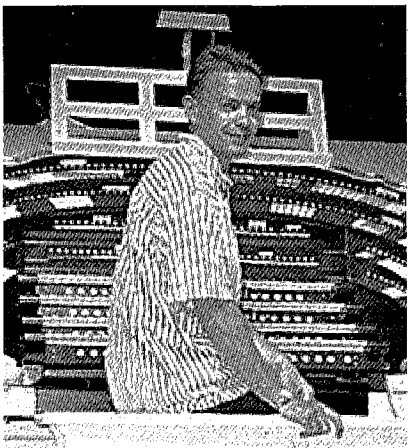
organs by Tennenberg, Green, Erben, Durner, Skinner, Casavant, Austin, Aeolian-Skinner, Gress-Miles, Schantz, Brunzema, and others. For information: 610/434-1299; <www.lvago.org> <AGOBeth2001@aol.com>.

The Organ Historical Society is sponsoring a European Organ Tour in Austria, August 2-9, with tour leaders Martin Weyer and Bruce Stevens. The itinerary includes visits to Munich, Innsbruck, Salzburg, Passau, Brunnenal, Schlägl, Vienna, and other cities; organs by Albiez, Van den Heuwel, Herz, Ebert, Metzler, Steinmeyer, Edskes, Kober, Sieber, and others. Registration deadline is April 1. For information: Organ Historical Society, European Organ Tour 2001, P.O. Box 26811, Richmond, VA 23261.

The Third International Organ Competition at St. Andreas Church, Korschenbroich, Germany, takes place September 10-16. The competition is open to organists of all nationalities who were born after January 1, 1966. A maximum of 12 participants will be selected from the applications by members of the jury. First prize is DM 8000, second prize DM 4000, and third prize DM 2000. Repertoire for the first round includes Bruhns, *Prelude in e*; Bach, *Trio super "Allein Gott in der Höh sei Ehr"*, BWV 664; and Dupré, *Prelude and Fugue in B*; for the final round: Bach, *Prelude and Fugue in a*, BWV 543; Reger, *Fantasy on the chorale "Wachet auf"*, op. 52, no. 2; Vierne, *Naiades*, op. 55, no. 4; and Litaize, *Prélude et Danse Fuguée*. For information: Peter Josef Stefes, 49 2161 640 406; Stadt Korschenbroich, Kulturamt, Hanneplatz 4, D-41352 Korschenbroich, Germany.

The Mikael Tariverdiev International Organ Competition takes place September 23-October 1 in Kaliningrad (Koenigsberg), Russia. The competition is open to organists born after January 1, 1965, and consists of three rounds, two selection rounds and one final. First prize is 5000 USD, second 3000 USD, third 2000 USD, two diplomas 1000 USD each, and a special diploma for the best interpretation of music by Mikael Tariverdiev. The organ for the competition is located in the Kaliningrad Philharmonic Society Concert Hall and was built by Rieger-Kloss, op. 3525, in 1982. For information: ph (095) 950 65 05; fax (095) 291 50 95; <tariverdi@mail.ru>.

Appointments



Robert Hope-Jones

Robert Hope-Jones has been appointed regional representative for the Hong Kong area for Austin Organs, Inc., of Hartford, Connecticut. Mr. Hope-Jones is the great grand-nephew of former Austin tonal director and Unit Orchestra developer of the same name. Born in Liverpool, England, Hope-Jones emigrated to Hong Kong several years ago. He was on the installation and tonal finishing crews for the recent Austin project at Forbidden City Concert Hall, Beijing.



William Picher

William Picher has been appointed Director of Music Ministries/Organist at Mary, Queen of the Universe Shrine in Orlando, Florida. The Shrine, among the last great shrines of the Second Millennium, was dedicated on August 22, 1993 and declared by Pope Paul II as a "house of pilgrimage." Dr. Picher is a graduate of the University of Maine, Eastman School of Music, and Catholic University of America. He served for the past seven years as director of music ministries/organist at the Cathedral of St. Jude the Apostle in St. Petersburg, Florida. Previously he held a similar post at the Cathedral of the Immaculate Conception in Portland, Maine for five years. A Maine native, Picher began music studies with his father, Frank Picher. He has been organist at St. Peter's Church in Waldorf, Maryland, and St. Ignatius Church in Oxen Hill, Maryland, and also served for eight years as a trumpet player with the United States Navy Band in Washington, DC. In addition, he has served on the music faculties of the University of Maine, University of Southern Maine, St. Petersburg Junior College, and Pinellas County Center for the Arts, and was also the house organist at Portland, Maine's historic State Theatre. Recent recital performances have included Holy Name Cathedral, Chicago; Washington National Cathedral, Washington, DC; and St. Mary's Cathedral, San Francisco. Picher is a composer member of B.M.I., a voting member of the National Association of Recording Arts and Sciences (Grammy Awards), and holds the AAGO certificate. His CD recording on the organ of St. Jude's Cathedral, entitled "Toccatel," was recently released on the Stemik label.

Here & There

Under the direction of John Ayer, the Memphis Boychoir and Memphis Chamber Choir have released their 10th anniversary recording on the Pro Organo label. Entitled *Our Golden Decade*, the CD highlights particular performances taken from their nine previous CDs plus two new tracks recorded last May. A new work, written by British composer Peter Aston and commissioned in 1996 for the 900th anniversary celebration of Norwich Cathedral in England, receives its world premiere recording as sung by the Chamber Choir. Other composers heard on the recording include Brewer, Casals, Dirksen, Freund, Friedell, Hoiby, Hurd, Near, Peebles, Purcell, Raley, Rorem, Smedley, Tallis, Warlock, and Wood. There are six premiere recordings on the new disc, five written by American composers. Organists heard are Diane Meredith Belcher and David J. Kienzle. Gerre Hancock contributed the Foreword to the CD. For information: 800/336-2224.

Michael Bauer and Marie Rubis Bauer are featured on a new recording, *Petr Eben, The Complete Organ Works, Vol. 1*, on the Calcante label (CD 0027). Recorded on the Wolff opus 40 organ at the University of Kansas, the program

includes *Due preludi festivi, Versetti, A Festive Voluntary* on "Good King Wenceslas," and *Job*. For information: 607/273-3675; <www.calcante.com>.

Diane Bish will perform a series of three onboard and six shoreside concerts for "Joy of Music" tour group guests on the Seven Seas Mariner aboard the nine-night "Bermuda and the Colonial South" cruise on April 18. In the ship's eight-deck atrium, Bish will play the "Diane Bish Signature Series" Allen organ for three performances/television tapings. She will also perform with guest choirs at historic churches and cathedrals in Nassau, Charleston, Port Canaveral, and Hamilton. For information: 800/874-6040.

Emma Lou Diemer's *Mass (Appeal)* received its premiere last November. The work was commissioned and performed by the Ojai Valley Camerata. Also on the program was a set of madrigals for cello and voice by John Biggs.

Nicholas Jackson is featured on a new recording, *Nicholas Jackson Organ Works: Music for Trumpets and Organ*, on the Naxos label (8554773). Jackson, who was organist at St. David's Cathedral, is joined by trumpeters Maurice Murphy and Rod Franks. The program, recorded on the great organ at Chartres Cathedral, includes *Sonata da chiesa, Organ Mass, Suite from "The Reluctant Highwayman," Organ Sonata, Prelude, Fugue: Soliloquy and Caprice, Concert Variations on "Praise to the Lord, the Almighty," Elevation and Toccata, Toccata in G Minor, A Flourish for Rosemary, and Wedding March*. For information: 877/629-6723; <naxos.com>.

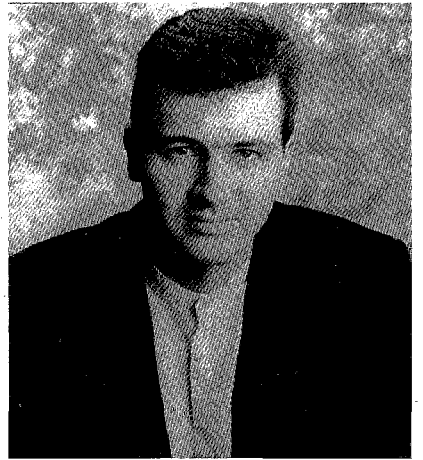
Ukrainian organist Volodymyr Koshuba will play concerts in the United States in October-November 2001. Born in Belarus, Koshuba has lived most of his life in Kiev, Ukraine. He studied piano and organ at the Kiev Conservatory and has served as pianist of the Kiev State Philharmonic. Since 1981 he has served as chief organist of the Kiev Concert Hall of Organ and Chamber Music which is housed in the Cathedral of St. Nicholas. For information: 011 380 44 277 8265.

Works of Dan Locklair have received recent performances. A *Pilgrim's Lot* (A Concert Piece for Band) was premiered by the Wake Forest University Wind Ensemble on December 5. *Gloria* (for double chorus, brass octet and two percussion players) was performed by the Amadeus Choir and the Hannaford Street Silver Band on December 13 at Metropolitan United Church, Toronto, Canada; *Magnificat and Nunc Dimittis* (Montréal), by the Choir of Men and Boys at St. Paul's Cathedral, London, England, on November 18; *Reynolda Reflections* (A Trio in five movements for flute, cello and piano), by the Mallarmé Chamber Players in Durham, North Carolina, on November 12; and *Creation Canticles* (A Song Cycle for soprano and organ), by Phyllis Bryn-Julson and Donald Sutherland at Peabody Conservatory on October 22. *Shepherds Rejoice* (two Christmas anthems based on texts and tunes from *The Sacred Harp*) was broadcast over NPR's *Performance Today* on December 18 in a performance by the Bel Canto Company.

James McCray's new choral suite, *Sing a Song of Seasons*, has been published by National Music Publishers. The work is scored for SATB choir, keyboard, flute, oboe, clarinet, and bells. The texts are drawn from 19th-century authors including Blake, Longfellow, Brontë, and others.

Susan Moeser is featured on a new recording, *Susan Moeser Plays Bedient Opus 59*, on the Raven label (OAR-490). Recorded on the two-manual, 24-stop Bedient organ at St. Vincent de Paul Catholic Church in Omaha, Nebraska, the program includes works

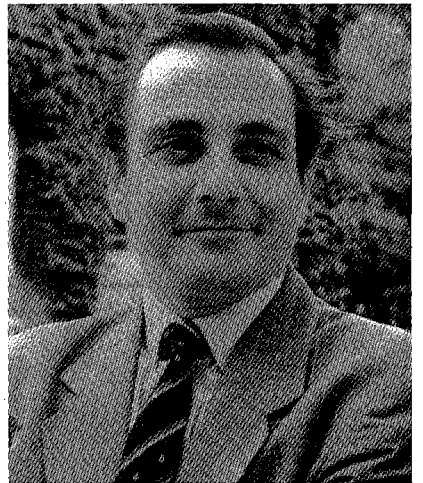
of Mozart, Schumann, Bach, Mendelssohn, Albright, and Franck; available from the OHS for \$14.98 (plus \$2.50 shipping), P.O. Box 26811, Richmond, VA 23261; <www.organsociety.org>.



Alan Morrison

Alan Morrison has recently assumed the duties of directing the college choirs at Ursinus College, Collegeville, Pennsylvania, where he has served as college organist since 1995. Dr. John French, who has taught at Ursinus directing choirs for 22 years, is on sabbatical leave for the spring semester. Morrison will conduct both choirs during this time, including a performance of Haydn's *Lord Nelson Mass*. He recently performed solo recitals in Germany including Kevelaer (Marienbasilika) and Munich (St. Michael's), in addition to recitals in Montréal (Canada), Pennsylvania, Florida, and Texas. Alan Morrison is represented by Karen McFarlane Artists.

Jan Overduin is the editor of *Johann Sebastian Bach's Die Kunst der Fuge, with Commentary*, published by The Edwin Mellen Press. This edition includes commentaries on all movements (14 fugues and four canons), as well as suggested cadenzas for the *Canone alla decima*, a comparative study of nine available keyboard completions of the final fugue, and a discussion of the B-A-C-H motive as found in the *Art of Fugue*. The book is also a keyboard edition with a new approach to suggested pedal parts. Overduin is currently professor of organ and church music at Wilfrid Laurier University in Waterloo, Ontario, where he also conducts the WLU chapel choir. The book is available for \$89.95 (£49.95); 204 pp.; The Edwin Mellen Press, PO Box 450, Lewiston, NY 14092-0450; 716/754-2788; <www.mellenpress.com>.



Pierre Pincemaille

Phillip Truckenbrod Concert Artists has announced representation of Pierre Pincemaille, Titular Organist of the Cathedral-Basilica of Saint-Denis since 1987. After gaining five First Prizes from the National Music Conservatory in Paris, he went on to win top prizes in improvisation at the Chartres International Organ Competition as well as at competitions in Lyon, Beauvais, Strasbourg, and Montbrison. He has toured widely as both a recitalist and orchestral soloist in Europe, North America, Rus-

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a right method
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of the work
he produces.*

Thomas Aquinas

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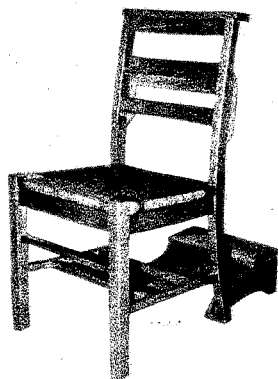
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John Karl Hirten, Reviewer
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on Highland Park Presbyterian Church
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Russell Stinson's book, *J. S. Bach's Great Eighteen Organ Chorales*, has been published by Oxford University Press. The 170-page hardbound study, which contains numerous musical examples and facsimile pages, sells for \$25; order from Oxford University Press, 2001 Evans Rd., Cary, NC 27513; 800/451-7556; <www.oup.com>. Orders received before April 15 will be discounted to \$20.



Stephen Tharp

Stephen Tharp completed several recital tours last year. In July 2000, he performed his own organ adaptation of J.S. Bach's *Goldberg Variations* at St. Eustache, Paris, along with works by Anthony Newman and Robert Schumann. In October he played solo concerts at the cathedrals in Milan and Alessandria, Italy, in addition to performances at the Tonhalle, Zurich with the Zurich Symphony Orchestra (the *Concerto* by Thierry Escaich) and with the Hradec Kralove Philharmonic, Czech Republic (Poulenc *Concerto*). In November, Tharp played two concerts in Australia, at St. James' Anglican Church, Sydney, and the Townhall, Adelaide. Upcoming engagements include performances at Woolsey Hall, Yale University (Messiaen's *Livre du Saint Sacrement*); the Crystal Cathedral, Garden Grove, California; Washington National Cathedral's 2001 Summer Festival; York Minster, England; the Cathedral, Dijon, France; Notre Dame Cathedral, Paris, France (Advent Festival Concerts); the Townhall, Sydney, Australia; and music festivals in Germany, Italy, the Czech Republic, and Sweden. Stephen Tharp is represented by Karen McFarlane Artists of Cleveland, Ohio.

On December 31, 2000, **James Welch** gave a New Year's Eve recital entitled "Bach to the Future" at the Church of Jesus Christ of Latter-day Saints in Menlo Park, California. The event marked the 40th anniversary of the church's Swain & Kates pipe organ. Honored at the recital were representatives from several families who donated money originally for the organ. For this occasion Welch made a 10-minute video of the internal workings of the organ, with a tour of the blower, wind lines, relays, pipe chambers, swell shutters, and a demonstration of pipe tunings and console accessories. The dedicatory concert of the organ was played by the late Alexander Schreiner. Welch featured on his recital compositions from his "tutorial

lineage," by Herbert Nanney, Alexander Schreiner, Vierne, Widor, etc., back to Bach. The local Menlo Park newspaper featured a full-color cover photo of the organ and Mr. Welch a few days before the concert.

Phillip Truckenbrod Artists has established a piano division in addition to representing organists and harpsichordists from North America and Europe. In addition to pianists Paul Bisaccia and Eric Himy (USA) and Jeremy Filsell (UK), it has announced representation of Mirian Conti (Argentina) and Burkard Schliessmann (Germany).



Bukard Schliessmann

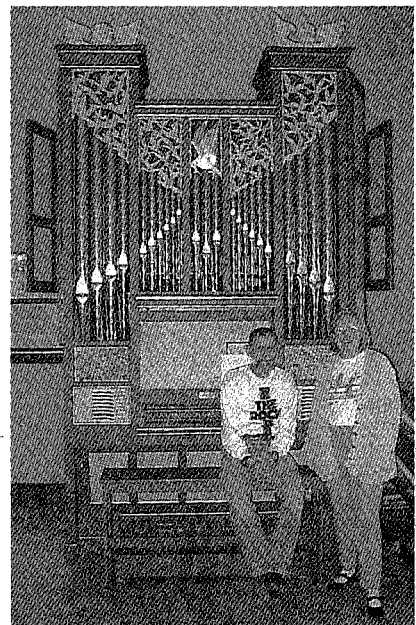
Grammy award winner **Burkard Schliessmann** has received numerous prizes and awards and has performed at major festivals and halls throughout Europe, including piano festivals in Paris, Munich, Frankfurt, and the Mallorca/Valldemossa Chopin Festival, as well as having performed in Japan and North America. He has made many recordings and has appeared on television specials in Germany and the United States. Schliessmann studied at the Frankfurt College of Music and Arts receiving his diploma in 1987. His first record received the Preis der Deutschen Schallplattenkritik in 1988, and a second album, of Brahms, won a Grammy award. He has recorded the complete Brahms piano works for Bayer.



Mirian Conti

Mirian Conti is a leading exponent of Spanish music. Her success with contemporary scores has won the admiration of American and Argentinian composers such as Bowles, Broeders, Cohn, Diamond, Gould, Lees, Persichetti, Ramey, White, Zyman, etc. She premiered Lalo Schiffrin's *Piano Concerto No. 2* at the Dorothy Chandler Pavillion in Los Angeles, and was invited by the French Cultural Center in Tangier, Morocco, to perform a concert in homage to Paul Bowles. Ms. Conti has made solo, orchestral and chamber appearances at Alice Tully Hall, Merkin Concert Hall, Weill Recital Hall at Carnegie Hall in New York, and has performed at numerous concert halls throughout the world, including the Teatro Colón in her native Argentina. In 1989, she was awarded a special prize as the best performer of Spanish music in the International Pilar Bayona Piano Competition in Zaragoza, Spain. In 1995, she was awarded the Andrés Segovia-José Miguel Ruiz Morales Prize as the best performer of Spanish music in the 38th Santiago de Compostela International University Course on

Spanish Music, Spain. She has recorded for Island Records, Koch International, and Albany. Ms. Conti studied with Genny Blech in Buenos Aires and with Richard Fabre and Josef Raieff at The Juilliard School, where she earned BMus and MMus degrees. Her engagements in 2000 included performances at the Newport Music Festival and throughout South America and Europe.



Charles Lang and Susan Ferré with Bedient Opus 37

Gene Bedient's Opus 37 (11 stops on 2 manuals and pedal) has been relocated to a new music shed built by Susan Ferré and Charles Lang on the shores of Lake Texoma, near Kingston, Oklahoma. Paul Lytle and Jerry Hill, of the Bedient Organ Company, headed up the reinstallation, with packing help from Jeff Eske (formerly with Bedient), Marvin Judy and employees of the Schudi Organ Company of Garland, Texas. A small celebration and recital of Bach organ works was enjoyed by neighbors in attendance from the Sooner and Arrowhead Boat Clubs.

Organbuilders Colin M. Walsh and Burton K. Tidwell have joined forces to establish **Walsh & Tidwell Organbuilders** in suburban Philadelphia. The new company continues and expands the work of the firm created by Walsh in 1995 to offer tuning and maintenance, rebuilding, tonal additions, new organs, and consulting services. Work under contract includes the addition of 25 ranks to the chancel organ (now IV/100) and a 25-rank galley organ for Westwood United Methodist Church, Los Angeles, in cooperation with consultant Charles Shaffer, and scheduled for completion late in 2001. Walsh's 24-year career began in his native Dublin, Ireland, where he completed an apprenticeship in organbuilding. He continued as a journeyman in Nova Scotia before emigrating to the United States in 1985. In his 30 years of organbuilding, Tidwell has been involved in various aspects of the creation of nearly 300 pipe organs. His work particularly has concentrated on scaling, voicing and finishing. For information: Walsh & Tidwell, P.O. Box 1379, Sharon Hill, PA 19079; <www.walshorgans.com>.

The Eastman School of Music celebrated the dedication of its new pedal clavichord on February 1. The two-manual and pedal instrument was built at the Clavichord Research Workshop in Göteborg, Sweden, under the supervision of Joel Speerstra, head of the workshop. It was based on extensive research written as part of his doctoral dissertation at Göteborg University's Organ Art Center. For the dedication, Speerstra performed works of Bach and Buxtehude.

Allen Organ Company has installed a Renaissance Model R-480S in the Mathewson Street United Methodist Church in Providence, Rhode Island.

► page 6

Voices in Consort — Nature's Symphony

Mixed Voices

Chapelle du Roi/England
New England Spiritual Ensemble/USA
Rodolfus Choir/England
Choir of Trinity College, Cambridge/England

Male *a cappella*

Ensemble Amarcord/Germany
Konevets Quartet/Russia

Men & Boys

Choir of St. Albans Cathedral/England
Choir of Christ Church, Oxford/England
Eton College Choir/England
Choir of Gloucester Cathedral/England
The Texas Boys Choir/USA
Choir of Wells Cathedral/England



The Konevets Quartet, founded in 1992 by graduates and students of the St. Petersburg Music Conservatory, takes its name from Konevets Island and Monastery on Lake Ladoga, northeast of St. Petersburg, for which the quartet has raised restoration funds.

Trained at the conservatory in the great Russian musical tradition, the quartet's goal was to establish an *a cappella* chamber choir with its own distinctive harmonic sound rather than as a vehicle for individual soloists.

The quartet has toured extensively across Europe and has begun a touring program in North America and released six compact discs. It has appeared at several prestigious festivals including the Carlisle Cathedral Festival in England and the Fishguard International Music Festival in Wales. To date the ensemble has released six compact disc recordings, and has been featured in a British ITV special called "Crossing St. Petersburg." Offered in association with David Reese, London.



Ensemble Amarcord is five former choristers of the famous St. Thomas Boys Choir in Leipzig who have emerged as continental Europe's finest male *a cappella* quintet since the ensemble's debut in 1992.

Amarcord has won a number of top international prizes in the field, including the Grand Prix Choir Competition in Spain, the International Mendelssohn Competition, the German Music Competition, the International Choir Competition in Finland, and the first Choir Olympiad in Austria.

Amarcord's programming versatility is suggested by the range of the ensemble's first three compact discs: "Insalata a cappella" featuring secular music through the ages; ballads, catches, madrigals, folk songs, opera parodies, spirituals, etc.; "In adventu Domini" featuring music for Advent and Christmas from Gregorian chant to Gospel from Germany to Trinidad and Dufay to Mauersberger; and "Hear the Voice" featuring spiritual works from different centuries.

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► page 4: Here & There

The four-manual instrument with 149 voices was installed under the supervision of music director David Morse, who is also regional manager for G. Paul Music. The speaker cabinets are installed in the reredos screen at the front of the church, with a full "string" division speaking from the dome. The church's original organ was almost completely destroyed during a flood in 1999. Eleven ranks of the surviving pipe instrument are combined with 138 digital stops.

Organarts.com has announced publication of the book *Virgil Fox (The Dish)*, by Richard Torrence and Marshall Yeager. The book is based on a memoir by Ted Alan Worth, with contributions by Louise Clary, Andrew Crow, Robert Fry, Robert Hebble, T. Ernest Nichols, Michael Stauch, and Charles Swisher. It was commissioned by the Virgil Fox Society and is being published by Circles International. The idea for the book originated in San Francisco in the early 1990s, when Richard Torrence and Marshall Yeager were visiting Ted Alan Worth, protégé of the late Virgil Fox. Torrence had been Fox's manager from 1962 to 1979, and Yeager had written management material and record liner notes. Worth spent two years completing the 375-page manuscript in longhand, which he gave to Torrence shortly before his death from cancer in 1998. Torrence and Yeager have edited and rewritten the manuscript, added portions of their own, and invited several of Fox's closest friends and collaborators to contribute additional material. Scores of photographs are included. The book draws an affectionate but irreverent picture of the artist, and is therefore subtitled "The Dish," referring to a line from Rodgers & Hart's "The Lady Is a Tramp." The cover pictures Fox dishing up "Chicken a la King of Instruments" in his sumptuous dining room. Copies of the 350-page book, designed by Len

Levasseur and published by Circles International, may be reserved for \$30 (plus \$4 shipping) from <www.organarts.com>. Estimated time for shipping is March 31.

The Organ Literature Foundation has announced the availability of *The Organ Yearbook #29*, Vol. 29; 208 pages, musical illustrations, German and English, \$48 (plus shipping). The publication includes articles by Michael Heinemann, Reinhard Schafertons, David Humphreys, Franz Josef Ratte, David Ponsford, Peter Williams, David Knight, Andreas Sieling, Hermann Busch, and Christopher Anderson. For information: 781/848-7655; <organlitfund@juno.com>.

CanticaNOVA Publications has released its Spring 2001 Supplement. The publisher of "traditional music for the contemporary church" welcomes two new composers, Colin Brumby (Australia) and Stephen McManus (Northern Ireland), to its catalog which includes works of J. William Greene, Calvert Shenk, Michael Stark, Andrea Angelini and Gary Penkala. The catalog also includes the "Treasury of Sacred Music Series," which features music of Aichinger and Palestrina. For information: CanticaNOVA Publications, Calder Square, PO Box 10344, State College, Pennsylvania 16805-0344; ph 814/237-0463; fax 814/237-4984; email <orders@canticanova.com>; web site <www.canticanova.com>.

Pipedreams has released the recording, *Pipedreams Premieres, Vol. 2*. This CD, the third produced by Pipedreams, highlights recent organ works by a variety of 20th-century, primarily American, composers. Of note are works of Stephen Paulus (*Organ Concerto* played by Norman Mackenzie and the Atlanta Symphony Orchestra) and Libby Larsen (*Aspects of Glory*). Other composers include Brent Weaver, Richard Wayne Dirksen, Thomas Kerr, Fela Sowande, Richard Stewart, and

Guy Bovet; performers: Susan Klotzbach, Wilma Jensen, Diane Meredith Belcher, Mickey Thomas Terry, David Hurd, David Engen, and Guy Bovet; organs by Ruffatti, Aeolian-Skinner, Casavant, Holtkamp, Schantz, Bedient, and Petty-Madden. To order: \$17.95 (postpaid), Pipedreams Premieres, Vol. 2, 45 E. 7th St., St. Paul, MN 55101; 651/290-1345; <www.pipedreams.org>.

Bärenreiter-Verlag has announced the publication of *Paul Clausnitzer: Organ Works*, op. 22 & op. 23, edited by Jörg Strodthoff, vol. 5 in the series "Sinfonische Orgel." Clausnitzer was a late-romantic organ composer who was forgotten after 1918. Op. 22 includes "Two Solemn Marches: Bridal Procession & Funeral Bells." Op. 23, "Three Character Pieces," includes "Why," "Festive Postlude," and "In Blessed Memory." For information: <www.baerenreiter.com>.

Corrections & clarifications

The February issue (page 2) included an announcement of the annual conference of the Midwestern Historical Keyboard Society, March 22-24, at Northwestern University in Evanston, Illinois. Some incorrect information had been supplied to THE DIAPASON; for complete information and to register, contact: Dr. Martha Folts, 734/433-0408; <mfolts@umich.edu>.

Nunc Dimittis

Father Gerard John Benedict Farrell, O.S.B., an acknowledged leader in Gregorian Chant studies, died on January 9, 2000. He was 81. A monk of St. John's Abbey in Collegeville, Minnesota since 1940, Fr. Gerard served as abbey organist from 1946-1969, and choirmaster from 1951-1969. He had earned a Bachelor of Music from Montréal University, a Master's degree from the Eastman School of Music, and a Certificate in Organ and Composition from the Royal Flemish Conservatory in Antwerp, Belgium. In 1952 he introduced the practice of daily sung Vespers, and under his direction the monastic schola recorded several LP albums of Gregorian Chant. Also, in consultation with Flor Peeters, Fr. Gerard was instrumental in the installation of the 1960 Holtkamp organ for the then-new Marcel Breuer-designed Abbey Church in Collegeville, where he developed a series of organ recitals around the world. Following two years of additional study at Boston University and Harvard University, in 1976 Fr. Gerard became professor of Gregorian Chant and Catholic Church Music at Westminster Choir College in Princeton, New Jersey, where he taught until a few weeks before his death. He also served as associate priest at St. Paul's

Church, Princeton, and was adjunct professor of Gregorian Chant at Duquesne University in Pittsburgh. A compact disc of his performance of one of the liturgical organ suites by Charles Tournemire, with related Gregorian Chant propers, was issued by the Liturgical Press in Collegeville. (Information kindly provided by Michael Barone.)

Pierre Firmin-Didot died on January 5, after a long battle with cancer, at the age of 79. The funeral mass was held on January 11 at Chartres Cathedral, France. He is survived by his wife, international recitalist Lynne Davis. Mr. Firmin-Didot was the founder, in 1970, of the Chartres International Organ Competition (Grand Prix de Chartres) and the support organization, the Association des Grandes Orgues de Chartres, which runs an annual summer-long festival of organ recitals at Chartres Cathedral as well as, every second year, the competition. Firmin-Didot was president of the association, and thus of the competition, until his death.

Mr. Firmin-Didot decided to save the organ at Chartres Cathedral in 1964, when it was in such bad condition that an orchestra had to be substituted for the organ during a visit to the cathedral by the president of France. He enlisted all kinds of artists and celebrities in the cause, raising money at musical benefit concerts as well as in other ways. The inauguration of the rebuilt instrument took place in 1971 in the presence of the President of France, Georges Pompidou. In the autumn of that year the first competition was held, with Pierre Cochereau as president of the jury. The first jury also included Maurice Duruflé, Gaston Litaize, Jacques Charpentier, Victor Ruello, Feike Asma (Holland), Hans Geferte (Germany), Nicolas Kynaston (England), Anthony Newman (USA), and Pierre Segond (Switzerland). Many prominent organists from around the world have served on subsequent juries including George Thalben-Ball, Jean Langlais, Marie-Claire Alain, Martin Jean, etc. The first prize of the initial competition in 1971 was shared by Daniel Roth and Yves Devernay. American winners have included Charles Benbow (1972), George Baker (1974), Todd Wilson (1978), James Kibbie (1980), Martin Jean (1986), and Matt Curlee (1996).

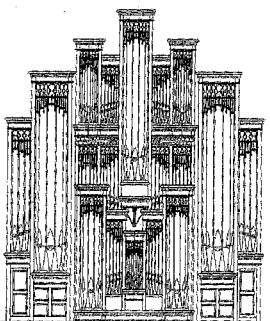
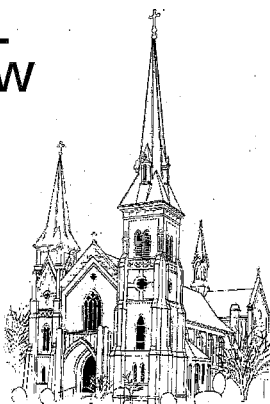
Mr. Firmin-Didot was also instrumental in other facets of the preservation and restoration of Chartres Cathedral. He was founder and president of L'Association Chartres, Sanctuaire du Monde, and also of the Centre International du Vitrail, which maintains a museum of stained glass near the cathedral and both helps to restore the famous stained glass at Chartres Cathedral and encourages new artists in the field of stained glass. President of France Valéry Giscard-d'Estaing presided at the museum's dedication. Mr. Firmin-Didot was made a Chevalier of the French Legion of Honor in 1973 in recognition of having saved the organ at Chartres Cathedral.

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- Opus 78 will be an electric-slider instrument at the opposite end of the Cathedral known as the Chancel Organ. This 19-rank organ has been designed with choral accompaniment in mind and will feature its own two-manual console located on the floor of the chancel.
- Opus 79 is an independent and entirely mechanical action organ designed for the Cathedral's chapel. With a stoplist oriented towards early and chamber music, this 16-rank organ will be well-suited to the chapel's intimate surroundings.



For each of these instruments, the specifications were developed in close collaboration with the Cathedral's Director of Liturgical Music, Dr. Brandon Spence.

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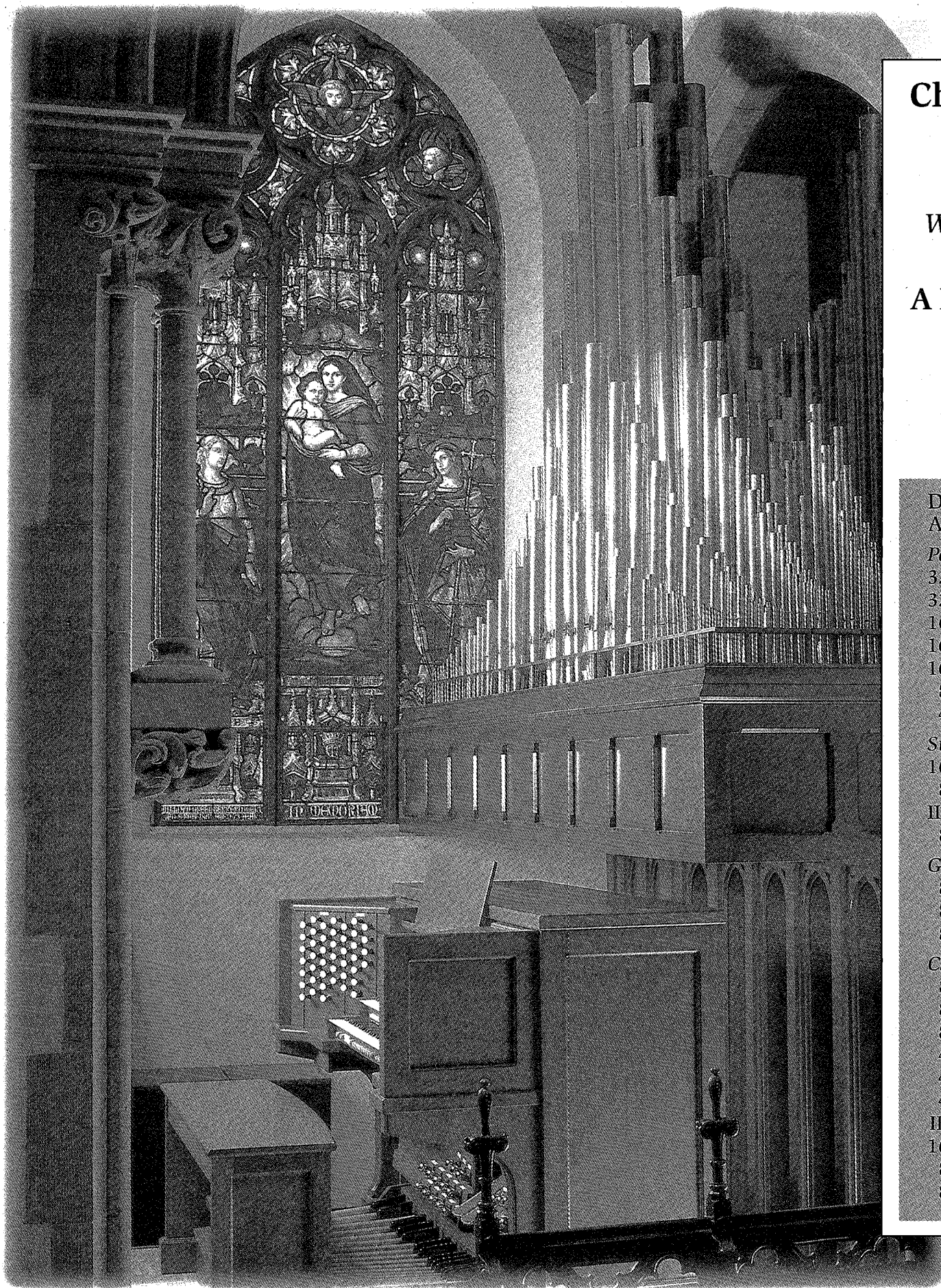
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- 8 Vox Humana

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Harpichord News

by Larry Palmer

A Bach year roundup

Miscellaneous items received (and collected) by the Harpichord Editor during the Bach anniversary year 2000:

- Advertisement for the **Lufthansa Festival of Baroque Music** (London, 5 June-14 July): "For 74 years Lufthansa has been moving people around the world. Now we'd like to commemorate a fellow German who's been doing it for slightly longer. Bach's music has been moving people for over 250 years. . . ." [found in the publication *Early Music* from the Early Music Network UK].

- Harpichordist **Bradley Brookshire** presented Bach's *Art of Fugue* at Merkin Concert Hall in New York City on the last day of 2000. Unusual was the simultaneous projection of a computer-generated, digitally projected score scrolled across a large screen at the rear of the stage, above the harpichordist. Supertitles (!) explained the contrapuntal devices utilized by the composer ("Theme in Tenor in Inversion," etc.). These addenda to Bach's plan were conceived and executed by computer specialist James McElwaine.

- A spate of *Goldbergs*: in England, **Gary Cooper** played Bach's *Goldberg Variations*, BWV 988 (Mar 4) at Tudeley Church, Kent, site of twelve magnificent stained-glass windows by Marc Chagall, and home to an extensive early music concert series. At Oberlin (Ohio) **Lisa Goode Crawford** presented the set in Kulas Recital Hall, Oberlin College (Feb 8). **Larry Palmer** played half of them (Aria, 1-7, 14, 21-22, 25, 27-30; Aria) in Marvin Chapel, Tyler (Texas) on Sept 21, a repeat from his 31st annual faculty recital at Southern Methodist University, Dallas (Sept 11): music BY

and ABOUT J. S. Bach, including Schumann's *Fugue III on BACH* (played on the harpichord), Hindemith's *Sonata II for Organ*, *March of the Night Watchman* (from *Bach's Memento*) of Widor, *Ricercar on the Name BACH* by Waldeemar Bloch, and Bach's *Prelude and Fugue in C*, BWV 547.

- In Savannah (Georgia) the exact 250th anniversary of Bach's death (July 28) was commemorated at the Evangelical Lutheran Church of the Ascension with this program played by **Gene Jarvis**: *Italian Concerto*, BWV 971, *Partita in B-flat*, BWV 825 (harpichord); *Tocatta and Fugue in D minor*, BWV 565, *Passacaglia in C minor*, BWV 582 (organ). Dr. **Irene Feddern** played three organ chorales (*By the Waters of Babylon*, 653; *Rejoice Now, Beloved Christians*, 734; *O Lamb of God*, 618), and *Quoniam tu solus sanctus* from the *Mass in B minor* was sung by baritone Christopher Roper, with Pam Titus, horn.

- **LARGELY BACH**, three concerts of music by Bach, his friends and family, played on 18th-century period-style instruments, took place in Beloit (Wisconsin) at Beloit College (Sept 27, Oct 23, and Nov 8) featuring the **Wisconsin Baroque Ensemble**, the **Roosevelt-Fuerst Duo** (violin and harpichord) from Freiburg, Germany, and harpichordist **Max Yount**, professor of music and music department chair at Beloit.

- Hundreds of compact discs celebrated Bach during 2000: among the finest, the continuing series of Bach cantatas in stellar performances on period instruments, led by Masaaki Suzuki, with his **Bach Collegium Japan** (available on BIS Records). Suzuki's performances are consistently among the most satisfying to be heard on recordings, for they are both intensely involved and historically-informed, presented without extremes or dogmatism, yet securely based on scholarly foundations.

- **Richard Troeger** continued his engrossing and rewarding traversal of Bach's keyboard works played on the clavichord (Lylichord) with volume 2 (the *Seven Toccatas*, LEMS 8041) and volume 3 (*Inventions, Sinfonias, Little Preludes*, LEMS 8047).

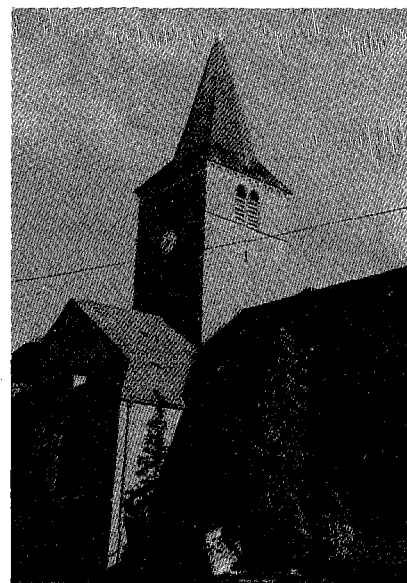
- Memphis organist and choral conductor **John Ayer** has recorded *The Art of the Chorale, An Organ Anthology* (Pro Organo CD 7064, CD 7119), on which his superb choirs sing chorale settings (many by Bach) followed by organ settings from various composers (Buxtehude, Hanff and Walther to Mendelssohn, Reger, Langlais, Manz, Near, and William Lloyd Webber). Bach organ works included are *Komm, heiliger Geist* (BWV 651), *Aus tiefer Not* (686), *Vom Himmel hoch* (606), *Nun komm, der Heiden Heiland* (659), and *Vor deinen Thron* (668).

- If transcriptions are your delight, **Shawn Leopard and John Paul** have recorded the complete Bach Keyboard Trio Sonatas played on two Lautenwerke (gut-strung harpichords) built by Anden Houben (Lylichord LEMS 8045).

- From his archives, Baltimore harpichordist **Joseph Stephens** has issued two compact discs of recital performances: *Live from the Cathedral Joseph Stephens, harpichordist, Plays Bach* (AMR 19971003) and *Music for Two Harpichords* (Stephens with Lloyd Bowers), available from Dr. Stephens [email: jsteph2703@aol.com].

- Do not neglect to read **Christoph Wolff's** up-to-the-year, state-of-the-art view of the composer in *THE 250th Anniversary Biography Johann Sebastian Bach, The Learned Musician* (Norton; ISBN 0-393-04825-X).

News items and features are welcome for these columns. Please address them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, TX 75275. Email: HYPERLINK<mailto:lpalmer@mail.smu.edu> <lpalmer@mail.smu.edu>



St. Trudo Church, Peer, Belgium

activities the carillon committee began its quest to expand the instrument as soon as possible to a heavy carillon. The project was completed in 1999 exceeding all expectations. The 17th-century bell frame was restored, the bell chamber got a new oak floor, and the electrical components were updated.

The carillon was completely dismantled and reinstalled, and a deluxe new playing cabin was built. Thirteen new bells were cast. Most significantly, an American standard playing console was chosen over the current European standard. The instrument now boasts 64 bells covering five octaves with a bourdon sounding B-flat. The keyboard compass is B-flat, C, then chromatic through D. Erik Vandevooort is the carillonneur of Peer.

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

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Carillon News

by Brian Swager

An American in Peer

When a carillon committee was formed in 1989 in the city of Peer, Belgium, there were three tolling bells in the tower of the St. Trudo Church. At that time there were no carillons in the whole province of North Limburg that were playable manually. The 14th-century brick tower of Peer had a huge bellchamber capable of accommodating a heavy carillon. Financial resources were limited such that a choice was made for a medium weight carillon of 51 bells with a bourdon sounding D.

In 1992 the new Petit & Fritsen instrument was dedicated. After the fes-

Music for Voices and Organ

by James McCray

Lent and Easter music in the new millennium

Time is a sort of river of passing events and strong is its current; no sooner is a thing brought to sight than it is swept by and another takes its place, and the two will be swept away.

Marcus Aurelius
Meditations

Is this the first or second year in the new millennium? The debate has raged for many months and is unlikely to be resolved. Stephen Jay Gould's interesting book, *Questioning the Millennium*,

➤ page 10

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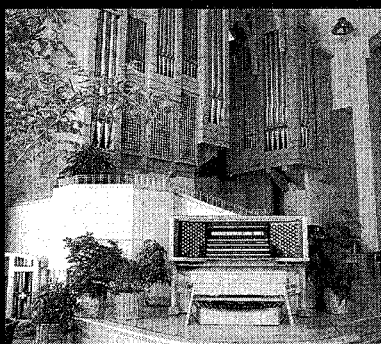
Rodgers introduced the Gemini Series, combining Rodgers consoles and electronics with traditional winded pipework. 29 years later Rodgers is the largest builder of pipe/electronic (digital) combination organs, with over 3,100 installations worldwide.



1987 - Second Baptist Church
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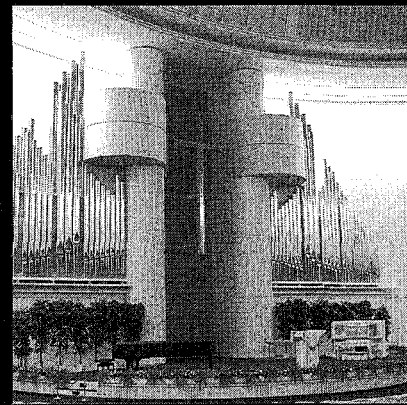
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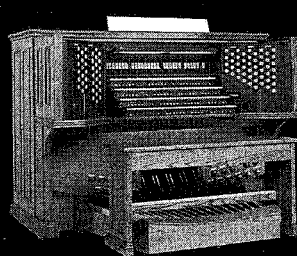
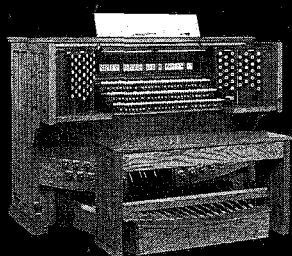
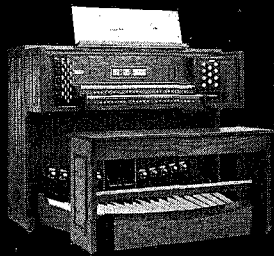
1996 - Bel Air Presbyterian
Church, Los Angeles,
California

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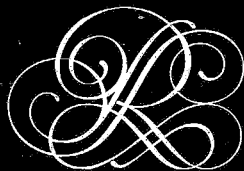


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traces the background of the "arbitrary countdown." He cites, for example, the four-year blunder about Jesus' birth made by the monk Dionysius Exiguus in the sixth century and his huge error of including no zero year in the transition of establishing the B.C.-A.D. system.

Except for party revelers and hawkers of millennium merchandise, the actual date does not truly matter. What may be more important is what happens *during* this next 1000 years, especially in terms of the church. The predictions that it will not exist at the next benchmark have brought about major changes of attitude, policy, and liturgy.

For Christians the coming period of Passiontide is one of singular importance. The end of Lent and the joy of Easter in connection with the emergence of spring following the dark days of winter signals a reaffirmation of hope and faith. Yet, seasons change, people do not. Those who were not in attendance during those harsh Lenten mornings probably will not be there during those warm, reposeful days following Easter.

Last year's late Easter has backed up one week to an April 15 celebration. Strange that Christ and the tax man return on the same day this year! One is grandly welcomed then abandoned by many in the weeks that follow while the other is never wanted before or after that fateful day.

The introspective, often sad music of Lent will give way to the joyous, exultant music of Easter. Both are needed; the latter is even more reassuring after enduring the weeks of the former. Some have said that the two most general subjects that penetrate all humans are time and change. They, then, are primary factors in the millennium and in these seasons of the church for which we now prepare music.

Lent
O Vos Omnes, Tomas Luis de Victoria (1549-1611). SSA with optional keyboard, Roger Dean Publishing

Co. (Lorenz Corp.), #1400R, \$1.40 (M).

Raymond Sprague has edited this famous motet for use by women's voices. The optional keyboard is a reduction of the parts. Latin text only is used for performance. Victoria's austere mood will not be lost by an all-female performance.

O Vos Omnes, David N. Childs. SSAATBB unaccompanied, Santa Barbara Music Publishing, #329, \$1.60 (D-).

This modern version of the ancient Lamentations text has dissonant chords, lots of *divisi* in all sections, and wide ranges. There are optional solo areas which are in free chant style. The music is dramatic and well crafted; a large choir is recommended for performance of this Latin-only setting.

At The Cross, Felix Mendelssohn (1809-1847), arr. by Walter Ehret. SATB and keyboard, Theodore Presser Co., 312-41769, \$1.40 (E).

Taken from Mendelssohn's *Lauda Sion*, this homophonic, chordal setting begins with a simple chorale that is followed by a more rhythmic setting of that tune. The music is easy, set in English, and especially useful for Good Friday.

Palm Sunday
Hosanna! Sing a Loud Hosanna!, Mark Hayes. SATB, trumpet, and keyboard, Beckenhorst Press, Inc., BP 1566, \$1.50 (M).

Here is that "super" setting for Palm Sunday. The lilting 6/8 meter that dances along in the accompaniment provides a joyous background for the tuneful melody that is often in unison. The text tells of palm branches and includes "Blessed is he who comes." A separate trumpet part will be needed (BP1566A) and its part is indicated in the score by + and - signs. Highly recommended.

Easter
An Easter Fanfare, William Schoenfeld. SATB, organ, and brass sextet, Coronet Press (Theodore Presser),

392-42262, \$1.40 (M).

Everyone needs a brass/choir fanfare for Easter and this will set an uplifting mood for the service. The choral parts are easy with brief *divisi* at the end. The brass includes two trumpets, one horn, two trombones, and tuba; they are used throughout and add to the bravura quality of the music. The organ serves as background and is accompanimental. Highly recommended.

Hymnus Paschalis, Donald Hunt. SATB with *divisi* and organ, Paraclete Press, PPM09921, \$7.20 (D).

This extended setting, also available for orchestra accompaniment, has six movements with two for organ alone. The organ, on three staves, is contrapuntal and soloistic, requiring a competent performer. Latin text only is used for performance. The music is based on well-known hymns such as *Victory* and *Rockingham*. Inserted alleluias in 5/8 are fast, contrapuntal, and create an angelic effect as they are repeated in a gradual crescendo; at this point the choir is divided into three groups, each with its own motivic line. Hunt, a highly recognized British conductor/composer, is an authority on Elgar. Sophisticated music.

Jesus Shall Reign and I Know That My Redeemer Lives, arr. Edwin T. Childs. SATB, organ, brass quintet, timpani, and optional congregation, Selah Publishing Co., 425-401, \$2.50 (M-).

The congregational music for these two Easter hymns is printed at the end and may be duplicated. The simple arrangements are straightforward in design with limited four-part writing. The setting involves the congregation in the service; there is a soprano descant for the final stanza. Useful, functional music.

Christ the Lord Is Risen Again, arr. Hal Hopson. SATB, organ, brass quartet, handbells, timpani, and hand drum, Flammer of Shawnee Press, A7263, \$1.40 (M-).

Based on the medieval French melody *Orientis Partibus*, Hopson's setting is often in unison. There is one stanza in an unaccompanied four-part setting. The music has the handbell part in the score and may be played without the brass. An easy setting that keeps the familiar melody in the foreground.

Surrexit Christus, Giovanni Battista Pergolesi (1710-1736). SAB with optional keyboard and basso continuo, G.I.A. Publications, G-4300, \$1.20 (E).

Edited by Richard Proulx with a realized keyboard/basso continuo part for cello, bassoon, or double bass, this SAB setting has both Latin and English texts for performance. The choral music is easy and includes repeated alleluias.

Christ the Lord Is Risen Today, Roy Hopp. SATB and keyboard, Augsburg Fortress, 11-10999, no price given (M).

Using a Wesley text, this 6/8 setting is a spirited dance that has five short, yet diverse, stanzas which each close with Alleluias. The final stanza is more elaborate with *divisi* singing. Delightful music suitable for most choirs.

Send a free sample copy of *THE DIAPASON* to a friend: jbutera@sgcmail.com

Book Reviews

Wond'rous Machine: A Literary Anthology Celebrating the Organ by Robert N. Roth. Lanham, MD and London: Scarecrow Press, 2000. xiii + 209 pages. \$45.00.

But oh! what art can teach,
What human voice can reach,
The sacred organ's praise?
John Dryden, "A Song for St. Cecilia's Day,"
22d November 1687"

This comprehensive anthology attempts to capture in poetry and prose the essence of Dryden's eloquent desire to celebrate the King of Instruments. Its fictional and factual literary contents cover a wide range of reflections on the instrument and its players from the earliest times to the present. Robert Roth—organist, choirmaster, choral conductor, composer, music editor and arranger, and author of articles on church music—has arranged the material into categories that constitute the book's five chapters: poetry, novels, mysteries, short stories, and essays. Within each section the arrangement is roughly chronological, and the selections are accompanied by brief connecting comments. As Roth explains, the astounding wealth of material he assembled involved difficult choices as to what could be included. An introductory quotation from the memoirs of Camille Saint-Saëns prepares the reader for the content that follows: "The organ is thought-provoking. As one touches the organ, the imagination is awakened, and the unforeseen rises from the depths of the unconscious. It is a world of its own, ever new, which will never be seen again, and which comes out of the darkness, as an enchanted island from the sea."

The section on poetry contains fifty-seven selections representing forty-four authors. St. Cecilia, the legendary patroness of music, is the focus of several pieces, one of which—Brady's "Ode for St. Cecilia's Day (1692)"—contains the book's title "wond'rous machine," which "Some angel of the sacred quire / Did with this breath the pipes inspire." Undoubtedly the most familiar poem is Adelaide Procter's "The Lost Chord" ("Seated one day at the Organ . . .") immortalized in music by Arthur Sullivan. The topics addressed by other poets over the centuries include unnamed, volunteer, or imaginary organists; the bellows boy or organ blower (forgotten occupations); professional hazards (practicing in cold churches); and mechanical aberrations (squeaky bellows, sulky or loquacious pipes, and out-of-tune ranks). Familiar literary devices include similes, in which the sounds of the organ are likened to those of birds or thunder, and metaphors, in which the organ represents the universe, the empire, or man in general. Other imaginative imagery includes references to "Armies of angels that soar, legions of devils that lurk," and the poet Milton's vision of Pandae-monium inspired by the sight of an Italian organ case. Milton, in turn, was described by Tennyson as the "God-gifted organ-voice of England."

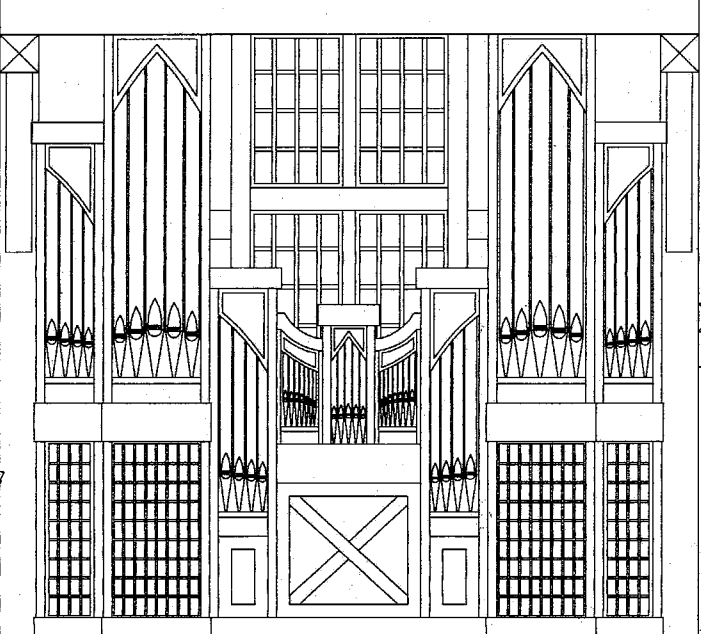
The section on novels contains excerpts from the works of eighteen authors, representing a wide variety of scenes and circumstances relating to

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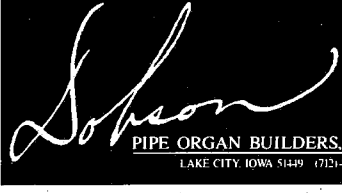


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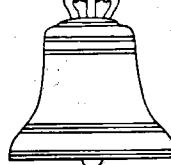
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"the grandest, the most daring, the most magnificent of all the instruments created by human genius" (Balzac). The diverse topics include, for example, a story of the adventures of an organ student seeking employment in the 1700s, the role of the organ in the works of Charles Dickens, an account of a boy's visit to hear the great St. Bavo organ in Haarlem, an episode on ecclesiastical in-fighting over an organ in an English provincial church, two reminiscences of experiences in King's College Chapel, Cambridge (one reverential, the other blasphemous), a portrait of a cathedral organist and his conflict with the clergy over a Hallowe'en escapade in the church, and some passages from Joanna Trollope's 1988 novel, *The Choir*, a book centering on an organist that was adapted for television a few years ago.

A shorter section on mysteries, a species of the novel, contains passages from the works of five authors. In these, the organ is at the center of unfolding dramas of a more sinister sort. One of them involves an ingenious murder using electrically wired stop knobs designed to electrocute an organist who was attempting to defend his remarkable organ installed in a building scheduled for demolition.

Eleven short stories, complete or in part, deal with a range of situations familiar to organists: the purchase of a new organ and its financing, conflicts with clergy over doctrinal matters affecting the choice of music, wedding repertoire, volunteer players (such as an inebriated bum who astounds the congregation with an unexpectedly sensitive performance), the intricacies of diplomatic interactions with music committees, and the role of both domestic and community influences in the lives of organists. These issues often are worked through in literary contexts that exhibit considerable sympathetic insight into human nature and interaction. One unusual and affecting story explores the complex emotional response of a small boy to the sounds of a mechanical carnival organ, but his tearful reaction cannot be understood by anyone. The logical absurdities of new organ technology are explored in a fictional account of a futuristic instrument that takes on a frenzied life of its own when the curious organist tampers with the perforated cards that program its performance.

The essay as a literary form concentrating on a single topic, often in a unique and personal way, is represented by seventeen examples of the craft. Along with advice to new organists, organ "management" skills, a tribute to organ blowers of earlier days, accounts of unique installations (including a hilarious fictional account of one in Boston in 1863, based on an actual event), recital programs, and organ openings, the topic list includes three pieces on theatre organs. There are several essays by noted musicians or commentators: Robert Schumann's review of Mendelssohn's all-Bach recital in 1840, George Bernard Shaw's views on church music, and a complementary pair of short pieces about and by Albert Schweitzer. The New York music critic Virgil Thomson's perceptive article on the organ concludes this section and the book.

This anthology offers a perspective on the organ, its players, and others connected with the topic in a form quite different from straightforward factual histories or biographies. The selections on organists contain insights into aspects of their inner and outer lives—their aspirations, achievements, frustrations, and anxieties—shared with the rest of humanity. Overall, the collection serves several purposes: contemplative reading, thoughtful reflection, education, therapeutic escape, aesthetic satisfaction, and pure delight. Organists and friends of the organ: make way on your bookshelf for this unique, soundly conceived, effectively presented, and thoroughly engrossing contribution to organ culture.

—James B. Hartman
The University of Manitoba
Winnipeg, MB, Canada

New Organ Music

Five Christmas Fantasies, Evan Copely. Concordia (CPH) 97-6723, \$8.00.

Evan Copely has written a fine collection of pleasing (and affordable) arrangements of well-known hymn tunes. Four of the five settings are gentle, accessible, and require a modest two-manual organ for effective performance. The fantasy on "Oh, Come All Ye Faithful" clearly presents *Adeste fideles* accompanied by running sixteenth-notes. "What Child Is This" is a quiet and restful setting principally based on motivic use of the first phrase of the hymn tune Greensleeves. "Oh, Come, Oh, Come, Emmanuel" is an atmospheric setting registered on 8' flute or string that briefly suggests the first phrase of the ancient chant *Veni Emmanuel*. "Silent Night" sets up motivic use of the opening four notes of the final setting of the collection is a toccata (based on Antioch) with the hymn tune clearly audible in the right hand. The tune is accompanied by constant sixteenth-note motion. (Note that there was a manuscript error found in the reviewer's copy: the treble clef indication for the left hand should be placed at the beginning of measure 5, not mea-

sure 4). Copely presents a lovely group of pieces, mostly meditative in character, that would be very useful during the Christmas season.

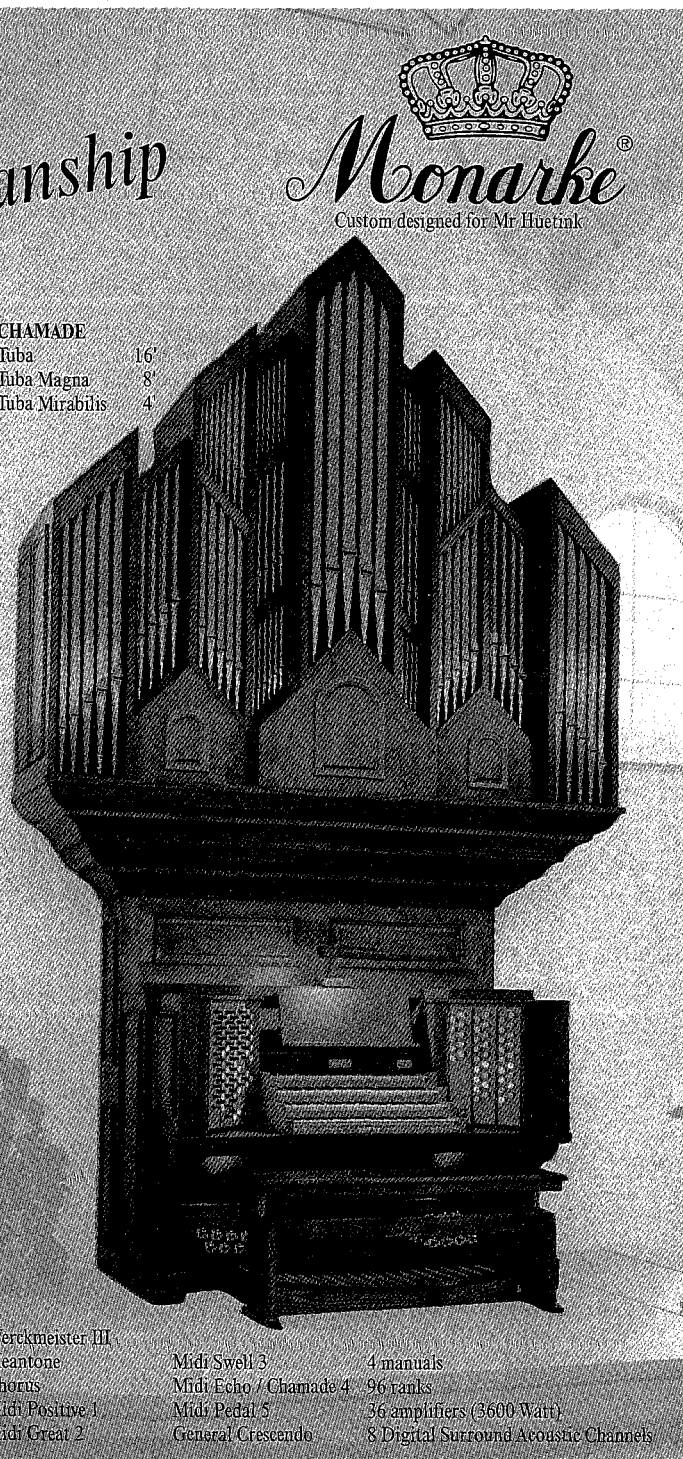
Partita on "Praise, My Soul the King of Heaven," Emily Maxson Porter. Morning Star MSM 10-714, \$11.00.

The first movement of this four movement partita begins with a stately fanfare based on the first line of the text associated with the hymn tune *Lauda anima*: "Praise, my soul, the King of heaven. . ." Dotted rhythms and solo festive trumpet are accompanied by full plenum. This movement could easily serve as an introduction to the hymn or a stately processional. Movement two is entitled "Dance" and provides a reflection upon the text of stanza two: "Praise him for his grace and favor. . ." The hymn tune appears phrase by phrase in solo 4' pedal, accompanied by sparkling sixteenth-note motion. Optional use of Zymbelstern adds to the festive character. Movement three provides a reflective commentary on the text of stanza three: "Tenderly he shields and spares us . . ." Entitled "Pastorale," this gentle movement presents a clever hemiola effect. The accompaniment generally sets up a 3/4 meter while the melody later enters above the accompaniment in a duple meter. The movement is calm and serene with a suggested solo flute cornet registration. The partita closes

with a toccata entitled "Jubilation." Based on the final stanza of *Lauda anima*: "Angels help us to adore him . . ." this movement is the most technically challenging of the partita. Constant sixteenth-note motion in the manuals becomes harmonically adventuresome as the tension builds towards the entry of the hymn tune in the pedal (full reeds). Intensity continues as double pedal enters and motivic ideas from movement two emerge. The partita closes with the joyous "Alleluia" from the last line of the hymn. The partita requires a modest-sized instrument; however, a solo trumpet and Zymbelstern would heighten the drama. While obviously conceived to be performed as a set, each movement could stand on its own as service music.

Ralph Vaughan Williams and the English Hymn, Ennis Fruhauf. Augsburg Fortress 11-10826, no price listed.

In this collection, Ennis Fruhauf presents six of his own settings of well-known hymn tunes composed by Ralph Vaughan Williams. The composer states in his prefatory remarks that the majority of "these settings are designed for use in the context of a worship service (and) performance durations are between three to five minutes each." In addition, the set, which opens and closes with settings of Kingsfold, could be



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performed as a suite. The collection begins with a gentle setting of Kingsfold that presents the first phrase of the tune motivically. Careful attention to dynamics through registrational changes could render an effective performance. In Fruhauf's setting of *Sine nomine*, the hymn tune is clearly presented in the tenor range. The work begins in compound meter (6/4) and switches to a duple feel upon entry of the hymn tune. Some of the reaches are large and alternate notes are provided to accommodate smaller hands. A declamation on King's Lynn is followed by a sprightly setting of Forest Green for manuals alone. This setting of Forest Green has wide (and sometimes awkward) leaps for the hands and is reminiscent in style to Bach's Schübler chorale "Kommst du nun," BWV 650. "Changes on Down Ampney" (Come Down, O Love Divine) refers to the English tradition of change ringing. In the composition, the "hymn tune changes voices from section to section, moving from the position of *cantus firmus* below the change ringing patterns to become a soprano melody above a sustained pedalpoint." Written for manuals alone, the changing patterns are interesting, but sometimes large stretches are involved. The concluding "Fantasy on Kingsfold" is the longest setting of the collection and is more harmonically adventuresome. Following an introductory section, the Kingsfold tune is clearly presented in the manuals and later, triumphantly, in the pedal. The selection is a fitting conclusion to the set. The score is in manuscript form and is more difficult to read than traditionally printed scores. In addition, in a few pieces there is no separate staff for pedal and the organist must pick the pedal part out of the overall texture. Dynamic markings are included, but no registrational suggestions appear. Careful registrational work by the performer could prove these pieces to be highly effective.

—Laura Ellis
McMurry University
Abilene, Texas

6 Organ Preludes, David Cherwien.
GIA Publications, Inc., G-4291,
\$14.00.

Hymntunes by Marty Haugen, Jeremy Young, and Skinner Chavez-Melo: *Awake, Awake and Greet the New Morn*; *We Shall Rise Again*; *We Walk By Faith*; *Awake, O Sleeper*; *Surely It Is God Who Saves Me*; and *Healer of Our Every Ill*. This collection contains arrangements by David Cherwien. Four of the tunes are by Haugen, one by

Young, and one by Chavez-Melo. *Awake, Awake and Greet the New Morn* is a bright and rhythmic melody and accompaniment setting of the Haugen tune *Rejoice, Rejoice. We Shall Rise Again* is a quiet setting of the Young tune *Resurrection*. The pedal punctuates in alternating octaves, while the melody flows in the right hand, and the left hand provides harmony. *We Walk By Faith* is a brief setting of the Haugen tune *Shanti*. The accompanimental figure sets the stage for the entrance of the tune on the oboe stop. *Awake, O Sleeper* is another quiet setting of a Haugen tune, with melody in the tenor (left hand) voice, and flowing chords on the strings in the right hand. *Surely It Is God Who Saves Me* on the Chavez-Melo tune *Raquel* is set in 3/2 meter alternating between melody and accompaniment and interlude presentations. *Healer of Our Every Ill* on a Haugen tune is a melody and accompaniment setting, with the accompanimental figure in rhythmic eighth note punctuation. This collection of easy arrangements is a delight to play.

—Larry Schou
University of South Dakota
Vermillion, South Dakota

New Piano Music

A Piano Tapestry, Laura Wasson.
Augsburg Fortress 11-10821.

This anthology of 13 arrangements for piano contains a useful variety of pieces for the church pianist. All but two of the pieces are hymn arrangements; the others are transcriptions of Chopin's *Etude*, op. 10, no. 3, and Rachmaninoff's *Vocalise*, op. 34, no. 14. Everything is of intermediate-level difficulty; more advanced players can sightread the material. The hymn-based pieces are heavy on pianistic textures—arpeggiated accompaniments, block chords, and a continuous flow of sound. What's lacking is harmonic variety (some secondary dominants or augmented sixth chords would be welcome), counterpoint, and rests. The underlying esthetic of most contemporary sacred piano music appears to be that of "entertainment" music—pleasant to hear, but not too demanding. A certain New Age vagueness, even restlessness, is present, too. That being said, two of Wasson's arrangements are particularly successful. *Joyful, Joyful, We Adore Thee* is notable for its lively rhythmic interest, the result of syncopation, and *Come Down, O Love Divine* manages to preserve the yearning modal quality of the original tune against a flowing accompaniment.

Lenten Piano Variations, Lee Dengler. CPH 97-6705. \$10.50.

This set precedes the Advent collection and establishes the same format used in the latter; i.e., three settings each of three Lenten hymns. Included are *O Sacred Head, Now Wounded*, *Jesus, I Will Ponder Now*, and *Go to Dark Gethsemane*. A variety of textures and tempos characterize these pieces, making them eminently usable for different parts of a worship service. In keeping with Lenten solemnity, the music here is spare, the mood subdued. The two exceptions to this are settings 2 and 3 of *Go to Dark Gethsemane*, which attempt to portray respectively an outburst of grief, perhaps mixed with anger, and conviction/triumph over death, expressed as a march in D major. If there are stylistic weaknesses here, they include an overreliance on repeating single melodies in octaves rather than varying the tune, and using too many seventh and ninth chords, which produces a kind of hip harmonic monotony.

—Sarah Mahler Hughes
Ripon College
Ripon, WI

New Recordings

Karel Paukert plays the Hradetzky Organ at St. Christopher's by-the-River. Issued by the church and available from the church in Gates Mills, Ohio. No price given.

The disc (just under 67 minutes) contains 23 pieces, only three of them over five minutes: 1–5. Italian Dances from *Intabulatura nova* (1551); 6. *Tiento... del I tono*, by Pablo Bruna; 7. *Partite sopra la Aria della Folia da Espagna*, by Bernardo Pasquini; 8–9. *Tierce en Taille* and *Récit de Chromhorne*, by François Couperin; 10. *Aria quarta*, by Johann Pachelbel; 11. *Toccata in C major*, by José António Carlos de Seixas; 12. *Adagio*, by Jan Krutik Kuchar; 13. *Sonata in D major*, by Domenico Scarlatti; 14. *Nun komm der Heiden Heiland*, by J. S. Bach; 15–17. Three Chorale Preludes ("O little Town of Bethlehem," "Of the Father's Love," "In dulce Jubilo"), by Wilbur Held; 18–19. *Andante* and *Récit pour l'Hautbois*, by Louis Lefébure-Wély; 20. *El flautista alegre*, by Ramón Noble; 21. *Chorale Prelude on "Jerusalem My Happy Home,"* by George Shearing; 22. *Partita on "Veni Creator Spiritus,"* by Gabriel Verschraegen; 23. *Toccata and Fugue in D minor*, by J. S. Bach.

Numbers 14–22 are listed as "Chorale Preludes for Advent and Christmas," a heading that is not entirely accurate. Many of the pieces on the disc are for manuals only; Paukert has produced a marvelous demonstration of what can be played and sound well on a small instrument. Much of the music is perhaps not totally unknown, but certainly not very familiar; I particularly enjoyed the Pasquini partita, the lovely adagio by Kuchar, and the partita by Verschraegen, one of Paukert's teachers, but virtually everything on the disc is enjoyable.

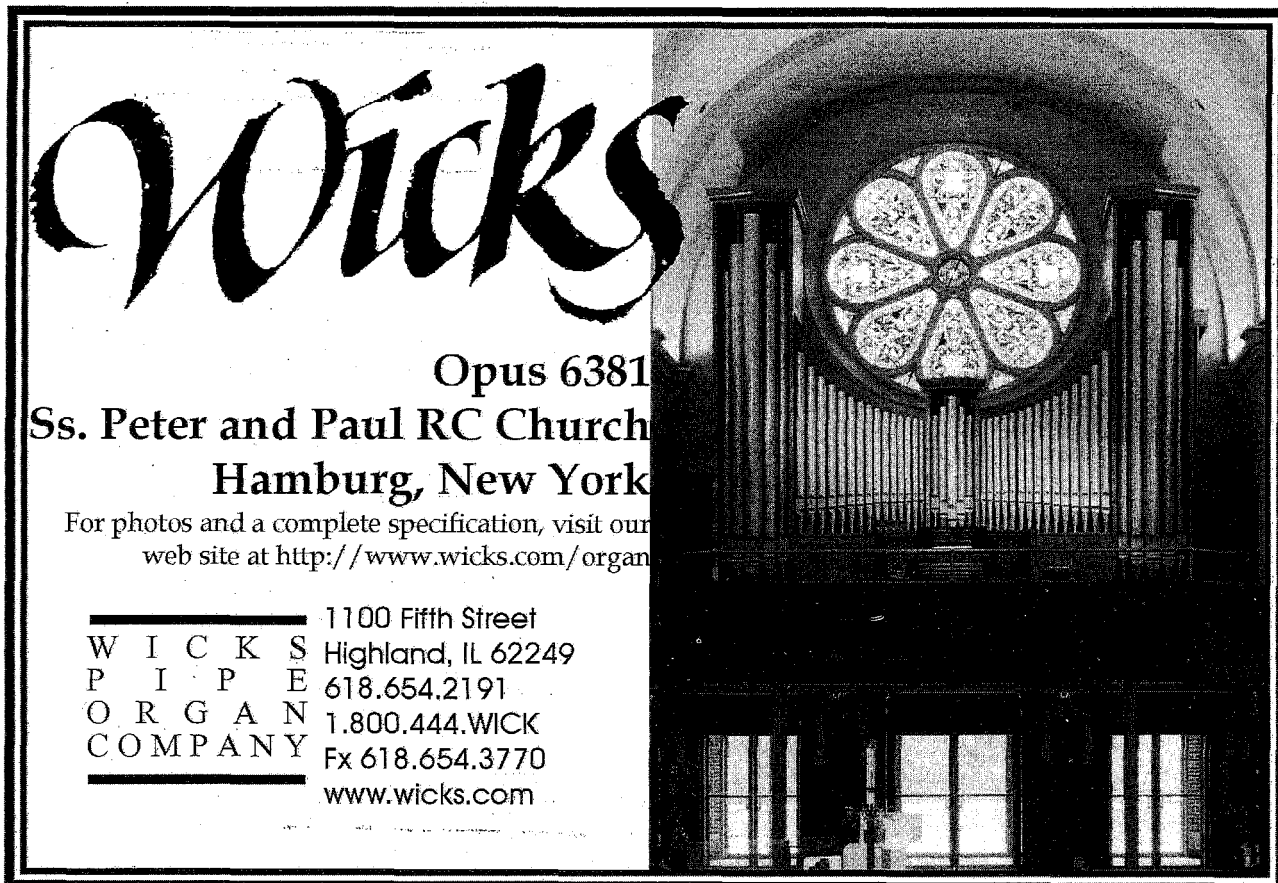
There is surely no need to provide information about Paukert, a much-admired performer who is invariably meticulous, scholarly, and highly sensitive to musical values. The playing is delightful!

The Hradetzky organ (1998) is a two-manual of 15 stops and 18 ranks. The only independent pedal rank is the sub-bass 16', there is creative use of extension, and two manual stops, Duodec and Cornet, are of limited compass. The Fagotto 8' "alternates" on Positive and Pedal and the Flauto dolce 4' is available on the same basis on Positive and Great. There are no wasted ranks and the sound is lovely; in short, this is an impressive sounding small instrument. Of course it has its limitations. One could wish for a greater variety of registration in the Pachelbel "Aria quarta," for example. Obviously, Paukert felt compelled to include at least one "big" work, but one can question the inclusion of the Bach toccata and fugue. Contrasting manuals, one of them with a suitable principal chorus, are available, but a convincing pedal and even minimal power are not. I found Paukert's reading a bit quirky, perhaps because he was trying to compensate for the organ's limitations.

One small quibble: the track separation is almost nonexistent. This is a pity, since the recording is best heard in sections rather than all at once. The accompanying leaflet contains very good notes on the music and the composers by Richard E. Rodda, a good account of the church and its new organ by Tom Peterson, Senior Warden, and a detailed stop list.

The advent of CD technology has brought us a spate of church-published choir and organ recordings, ranging in quality from superb to deplorable. This is one of the best I have heard. Interesting and unhackneyed repertoire played on a suitable organ by an admirable performer. A really enjoyable disc!

—W. G. Marigold
Urbana, Illinois

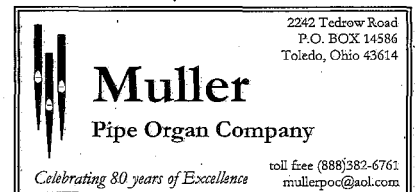


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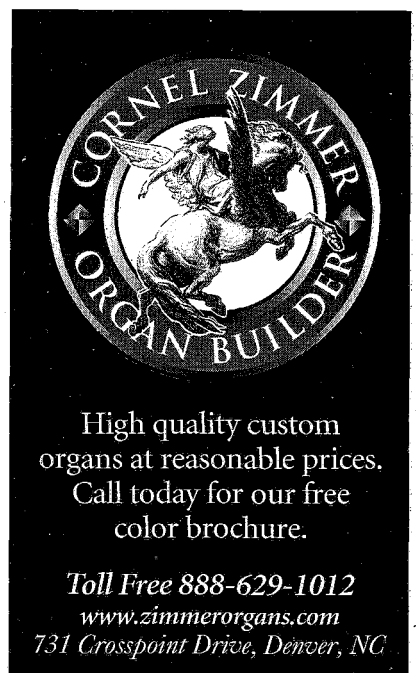
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OHS National Convention

Boston, Massachusetts

Malcolm Wechsler

The following report of the 2000 National Convention of the Organ Historical Society in Boston had a trial run on the Internet, via Piporg-1, a mailing list with a membership of organists and organbuilders from around the globe. I occasionally asked for help in identifying composers, organbuilders, music, and other things that were not clear at the time of writing. Internet readers came through consistently with missing information; this article has the benefit of their wisdom.

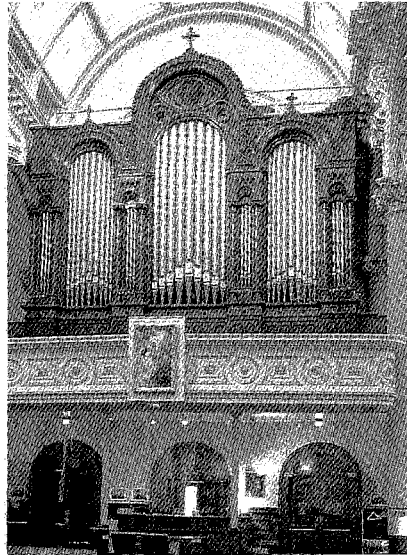
Wednesday, August 16th

Imagine this. A church packed to the rafters with organists from around the country, parishioners, and Boston organ lovers. An organ in a stunning case fills the west gallery of the church. The chairs that fill the nave have all been turned around so the audience can sit and gaze up into the balcony. A priest steps forward to the railing and says simply, "Good evening. I'm Fr. Thomas Carroll, rector of this church," followed by what can only be described as tumultuous applause, shouting, and a standing ovation! Do this on a regular basis, and seminaries will be overflowing with candidates for the priesthood—but of course there is a special tale to tell about this visceral reaction, and Fr. Tom Carroll, organist and OHS member, is the deserving symbol of a happy ending to an almost sad story. It was in 1986 that organists and OHS members learned from the organ journals, and later from mainstream media, that this struggling parish was preparing to make serious changes to its church. The interior of the building would be sufficiently reduced in size (to make way for rentable office space) that its landmark instrument would be rendered unusable. The nave would be vastly foreshortened, leaving a small "worship center." The great space would nevermore be seen—the great organ would never sound into its intended space again. The OHS, and later, architectural conservation and preservation groups in the city, managed to convince the church to reverse its plans. Three ultimately removable office structures were indeed built in the side aisles of the west end of the nave, but the word is that plans are afoot to remove them soon. What is left is by no means shabby. It's a glorious place. In other good news, this parish is now growing and thriving, with many new members to enjoy the beautiful architectural and musical treasures left to it by earlier generations.

In part, the OHS exists to honor, protect, and present great instruments, so perhaps it is at the Church of the Immaculate Conception that we see this function at its best. It is therefore fitting that the convention began and ended with concerts on E. & G.G. Hook Opus 322 (1863) / E. & G.G. Hook & Hastings Opus 1959 (1902), played by two great musicians who have supported the work of the Society and been heard in many conventions over the years. Peter Sykes began the week, which ended with Thomas Murray.

When the pandemonium settled, Fr. Carroll offered a warm welcome, after which Jonathan Ambrosino, president of the Society (and also editor of this year's *Organ Handbook and Convention Program*), officially opened the convention and introduced Scot Huntington, this year's convention chairman. Peter Sykes then assumed the bench, accompanied by his registrants, Michael Murray on the right and Stuart Forster on the left.

A lovely feature of OHS convention recitals/organ demonstrations is the inclusion of a hymn in every program. It makes perfect sense to hear instruments doing one of the jobs for which they were designed. Sykes's chosen tune was Helmsley to the Advent text "Lo, He comes with clouds descending"—what a fabulous big, rich, unison sound we made in a splendid acoustic, to a rich, varied, and totally supportive accompaniment.

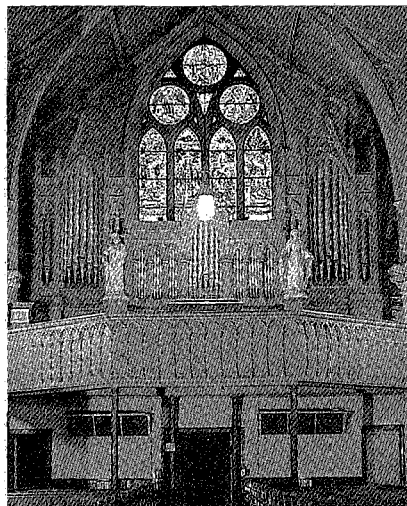


Hook, Immaculate Conception Church

The first work on the program was Mendelssohn, *Prelude and Fugue in C Minor*, op. 37, no. 1. The combination of Peter Sykes, Felix Mendelssohn, the great Hookes and Hook & Hastings, and the acoustic of "The Immaculate," conspired for a most satisfying experience. From *Années de Pèlerinage* of Liszt, we heard two Sykes transcriptions, *Ave Maria von Arcadelt* (which demonstrated some of the lovely sounds of this instrument), and *Sposalizio* (betrothal), based on a painting of Raphael. Next, *Six Fugues on B-A-C-H*, by Robert Schumann. Played together, these works become something of a satisfying larger sonata. After intermission, *Grand Prélude* (from a set of eleven dedicated to Franck) by Charles-Valentin Alkan, and Franck's *Grande Pièce Symphonique* (dedicated to Charles Alkan). Peter Sykes played this spacious and wonderful work with both breadth and fire.

Thursday, August 17 A marathon day

The day began with a lecture, "Time, Taste, and the Organ Case," tailored here by Matthew Bellocchio to include some of the famous Boston organs heard at the convention.



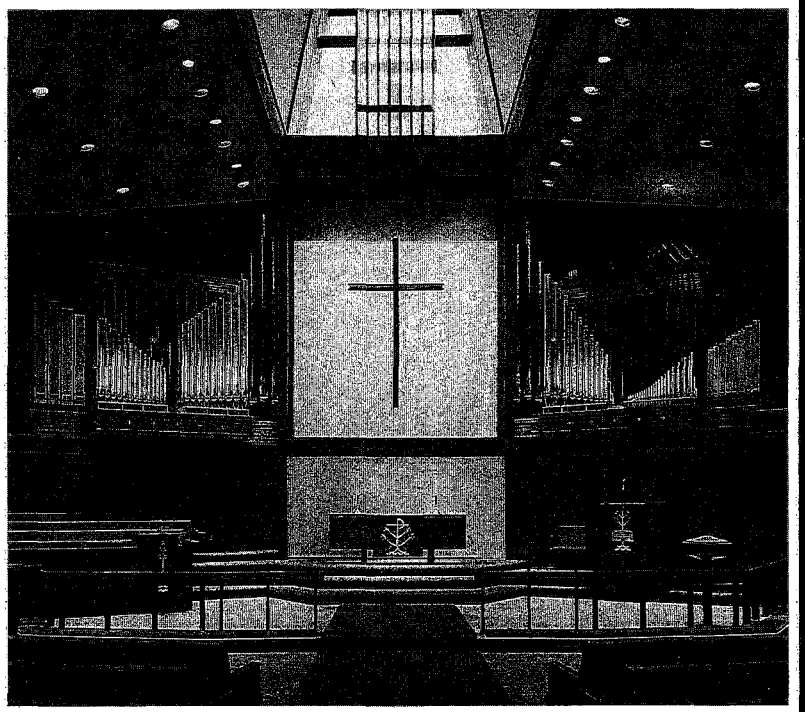
Simmons, Most Holy Redeemer Parish

Then on to the bus at about 10:15 to thread our way through New York-style traffic to Most Holy Redeemer Church, East Boston. Well worth it! Occasionally at OHS conventions, the program book says "Program to be announced." This is never the result of indecision,

or disorganization, or laziness. It's a signal that at any given moment, up to and including the first notes of the recital, there is doubt about what will and what will not play on the organ! In pretty bad shape, this instrument is, nonetheless, worth the pilgrimage. Not only is it the largest remaining instrument by William Simmons (1823–1876), but it is also the "oldest extant two-manual organ with a detached, reversed console," quoting from the *Organ Handbook*. Kevin Birch teaches at the University of Maine School of Performing Arts in Orono, and is director of music at St. John Roman Catholic Church in Bangor, where he has developed an

important musical program, including the preservation of the church's 1860 E. & G.G. Hook organ. For the convention, he developed a completely satisfying program which demonstrated the capabilities of the instrument in its present condition. The instrument is so dusty and dirty that it has not been possible to tune it completely for a long time, so avoidance of upperwork was the order of the day. There was lots of foundation tone, and excellent stuff it is, too. He began with a fine performance of the Bach *Pastorale*, the perfect piece for the circumstances, showing a few small but distinguished combinations of sounds. All of the combinations were

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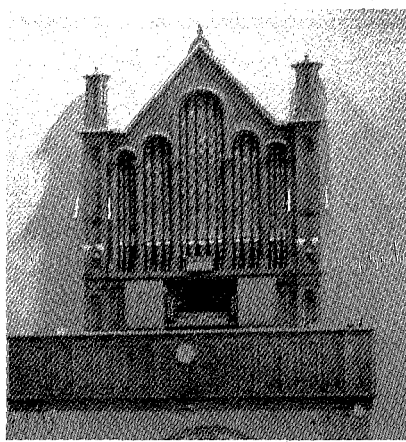
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announced before he began the work. Next, three beautiful organ pieces by Samuel Coleridge-Taylor, *Arietta*, *Elegy*, and *Melody*, all from 1898. Birch found the perfect solution to the problems of the organ's state of health by calling on a 'cellist friend, Jonathan Cortolano, to play the melody lines, requiring that the meager functioning voices of the organ play only accompaniment for the most part. With a really beautiful 'cello tone, this enterprise was a great success.

Birch had promised to demonstrate some of the notes of the Oboe that were working, and did so charmingly with a bit of *Jesu Bambino* by Pietro Yon. After this, an early 18th-century tune (Sweet Sacrament) found in *Worship III* to the text "Jesus, my Lord, my God, my All." We had a great sing, and took full advantage of a very nice harmonization. This is the organ upon which, in 1975, Thomas Murray recorded the Mendelssohn sonatas, recently reissued on CD. It is only through many volunteer hours by Richard Lahaise that we were able to hear any of this marvellous but sadly neglected instrument.

Next, on to Most Precious Blood Roman Catholic Church in Hyde Park, to hear Stephen Roberts on the 1892 Carlton Michell instrument, much of which was probably built by Hunter in London, and which was originally in St. Stephen's Church in the South End of Boston. Originally tubular pneumatic, it was electrified by Richard Lahaise when moved to Precious Blood in 1956 and fitted with a new console. Franz Schmidt, *Toccata for Organ* (1924); the hymn *Ave Verum Corpus* to a 14th-century plainsong tune; Everett Titcomb, *Communion Meditation on "Ave Verum Corpus."* It was helpful to have sung the entire plainsong melody before hearing Titcomb's work based upon it. The program ended with the brilliant and brilliantly-played *Allegro Vivace* from the Widor Fifth Symphony.

Then, on to Christ Church Unity (Sears Chapel) in Brookline for a fine recital by Andrew Scanlon, winner of



Hook, Christ Church Unity, Brookline

the 1999 Boston Chapter AGO Competition for Young Organists, and a student of Ann Labounsky at Duquesne. He also has studied with John Walker, John Skelton, and David Craighead. Currently organist and choir director at Emmanuel Lutheran Church in Export, Pennsylvania, he was one of the six young organists chosen to play at the New York National in 1996. This Sears Chapel has a rather handsome exterior and a somewhat disappointing interior. The organ is chambered in the west gallery, with an attractive facade with stenciled pipes, but is a smallish gem (nineteen stops) being asked to speak down a rather long carpeted nave filled with thickly cushioned pews. It is all a bit distant, sadly, but the instrument, E. & G.C. Hook from 1862, is intact and well cared for, and was presented on this occasion with the handsome OHS plaque. Bach, *Prelude and Fugue in C Major* (545); Mendelssohn, *Second Sonata: Grave and Adagio*; Trumpet Dialogue from the Couperin *Convent Mass*; *Allein Gott* by Dudley Buck; a *Rondeau* and *Deo Gracias* by Joseph Wilcox Jenkins (b. 1928), lovely, modal, spirited stuff, perhaps somewhat in the Hindemith mode.

The afternoon ended with two rather amazing events. At the United Parish in

Brookline we were all impressed by Peter Krasinski and Aeolian-Skinner opus 885 and much more. First, we were welcomed in a recording by Ernest Skinner himself, apparently from a welcoming speech he made to an AGO gathering at some point very late in his life. It was loud and clear, and a stunning opening, with no warning whatsoever! But there was more. After singing "O God our help" from the hymnal in the pews, there was a program of two works—not your usual organ recital. First, *Peter and the Wolf*, transcribed by Peter Krasinski, narrated by a woman from the church's Board of Deacons who had earlier graciously received an OHS Plaque for the organ. This was clearly a new translation from the Russian, beginning more-or-less thusly: "Peter lifted the heavy rolltop, and threw the switch, activating the great Spencer blower." And then we had Peter being hustled inside, to escape the evil Clarinet. And then, with Peter, we covered in the face of "Evil hunters, seeking unaltered Skinner organs!" It was all so perfectly done—the narration was really dramatically delivered, and Peter Krasinski—what to say? The transcription, the performance, the organ—it was nothing less than fabulous—requiring a chapter of its own in any history ever written about OHS Conventions We Have Known. For a bit more icing on an already rich cake, Peter Krasinski's own transcription of von Suppé's *Poet and Peasant Overture*.

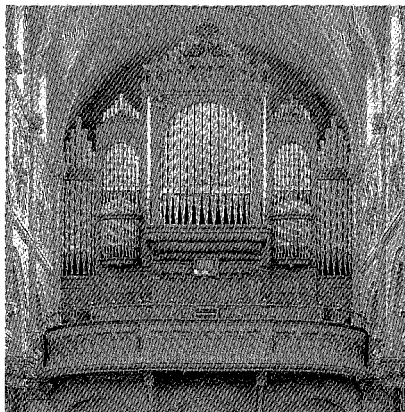
At the end of the afternoon, the astonishing, amazing—whatever—computer-driven Boston University Symphonic Organ, hosted by its creator, Nelson Barden. The whole thing had its genesis in a small Skinner (opus 764) instrument in a Rockefeller mansion in Greenwich, Connecticut. When the organ was disposed of, it was to become one of the organic wonders of the world. Further donations of house and other organs kept the thing growing to its present size, and it now lives in its permanent home on a great balcony overlooking a large kind of banqueting hall. On screen, one can see what the computer operator sees on his monitor up in the balcony: the four keyboards plus a short one for the pedalboard laid out, surrounded by lists of all the stops available—colored lights indicate which keys and which stops are playing. We heard a performance, electronically recorded, of Carlo Curley playing *Fiddle Faddle*, Edwin Lemare playing the Bach "Jig" Fugue, and lots of other goodies. An exciting aspect of this is the ability to reproduce here the many performances committed to paper rolls in Germany in the 20s and 30s, at a time when sound recording was not yet totally viable on location, and, of course, the immense resources of this instrument make possible just about any registrational requirement. After the great show, most of our large party took advantage of being able to walk right through this marvel, to see, under glass, the whole thing operating.

Durufle *Prelude and Fugue on ALAIN*. After intermission, we were driven hastily back to our seats by a fabulous improvised fanfare, using the splendid, if un-Englishy, Tuba; then the Boston premiere of *Les Très Riches Heures* (An Organ Book of Hours) by Marjorie Merryman—the six movements are entitled 1. Procession, 2. Dialogues, 3. Cycle of the Year, 4. Rebellion, 5. De Profundis, and 6. Celebrations. The evening ended with "Holy Holy Holy" to, of course, Nicaea. After the hymn Wachner went into a pretty wild improvisation on Nicaea.

Friday, August 18 Promenade day

Friday began with a lecture by Barbara Owen on "The Hook Years," not an overstatement when you realize what an enormous number of instruments that workshop turned out each year in the mid-1800s. Then the convention traveled to Hook Country, Jamaica Plain, and the lovely yellow home of Elias Hook. We were split into three groups at this time, so that no church was overly crowded—this meaning, of course, that each performer had to play three times. My group began not with a Hook, but with Central Congregational Church's Aeolian-Skinner opus 946 of 1936, a versatile and effective 14-stop instrument. It can do anything asked of it and today, it met just the right player to direct it. Possibly, this organ should not really function as it does—after all, it is stuffed into a chamber on the north side of the chancel—but the room is welcoming, and aided by 5" of wind pressure and scaling and voicing to match, it reaches every corner of the room. This should not suggest to anyone that it is loud—it simply projects very well in all directions. The organ is entirely enclosed in one swell box. The program by Mark Dwyer: the chorale *Freu dich sehr*; Pachelbel, *Partita on "Freu dich sehr"*; Sowerby, *Arioso*; Bach, *Trio on "Herr Jesu Christ, dich zu uns wend"*; Darke, *Fantasy*, op. 39; Dupré, *Placare Christe servulus*. The splendid playing of Mark Dwyer is no surprise to those who have heard him play. This organ, on the other hand, was a total surprise: fourteen stops, and look at the program it played, and all beautifully and essentially authentically!

We walked through pleasant streets with lovely Victorian houses all around, to First Baptist Church, with its essentially unaltered 1859 Hook, for a concert by Lois Regestein: Hanff, *Wär Gott nicht mit uns diese Zeit*, using a registration which Hook had set as the plenum, just through 2' on the Great, without the mixture; Pinkham, *Pastorale on "The Morning Star"*; three Haydn Musical Clock pieces, Minuet, March, and Andantino, revealing the absolutely beautiful flutes on this organ; Respighi, *Prelude on a chorale of Bach*; Ciampa, *Agnus Dei* (with singer Dianna Daly); Telemann, *Trumpet Tune in D*; Brahms, *Prelude in G Minor*; and a rousing performance of the hymn "Praise, my soul, the King of Heaven."



Hutchings, The Mission Church

After dinner, off to The Mission Church to hear Julian Wachner on Hutchings Opus 410 of 1897, sounding out of its great west gallery case into a superb acoustical space. Bach, *Pièce d'Orgue*; Mendelssohn, *Prelude and Fugue in C Minor*; Cantabile from the Widor Sixth, played on a gorgeous Oboe;



Hook, First Unitarian, Jamaica Plain

Another pleasant walk led to First Parish, Unitarian, for a program by Gregory Crowell, director of music at Trinity UMC in Grand Rapids and on the

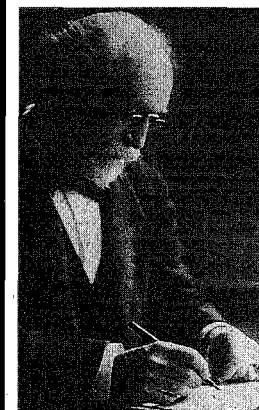


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faculty at Grand Valley State University. The organ is E. & G.C. Hook Opus 171 of 1854. In 1860 Hook added the Choir organ, which was apparently prepared for in 1854. The program began with the hymn "Spirit of God, descend upon my heart" to the tune Morecambe, and included the Mendelssohn Fourth Sonata.

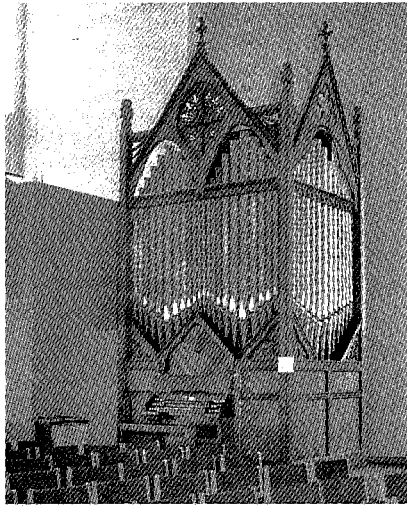
The last venue in Jamaica Plain was St. Thomas Aquinas Church. Scot Huntington managed to give lots of his time to trying to get this glorious 1854 Hook (moved to this church in 1898 and somewhat rebuilt by George Hutchings) playing—it had not been heard in 20 years! This is a major part of the OHS Convention History—the hours or weeks of time freely given by OHS member builders to making ill instruments well enough to be heard at conventions. The organ was permitted to remain there (west gallery) only because it looked so nice. (It is indeed an unusually attractive case.) The new pastor welcomed the OHS in a really fine speech that made it clear where his sympathies lie, and he was roundly cheered. No doubt with his encouragement many parishioners were in attendance, some of whom had ventured into the balcony for the first time to see what the organ really looked like. Scot Huntington demonstrated the organ, announcing registrations as he went along, and even doing a creditable performance of the "St. Anne Prelude." He then accompanied the hymn "O worship the King" (Hanover), and many of the attending parishioners were overwhelmed. The building is not without resonance, and to hear 400+ musicians filling that room was impressive.

George Bozeman is always a major presence at OHS conventions, this sometimes taking the form of an organ he has carefully restored, but most often in the form of an interesting and somewhat unusual recital. Here, he fulfilled both roles, playing on an 1860 E. & G.C. Hook (Opus 283) of 32 stops (rebuilt in 1913), which in 1992 had "tonal re-instatements and recreations; refurbishment and restoration" at the hands of George Bozeman—at First Congregational Church in Woburn. The program: Bach, *Prelude & Fugue in G Minor* (535); C.P.E. Bach, *Sonata in A*; the hymn, "Eternal Spirit of the living Christ," to a strong, unnamed, tune by F. William Voetberg; Franck, *Choral in B Minor*; four exquisitely registered and played chorale preludes of Brahms: *Herzlich tut mich erfreuen*, *Schmücke dich, O wie selig*, and *Herzlich tut mich verlangen*; three selections from the Bartók *Mikrokosmos*; and finally *Concert Sonata No. 5 in C* by Eugene Thayer.

An OHS Boston Weekend

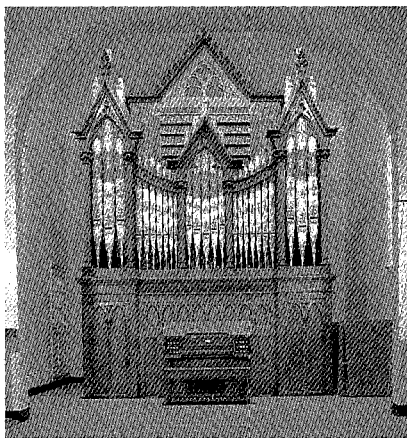
After a fairly energetic and busy Friday, the prospect of a somewhat more relaxed convention weekend seemed a good one. Saturday began with Jonathan Ambrosino's lecture entitled "Ernest M. Skinner & G. Donald Harrison, Retrospective and Review." Ambrosino is president of the Society, bringing a distinguished background in both communications and organbuilding, and he is making his strengths very much felt throughout the organization.

The first concert of the day was by Richard Hill at First Parish in Arlington, one of the truly great recitals of the convention, on one of its very best organs—an 1870 Hook (Opus 529) of fifteen stops, moved into First Parish's fine modern building from a church in Philadelphia. The program began with a hymn that rather set the tone for the rest of the program, "Stand up, stand up for Jesus," to the tune Webb. The organ is tucked in a corner in the front of the church, and has facades on two sides, and the whole thing resonates like one big soundboard—it really is rich and full, and beautiful besides. The *Triumphal March* of Dudley Buck is the kind of spirited stuff that can really be effective in the hands of a strong and sure player with spirit to match—really good fun. Then, by Amy Beach, a lovely work, *Prelude on an Old Folk Tune*, very Irish sounding. The next piece was the



Hook, First Parish, Arlington

kind of thing that would keep a congregation around for the postlude, *Toccatta* by George E. Whiting (1840–1923). The beginning was a bit reminiscent of the Lemmens *Fanfare*. Next, *David the King*, based on a theme of William Billings, by Gardner Read—a lament on the death of Absalom. Finally, the grand finale, *Allegro comodo*, from *Suite in D* by Arthur Foote. This work might have suffered from a lesser performance, but there was nothing lesser about what we heard—a great ending, to much applause and a quick stand up!



Hook, Follen Community Church

On to Follen Community Church, the oldest church in Lexington, boasting as one of its ministers Ralph Waldo Emerson. What a beautiful place and beautiful instrument, both to see and to hear. E. & G.C. Hook Opus 466 of 1869 was originally in a church in Stoneham, but was given as a gift and moved to Follen Church in 1995. Erik Suter, with degrees from both Oberlin and Yale, is now assistant organist and choirmaster at Washington National Cathedral. The program: Pinkham, "Festive March" from *Music for a Quiet Sunday*, which was commissioned by the church to celebrate the instrument; Mendelssohn, *Third Sonata*; Sweelinck, *Variations on Balletto del granduca*, for which organbuilder John Bishop operated the hand pump, which really did make a noticeable difference—the wind was rather gentle and supple. The program ended quietly with the Paul Manz *Aria*, which featured the Melodia stop, living up to its name, and toward the end of the piece, an octave up, where it was ravishing. The final hymn: "Come down, O Love Divine" (Down Ampney). Suter launched into a quite cathedral-like improvisation on Down Ampney which sent everyone out very cheerfully indeed.

Sometimes food claims a place on the list of OHS convention memories. On this Saturday evening, we had an example of this, and what an example! At 5:30 in the beautiful evening light we boarded a large and very fast boat for Thompson Island, the history of which is complex and off topic here, other than to say it is a quite large, hilly, and scenic place from which, in the right spot, one neither sees nor senses the presence of the big city so near. I have been to one clambake in my life, a small, private affair, memorable for wonderful seafood and for good company. This was

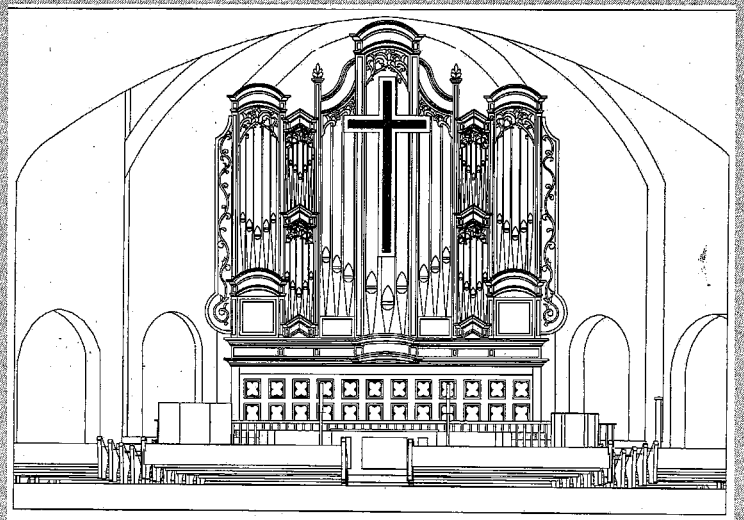
that experience writ large; there was no end to the wonderful food. There were various salad things, baked beans, a wonderful piece of steak, a large pile of steamed clams and an enormous lobster on a separate plate. We were seated in a great tent, with some outside places for those who enjoy mosquitos. At the end we hiked down to the dock through the cool darkness, and after a bit of a wait, our boat appeared to take us back to the mainland, giving a gorgeous moonlit ride back to Boston Harbor.

On Sunday morning the Annual Meeting of the Society was scheduled for 8:30. There were reports from all the committees carrying on the work of the Society, including the Historic Organs Citation Committee, the superb OHS Archives in a new home in Princeton, the Biggs Fellowship Committee, the Publications Committee, and so much more. At this convention about a half-dozen plaques were presented to churches that have recognized the historic significance and musical importance of their instruments and have continued to maintain them properly. This recognition, plus the very presence of several hundred musicians in their church coming to hear the instrument, sends a strong message of support and encouragement. The Biggs Fellowship is a great program, and its ability to assist interested people in attending a convention when they might not otherwise be able to do so, has been greatly enhanced by a major gift from the estate of Peggy Biggs, the wife of E. Power, who died recently. This year the convention was enriched by the presence of four Biggs Fellows: Daniel W. Hopkins of Lockport, Nova Scotia; Ted Kiefer of Franklinville, New Jersey; Tony Kupina of Montréal, Québec; and Daniel B. Sanez of Hollywood, California. A visit to the OHS Archives in Princeton finds one in a place where one could happily stay for days on end, exploring the amazing riches, holdings unequalled by any other resource anywhere in the

world. Many have studied there helped by one of the research grants available through OHS. The Archives were bursting at the seams in the old space in the Westminster Choir College Library, and through gifts from business and arts organizations and individuals, the sum of \$85,000 was collected to make possible the move to new and spacious quarters. Confident in the knowledge that OHS is important to all its members, important enough that they are willing to help the organization financially over and above the membership fees, a new fund has been established and announced at this year's annual meeting. This endowment fund will help stabilize the finances of the organization and enable it to expand its work in a number of areas where money has been a bit tight. The goal is a half-million dollars, and amazingly, a small group of officers and close friends of the Society has already pledged the sum of \$58,000. I hope anyone reading this who is not a member of OHS will consider now joining. Try: <www.organsociety.org>. By the way, next summer's convention will be in Winston-Salem, North Carolina, June 21–28.

On this Sunday afternoon, there were some opportunities to visit Cambridge organs and also the astonishing beauties of Mount Auburn Cemetery, which for American organists and organbuilders, might be a rough equivalent to an Englishman visiting Poets' Corner in Westminster Abbey. Some recitals were played in Cambridge, and some churches held special musical events for conventioners. I chose to stay close to the hotel before the great evening event, a concert about which I almost fear to write, so controversial was it. Catching all the buzz on the walk back to the hotel and in the exhibit room later, there seemed to be no agreement whatsoever about the instrument, the player, her registrations, the music she chose—even what she wore! That Cherry Rhodes is the consummate concert artist cannot be in dispute. Nor can one

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Aeolian-Skinner, The Mother Church

deny the historicity and significance of the enormous 1952 Aeolian-Skinner organ, much upgraded and changed both mechanically and tonally over the years, but still bearing the stamp of the makers, working under consultant Larry Phelps. Beyond that, I heard those things that I thought I rather liked being roundly condemned by some, and those things that I thought I did not like being roundly praised by others. If nothing else, the organ is a great amusement. There is much to gaze upon, with all manner of pipes mounted in all kinds of arrangements. There is nothing to suggest the historic structure of The Pipe Organ, perhaps even less so than in some of the exposed organs of Walter Holtkamp, Sr. Looking at those, one usually knew what was where. Not so here in the First Church of Christ, Scientist, known familiarly as The Mother Church. The great heaps of pipework are not identifiable without some sort of guidance. The exposed pipework speaks into an enormous space, seating about eight thousand people, and amazingly, it projects fairly well, coming to the listener's ear, I think, with the aid of the various domed shapes in the building. It is capable of gentleness and also of bombast, all sounding to my ears just a bit on the thin side, and looking at the pipework, one does have the impression of thin. I am sure I will pay for this in some way, but I have to say that at the end of the first piece, a large plenum with tons of mixture ranks in play caused me to say that I thought it all sounded incredibly electronic.

The program (12 pieces, only two of which I had ever heard) began with a piece that made use of the spacious layout of the organ, a work by Frank Ticheli (b. 1958) dedicated in its organ arrangement to Cherry Rhodes. *Pacific Fanfare* (1999) began very softly and finally did build up to live up to its name, exploring the many reeds of various volumes on this instrument. This was followed by the Sweelinck *Bergamasca*, using what is called the Continuo division of the organ; *Deuxième Légende* of Bonnet, a beautiful work from the Vierne *Pièces de Fantaisie*; "Impromptu"; *Méditation* by Gabriel Dupont (1878-1914, an organ student of Widor); *Sportive Fauns*, by the Yugoslav composer, Deszö d'Antalfy-Zsiross (1885-1945), who studied with, among others, Max Reger. After intermission, the obligatory hymn, "I love thy way of freedom, Lord" to a Hubert Parry tune, Heavenward. The accompaniment was unusual, being almost a gentle wash of sound much in the manner of some English Psalm accompaniments, very much in the background. Then *Four Pieces for the Mass* by José Lidón; Clarence Mader's "The Afternoon of a Toad"; and *Variations on Victimae Paschali*, by Jiri Ropek (b. 1922 in Prague).

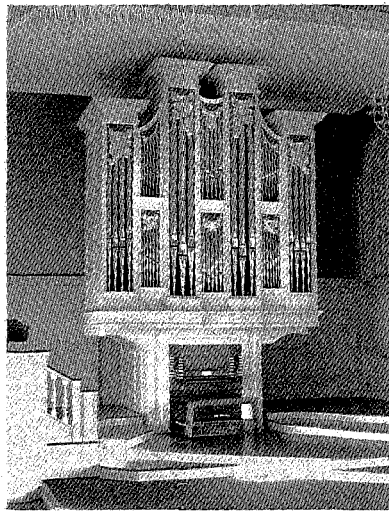
Whatever misgivings people might have had about the concert, at the end of the Ropek there was a spontaneous and essentially unanimous standing ovation, and it kept going long enough that it was clear an encore was needed, the lovely and quiet *Salve Festa Dies* by Marius Walter. Hailing the festival day was a very gentle affair, but beau-

tiful. And thus ended Sunday and the weekend.

Monday, August 21

The recitals this day were part of an elective involving visits to instruments in the Newton area. The alternative was the Mount Auburn Cemetery, also available the previous day. A third choice was to do nothing and ride a bus later to a concert at The Korean Church in Cambridge.

First stop: Church of the Redeemer, Chestnut Hill, Newton, something of a cookie-cutter Anglican pretend Gothic building, of which there must be thousands around the country. It boasted pretend Gothic acoustics as well. Heard from the third row on the south side, the Noack organ was overpowering. I suspect that this chancel installation caused the builder to push the instrument so it could lead those in the back row of the church. Gretchen Longwell gave a program that one might play on a North German-oriented mechanical-action organ in a good room in an academic environment. The audience was made up almost completely of organists, but the recital missed one of the features of OHS programming—showing a variety of things the organ can do. Many thought that we could have heard some Vierne, Mendelssohn, or anything else that might show the Romantic possibilities which probably exist in this instrument. The program: Buxtehude, *Praeludium in G Minor*; Boehm, *Wer nur den lieben Gott lässt walten*; the hymn "If thou but trust in God to guide you"; two Schübler chorales: *Meine Seele* and *Ach bleib bei uns*, both really well played; and the Ernst/Bach, *Concerto in G*.

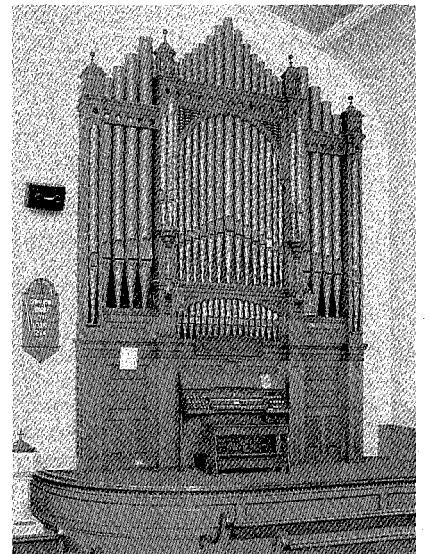


Bozeman, Eliot Church, Newton

The next recital featured a new instrument built by George Bozeman at Eliot Church (Congregational) in Newton Corner, Newton. The instrument has rather active or flexible wind, a bit more so than wanted, as there was clearly no room for the main reservoir right with the instrument—it is in the next room—and even fitted with concussion bellows, things occasionally get a bit bouncy. But the overall effect is very good. There is an amazing wooden 16' Pedal Trombone, tremendously round and full in sound, not loud, and perhaps a bit slow of speech, but really fun when it opens out. The recitalist was Kimberly Ann Hess, director of chapel music and college organist at Stonehill College in Easton, Massachusetts. The program: de Grigny, *Veni Creator*, played with glorious ornamentation and clarity on a very sympathetic organ in Kimberger I; Schumann, *Four Sketches* from Opus 58; Bach, *Tocatta in F* (BWV 540), including the most expressive playing of that long pedal solo I have ever heard; and the hymn "We are your people" to Sine Nomine.

Brian Jones has been featured at OHS conventions seemingly forever. To be sure, his playing is always wonderful, but he gives more, steeped as he is in the history of the instrument, the OHS, and New England itself. Léfébure-Wély, *Boléro de Concert*; *Concerto in D* by Charles Avison (1817-1953); Jongen, *Scherzetto*, op. 108, no. 1. The next and final work on the program was dedicat-

ed to Alan Laufman, director of the Organ Clearing House, who, as a young man, first turned pages for Jones for the same piece quite a few years back at an OHS Convention on The Cape. Jones gave a spirited reading of the Bach *Prelude and Fugue in A Minor* (BWV 543); and finally the hymn, "How shall I sing that majesty which angels do admire," to the tune Coe Fen.



Hutchings, Korean Church, Cambridge

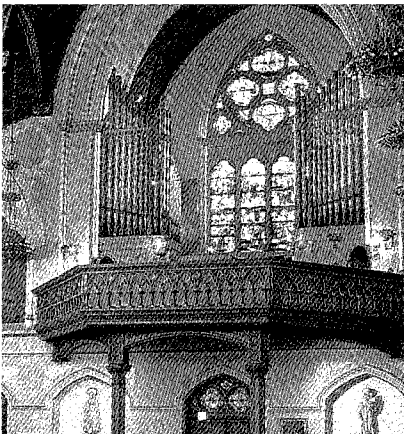
Next on the schedule was Nancy Granert at The Korean Church (formerly Pilgrim U.C.C.) in Cambridgeport, Cambridge. The 22-stop Hutchings instrument of 1886 was not very telling in a fully carpeted room, unfortunately, and the program began with three early works that just did not make sense on the instrument and in the non-intimate environment: *Spanieler Tanz* of Johannes Weck (early 16th century), *Mit ganzem Willen wünsch ich ihr* of Paumann, and *Kochersperger Spanieler* of Hans Kotter; then two Bach settings of *Liebster Jesu*, the first on the really warm Open Diapason, and the second using the Dolce Cornet for the cantus, quiet but pungent. We then sang the chorale, with a chance to sing harmony in the middle stanza. Then George Chadwick, *Canzonetta*; Frank Donahoe, *Impromptu*. We finally heard the (rather underwhelming) full organ in the Arthur Foote *Prelude in C*. Nancy Granert is now organist at Emmanuel Church (Boston) and Temple Sinai (Brookline), and is on the faculty at the Boston University School for the Arts. The audience stood all around the walls, around the altar, and in extra seats in each of the aisles. The organ did not have a chance, but Granert put in a valiant effort, and it was clear that she is an excellent player.



Jardine, St. Catherine of Genoa Parish, Somerville

We had heard four recitals already, and it was getting on for 5 pm, but most did not accept the proffered escape bus to the hotel, instead opting to hear Rosalind Mohnsen at the beautiful St. Catherine of Genoa Church in Somerville, with its fine 1894 Jardine, and decent acoustic. Mohnsen shared her program with a wonderful, expressive soprano, Maura Lynch, who added a great deal of interest to the program. First, three Antiphons from the *Fifteen*

Pieces of Dupré, "His Left Hand Is under My Head," "Lo, the Winter Is Past," and "How Fair and Pleasant Art Thou"; the hymn "Come Holy Ghost, Creator Blest" sung to a pleasant minor-key tune from the *Pius X Hymnal*—written by Theodore Marier; then Schumann, two of the *Fugues on the Name of Bach*. Ms. Lynch stepped forward to the balcony rail and sang "The Flag of Prospect Hill" by J.W. Bailey. We then sang an interesting cantor and response sort of hymn "Now Help Us, Lord," with Ms. Lynch serving as cantor. Next, for soprano and organ, *Der Schmetterling ist in die Rose verliebt*, op. 14, no. 2 of Henry Hadley (1871–1937). Last on the program was Henry Dunham's (1853–1929) *Fantasia and Fugue in d*, op. 19. Rosalind Mohnsen is director of music at Immaculate Conception Church in Malden, and this was her 15th OHS convention recital.



Woodberry & Harris, St. Mary R.C. Parish

Dinner on this evening was a barbeque at the Charlestown Navy Yard. The food really was delicious, and we were only a short walk from St. Mary Roman Catholic Church, Charlestown, where Dana Robinson played a stunning recital. This church was one of a number of very old, large, Catholic churches that have been recently restored. This was a great evening of great organ music suited to the grand old Woodberry and Harris Organ of 1892 in a fine acoustic. Parker, *Introduction and Fugue in E Minor*; a duet version of six Schumann *Studies for Pedal Piano* (Opus 56) with Paul Tegels assisting; Franck, *E-Major Chorale*; the hymn "Immaculate Mary" to the Lourdes Hymn; Widor, the complete *Symphonie Gothique*. Dr. Robinson teaches at the School of Music of the University of Illinois.

Tuesday, August 22

Tuesday the 22nd began with a lecture by Pamela Fox concerning the Hook & Hastings factory in Weston, which involves more of interest than might meet the eye. This was an attempt at a complete "community of labor," with workers' cottages, a company-built recreation hall, and other facilities. The move to Weston took place in 1880.

This was it—my first chance to hear the legendary instrument at Old West Church, and its legendary organist, Yuko Hayashi. Perhaps the experience of the organ was a bit underwhelming (to me) because we have all heard so many wonderful instruments in a similar style that have been built since this pioneer Fisk organ appeared in 1971. Many of these, I think, surpass Old West in terms of color and clarity, an excellent example of which we heard at our next stop. The program: Buxtehude, *Toccata in D Minor*; Bach, *Wenn wir in höchsten Nöthen sein*; Clérambault, *Suite on the Second Tone*. The Basse de Cromorne was something else, given the monster Cromorne on this instrument, full of color and character. The *Récit de nasard* revealed another monster, the Nasard itself—quite big and colorful in combination. We did sing a hymn, "Now thank we all our God," in the strange unison version found at number 396 in the 1982 *Hymnal*. Had anyone turned one more page, they

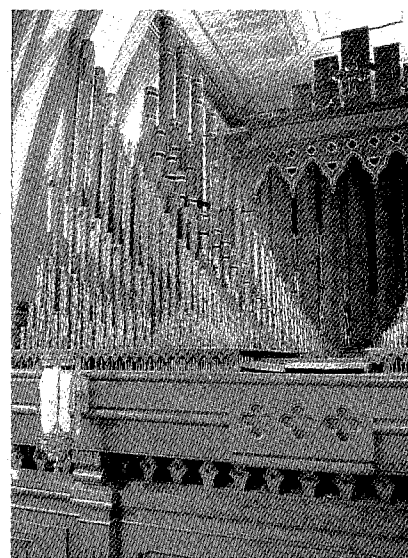
would have come to the harmonization by Monk, following Mendelssohn's symphony version, which would have been infinitely more fun.

Next First Lutheran Church, where Richards, Fowkes & Company Opus 10 was in the final stages of installation, sufficiently far along to allow William Porter to improvise his way through many combinations of sounds. This organ, in its hideous Piero Belluschi building, should be a fabulous addition to the Boston organ scene.

For the next program, Frederick Jodry V gave a really interesting performance on a 1938 Wicks instrument in a fine acoustical environment, Most Holy Name Parish, West Roxbury, the instrument designed and voiced by Henry Vincent Willis. Wow! Broad foundation tone! Reading through the very detailed stoplist provided, some features stand out. The Great has no mixture, going only to the 2' Principal. There are, however, two Open Diapasons at 8'. The flues are on 95mm of wind, but the Great Trumpet is on 145mm. The Choir (enclosed—73 note chest) has a French Horn with its own tremolo. It is on 140mm of wind, while the rest of the division is on 95mm. The Swell has flues on 100mm, a Vox Humana which automatically engages its own Tremolo, on 105mm, with the four other reeds on 140mm. The Pedal has a 16' Open Dia-

pason and a 16' Bourdon. All else is either borrowed or extended from somewhere. There is a small sanctuary organ, but it is not working, and was not made available for inspection. The program: Woodman, *Little Partita for Easter*; Chadwick, *Pastorale*, demonstrating a truly wonderful Harmonic Flute; Léfébure-Wély, *March*; the hymn "The Strife is O'er" at an incredibly fast clip. The program finished with a really interesting *Postlude on a Theme of Palestrina* by Dudley Buck.

One of the happy-making experiences of this convention has been seeing quite a few ornate, very old, Roman Catholic churches that have been newly loved and spruced up with great care and taste. Saint Patrick Church in Roxbury is not one of these, possibly lacking the enormous amount of money required for a major fix-up. It does have rather nice stations, set in small tabernacles, perhaps two or three feet high, and lighted indirectly from above. The room is disfigured by ugly loudspeakers stuck all over the place. The organ is an E. & G. Hook & Hastings from 1880, rebuilt by Hutchings in 1893, adding a Barker lever to the Great and its couplers. The pipework and chests are original Hook & Hastings, but the Choir organ was added by Hutchings. It is visually reminiscent of the Covington Holtkamp that has been discussed on



Hook & Hastings, St. Patrick R.C. Parish, Roxbury

Piporg-l, with exposed pipework in a pleasing pattern—rather remarkable for its time.

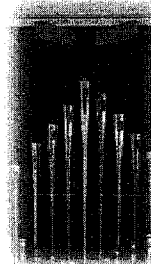
In this church, Kristin Farmer played one of those "Program will be announced" events, again of necessity, given the precarious condition of the organ. Kristin and her organbuilder husband John Farmer have donated

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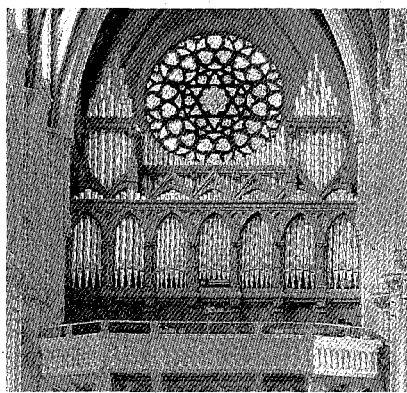
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countless hours to getting this organ up and playing for the convention. After the organ received an OHS Plaque, we heard the following program: Langlais, *Hommage*; three Dupré Antiphons; Meditation from *Thais*; and a *Gigue* by John Bull. The Langlais really worked on the instrument, which is quite beautiful doing mystic bits, and also capable of some richness as the volume rises. There is a strong and independent 16' Open on the Great. In the Dupré "I am black but comely," the Flute had a wonderful open sound. The John Bull *Gigue* was played rather full out, and the upperwork was irritatingly out of tune, sounding for all the world like a supercoupler forcing into play pipes that have not been noticed (or tuned) in years—but there is no supercoupler. At the end, we sang "Glory, love, and praise," to the pleasant tune "Benifold," by Francis Westbrook (1903-1975).

It was getting on for tea time, and at First Parish (Unitarian) in Roxbury the convention split into two groups: one group going to the recital and the other to what was billed in the book as a "reception." This meant not high tea, but various cool drinks and cookies out under the trees in back of the church. The recital of one hour and ten minutes (surely the longest daytime event of the convention) took place on a rather anemic instrument in a totally dead acoustic in a quite large building. (The building is quite beautiful, if greatly run down, but a grant has apparently been secured and further funds are being sought for its restoration.) Robert Barney gave another performance of the Brahms *Prelude and Fugue in G Minor*, which was effective in the space, followed by another good choice, the Hindemith *Second Sonata*. But nothing could overcome the effect of the hour, the hopelessly dull acoustic and the instrument. There was a certain amount of merriment when folks realized the hymn to come was "Sleepers Wake! A voice astounds us." But wait, there was yet more to come. The Reger *Fantasy on Wachet Auf* really did not belong in this building, on this organ, and for that trivial matter, at this time of day. Two people were sound asleep in my pew. We ran, not walked, to the waiting buses.

The evening venue was Holy Cross Cathedral. Anyone, in New England at least, who receives mail at all, has probably had a mailing from Leo Abbott concerning his ongoing effort to restore this most wonderful instrument in a glorious space. The instrument, Hook & Hastings from 1875, is simply enormous, with all mod cons of the period,



Hook, Cathedral of the Holy Cross

including Barker lever to the Great and its couplers, pneumatic stop action, eight mixtures, and imported French reeds from Zimmerman, some with Cavaillé-Coll shallots. It was electrified around 1929 by Laws. Henri Lahaise and Sons have been working steadily to keep it going, while doing restoration work as time and funds permit. Along with lots of AGO members and other members of the Boston musical community, in addition to lots of parishioners, we were a huge audience to hear four well-known organists in a program that became even more remarkable than we were led to expect.

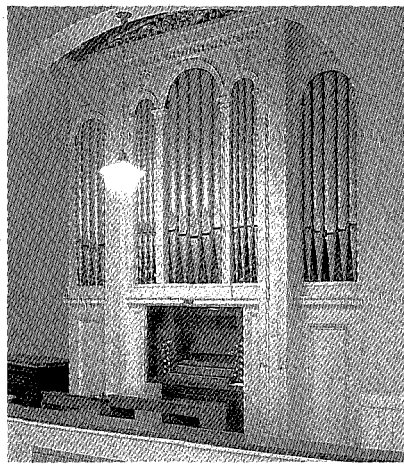
George Bozeman led off with some charming Pepping Chorale Preludes, ones from the *Kleines Orgelbüch*. Julian Wachner, who had given a full evening recital earlier in the week, offered the Bach *Dorian Toccata and Fugue*. The Toccata was a bit thick for the registration and building, but the Fugue was magical, with a hardly noticeable but very real build-up that left one breathless at the final cadence. Next came Wachner's transcription of *El Salon Mexico* of Copland. I guess there are cannon shots in the score, and Leo Abbott was ready in the balcony with an enormous bass drum, which he struck with immense authority. At the first blow, the whole audience rose quite visibly just a bit off its seats. Peter Sykes began the second half with a stunning performance of the Reger *Fantasy and Fugue on BACH*. This was our first chance to hear the organ full out in a major piece of organ literature. It was totally tremendous, and the audience response was enormous. Leo Abbott assumed his familiar bench at his familiar reversed horseshoe theater organ console (long story, but the thing works!), and led the hymn "The Royal Banners Forward Go" (Agincourt Hymn), with lots of wonderful fanfares

and interludes. He then gave a magnificent improvisation on *Salve Regina*, which, among other things, was a great tour through the instrument. After the last chord had died away, there were whoops and cheers, and an audience completely on its feet. What a night!

The final great day Wednesday, August 23

On this last day, it was hard to refrain from commenting on the weather. With the exception of one evening of some rain, the days were cool, sunny, and dry. One's impressions of a convention are somewhat tempered, I think, by whether one has or has not sat in broiling hot churches with perspiration pouring down. We had essentially none of that.

This day began with a lecture on "Organ Pedagogy in Boston 1850-1900," and included a discussion of the personalities, the publications, and institutions of the period. To attend a Friday noon recital at Trinity, Copley Square, is to learn that this organ culture remains very much alive today. It will be you and about 299 others in attendance! The AGO chapter is one of the largest and most active in the country.



Simmons, First Baptist Church, Framingham

For the first two concerts of the day we were split into two groups, so today's performers each played twice. Our group began at First Baptist Church in Framingham at 11:30 with a totally satisfying event. The church is the oldest in the area, clearly well-loved and well kept. Victoria Wagner gave a program of organ works and songs in which she accompanied soprano Nancy Armstrong. The organ is gentle, the room not resonant but small and clear. The idea of this combination organ concert and song recital was just right. The instrument, William Simmons of 1853, 17 stops, is lovely, but not perhaps compelling enough to carry a full program on its own. Like the church, it has been well cared for, and was presented with an OHS plaque before the music began. The program: Handel, *Voluntary XI*; two Purcell songs, "We Sing to Him" (*Harmonia Sacra*) and "Tecum principium in die virtutis" from *Dixit Dominus*; the hymn "Rock of Ages" to "Toplady"; James Woodman's song, *Rock of Ages*. Next, the premiere of Peter Sykes's "Arise my love" for organ and soprano, a truly lovely addition to the repertoire for voice and organ. The perfect finish to this lovely event was *Festival March*, by Christian Teilman. Victoria Wagner is director of music at Trinitarian Congregational Church in Concord, organ instructor at Regis College in Weston, and on the piano faculty at the Noble & Greenough School in Dedham.

It was lunch time. If you were in Group A, you ate at St. Andrew's Church, Wellesley, but Group B, of which I was a member, ate at Village Congregational, also in Wellesley. There were no concerts scheduled for these churches—only the use of their facilities for the meal. Then onward to the Chapel at Wellesley College. The complications of the keyboard require quite a bit of time and understanding. There are split sharps and a "short octave," and nothing quite feels like what one is used to at home. But the

whole thing represents the kind of creative adventure, unique, I think, to the questing and curious mind of Charles Brenton Fisk. I need to quote a bit of history from the ever-helpful *Organ Handbook*: "In 1972, Wellesley College signed a contract with C. B. Fisk for a two-manual organ based on Dutch models, c. 1620. Inaugurated in 1981, this organ and its design underwent considerable evolution in the decade leading to its fruition. From the beginning, it was intended that a specialized instrument, built 'in the spirit of uncompromising authenticity' would allow students a European experience in America." The Pedal Posauze was added in 1983, as were carved pipeshades. Additional Pedal stops were added in 1987, and the case was oiled and gilded in 1992. At the other (east) end is an Aeolian-Skinner instrument which is, in fact, used for accompanying the choir and congregation up front.

On the above-described Fisk instrument, Margaret Irwin-Brandon gave a most elegant recital: Scheidemann, *Fantasia in C*; Weckmann, *Canzon in G Major*; a choral prelude by Franz Tunder, *Jesus Christus, unser Heiland, der von uns*, served in alternation to our singing of the chorale in or with various harmonizations. Next, the Buxtehude *G Minor*. While there is an electric blower for practice, in normal public playing, the organ is human-pumped. One person can do it all, although there is room for two at the pumping apparatus. One must carefully go backwards up a short staircase, step out over a beam connected to one of the feeder bellows, and glide down, propelled by one's own weight, on that beam until the bellows hits bottom. At this point, one goes back up the stairs, and vigilance is wanted to wait for the last-pumped bellows to rise almost to the top, at which point one rides down on the other one. It's an exercise that adds a most graceful visual component to the playing of this instrument. As you look at the case, to the left, you see the pumper backing up the stairs, and then ever-so-gracefully riding down quite slowly on the bellows, after which the work is repeated. A couple of the Biggs Fellows had the honor of raising the wind.

For various reasons I missed a recital at St. Mary R.C. Church, Waltham, by Libor Dudas, music director and organist at the famous Old North Church. The program included the Brahms *A Minor Prelude & Fugue*, the Elgar *Vesper Voluntaries*, and the Franck *Finale*, on an 1874 Hook & Hastings instrument, restored by Henri Lahaise and Son during the 1990s.

The last concert of the convention took us back to Immaculate Conception where, before an enormous audience of conventioners, AGO members, and Boston music lovers, Thomas Murray gave one final fabulous musical memory. The whole program was a procession of delights, all played in the elegant Murray manner and wonderfully registered with great care: Guilment, *Sonata IV in D Minor*; Reger, *Benedictus*; Schumann, *Three Studies for Pedal-Piano*; Bonnet, *Matin Provençale* (No. 2 from *Poèmes d'Automne*, 1908); Franck, *Fantasy in A Major*. We sang a rousing hymn, "Praise the Lord, ye heavens adore him," to a grand Victorian tune called "Fabien," composed by the first organist of Immaculate Conception Parish, who served until his death in 1875, John Henry Wilcox. Next, three more of the Schumann *Studies*; finally, the Mulet *Carillon-Sortie*. And sortie we did, back to the exhibit hall cum bar, for a last social time with friends from far and near.

What a wonderful convention! I hope this report might help some readers to consider making plans now to attend next summer in North Carolina, from June 21st to the 28th.

—Malcolm Wechsler
Mander Organs, USA

The author thanks Mark Nelson, William Van Pelt, Judy Ollikkala, and Anonymous for corrections and additions to this article after its original Internet appearance.
Photos by William Van Pelt III.

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New Organs

Cover
Andover Organ Company,
Methuen, Massachusetts
St. Michael's Episcopal Church,
Orlando, Florida, Opus 106

It seemed simple enough. Andrew Walker, music director at St. Michael's Episcopal Church in Orlando, Florida, wrote to several pipe organ builders including Andover Organ Company in May 1990, explaining that the church had decided to replace its aging electronic. It had recently been finished off by a bolt of lightning! By September 1991, after visits to many organs, the committee selected Andover Organ Company. But before the happy dedication of Opus 106 eight years later, the design had to grow through three phases. Fortunately, the church and the company maintained their faith in one another throughout the long process, working together toward the best solution.

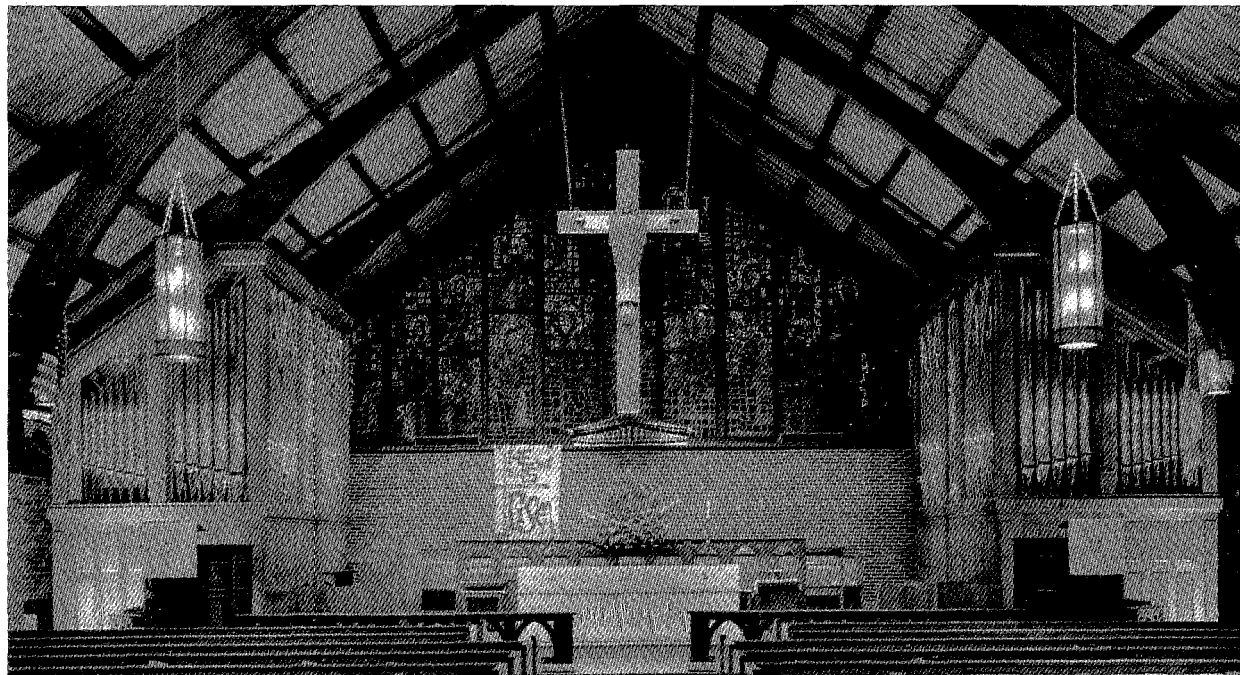
The church was built in 1958, with a shallow roofline and tongue-in-groove wood ceiling. In the gallery, space was insufficient for the organ that St. Michael's requested. Plans for the location at the rear of the church necessitated redesigning the entrance, not a popular option with church members.

By 1994, the church had decided to explore an organ with choir seating at the center front of the sanctuary in conjunction with a redesign of the altar area. The problem here was a glorious contemporary stained glass window filling the top half of the front wall. There was also some concern about moving a large cross hanging over the altar.

To solve these problems, Donald H. Olson and Jay H. Zoller of Andover, in consultation with Andrew Walker, designed twin cases on either side of the altar, with manual divisions on the left and the pedal division on the right. The action would still be mechanical, linking manual and pedal divisions with a tunnel under the altar to accommodate long trackers. This left the window almost entirely visible. The contract was finally signed in June 1997.

The two matching cases feature facades of copper 16" Bourdon pipes facing the congregation, and polished tin Great and Pedal Principal pipes facing the center, in four symmetrical flats. Cases are red oak, stained to match the woodwork in the church. Pipe shades are starbursts of contrasting woods: maple, cherry, walnut and ash, with a revolving zimbeldern star at the center of each. The console, including Solo, Great and Swell manuals, is detached and reversed. When the Chamade is not being used, the solo manual acts as a coupling manual.

Key action is mechanical with some electric action for offset basses and Chamade. Couplers are operated electrically through an additional set of pallets on the Great and Swell windchests. Combination action is solid state from



SSLL, with 8 levels of memory. Stop action is activated by Harris drawknob units and Taylor stop action solenoids. The organ has 34 stops, 36 ranks, comprising a total of 1998 pipes.

Andover began construction in March 1997 and the instrument was installed in June 1998, under the direction of Benjamin Mague, mechanical director. Regulating and tuning was led by John Morlock, tonal director, over a large part of the summer. A Chamade projecting under the stained glass window was added in March 1999, with an insulated heat shield for protection from the Florida sun, and with special lighting from beneath and behind.

Music director Andrew Walker worked with John Morlock and Donald Olson to create a sound suited to Anglican liturgy in a room which is rather dry acoustically. Walker particularly liked the full-bodied Andover Open Diapasons, characterized by warmth and boldness without being overbearing, and a chorus that was clear without harshness. Flutes are articulate but not chuffy. The Swell Oboe was made according to Hook and Hastings scales. Three trumpets in varying styles include the Hook-style Great Trumpet, the bright French-style Swell Trompette, and the broad full sound of the Chamade, with lots of fundamental, which dominates but doesn't obliterate the full organ.

In November, 1998, a week-long series of concerts celebrated the new organ: a dedication and blessing November 8; a dedicatory recital by Gerre Hancock, master of the choirs at St. Thomas Church, New York City, November 12; and a choir festival led by Dr. Hancock November 14. Additional

concerts followed, by Murray Forbes Somerville in March 1999 and by Heinz Wunderlich and violinist Nelly Söregi-Wunderlich in November 1999.

The Walker/Harris Organ was named in honor of Andrew Walker, who has been music director at St. Michael's since 1980, and the family of Stumpy and Dottie Harris, major donors for the organ.

Those who worked on the organ include Donald H. Olson, president, church liaison, case design; John W. Morlock, tonal director; Jay Harold Zoller, mechanical design, case design, installation; Benjamin G. Mague, mechanical director, installation; Edward C. Bradley, windchests, case finishing and installation; Betty Swett, secretary; Anne J. Doré, office manager; Michael W. Eaton, windchests, action and installation; Kirk Garner, case finishing; Albert Hosman, Jr., casework; Paul McNamara, wiring and tonal finishing; Felicia F. Morlock, pipe racking and pre-voicing; Donald E. Reich, wood pipemaker; Eleanor Richardson, pipe racking, rollerboards, pipe shades; Craig A. Seaman, wiring, installation, tonal finishing; James Stewart, wind system; Thomas E. Turmel, pipe racking, offset tubing; Paul Byron, pipemaker; József Lasota & Sons, pipemaker; Süddeutsch Orgelpfeifen Fabrik, reed pipes.

Photo credit: Starling Productions

Notes from music director Andrew Walker

I began my ministry at St. Michael's in the summer of 1980. At that point there was a nine-year-old electronic organ situated in the balcony at the rear of the church. The speakers were hidden behind a facade of organ pipes

arranged to look like a pipe organ case. This organ had been damaged in a lightning strike to the church, the capture action was mechanical, noisy, and obsolete, finding a technician to work on the instrument was a problem; in other words, a replacement was going to be needed at some point in the future.

From 1980-1990 the choir grew to a size where it overflowed the space available in the balcony. Beginning in 1989 a search was begun to find a replacement for the organ, and address the issue of extra choir space. After two years of extensive investigation including visits to organs in the United States and in the United Kingdom, the organ committee chose Andover Organ Company to build a new instrument.

The initial idea for organ placement involved extending the west wall of the church out 20 feet, removing the balcony, and constructing a platform on which the organ and the choir would be placed. The instrument would be in one case, speaking down the central aisle of the church. However, a central aisle entrance into the church would be lost. When this idea was presented to the congregation it met with disapproval.

Plan B involved reorganizing the altar area of the church in which there was a large amount of wasted space. Andover's first design put the organ in two cases, one on either side of the altar, choir space behind the altar, the two cases straddling one of the large A frames holding up the roof. It was quickly discovered that this would necessitate removing four congregational pews. This was also unacceptable.

Plan C involved an ingenious mechanical solution on the part of Andover permitting each case to straddle two of

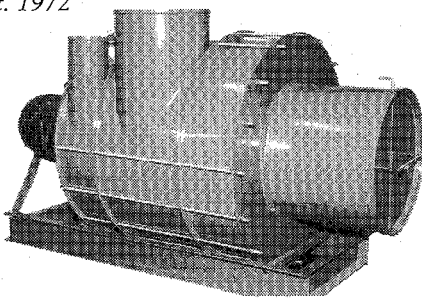
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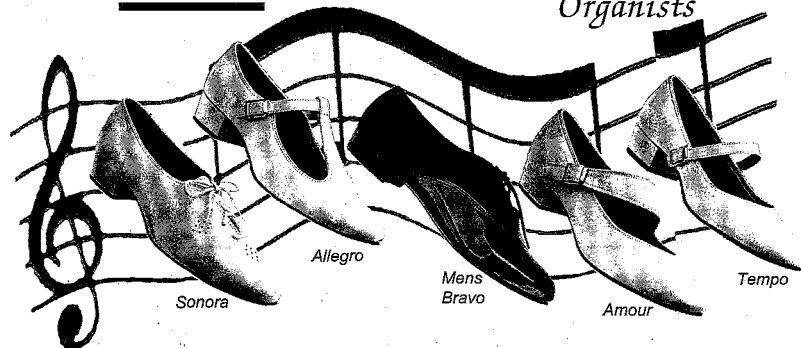
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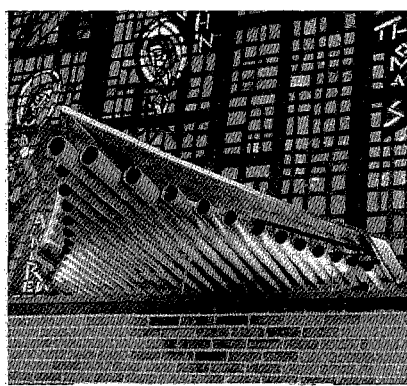


the A frames. This resulted in a loss of only two congregational pews, and the solution was found.

The acoustical properties of the building are somewhat on the dead side when the church is half filled or more. I did not want an instrument that would scream at those listening or singing. This resulted in the choice of an instrument that is Diapason-based with strong foundations. The sound is warm, enveloping, exciting and "brassy" when needed, and full organ fills the room without being overbearing.

From the very beginning, the primary responsibility of the organ has always been defined as the accompanying of congregational singing, then accompanying a choir, and finally the playing of organ literature. We use a broad range of congregational material at St. Michael's, the choir sings literature from plainsong through 20th-century classical and contemporary sacred literature, I like to play, and visiting organists have played, a broad range of organ literature. The instrument performs admirably in all these roles, and has been enthusiastically received by the congregation and visiting musicians. There is enough space for the choir members, adults and youth together, numbering up to 60. One of the most interesting comments we received from many members of the congregation after the installation was "... it looks more like a church now!"

Andrew Walker



- GREAT**
- 16' Bourdon
 - 8' Open Diapason
 - 8' Stopped Diapason
 - 4' Octave
 - 4' Chimney Flute
 - 2 2/3' Twelfth
 - 2 2/3' Nazard
 - 2' Fifteenth
 - 2' Recorder
 - 1 3/4' Tierce
 - IV-V Mixture
 - 8' Trumpet
 - Zimbelstern
- SWELL**
- 8' Violin Diapason
 - 8' Celeste (49 pipes)
 - 8' Bourdon
 - 4' Principal
 - 4' Flute
 - 2' Octavin
 - 1 3/4' Quint
 - III Mixture
 - 16' Fagott
 - 8' Trompette
 - 8' Hautboy
 - Tremolo
- SOLO**
- 16' Trompette en Chamade (TC)
 - 8' Trompette en Chamade
- PEDAL**
- 16' Double Open Diapason
 - 16' Subbass
 - 16' Bourdon (32 notes)
 - 10 3/4' Contra Quint (prep)
 - 8' Principal
 - 8' Flutebass (32 notes)
 - 4' Choralbass
 - 16' Trombone
 - 8' Trumpet
- Couplers**
- Swell to Great
 - Swell to Solo
 - Great to Solo
 - Great to Pedal
 - Swell to Pedal
 - Solo to Pedal

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, * = RCOO 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

16 MARCH

- Michael Kleinschmidt**; Trinity Church, Boston, MA 12:15 pm
- Timothy Tikker**, with Daniel Sanez, bagpipes; Immaculate Conception Church, Boston, MA 8 pm
- Kent Trittle**; St. Paul Cathedral, Pittsburgh, PA 8 pm
- +Matt Curlee**, with orchestra; Jacoby Symphony Hall, Jacksonville, FL 8 pm
- David Hurd**; Good Shepherd Lutheran, Cincinnati, OH 8 pm
- Gerre Hancock**; Concordia College, Ann Arbor, MI 8 pm
- Cj Sambach**, Pipe Organ Informance; Forest Park United Methodist, Fort Wayne, IN 9:30 am, 11 am, & 1 pm
- Steven Betancourt**; Fourth Presbyterian, Chicago, IL 12:10 pm
- True North Brass; Church of the Ascension, Birmingham, AL 8 pm

17 MARCH

- Alexander Hermann**; Trinity Episcopal Church, Easton, PA 8 pm
- Musikanten; Emanuel Church, Chestertown, MD 7:30 pm
- True North Brass; St. Philip's Cathedral, Atlanta, GA 7:30 pm
- Gerre Hancock**, master class; Concordia College, Ann Arbor, MI 9 am
- Cj Sambach**, Pipe Organ Informance; Forest Park United Methodist, Fort Wayne, IN 9:30 am
- Douglas Cleveland**; St. Giles' Episcopal, Northbrook, IL 8 pm

18 MARCH

- Thomas Murray**; Harvard University, Cambridge, MA 8 pm
- Elizabeth and Raymond Chenault**; First United Methodist, Schenectady, NY 3 pm
- Vaughn Watson**; St. Thomas Church, New York, NY 5:15 pm
- National Cathedral Choir; St. Michael's Church, New York, NY 4 pm
- Stefan Engels**; Nassau Presbyterian, Princeton, NJ 6 pm
- Ben van Oosten**; St. Stephen's Episcopal, Millburn, NJ 4 pm
- Peter Sykes**, with **Victoria Wagner**; Calvary Episcopal, Pittsburgh, PA 7:30 pm
- Haydn, *The Creation*; Washington National Cathedral, Washington, DC 4 pm
- Jayne Ericourt**, piano; First Presbyterian, Burlington, NC 5 pm
- Matt Curlee**; Jacoby Symphony Hall, Jacksonville, FL 3 pm
- John Obetz**; St. Vincent's Episcopal, St. Petersburg, FL 5 pm
- Andrew Kotylo**, hymn festival; The United Methodist Church, Painesville, OH 7:30 pm
- Janice Beck**; First United Methodist, Ann Arbor, MI 4 pm
- Huw Lewis**, choral concert; St. Robert of Newminster, Ada, MI 3:30 pm
- Lenten Evensong; Trinity Episcopal, Fort Wayne, IN 5 pm
- Cj Sambach**; Forest Park United Methodist, Fort Wayne, IN 2:30 pm
- David Higgs**; St. Paul United Methodist, Louisville, KY 7 pm
- The Cathedral Choir; Cathedral of St. Paul, St. Paul, MN 3 pm

19 MARCH

- Jonathan Biggers**, organ workshop; Holy Trinity R.C., New York, NY 7 pm
- Alexander Hermann**; Bucknell University, Lewisburg, PA 8 pm

20 MARCH

- Ray Cornils**; Portland City Hall, Portland, ME noon and 7:30 pm
- Sean Redrow**; King's Chapel, Boston, MA 12:15 pm
- Jung-A Lee**; Yale University, New Haven, CT 8 pm
- Jonathan Biggers**; Holy Trinity R.C., New York, NY 7:30 pm
- Francis Kline**; St. Luke's Chapel, Medical University, Charleston, SC noon
- Boyd Jones**; Stetson University, DeLand, FL 7:30 pm

22 MARCH

- Steven Egler**; Central Michigan University, Mt. Pleasant, MI 8 pm
- MHKS Conference; Northwestern University, Evanston, IL (through March 24)

23 MARCH

- Brian Jones**; Trinity Church, Boston, MA 12:15 pm
- Eton College Choir; St. Paul's Cathedral, Buffalo, NY 7:30 pm
- David Fuller**; SUNY-Buffalo, Buffalo, NY 8 pm
- Richard Heschke**; Concordia College, Bronxville, NY 8 pm
- Robert Glasgow**; St. Andrew's Episcopal, College Park, MD 8 pm
- Adrienne Cox-Olson**; St. Helena's Episcopal, Beaufort, SC noon
- Anne Wilson & Todd Wilson**; Reveille United Methodist, Richmand, VA 8 pm
- Craig Cramer**; First Lutheran, DeKalb, IL 12 noon

24 MARCH

- Paul Bisaccia** and John Whitley, piano and tenor; All Saints Church, Wolfeboro, NH 3 pm
- Eton College Choir; Chorus of Westerly Hall, Westerly, RI 4 pm & 8 pm
- David Higgs**; Houghton College, Houghton, NY 8 pm
- Robert Wolfe**; Auditorium Centerm Rochester, NY 8 pm
- The Early Music Players; St. Peter's, Morristown, NJ 6 pm, also 8 pm
- Robert Glasgow**, masterclass; St. Andrew's Episcopal, College Park, MD 10 am
- John Mitchener**; Ardmore United Methodist, Winston-Salem, NC 8 pm

25 MARCH

- Jon Gillock**; Groton School, Groton, MA 4 pm
- Peter Conte**; Yale University, New Haven, CT 8 pm
- Mary McLeary and Scott Lamlein**; The Congregational Church of Naugatuck, Naugatuck, CT 4 pm
- McNeil Robinson**; Union Church, Pocantico Hills, NY 3 pm
- Aaron David Miller**, workshop; The Presbyterian Church, Rye, NY 4 pm; recital 7 pm
- Christopher King**; St. Thomas Church, New York, NY 5:15 pm
- Tom Hazleton**; Shea's Theater, Buffalo, NY 2 pm
- Randy Day**, following choral evensong; St. Luke's Episcopal, Lebanon, PA 7 pm
- Victor Fields**; Longwood Gardens, Kennett Square, PA 2:30 pm
- Barbara Bruns**; Ursinus College, Colledgeville, PA 4 pm
- +Charles Huddleston Heaton**; Trinity Lutheran, Somers, PA 3 pm
- Choral concert, with orchestra; Bryn Mawr Presbyterian, Bryn Mawr, PA 7:30 pm
- Wayne Wold**; Hood College, Frederick, MD 3 pm
- Alexander Hermann**; Washington National Cathedral, Washington, DC 5 pm
- Eton College Choir; Greene Memorial Methodist, Roanoke, VA 4 pm
- James Kibbie**; Duke University, Durham, NC 5 pm
- Joan Lippincott**; Emory University, Atlanta, GA 4 pm
- Marilyn Keiser**; Salem United Church of Christ, Huntingburg, IN 4 pm
- The Sixteen; The Cathedral Church of the Advent, Birmingham, AL 4 pm
- The Singing Boys of Pennsylvania; First Presbyterian, Arlington Heights, IL 4 pm

26 MARCH

- Eton College Choir; Trinity College, Hartford, CT 7:30 pm



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- MARCH**
- #0110 - Alexandre the Great** ... an appreciation of the colorful music and the gentle fellow who was the first truly international ambassador of the pipe organ, Frenchman Alexandre Guilmant (1837-1911).
 - #0111 - Bach For Springtime** ... recent concert performances from Seattle, Ann Arbor, Eden Prairie and Reykjavik push the season and honor an important occasion.
 - #0112 - A Home for Music** ... with curator Robert Ridgeway and soloist Tom Hazleton, we visit a phenomenal collection of mechanical musical instruments (including an 80-rank, 5-manual pipe organ) at the Sanfilippo's *Place de Musique* in Barrington, Illinois.
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Jared Johnson; Trinity Church on the Green, New Haven, CT 12:30 pm
Christopher Johnson; Church of the Redeemer, New Haven, CT 8 pm
Todd Wilson, with choir and orchestra, Bach's Birthday Concert; Church of the Covenant, Cleveland, OH 8 pm
John W.W. Sherer; Presbyterian Homes, Evanston, IL 1:30 pm

27 MARCH
Heinrich Christensen; King's Chapel, Boston, MA 12:15 pm
 Eton College Choir; Trinity College, Hartford, CT 5:30 pm
Charles Farley; St. Luke's Chapel, Medical University, Charleston, SC noon
 Bach, *Joannes Passion*; Peachtree Road United Methodist, Atlanta, GA 7 pm
Stephen Tharp; Illinois College, Jacksonville, IL 7:30 pm

28 MARCH
Stephen Cleobury; St. Bartholomew's Church, New York, NY 7:30 pm
 Eton College Choir; Cathedral Church of the Nativity, Bethlehem, PA 4 pm
David Patton; Morrison United Methodist, Leesburg, FL noon

29 MARCH
Stephen Cleobury, choral workshop; First Church Congregational-UCC, Nashua, NH 7:30 pm
 Eton College Choir; St. Paul's-on-the-Hill, St. Paul, MN 7:30 pm

30 MARCH
Stephen Cleobury; First Church Congregational-UCC, Nashua, NH 8 pm
Timothy Smith; Trinity Church, Boston, MA 12:15 pm
 Choral concert; Bethany Presbyterian, Rochester, NY 7:30 pm
 Brandywine Baroque; Longwood Gardens, Kennett Square, PA 8 pm
Huw Lewis; Pillar Christian Reformed Church, Holland, MI 8 pm
 William Ferris Chorale; Mount Carmel Church, Chicago, IL 8 pm
 Seraphim; Fourth Presbyterian, Chicago, IL 12:10 pm

31 MARCH
Stephen Cleobury, choral workshop; First Church Congregational-UCC, Nashua, NH 9 am & 1 pm
David Higgs, workshop; Central Presbyterian, Chambersburg, PA 10 am
 Meistersingers concert; Ursinus College, Collegeville, PA 8 pm
David Hurd, workshop; Lynchburg College, Lynchburg, VA 10 am
 Italian Festival; University of Michigan, Ann Arbor, MI 12-4 pm

1 APRIL
Jon Gillock; Mission Church, Boston, MA 4 pm
Andrew Sheranian, following Evensong; Church of the Advent, Boston, MA 5 pm
Martin Jean; St. John's Lutheran, Stamford, CT 4 pm
Dana Marsh; St. Thomas Church, New York, NY 5:15 pm
David Higgs; Central Presbyterian, Chambersburg, PA 4 pm
 Brahms, *Requiem*; First Presbyterian, Lynchburg, VA 5 pm
 Franck, *The Seven Words of Christ on the Cross*; First Presbyterian, Burlington, NC 11 am
Peter Conte; Queen of Peace, Ocala, FL 3:30 pm
Joan Lippincott; First United Methodist, Clearwater, FL 3 pm
Paul Bisaccia, piano; Nardin Park United Methodist, Farmington, Hills, MI 3 pm
Janice Beck; First United Methodist, Ann Arbor, MI 4 pm
Umberto Pineschi; University of Michigan, Ann Arbor, MI 4 pm
G. Dene Barnard; First Congregational, Columbus, OH 4 pm
 Dayton Bach Society; Kettering Seventh-day Adventist, Kettering, OH 4 pm
Skip Sempé, harpsichord, with viola da gamba; Christ Church Cathedral, New Orleans, LA 4 pm

2 APRIL
Bradley Welch; Trinity Church on the Green, New Haven, CT 12:30 pm
Paul Jacobs; Yale University, New Haven, CT 8 pm
Aaron David Miller; Trinity Parish, New York, NY 12 noon
David Hurd; Lynchburg College, Lynchburg, VA 7:30 pm

3 APRIL
Dennis James accompanies *Ben Hur*; Portland City Hall, Portland, ME 7:30 pm
 Bach, *B minor Mass*; St. Thomas Church, New York, NY 7:30 pm
 The Sixteen; Fourth Presbyterian, Chicago, IL 8 pm

4 APRIL
Kent Tritle; Church of St. Ignatius Loyola, New York, NY 6:45 pm
 Choral concert with strings; Church of St. Ignatius Loyola, New York, NY 8 pm

5 APRIL
Edward Moore; National City Christian Church, Washington, DC 12:15 pm
Robert Wolfe; The Kirk of Dunedin, Dunedin, FL 8 pm
Delbert Disselhorst, master class; Eastern Michigan University, Ypsilanti, MI 12:30 pm

6 APRIL
Brian Harlow; Trinity Church, Boston, MA 12:15 pm
Jon Gillock; St. Paul's Cathedral, Worcester, MA 8 pm
Peter Conte; The Pomfret School, Pomfret, CT 7:30 pm
Taylor Carpenter; Christ United Methodist, Greensboro, NC 8 pm
Elizabeth Harrison; St. Helena's Episcopal, Beaufort, SC noon
Robert Wolfe; The Kirk of Dunedin, Dunedin, FL 8 pm
Delbert Disselhorst; Eastern Michigan University, Ypsilanti, MI 8 pm

7 APRIL
Robert Wolfe; The Kirk of Dunedin, Dunedin, FL 2 pm

8 APRIL
 Haydn, *The Creation*; Harvard University, Cambridge, MA 8 pm
 St. Andrew Chorale; Madison Avenue Presbyterian, New York, NY 4 pm
Samuel Porter; St. Thomas Church, New York, NY 5:15 pm
David Higgs; St. Gregory's Episcopal, Boca Raton, FL 4 pm
Barbara MacGregor; Trinity Lutheran, Akron, OH 4 pm
Aaron David Miller, with orchestra; Monroe Street Methodist, Toledo, OH 3 pm
 Choral concert; University of Chicago, Chicago, IL 8 pm

10 APRIL
Mary Huff; Yale University, New Haven, CT 8 pm
 Fauré, *Requiem*; St. Bartholomew's, New York, NY 7:30 pm

11 APRIL
Daniel Brinson; Yale University, New Haven, CT 12:30 pm
 Haydn, *The Seven Last Words of Christ*, University of Chicago, Chicago, IL 8 pm

13 APRIL
 Choral concert; First Church of Christ, Wethersfield, CT 7 pm
 Haydn, *The Seven Last Words*; Harvard University, Cambridge, MA noon
 Bach, *The Passion of St. Luke*; Harvard University, Cambridge, MA 8 pm
Stephen Tharp; St. Bartholomew's, New York, NY 5 pm
 Bryn Mawr Chant Society; Bryn Mawr Presbyterian, Bryn Mawr, PA 8 pm
 Haydn, *Stabat Mater*; Fourth Presbyterian, Chicago, IL 7:30 pm
Todd Wilson, *Phantom of the Opera*; Severance Hall, Cleveland, OH 8 pm

14 APRIL
 Simply Gershwin concert; Hanover College, Hanover, IN 7:30 pm
 Choral concert with lessons; University of Chicago, Chicago, IL 6 pm

15 APRIL
Judith Hancock and **Thomas Bara**; St. Thomas Church, New York, NY 2:30 pm

17 APRIL
Simon Preston; College of the Holy Cross, Worcester, MA 8 pm
Kola Owolabi; Trinity Church on the Green, New Haven, CT 8 pm

18 APRIL
Brian Harlow; United Church on the Green, New Haven, CT 12:30 pm

20 APRIL
George Davey; Trinity Church, Boston, MA 12:15 pm
Paul Tegels; St. Helena's Episcopal, Beaufort, SC noon
Simon Preston; Fairmount Presbyterian, Cleveland, OH 8 pm
Ian Hominick, piano; Fourth Presbyterian, Chicago, IL 12:10 pm

21 APRIL
 CONCORDIA; Christ Church Cathedral Theater, Hartford, CT 8 pm
Paul Bisaccia, piano; North Madison Congregational, Madison, CT 8 pm
 Choral concert; Ursinus College, Collegeville, PA 8 pm
Bruce Neswick, workshop; First Baptist Church, Roanoke, VA 10 am

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New Classic Singers; College of DuPage,
Glen Ellyn, IL 11 am

22 APRIL

Choral concert; The Congregational Church
of Naugatuck, Naugatuck, CT 4 pm
Jung-a-Lee; Center Church on the Green,
New Haven, CT 3 pm
New England Spiritual Ensemble; Immaculate
Conception Church, Albany, NY 2 pm
Scott Foppiano; St. Thomas Church, New
York, NY 5:15 pm
Stefan Engels; Jerusalem Lutheran,
Schuykill Haven, PA 4 pm
John Weaver; St. Paul Lutheran, Millersville,
PA 7 pm
Bach, *Christ lag in Todesbanden*; St. Luke's
Episcopal, Lebanon, PA 7 pm
Margaret Kemp; Calvary Episcopal, Pitts-
burgh, PA 7:30 pm
Gillian Weir; Church of the Ascension, Wash-
ington, DC 3 pm
Bruce Neswick; First Baptist Church,
Roanoke, VA 3 pm
James Diaz; Broad Street Presbyterian,
Columbus, OH 4 pm
Joan Lippincott; Wesley Monumental United
Methodist, Savannah, GA 4 pm
Choral concert with orchestra; First Presby-
terian, Arlington Heights, IL 4 pm
William Aylesworth; Eighth Church of Christ,
Scientist, Chicago, IL 4 pm

23 APRIL

Michael Diorio; Yale University, New Haven,
CT 8 pm
Matthew Wolka; The Presbyterian Homes,
Evanston, IL 1:30 pm

24 APRIL

David Carrier; King's Chapel, Boston, MA
12:15 pm
Gillian Weir; St. Ignatius, Chestnut Hill, MA 8
pm

26 APRIL

Marvin Mills; National City Christian Church,
Washington, DC 12:15 pm

27 APRIL

Edwin Starnor; Trinity Church, Boston, MA
12:15 pm
David Herman; University of Delaware,
Greenville, DE 8 pm
Martin Jean; First Presbyterian, Binghamton,
NY 8:15 pm
David Goode; Colgate University, Hamilton,
NY 8 pm
James Diaz; St. Paul's Episcopal Cathedral,
Buffalo, NY 7:30 pm
Paul Bisaccia, piano; Trinity United Church
of Christ, York, PA 8 pm
Frederick Swann; Trinity Lutheran, Akron,
OH 8 pm
Pinotage; Fourth Presbyterian, Chicago, IL
12:10 pm
His Majesty's Clerkes; Unity Temple, Oak
Park, IL 8 pm
Evergreen Consort; Cathedral Church of the
Advent, Birmingham, AL 12:30 pm

28 APRIL

Lynn Edwards; Old West Church, Boston,
MA 10 am
John Cantrell; St. Mary's, New Haven, CT 2
pm
Susan Carroll; Yale University, New Haven,
CT 8 pm
His Majesty's Clerkes; Immanuel Lutheran;
Evanston, IL 8 pm
Peter Conte; Rialto Theatre, Chicago, IL 7
pm

29 APRIL

Farrell Goehring, with violin; Bethesda Epis-
copal, Saratoga Springs, NY 4 pm
David Goode; Cathedral of the Incarnation,
Garden City, NY 7 pm
Roger Fisher; St. Thomas Church, New
York, NY 5:15 pm
Frederick Swann; Rowan State College,
Glassboro, NJ 3 pm
Choral concert with orchestra; The Episcopal
Church of St. Paul, Doylestown, PA 7 pm
John Weaver; Catonsville Presbyterian,
Catonsville, MD 3 pm
James O'Donnell; St. Ann's, Washington,
DC 4 pm
Gillian Weir; First Presbyterian, Greensboro,
NC 5 pm
Choral concert; Peachtree Road United
Methodist, Atlanta, GA 5 pm
Jane Parker-Smith; First Presbyterian, Pom-
pano Beach, FL 4 pm
James Reed; Cathedral of the Holy Angels,
Gary, IN 3 pm
His Majesty's Clerkes; First United
Methodist, Chicago, IL 7:30 pm
Peter Conte; Sanfilippo Estate, Barrington, IL
2 pm
Choral concert; Cathedral Church of the
Advent, Birmingham, AL 4 pm
Christine Hughes, soprano; Christ Church
Cathedral, New Orleans, LA 4 pm

30 APRIL

David Davies; Trinity Church on the Green,
New Haven, CT 12:30 pm

UNITED STATES

West of the Mississippi

16 MARCH

Mary Preston; Meyerson Symphony Center,
Dallas, TX 12:30 pm
Donald Pearson; St. John's Cathedral, Den-
ver, CO 7:30 pm
Marianne Webb; Trinity Episcopal, Greeley,
CO 7:30 pm
David Dahl; Christ Church, Tacoma, WA
12:10 pm
Alison Luedecke, with oboe; First Church of
Christ, Scientist, La Mesa, CA 7:30 pm

17 MARCH

Martin Jean, Bach masterclass; St. Michael
and All Angels Episcopal, Mission, KS 10 am
The Swingle Singers; St. John's Cathedral,
Denver, CO 7:30 pm

18 MARCH

Jon Laukvik; Christ the King Lutheran, Hous-
ton, TX 5 pm
The Bach Choir, with orchestra; St. John's
Cathedral, Denver, CO 7:30 pm
David Gell, Bach Birthday Bash concert,
with orchestra; Trinity Episcopal, Santa Bar-
bara, CA 3:30 pm
Marijim Thoene, with Kathleen Joyce-Green-
dahl, Native American flute; St. Mary's Cath-
edral, San Francisco, CA 3:30 pm

19 MARCH

Martin Jean; St. Michael and All Angels, Mis-
sion, KS 8 pm

20 MARCH

Joyce Kull, harpsichord; St. John's Cath-
edral, Denver, CO noon
Arthur Haas, harpsichord, with Marion Ver-
bruggen, recorder; St. John's Cathedral, Den-
ver, CO 7:30 pm
James Holloway, with orchestra; Pacific
Lutheran University, Tacoma, WA 8 pm

23 MARCH

Bach, *Mass in B Minor*; St. John's Cathedral,
Denver, CO 7:30 pm
Christopher Young; Trinity Episcopal, Reno,
NV 7:30 pm
Marijim Thoene, with Native American flute;
St. Phillip's of the Hills, Tucson, AZ 8 pm
Roger Sherman; St. Mark's Cathedral, Seat-
tle, WA 7:30 pm
Musica Angelica Baroque Orchestra; All
Saints' Episcopal, Beverly Hills, CA 8 pm

25 MARCH

Ann Elise Smoot; Incarnation Lutheran,
Shoreview, MN 3:30 pm
Thomas Murray; St. Paul's Cathedral, Des
Moines, IA 4 pm
Carlene Neihart; Independence Boulevard
Christian Church, Kansas City, MO 3 pm
California Baroque Ensemble; St. Mary's
Cathedral, San Francisco, CA 3:30 pm

27 MARCH

Choral Service of Evening Prayer; St.
Stephen Presbyterian, Fort Worth, TX 7 pm

28 MARCH

Cj Sambach, Pipe Organ Informance; Ply-
mouth Church, Des Moines, IA 4:30 pm & 6 pm

29 MARCH

The Sixteen; Basilica of St. Mary, Minneapo-
lis, MN 8 pm

30 MARCH

Eton College Choir; First Presbyterian, Dav-
enport, IA 7:30 pm
Lucius Weathersby; Third Baptist Church,
St. Louis, MO 7 pm

31 MARCH

Cj Sambach; Plymouth Church, Des Moines,
IA 7:30 pm
Pump organ concert; Rex Theater, Mor-
ganville, KS 4 pm
Eton College Choir; St. Paul's Episcopal,
Salem, OR 8 pm

1 APRIL

Catherine Crozier, following vespers; Trinity
Episcopal Cathedral, Portland, OR 5 pm
Eton College Choir; St. Paul's Episcopal,
Salem, OR 4 pm
Bach Choir and orchestra; Christ the King
Lutheran, Houston, TX 5 pm
Lola Wolf and the Tudor Choir; Trinity Luth-
eran, Lynnwood, WA 7 pm
Simon Bokman, piano; St. Mary's Cathedral,
San Francisco, CA 3:30 pm
Choral concert and evensong; Trinity Episco-
pal, Santa Barbara, CA 3:30 pm
Alison Luedecke; St. Paul's Cathedral, San
Diego, CA 5:30 pm

2 APRIL

Stefan Engels; Hendrix College, Conway,
AR 8 pm

3 APRIL

David Craighead; University of Oklahoma,
Norman, OK 8 pm

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Peter Conte; First Presbyterian, Fort Worth, TX 7:30 pm

8 APRIL
Robert Parkins; United Lutheran, Grand Forks, ND 7 pm
Chiemi Watanabe; Floral Heights United Methodist, Wichita Falls, TX 6 pm
Voices of Music Sacra; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Pasadena Classical Singers; Pasadena Presbyterian, Pasadena, CA 3 pm

15 APRIL
Michael Moreskine, with baritone; St. Mary's Cathedral, San Francisco, CA 3:30 pm

17 APRIL
David Higgs; Royce Hall, UCLA, Los Angeles, CA 7:30 pm

18 APRIL
Heinrich Walther, master class; Southern Methodist University, Dallas, TX 1 pm

19 APRIL
Plymouth Music Series; Theatre de la Jeune Lune, Minneapolis, MN 8 pm

20 APRIL
Plymouth Music Series; Theatre de la Jeune Lune, Minneapolis, MN 8 pm

21 APRIL
Plymouth Music Series; Theatre de la Jeune Lune, Minneapolis, MN 8 pm
Gerre Hancock, masterclass; First Presbyterian, Rochester, MN 10 am
Todd Wilson; Trinity Episcopal Cathedral, Little Rock, AR 7:30 pm
Texas Baroque Ensemble; Central Presbyterian, Waxahachie, TX 7:30 pm

22 APRIL
Plymouth Music Series; Theatre de la Jeune Lune, Minneapolis, MN 4 pm
Gerre Hancock; First Presbyterian, Rochester, MN 4 pm
Simon Preston; Christ Episcopal, St. Joseph, MO 3 pm
Mary Preston; University of New Mexico, Albuquerque, NM 4 pm
Easter Lessons and Carols; St. Stephen Presbyterian, Fort Worth, TX 11 am
Roger Fisher; St. Mary's Cathedral, San Francisco, CA 7:30 pm

24 APRIL
David Goode; Wichita State University, Wichita, KS 7:30 pm
Christa Rakich; Pacific Lutheran University, Tacoma, WA 8 pm

27 APRIL
Simon Preston; St. John's Cathedral, Denver, CO 8 pm
Peter Sykes; St. Mark's Cathedral, Seattle, WA 7:30 pm
David Dahl; Christ Church Episcopal, Tacoma, WA 12:10 pm
James Welch; First Congregational, Oroville, CA 7:30 pm
Los Angeles Chamber Singers; All Saints' Episcopal, Beverly Hills, CA 8 pm

29 APRIL
Stephen Hamilton; Clear Lake United Methodist, Clear Lake, IA 4 pm
Marilyn Keiser; Trinity Presbyterian, St. Louis, MO 7 pm
Orpheus Chamber Singers; First Unitarian Church, Dallas, TX 7:30 pm
Todd Wilson; University of Tucson, Tucson, AZ 2:30 pm

30 APRIL
Marilyn Keiser, masterclass; Trinity Presbyterian, St. Louis, MO 7:30 pm
Mary Preston, lecture-recital; Meyerson Symphony Center, Dallas, TX 12:30 pm
Simon Preston; Benaroya Hall, Seattle, WA 7:35 pm

INTERNATIONAL

15 MARCH
Carleton Etherington; The Parish Church of St. Paul, Honiton, Devon, England 7:30 pm

18 MARCH
Ann Elise Smoot; Christ Church Cathedral, Ottawa, Ontario, Canada 8 pm
Andrew Parnell; All Saints Church, Orpington, London, England 7:45 pm

21 MARCH
James Burchill; Cathedral Church of All Saints, Halifax, Nova Scotia, Canada 12:15 pm

22 MARCH
Serge Schoonbroodt; St. John's Smith Square, London, England 1 pm

23 MARCH
Douglas Cleveland; Moscow Conservatory, Moscow, Russia 7 pm

24 MARCH
Douglas Cleveland; Moscow Conservatory, Moscow, Russia 7 pm
Croydon Bach Choir; The Parish Church of St. John the Evangelist, Upper Norwood, London, England 7:45 pm
Alison Howell; Keynsham Parish Church, Keynsham, England 7:30 pm
Ad Solem Chamber Choir; Cathedral Church of St. Mary the Virgin, Blackburn, England 11 am

25 MARCH
Douglas Cleveland; Glinka Museum, Moscow, Russia 3 pm
Stainer, *The Crucifixion*; The Parish Church of St. John the Evangelist, Upper Norwood, London, England 6:30 pm

28 MARCH
Isabelle Fournier; Cathedral Church of All Saints, Halifax, Nova Scotia, Canada 12:15 pm
Hideyuki Kobayashi; Yokohama Minato Mirai Hall, Yokohama, Japan 12:10 pm

29 MARCH
Guy Bovet, children's lecture and concert; Yokohama Minato Mirai Hall, Yokohama, Japan, 2 pm
Gillian Weir; Schauspielhaus, Berlin, Germany, 8 pm

31 MARCH
Michael Rhodes; Victoria Hall, Hanley, Stoke-on-Trent, England 12 noon
Guy Bovet; Yokohama Minato Mirai Hall, Yokohama, Japan, 2 pm

2 APRIL
Carlo Curley; de Montfort Hall, Leicester, England 7:30 pm

4 APRIL
James Burchill; Cathedral Church of All Saints, Halifax, Nova Scotia, Canada, 12:15 pm

8 APRIL
St. John's Church Choir; The Parish Church of St. John the Evangelist, Upper Norwood, London, England 6 pm

13 APRIL
Mark Brafield, with narrator; St. John the Evangelist, Duncan Terrace, Islington, England 7:30 pm

16 APRIL
Ian Tracey; Liverpool Cathedral, Liverpool, England 11:15 pm
Gordon Stewart; Beverley Minster, Beverley, England 6 pm

18 APRIL
Peter Nardone; The Parish Church of St. Paul, Honiton, Devon, England 7:30 pm

20 APRIL
David Goode; Cathedral Church of the Redeemer, Calgary, Alberta, Canada 8 pm

24 APRIL
James Burchill; Cathedral Church of All Saints, Halifax, Nova Scotia, Canada, 12:10 pm

25 APRIL
Adrian Lucas; The Temple Church, London, England 1:15 pm

28 APRIL
Ian Tracey; Victoria Hall, Hanley, Stoke-on-Trent, England 12 noon
Andrew Smith; St. John the Evangelist, Duncan Terrace, Islington, England 7:30 pm

30 APRIL
Wayne Marshall; Royal Festival Hall, London, England; 7:30 pm

Organ Recitals

AMES ANDERSON, Wisconsin Lutheran Seminary, Mequon, WI, October 15: *Prelude and Fugue in b*, BWV 544, *Trio Sonata in G*, BWV 530, *In Peace and Joy I Now Depart*, BWV 616, *Beside the Streams of Babylon*, BWV 653, *Prelude and Fugue in E Flat*, BWV 552, Bach.

F. ALLEN ARTZ, Our Lady of Sorrows R. C. Church, South Orange, NJ, October 22: *Praeludium und Fuge in e*, Brühns; *Partita on "Wer nur den lieben Gott,"* Böhm; *Allein Gott in der Höh sei Ehr*, BWV 662, Air for the G String (*Suite in D*), arr. Fox; Adagio (*Concerto in a*, BWV 593), *Fugue in g*, BWV 578, *Prelude and Fugue in c*, BWV 546, Bach; *Chaconne in f*, Fachelbel; *Praeludium in E-flat*, BWV 552, *O Mensch bewein', dein' Sünde gross*, BWV 662, *Fuga a 5*, BWV 552,2, Bach.

JUSTIN BISCHOF, Church of the Holy Trinity (Episcopal), New York, NY, October 17: *Prelude and Fugue in e*, Bach; *Fugue on*

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1919-1998

B.A.C.H., Schumann; Improvisation on submitted themes.

BYRON BLACKMORE, First Congregational Church UCC, LaCrosse, WI, October 8: *Homage to Perotin*, Roberts; *Herr Jesu Christ, dich zu uns wend*, BWV 709, *Prelude and Fugue in c*, BWV 546, Bach; Trio (*Trip-tique*), Langlais; *Sonata in f*, op. 65, no. 1, Mendelssohn; *Sonata on the First Tone*, Lidon; Prayer (*Suite for Organ*, op. 70), Creston; *Choral-Improvisation on "Victimae paschali"*, Tournemire.

KYLER BROWN, Church of the Holy Trinity (Episcopal), New York, NY, October 20: *Toccata and Fugue in d*, Bach; *Sonata No. 2*, Mendelssohn; *Deuxième Fantaisie, Litanies*, Alain.

RAYMOND DAVELUY, Oratoire St-Joseph, Montréal, Québec, September 6: *Suite du Deuxième Ton*, Clérambault; *Quatuor*, Marchand; *Benedictus, Offertoire sur les Grands Jeux*, Couperin; *Tierce en Taille*, de Grigny; *Toccata and Fugue in d*, S. 565; *Suite No. 33*, 8th Sunday after Pentecost (*L'Orgue Mystique*), Tournemire; *Andante Cantabile (Symphony No. 4)*, *Toccata (Symphony No. 5)*, Widor.

ROBERT DELCAMP, St. Paul's Episcopal Church, Chaattanooga, TN, October 15: *Mohrentanz*, Susato; *The Earl of Salisbury's Pavane*, Byrd; *Springtanz*, Praetorius; *Wachet auf, ruft uns die Stimme*, BWV 645, *Wo soll ich fliehin hin*, BWV 646, *Kommst du nun, Jesu, vom Himmel herunter*, BWV 650, *Fantasia and Fugue in g*, BWV 542, Bach; *A Trumpet Minuet*, Hollins; *Rondo for the Flute Stop*, Rinck; *Nazard*, Langlais; *Saraband "Land of Rest"*, Near; *Choral-Improvisation on "In dulci jubilo"*, Karg-Elert.

JAMES DIAZ, Westminster United Church, Winnipeg, Manitoba, Canada, October 15: *Finale (Symphonie VI)*, op. 42), Widor; *Fugue in g*, Reincken; *Passacaglia in c*, BWV 582, *Concerto in d after Vivaldi*, BWV 596, Bach; *Carillon*, op. 27, no. 4, Fileuse (*Suite Bretonne*, op. 21), Dupré; *Nazard*, Arabesque sur les flûtes, Voix céleste, (*Suite Française*), Langlais; *Final*, op. 21, Franck.

DAVID DI FIORE, St. Elizabeth Cathedral, Kosice, Slovak Republic, September 21:

Fantasia and Fugue in g, Bach; *Carmelite Suite*, Françaix; *Sonata, The 94th Psalm*, Reubke; *Mozart Changes*, Gardonyi; *Studio sinfonico*, op. 78, Bossi.

RICHARD ERICKSON, Church of the Holy Trinity, New York, NY, October 17: *Prelude, Fugue, and Chaconne*, Buxtehude; *Concerto in G after Ernst*, Bach; *Variations on "America"*, Ives.

JANETTE FISHELL, Cleveland Museum of Art, Cleveland, OH, October 27: *Campagne gloriosae, Nedelni hudba (Sunday Music)*, "Gretchen" (*Faust*), *Four Biblical Dances*, Eben.

JAMES W. GOOD, Mars Hill Baptist Church, Mars Hill, NC, October 1: *Concert Variations*, "The Star-Spangled Banner," op. 23, Buck; *Nun freut euch*, BWV 734, *Liebster Jesu*, BWV 731, *Prelude and Fugue in C*, BWV 547, Bach; *Variations on "ACCLAMATIONS"*, Travis; *Cortège et Litanie*, op. 19, Dupré; *Marching to Zion*, Held; *Caricature of a Sunday School Song*, Wood; *Finale (Symphonie I)*, op. 14), Vierne.

DAVID HATT, Grace Cathedral, San Francisco, CA, October 1: *Prelude and Fugue in g-sharp*, Reger; *Chorale Mass*, Hirten; *Fantasy on "Freu dich sehr, o meine Seele"*, Reger.

CHARLES HUDDLESTON HEATON, University of Pittsburgh, Pittsburgh, PA, October 22: *Voluntary in C*, Anonymous; *Concerto del Sigr. Meck*, Walther; *Variations on an American Air*, Flager; *Fanfare: Sine Nomine*, Simmons; *Pastel in B Major*, op. 92, Karg-Elert; *Final (Second Symphony)*, Widor.

DAVID HURD, The Church of the Holy Trinity, New York, NY, October 19: *Prelude and Fugue in G*, Bruhns; *Valet will ich dir geben*, *Schmücke dich, o liebe Seele*, *Komm, heiliger Geist, herr Gott, Jesus Christus, unser Heiland*, Bach; *Toccata*, Hurd.

JARED JACOBSEN, First Presbyterian Church, Youngstown, OH, October 15: *Prelude and Fugue in D*, S. 532, Bach; *Noel I: On the Reed Stops without Tremolo*, d'Aquin; *Sonata Erotica*, op. 94, Jongen; *Toccata and Fugue in d*, op. 98, Lemare; *Scher-*

zo, op. 2, Duruflé; *The Squirrel: Scherzino*, Weaver; *Pastorale and Aviary*, Roberts; *The Flight of the Bumble Bee*, Rimski-Korsakov; *Toccata and Fugue in d*, S. 565, Bach.

VANCE JONES, Zion Episcopal Church, Washington, NC, November 5: *Andante con moto*, Santelli; *Prelude and Fugue in e*, Bruhns; *Andante*, Romberg; *Passacaglia, Saraband, Chant, Held*; *Fuga sopra un soggetto ("The Pink Panther")*, Bove; *Scherzo for the White Rabbit*, Ogden; *The Ewe's Blues*, Utterback; *"The Cow" (Scenes of Childhood)*, Leavitt; *The Heavens Rejoice*, Miller.

WAYNE KALLSTROM, University of Nebraska-Omaha, Omaha, NE, October 8: *Fanfare for Organ*, Arnatt; *Canon in b*, op. 56, no. 5, *Canon in B*, op. 56, no. 6, *Sketch in c*, op. 58, no. 1, Schumann; *A Millennial Trumpet*, Ashdown; *Vor deinen Thron tret ich hiermit*, S. 668, *Fantasia and Fugue in c*, S. 537, Bach; *Scherzo*, Gigout; *Fantasy on the Torah Song*, Phillips.

ARTHUR LAMIRANDE, St. Mary's Cathedral, San Francisco, CA, November 12: *Introduction and Fugue on "Ite Missa est"*, Pichet; *Chaconne*, Schmidt.

NANCY LANCASTER, House of Hope Presbyterian Church, St. Paul, MN, October 22: *Chant de Joie*, Hakim; Prayer (*Suite for Organ*, op. 70), Creston; *Sonata No. 1*, Hindemith; *Rock Valley Narrative*, op. 50, Hoiby; Hymn, *God with Me*, Paulus; *Trip-tich*, Paulus.

SUSAN LANDALE, Yale University, New Haven, CT, November 19: *Symphony No. 3*, Vierne; *Fantaisie in A*, Franck; *Cantilène improvisée, Improvisation on the "Te Deum"*, "Offertoire for Christmas Day" (*L'Orgue mystique* no. 3), Tournemire; "Desseins éternels," "Jésus accepte la souffrance," "Les Anges," "Dieu parmi nous" (*La Nativité du Seigneur*), Messiaen.

ARTHUR LAWRENCE, The Church of the Holy Trinity, New York, NY, October 16: *Prelude and Fugue in e*, Bruhns; *Capriccio in D*, Böhm; *Suite on the Fourth Tone*, Boyvin; *Obra de Octavo Tono Alto*, Heredia.

JOAN LIPPINCOTT, Camp Hill Presbyterian Church, Camp Hill, PA, October 22: *Festival Fanfare*, Leighton; *Nun danket all Gott, Schmücke dich, o liebe Seele*, *Von Gott will ich nicht lassen*, *Passacaglia in c*, BWV 582, Bach; *Fanfare for the Common Man*, Preamble, Copland; *Méditations sur les Mystères de la Sainte Trinité*, viii, Messiaen; *Allegro*, Cantabile, *Final (Symphonie VI)*, op. 42), Widor.

DAVID MACFARLANE, The Church of the Holy Trinity, New York, NY, October 19: *Prelude and Fugue in E-flat*, Bach; *Sonata I*, Hindemith; *Te Deum*, Buxtehude.

KAREL PAUKERT, The Cleveland Museum of Art, Cleveland, OH, October 8: *Passacaglia*, Buxtehude; *Toccata in e*, Weckmann; *Aria Sebaldina*, Pachelbel; *Prelude, Fugue and Postlude*, Böhm; *Concerto del Signor Vivaldi*, Walther; *Meine Seele erhebet den Herrn*, S. 648, *Wachet auf, ruft uns die Stimme*, S. 645, *Kommst du nun, Jesu, vom Himmel herunter*, S. 650, *Prelude and Fugue in D*, S. 532, Bach.

ROBERT PLIMPTON, Holy Innocents' Episcopal Church, Atlanta, GA, October 8: *Prelude and Fugue in D*, BWV 532, Bach; *Concerto in G*, Soler, arr. Biggs; *Birds and Streams (Pentecost Mass)*, Messiaen; *Chorale*

in a, Franck; *Passacaglia (Sonata 8 in e)*, Rheinberger; Theme and Variations: "Simple Gifts," Festival March: "Battle Hymn of the Republic," "Lift Every Voice and Sing" (*The Balboa Park Organ Suite*), Burkhardt; *Children of the Heavenly Father*, *Toccata (Sonata for Organ)*, Elmore.

SYLVIE POIRIER & PHILIP CROZIER, Christ Church Cathedral, Montréal, Canada, October 25: *Trilogie*, Bédard; *Dance Suite for Organ Duet*, Kloppers; *Petite Suite*, Bédard; *Suite de Noël*, Rioux.

SEAN REDROW, The Cathedral of the Holy Angels, Gary, IN, October 22: *Te Deum laudamus*, BuxWV 218, Buxtehude; *Malle Sijmen*, *Mein junges Leben hat ein End*, Sweelinck; *Grand Dialogue in C*, Marchand; *Ein Feste Burg ist unser Gott*, BuxWV 184, Buxtehude; *O Mensch, beweine den Sünde gross*, BWV 622, *Ich ruf zu dir, Herr Jesu Christ*, BWV 639, *Fantasia and Fugue in g*, BWV 542, Bach.

RUDY SHACKELFORD, Bethany United Methodist Church, Gloucester Point, VA, October 29: *Crown Imperial*, Walton; *Chorale No. 2 in b*, Franck; *Toccata No. 5 (Book II)*, Frescobaldi; *Toccata in C*, BWV 564, Bach; *Chaconne in e*, BuxWV 160, Buxtehude; *Trio Sonata 1970*, Shackelford; *Tango (España)*, Albéniz; *Sonata No. 7 in f*, op. 127, Rheinberger.

PETER STOLTZFUS, with Naho Nayuki, violin, The Church of the Holy Trinity, New York, NY, October 16: *Final (Symphony No. 1)*, Vierne; *Ciacona for Violin and Continuo*, Vitali; *Variations (Symphony No. 8)*, Adagio (*Symphony No. 5*), Widor; *Tu es Petra*, Mulet.

STEPHEN THARP, Alessandria Cathedral, Alessandria, Italy, September 30: Selections from *Music for the Royal Fireworks*, Handel, arr. Tharp; *Concerto in a*, RV 522, Vivaldi, arr. Bach; *Allein Gott in der Höh sei Ehr*, BWV 662, Bach; *Sonata no. 2*, op. 65, Mendelssohn; *Toccata e Fuga Sinfonica on B.A.C.H.*, Newman.

KEITH TOTH, The Church of the Holy Trinity, New York, NY, October 18: *Prelude and Fugue in g*, Buxtehude; *O Lamm Gottes, unschuldig*, *Schmücke dich, o liebe Seele*, *Prelude and Fugue in c*, Bach.

KENT TRITLE, The Church of the Holy Trinity, New York, NY, October 20: *Prelude and Fugue in a*, Bach; *Concerto del Sigr. Meck in b*, Walther; *Prelude and Fugue in e*, Bach.

ANITA EGGERT WERLING, First Presbyterian Church, Macomb, IL, October 1: *Toccata and Fugue in d*, BWV 565, *Das alte Jahr vergangen ist*, BWV 614, *Von Himmel kam der Engel Schaar*, BWV 607, *O Lamm Gottes, unschuldig*, BWV 618, *Trio Sonata No. 5 in C*, BWV 529, *Fantasy and Fugue in g*, BWV 542, *Allein Gott in der Höh sei Ehr*, BWV 662, *Herr Jesu Christ, dich zu uns wend*, BWV 655, *Passacaglia and Fugue in c*, BWV 582, Bach.

NICHOLAS WHITE, The Church of the Holy Trinity, New York, NY, October 18: *Dialogue sur les Mixtures*, Langlais; *O Mensch beweine dein Sünde gross*, *Prelude and Fugue in a*, Bach; *Pièce Héroïque*, Franck; *Berceuse*, *Final (Symphony No. 1)*, Vierne.

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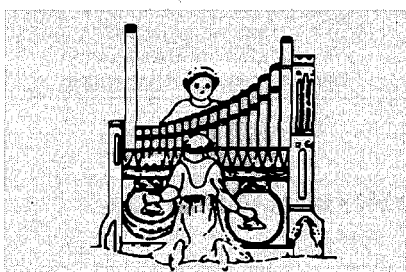


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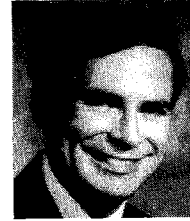
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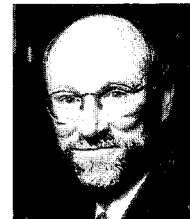
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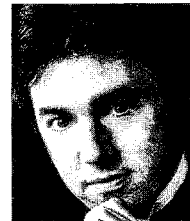
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