

THE DIAPASON

APRIL, 2001



St. John of the Cross Catholic Church, Western Springs, Illinois
Specification on page 20

Letters to the Editor

Residence organs

Following the publication of my house organ article in the October 2000 issue of THE DIAPASON ("Residence Organ—The Isle of Man," pp. 18–21), I received several enquiries concerning the practical details of construction of such an instrument, and found it very interesting to hear of some of the home projects undertaken. Eventually I wrote a brief description of some of the more important steps in designing and setting out the kind of simple electric soundboards needed, with some hints on manufacture.

This description is far from comprehensive, and is intended for the amateur, but I have a limited number of copies of these notes left. If any readers are interested I should be glad to pass these on.

Further contact from readers on practical organ-building matters would be welcome.

Peter Jones
The Bungalow
Kenna, St. John's
Isle of Man IM4 3LW
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Acoustics

I would like to clarify a point concerning the Hammond organ in the article, "A New Age in Acoustics," by Joseph Chapline, published in the February issue (pp. 14–15). While some people might not like the Hammond sound, it certainly was not sterile as the article implied. The sound had synthesized harmonics, and those that were non-unison beating harmonics were suppressed by analog filter circuits. The early Hammond sound also had articulation, a feature seldom mentioned. Many people noticed a difference in the attack of the Hammond sound to that of pipe organs. This was an electrical pop—called "key click" which was the result of keys making contact with circuit voltages on the key buss rails. This

created a percussive articulation to the sound that was quite good.

However, Laurens Hammond tried to eliminate the defect, through the combined use of preamplifier roll-off, preemphasis in the seven and a half octaves of tone wheels, and speaker cone construction, all of which would sharply roll-off the output above 6K Hz., which was the limit of the 91 active tone wheels, thus effectively reducing the key click.

Most professionals just liked the original sound, and when the key click was eliminated, removing the articulation, they objected. Today, digital Hammonds and synthesizers that create the Hammond sound offer key click which can be turned on or off.

Roger Berube
Nashua, New Hampshire

Organ recitals

For many years I have wondered about this question: why not include in the "Organ Recital" listings the kind of organ being used for the recital? I think this would appeal to those like myself who are especially interested in the instrument as well as where the recital is being played. I think most organists and organ builders would be interested and pleased with this extra information. Relating the program to the kind of organ being played gives a better understanding of the program.

One other item which I would like to mention is to consider featuring an older organ once in a while instead of only featuring new ones. I am a sort of organ curator at the First United Methodist Church in Twin Falls, Idaho, and we have a very nice Austin organ of three manuals; it was installed in 1921 with 19 ranks and is unaltered except for the addition of five new ranks and some revoicing of three of the four reeds.

Thanks for the fine magazine.

Clarence Dudley
Twin Falls, Idaho

Here & There

National City Christian Church continues its series of "Music at Mid-day" recitals on Thursdays at 12:15 pm: April 5, Edward Moore; 4/19, vocal duo; 4/26, Marvin Mills; May 3, Paul Hardy; 5/17, Trent Johnson; 5/24, vocalist; 5/31, piano duo. For information: 202/232-0323; <www.natcitychristian.org>.

Trinity Church, Copley Square, Boston, continues its series of "Fridays at Trinity" recitals each week at 12:15 pm: April 6, Brian Harlow; 4/20, George Davey; 4/27, Edwin Starmer; May 4, Stuart Forster; 5/11, Barbara Bruns; 5/18, Leo Abbott; 5/25, Iain Quinn; June 1, Steven Tharp & Martha Sullivan; 6/8, Jared Johnson; 6/15, Erik Wm. & Chuyoung Suter. For information: 617/536-0944, x311.

St. Mary's Cathedral, San Francisco, continues its music series: April 8, Voices of Musica Sacra; 4/15, Michael Moreskine with baritone; 4/21, Roger Fisher; May 6, Cathedral Choir of Boys and Girls; 5/13, David Hatt; 5/27, Cathedral Choir. For information: 415/567-2020, x213.

Trinity Episcopal Church, New York City, presents an all-Mozart concert on April 8 at 3 pm. The program includes the *Requiem*, performed by the Choir of Trinity Church, soloists, and "Rebel" early music ensemble, conducted by Owen Burdick. For information: 212/602-0873.

The Fourth New Organ Music Seminar takes place April 18–21 in Mülheim an der Ruhr, Germany. With the theme "wind and mechanics," the

schedule includes workshops with Gerhard Stäbler, Andreas Fröhling, and Klaas Hoek, dealing with aspects of several experimental organs and new organ literature. Along with the Dutch ensemble "Air Game" and a vocal sextet, Fröhling and Hoek will also perform in evening concerts. For information: 49 208 388 0025; <sr.af.org@t-online.de>.

The Cathedral of St. Patrick, New York City, continues its 2001 concert series; organ recitals take place on April 22, Graham Eccles; 4/29, Stanley Cox; 5/13, Valerie Floeter; 5/27, Andrew Shenton; 6/3, Maxine Thevenot; 6/17, Alan Davis; in the choral series, May 17, Easter concert by the cathedral concert choir and chamber orchestra; and closing the chamber music series, June 10, vocal recital. For information: 212/753-2261, x274.

The Cathedral Church of All Saints, Halifax, Nova Scotia, Canada, presents "Tuesdays in Spring," a series of recitals at 12:10 pm: April 24, May 1, 15, 29, and June 5, James Burchill; May 8, Isabelle Fournier; 5/22, Jeryl Taylor. For information: 902/423-6002.

The Bach Week Festival in Evanston, Illinois, opens its 28th season on May 4, and continues on May 6, 11, and 13. The schedule includes performances of works by Bach, Handel, Quantz, Vitali, and Heinichen; the festival closes with a performance of the *B-Minor Mass*. Performers include the St. Luke's Choir of Men and Boys, organists Christine Kraemer, Douglas Cleveland, and David Schrader, instrumental and vocal soloists, and the Bach Week

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Festival Orchestra. For information: 847/549-7929; <bachwk@aol.com>.

St. James Episcopal Church, Great Barrington, Massachusetts, is sponsoring a hymn-writing contest in honor of the 100th anniversary of the founding of the Diocese of Western Massachusetts. Poets and composers are invited to submit original texts and/or hymn tunes for the following categories: celebration/anniversary, Advent, Christmas, Epiphany, Lent, Easter, and Pentecost. Texts should be based upon scriptural verses and/or readings from the Book of Common Prayer. The winning hymns will be published by Gemini Press. For information: Paul Hamill, St. James Episcopal Church, 352 Main St., Great Barrington, MA 01230.

The Organ Historical Society has announced a grant program established to encourage use of its American Organ Archives at Westminster Choir College, Princeton, New Jersey. The grants, up to \$1,000, will be awarded for travel to and from the collection, for lodging, and for *per diems* during the applicant's stay in Princeton. The purpose of the program is to encourage scholarship in subjects dealing with the American organ, its music, and its players. Some European subjects may be considered if there is an American connection. The

OHS is particularly interested in studies on American organbuilders and their instruments, and will give this subject preference. Applications will be received until September 1, when a committee will review requests for funds. Grants will be awarded on the basis of subject, method, and feasibility. Funding will be announced by October 1. The committee is composed of Lynn Edwards, Orpha Ochse, and Rollin Smith, chair. Applications can be obtained by writing Rollin Smith, 313 Fulton St., Westbury, NY 11590-2127.

The Royal Canadian College of Organists, the Victoria Conservatory of Music, and the BC Registered Music Teachers Association are offering scholarships to beginning organ students, as a means of encouraging piano students to learn the organ. The scholarships pay for ten 1-hour lessons, with free enrollment at an organ "Tools & Techniques" workshop. The organ at the Church of St. John the Divine, Victoria, is available for lessons and practice. For information: Dr. Jeffrey Campbell, 604/383-7169.

The 17th annual Barlow Competition, Barlow Prize 2001, is a \$10,000 commission for a sacred song cycle. Judging takes place in August; premieres will be in 2003 by soprano Erié

Mills. The 15-25 minute work will be based on a sacred text, set for soprano with piano accompaniment. There are no restrictions with regard to musical style, nationality, age, gender, race, religion, or political persuasion. Deadline for entries is June 1. The winner will be announced before September 15. For information: 801/378-8204; <lynda_palma@byu.edu>.

The 17th-century organ in the church of S. Eusebio, in Peglio (Como), Italy, is to be restored. The restoration committee, chaired by Luigi Ferdinando Tagliavini, has begun a fund to finance the restoration and welcomes contributions. All contributors will be named in the list of benefactors; those submitting Lit 200.000 (approximately \$100) or more will receive a copy of a book on the restoration work. Contributions can be sent to: Comitato per il restauro dell'organo Antegnati di S. Eusebio e Vittore, Piazza della Chiesa, 1; 22010 PEGLIO (Como) Italy; <www.peglio.org>; email: <peglioco@tin.it>.

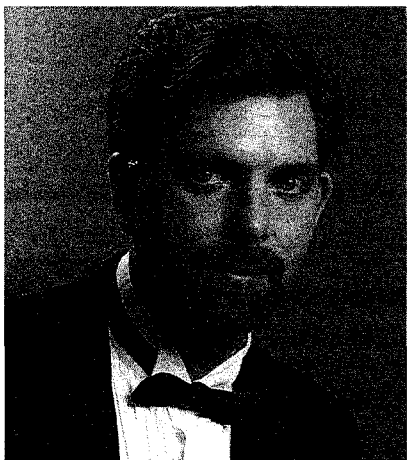
The Church of St. Ignatius Loyola, New York City, presented a festival of French Romantic music, "Focus on Franck," February 18, 21, and 22. The schedule included performances by David Higgs, The Lark Quartet, vocal and instrumental soloists, and a performance of Franck's *Rédemption* by the choir and orchestra of St. Ignatius Loyola under the direction of Kent Tritle.

Appointments



Noel Heinze

Noel Heinze has been appointed organist at St. Giles Chapel in the Deerfield Episcopal Retirement Community, Asheville, North Carolina. In connection with extensive expansion activities, the existing chapel building has been relocated and is being enlarged. Mr. Heinze, who began his church music career in 1954, will develop the chapel music program, including the selection and installation of a new organ.



John-Albert Moseley

John-Albert Moseley has been appointed operations manager at Phillip Truckenbrod Concert Artists, following 13 years of employment at Yale University. At Yale he was senior administrative assistant in the Department of

Music, and before that administrative assistant at the Institute of Sacred Music. Moseley is a honors graduate in music from Southern Connecticut State University and has served as director of music at churches in Connecticut. He is currently also tenor section leader and soloist at Trinity Episcopal Church in Hartford and music director of the Harmonia Choral Society, Cheshire, Connecticut.



Sándor Szabó

Sándor Szabó has been appointed minister of music at Glen Ridge Congregational Church, Glen Ridge, New Jersey, where he will direct graded vocal and handbell choirs, serve as organist, and manage a concert series. He holds the BMus from the University of Novi Sad and the MMus from the University of Belgrade, Yugoslavia, as well as a DMA from Boston University in piano performance, studying piano with Tong Ill Han, organ with Max Miller, and harpsichord with Mark Kroll. Szabó also holds a double MMus degree in organ performance and sacred music from Westminster Choir College, where he was the recipient of the Currin full-tuition scholarship, studying organ with Eugene Roan. He holds the FAGO certificate and has performed throughout Europe, Canada, and the United States.



Artis Wodehouse

Artis Wodehouse has been appointed director of music at Christ Church Riverdale (Episcopal), Bronx, New York. Trained as a pianist and musicologist, Dr. Wodehouse received degrees from the Manhattan School of Music, Yale University, and Stanford University. She has recorded for Wergo and Etetra, and was responsible for the computerized piano roll realizations for the Yamaha Disklavier heard on the Nonesuch CDs, "Gershwin Plays Gershwin" and "Jelly Roll Morton—the Piano Rolls." She studies organ with John Lettieri.

Here & There

Richard Benedum will direct a summer seminar for school teachers, "Mozart: the man, his music, and his Vienna," from June 11 to July 6, 2001, in Vienna, Austria. Fifteen participants will be chosen nationally as part of the seminar; each teacher will receive a



Richard Benedum

stipend from the National Endowment for the Humanities. Benedum, professor of music at the University of Dayton, has previously directed six seminars and institutes for the National Endowment, and has co-directed mini-institutes in Ohio and Florida. For information: Richard Benedum, NEH Seminar, c/o Music Dept., University of Dayton, Dayton, OH 45469-0290.



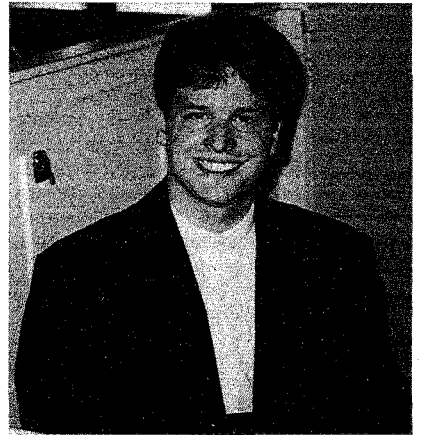
Indra Hughes



Brindley Foster organ, 1898, Holy Sepulchre Church, Auckland, New Zealand

Indra Hughes marked the 250th anniversary of the death of J. S. Bach by playing the *Art of Fugue* at 10 pm on November 24 at the Church of the Holy Sepulchre, Auckland, New Zealand. The concert was preceded by a "Power Point" presentation and talk at 9 pm to an audience of over 500. The program was repeated in Taupo on February 4 and at the original venue on March 16. The three-manual organ at the Church of the Holy Sepulchre was built in 1896 by Brindley & Foster of Sheffield, England, and survives today with its original specification. The organ had not been played and remained silent for the 19 years. Bruce Thompson returned it to playing condition in 1999. It is in need of careful restoration but for the present is usable and attracting interest in the organ world. John Maidment of Melbourne has been engaged as consultant and has produced a comprehensive report. One notable feature of the organ is that the original builder had the reed stops made by Cavallé-Coll. Indra Hughes is organist and director of music at Holy Trinity Cathedral in Auckland. He began his musical career as a choir-

boy at Blackburn Cathedral, where he studied organ under David Cooper, and served as organ scholar at Oriel College, Oxford. Hughes holds the MA from Oxford, and is a Fellow of the Royal College of Organists.



Paul Jacobs

Phillip Truckenbrod Concert Artists has announced representation of the young American organist Paul Jacobs. Mr. Jacobs came to national attention in 2000 when he performed the complete organ works of Bach in 14 consecutive evenings in both New York City and in Philadelphia shortly after his 23rd birthday. Later in the year he performed the complete Bach organ works in just one day—an 18-hour marathon in Pittsburgh. During the summer of 2000 he was a featured performer at the AGO national convention in Seattle.

An active recitalist, Jacobs has memorized the complete organ works of Brahms, Franck, and Duruflé, several suites of Messiaen, much of Bach, and a vast range of other organ literature. In 2002 he plans to perform the complete organ works of Messiaen, and beyond that the complete organ works of Max Reger in special marathon events. He has taken top prizes in several competitions, including the National Society of Arts and Letters Organ Competition in Washington, DC, 1996; the Violette Cassel Organ Competition in Harrisburg, Pennsylvania, 1998; the 1998 Albert Schweitzer National Organ Competition in Connecticut; and the Fort Wayne (Indiana) National Organ Competition in 1999.

Paul Jacobs began studying piano at the age of six and organ at age 13. By age 15 he had been appointed chief organist of a parish of over 3,500 families in his hometown of Washington, Pennsylvania, and continued his studies with George Rau. He was awarded a full scholarship to study at the Curtis Institute of Music in Philadelphia, and graduated with a double major, having studied organ with John Weaver and harpsichord with Lionel Party. He is currently pursuing a Master's degree at the Yale School of Music on full scholarship, studying organ with Thomas Murray. During his student days at Curtis, he served as organist at the Washington Memorial Chapel, the National Shrine in Valley Forge, Pennsylvania.

Michael Murray's biography of Marcel Dupré is being published in French this year by the Association des Amis de l'Art de Marcel Dupré. The year 2001 marks the 30th anniversary of the death of Dupré. The price for the book is FF 340 plus shipping; <www.adevnet.fr/mdupre>.

Murray Forbes Somerville is featured on a new recording, *John Knowles Paine Organ Music*, on the Raven label (OAR-460). The CD was recorded on organs by E. & G. G. Hook/Hook & Hastings at the Church of the Immaculate Conception, Boston; E. F. Walcker/Aeolian-Skinner at Methuen Memorial Music Hall; and Lynn Dobson at Pakachoag Church, Auburn, MA. The program includes the *Fantasia and Fugue in e*, op. 2, no. 1, *Andante con Variazioni in A*, *Prelude and Fugue in g*, *Prelude in c*, *Double Fugue on "God save the Queen,"* op. 2, no. 2, *Fantasia on "Ein feste Burg,"* and *Variations and*

Fugue on "The Star-Spangled Banner." \$14.98 (plus \$2.50 shipping) from the Organ Historical Society, P.O. Box 26811, Richmond, VA 23261; <www.organsociety.org>.

Joe Utterback has completed an organ solo, "Tango for Organ," commissioned by Dr. Andrew Shenton of Trinity Episcopal Church, Princeton, New Jersey. In addition to a premiere at St. Patrick's Cathedral in New York City, the concert tango will be included in Shenton's CD of Utterback's organ compositions. The composer's newest piano and organ duet *Images* was created for the Canadian Duo Majoya, Marnie Giesbrecht and Joachim Segger. The three movements—Ballad, Dance, Jubilee—highlight jazz rhythms and are intended for service or concert use. Duo Majoya will present the Canadian premiere, as well as record the work for their upcoming CD of Utterback piano and organ duets. The composer, with pianist David Allen Wehr of Ouachita Baptist University, Arkansas, performed the American premiere for a Rose Window Concert at the First Congregational Church of Stratford, Connecticut, where Utterback is director of music and organist. Utterback has completed *Jazz Rhythms*, a series of eight duets for student and teacher, commissioned by Eve Dillingham of Redding, Connecticut. Connoisseur Society, Inc. released Wehr's recording of 24 Utterback piano compositions and arrangements, *Joe Utterback: Concert Fantasy on George Gershwin's Porgy & Bess*. Also released by Connoisseur, Utterback's fifth CD *Night Train* features his piano improvisations on classic jazz tunes. Utterback's compositions are published by Jazzmuze, Inc., 732/747-5227; <wntodt@aol.com>.

Earthquake damages two organs in Seattle, Washington

Earthquakes and tornadoes are natural events that have one thing in common: they can bite you or pass by,

depending on their mood at the time. The Ash Wednesday earthquake that struck on February 28 was located some thirty miles below the surface, 12 miles north of Olympia, Washington. Because it was so deep underground, its 6.8 force on the Richter scale was somewhat diminished. Nevertheless, serious damage was done to two landmark organs in the Seattle area. All others were apparently passed by.

The venerable Flentrop at St. Mark's Cathedral was badly damaged, but not irreparable, according to Paul Fritts, curator of the organ. The greatest structural damage was done to the Swell division, and damage to the pipes was limited. The Schlicker organ at Plymouth Congregational was also severely damaged, and the condition of the pipework is not known at this time. According to informed sources, both organs could have been lost, had the shaking continued much longer. So, in a sense, it was a miracle that they survived.

News of earthquake damage was quickly circulated via the Internet and Piporg-L, the widely-read pipe organ news group. Here is an excerpt:

Date sent: 2 Mar 2001 21:25:36
From: "St. Mark's Cathedral"
<info@saintmarks.org>
Subject: Seattle Earthquake Severely Damages One of the Worlds Preeminent Musical Instruments
St. Mark's Cathedral -www.saintmarks.org
The World-Famous Flentrop Organ at St. Marks Episcopal Cathedral Torn From Wall During 6.8 Tremor
SEATTLE Friday, March 2, 2001

As the dust settled after Wednesday's major earthquake, the staff of St. Marks Episcopal Cathedral began looking for damage to the 70-year-old structure. While the building itself rode out the crisis in good condition, the world-famous Flentrop Organ was unable to escape the earth's fury.

According to the Canon Dr. Mel Butler, "As we climbed to the organ loft we were expecting the worst. Sadly that is exactly what we found."

"The main organ case holding hundreds of pipes was pulled several inches from the wall. Several parts of the organ had

broken loose within the case and crushed many pipes," said the Very Rev. Robert V. Taylor, Dean of St. Marks.

For more than three decades, the Flentrop has attracted the worlds greatest organists. The instrument has been hailed by many as one of the finest such instruments built within the last 100 years.

Tacoma-based master organ builder Paul Fritts has completed a survey of the damage. Several sections of the organ had to be removed immediately as they threatened to crush other sections of the organ. Fritts has supervised the care of the instrument for many years, including a substantial restoration in 1993.

The costs associated with repairing the instrument are estimated at \$150,000 to \$250,000. Repairs may continue through the end of the year, according to Paul Fritts.

St. Marks has established a fund for donations from music lovers around the world: Friends of the Flentrop Organ at St. Marks. "We are confident that the community of organ-lovers that have so enthusiastically supported the Flentrop and its role in music at the Cathedral will help us to return our old friend to its original splendor," said Canon Mary Coon, chief operating officer at St. Marks.

Individuals interested in making tax-deductible donations to restore the organ are encouraged to contact St. Marks directly at (206) 323-0300 extension 318, or by e-mail at info@saintmarks.org. Donations made payable to St. Marks may also be sent to St. Marks Cathedral, 1245 Tenth Ave. E., Seattle, WA 98102, with the notation that the contribution is for the organ fund.

Surprisingly, churches closer to the epicenter of the quake in the Olympia, Washington area, reported little or no damage. A few pipes jumped free of their windchests, but nothing more serious. The vagaries of Mother Nature are little understood and it is most unfortunate that she wreaked havoc on these venerable instruments. But by the same token, we can be grateful that they were not destroyed. It was probably a matter of only a few seconds one way or another. Or perhaps I am obsessed by time. When the quake struck, I was sitting at my heavy workbench and it never occurred to me to dive underneath! I simply listened to the shivering of the timbers and counted the seconds until it was over. Wrong!

—Herb Huestis
Vancouver, BC Canada

Gloriae Dei Cantores are featured on several new recordings. *The Doctrine of Wisdom: Sacred Choral Music of William Mathias* (GD CD 026) includes *Missa Brevis*, *Rex Glorae*, and eight anthems; *Make His Praise Glorious*, Vol. I in the series "American Psalmody," includes works of Adler, Ives, Hovhaness, Pinkham, Nelson, Starer, Hansen, and Thompson; *By the Rivers of Babylon*, Vol. II in the series "American Psalmody" (GD CD 027), includes works of Loeffler, Thomson,

Schoenberg, Taylor, Berger, Newbury, Near, Adler, Neswick, Starer, and White; *Peace Be with You* (GD CD 028) features cantatas, motets and organ works of J. S. Bach; *Aaron Copland & Virgil Thomson* (GD CD 029) features sacred and secular choral music including Copland's *In the Beginning*, *Old American Songs*, and *Four Motets*, and Thomson's *Hymns from the Old South*, *Mass for Two-part Chorus and Percussion*, *Tribulationes Civitatum*, *De Profundis*, and *When I Survey the Bright Celestial Sphere*. For information: 508/255-3999; <publicity@gdaf.org> <www.gdaf.org>.

Breitkopf & Härtel has announced the publication of the *Samuel Scheidt Work Catalog* (SSWV). The new catalog of Scheidt's works, by Klaus-Peter Koch, reflects the current state of Scheidt scholarship. It describes all of Samuel Scheidt's works which can be documented in prints and manuscripts, and provides musical incipits as well as notes on the compositional process, the state of the sources, and on the reception of the works in the 17th century. For information: <info@breitkopf.com>.

Publimus has announced the publication of the organ works of Alexandre-Pierre-François Boëly. The full critical edition will run to eight volumes. Volume I, "The Offertories," which is now available, includes the Offertoires of opp. 9, 12, 38, 40, and 41. For information: <pbm@fr.inter.net>.

Editions Musicales Chanvrelin has announced the publication of organ works by Guillaume Laseux: Vol. 1 includes 12 works from the original edition; Vol. 2 features the remaining works from the original edition plus ten new works, including the *Symphonie Concertante in G*, *Offertoire in G*, a *Voix Humaine*, and others. Each volume is 46 pages and costs FRF 230; for information: <http://chanvrelin.free.fr>.

M. L. Bigelow & Co., organ builders, held an open house on February 9 at their shop in American Fork, Utah. The event featured the firm's Opus 27, an organ of two manuals and 17 stops for the residence of S. John Robinson of Phoenix, Arizona. For information: 801/756-5777.

Irvington Presbyterian Church, Irvington-on-Hudson, New York, has announced the installation of a new organ by Klais Orgelbau of Bonn, Germany. The organ comprises three manuals, 29 stops, and 35 ranks, with mechanical action. It arrived on February 20 and is expected to be completed by Easter. The organ is Klais's seventh installation in the United States. F. Anthony Thurman is music director of the church. For information: 914/591-8124; <fathurman@worldnet.att.net>.

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Marilyn Mason 2001 Schedule

Zion Lutheran Church Anoka, MN
Music: Bach, Bolcom & Duets with Robert Luther
January 21st

Dupre's Stations of the Cross
St. Mary's Cathedral - Memphis, TN
February 16th

St. Boniface Church - Sarasota, FL
March 4th

Country Club Christian Church - Kansas City, MO
March 11th

Wichita State University - Wichita KS
March 13th

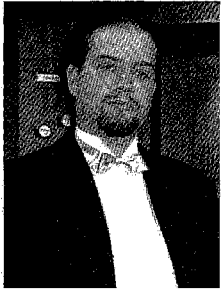
Cathedral Church of St. Paul - San Diego, CA
March 16th

The Cathedral of the Immaculate Conception - Denver, CO
April 8th

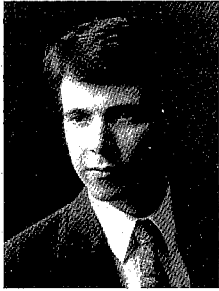
First Presbyterian Church, Great Falls, MT
April 13th

41st Conference on Organ Music, Ann Arbor, MI
October 7-10th

Guests: Robert Bates, Jess Eschbach, Ralph Kneeream
Pierre Lecaudey, Norma Stevingson, and UM Faculty



Chartres Winner
Erwan Le Prado



Dallas Winner
James Diaz



Janice Beck



Jonathan Biggers



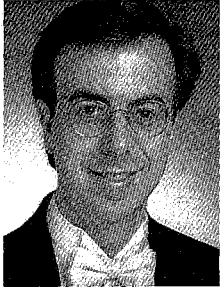
David Briggs



The Chenaults



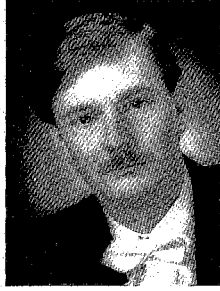
James David Christie



Peter Richard Conte



Lynne Davis



Jesse Eschbach



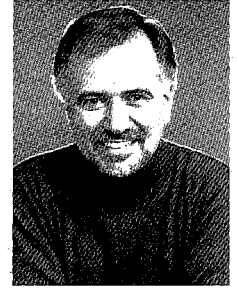
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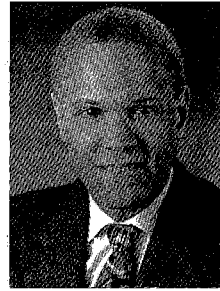
Stephen Hamilton



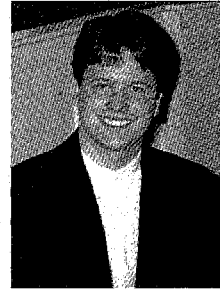
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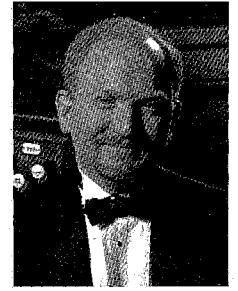
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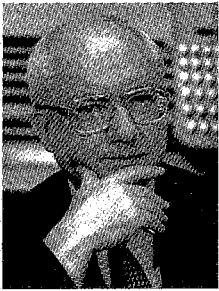
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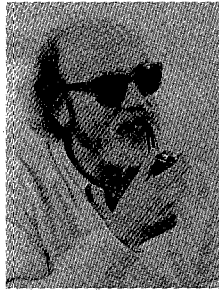
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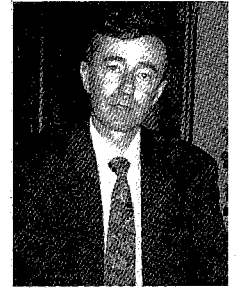
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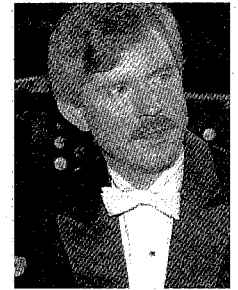
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Mary Preston



McNeil Robinson



John Rose



John Scott



Herndon Spillman



Carole Terry



John Walker



Jane Watts



Marianne Webb



John Scott Whiteley

Nunc Dimittis

Charles Hirt, long-time choral director at the University of Southern California, died on February 3 in Los Angeles. He founded and chaired the USC departments of church music and choral music and over the course of 30 years built the music program of the Hollywood Presbyterian Church from a quartet into eight choirs. Born in Los Angeles, raised in Glendale, and educated at Occidental College and USC, Hirt achieved international recognition. He was invited to direct festival choirs in Vienna, Belgium, France, England, and Japan, and lectured around the world. He began his musical career as a music teacher in Los Angeles city schools from 1934 to 1941, and directed the choir of the First Methodist Church of Glendale. In 1941 he was appointed to Hollywood Presbyterian Church, where he served for 30 years. At the same time he began as director of choral activities at USC. Hirt was one of 23 worldwide choral experts who met in New Orleans in 1981 to organize the International Federation for Choral Music, and he helped plan its first World Symposium on Choral Music in 1987. He founded the Choral Conductor's Guild of California in 1949, and helped found the American Choral Directors Association, was its national president 1970-72, and chaired its first national convention in 1971.

Memorial services for **Lorraine Zeeuw Jones** were held on February 5 at the Cathedral Church of St. Paul, in Des Moines, Iowa. Mrs. Jones held Bachelor and Master of Music degrees from the University of Michigan; she had studied with Charles Peaker, Robert Baker, and Palmer Christian. Other teachers included Frederick Marriott, Carl Weinrich, and Bunker Hill. She held membership in Alpha Lambda Delta, Mu Phi Epsilon, and Pi Kappa Lambda. Mrs. Jones was organist



Lorraine Zeeuw Jones

for 19 years at St. Paul's Cathedral and for 30 years at the First Church of Christ Scientist. He received certification in music education from Drake University and a Master's degree in counseling, and served as a counselor with the Family Counseling Center, and later retired as a counselor with the Employee and Student Assistance Program. She was a past president of the Des Moines Alumni Chapter of Mu Phi Epsilon, the Des Moines Symphony Guild, and the Fortnightly Musical Club. She was an active volunteer in the Des Moines Public Schools and a member of a citywide committee to study school segregation. Mrs. Jones is survived by her husband, Nathan E. Jones, Professor Emeritus of Music, Drake University, four children, and six grandchildren.

Music for Voices and Organ

by James McCray

Mixed choir with strings

(When trying to coax string players to use more portamento) . . . "It's not

immoral, anyway I'll pay the fine for indecency."

Sir John Barbirolli (during rehearsal)

Singing with strings is pure joy! (If they are in tune.) Church groups tend to use brass more frequently, probably because they are more readily available; conductors think that their bold playing adds zest to a church service. In part that is true, but often the loudness of the additional brass covers the singers or forces them to push their voices more in order to be heard. Strings, however, usually add a warmth of color that brings out extra beauty from the choir.

A simple string quartet can be enough to give an orchestral feeling to any church performance. These instruments can penetrate without dominating and usually their dynamics are controlled more comfortably.

It should be remembered that strings were an integral part of most Baroque music. They often were a part of the church choir's performances, so there is a wealth of repertoire available. For many extended works, strings form the nucleus of the accompaniment, with or without organ. And, of course, there are many works which may use one or two strings; even here, they add a gentle elegance to choral singing.

Generally, string players have strong reading facility. They come from a tradition that reads lots of music in any given rehearsal. Their orchestral works are long and they are involved a large part of the time, so they often have done more playing than many other orchestral instruments. Because of their experience, they will take less rehearsal time to bring the music to performance level.

The beauty of strings has been appreciated for many centuries. Even by the 12th century they had made their mark. Geoffrey Chaucer, in *The Parliament of Foules* said:

Of instruments of strenges in acord
Herde I so playa a ravysyng swetesne
that God, that makere is of al and lord
Ne herde never beter, as I gesse.

The music reviewed this month uses strings in various combinations

A Biblical Book of Beasts, Daniel Pinkham. Two-part trebles with string quartet (or piano), E.C. Schirmer, No. 4077 (M-).

Pinkham wrote the poetry for these six settings. Movements include Dove, Frog, Whale, Lion, Rooster, and Colt. Designed for children, the music is dissonant but not difficult. Each tells a story from the animal's perspective. Delightful, fun, sophisticated music.

Sub Tuum Praesidium, KV 198, Wolfgang Mozart (1756-91). SS, string quintet and organ, Carus-Verlag of Bärenreiter, CV 40.768/03 (M).

Originally for two soloists, this three-minute offertory has a Latin text only. Some later versions use a tenor for the second part. The music is contrapuntal for the voices but draws on pulsating, repeated chords in the accompaniment. Charming music.

Magnificat, Johann Pachelbel (1653-1706). SATB, strings, trumpets and organ, Roger Dean (Lorenz Corp.), CS 880, no price given.

Edited by Joseph Roff, this setting has Latin and English performing versions with two additional obbligato parts that could be played by trumpets. Their music is included at the end in both D and C transcriptions. The music is standard mid-Baroque harmonies and textures with different tempi for various sections of the text. Very useful for church choirs.

If You Rely on God to Guide You, Felix Mendelssohn (1809-47). SATB, string quintet, and organ, Concordia Publishing House, 97-5968, \$7.95 (full score) (M).

This chorale cantata has four movements, with the third for soprano solo. The opening movement is a simple four-part chorale setting. The second movement is a fantasia-type setting that explores the chorale with contrapuntal choral lines, and the last movement is a choral unison until the final phrases. This solid music is highly recommended.

Beatus Vir, Antonio Vivaldi (1678-1741). SATB, SSA soli, strings, and continuo, Ricordi (Belwin-Mills), no price given (M).

Here is an extraordinary motet that has easy yet functional choir music and more elaborate solo material for three women. The Psalm 111 text is in Latin only. The fast, rhythmic music is certain to please the singers and the congregation. Choral parts can be learned quickly and the string parts are easy. Highly recommended.

By the Babylonian Rivers, David Cherwien. SATB, piano, and cello, G.I.A. Publications, G-4290, \$1.10 (E).

The optional cello part is included separately at the end; its music is not important and functions as a counter-melody. The choral music is simple, homophonic, and in chorale style. This slow, sensitive music is set to the text of Psalm 137.

Te Deum Laudamus, Antonin Dvořák. SATB with orchestra of strings, winds, and timpani or keyboard, Robertson (Theodore Presser Co.), No. 3097, \$8.95 (M+).

Latin only for performance, this 15-minute setting is primarily homophonic with mild dissonance. There is a strong rhythmic energy from the orchestra with a mixture of pulsating pedal tones or busy counterpoint. The music is exciting and well crafted.

Stabat Mater, Daniel Pinkham. SATB, strings, and piano or harp, E.C.S. Publishing, No. 4588, no price given (M+).

Originally for harp alone, Pinkham's published version may be performed with optional organ and strings. The English text is based on John 19. A dramatic instrumental sinfonia opens the setting then returns in developed stages before the other stanzas. The choral parts are in a syllabic, block chord style. This dramatic, at times dissonant music creates strong images for the emotive textual story.

Crucifixion, Bryan Kelly. SATB, S and T soli, strings, organ, and percussion, Robertson (Theodore Presser Co.), \$10.50 (M+).

This 15-minute cantata includes chorales where the congregation joins in the singing. There are 20 movements in this 61-page setting with several only one page in duration. The vocal solos are used throughout and are not difficult. Attractive music with a sophisticated text.

Psalm 104, Bless the Lord, O My Soul, John Bovicchi. SATB, S, T, and B soli, keyboard and diverse instruments, Oxford University Press, #94.217, no price given (D-).

Instruments other than keyboard feature various combinations including all strings, and they are available on rental. There are 11 movements with a duration of 19 minutes. The often dissonant music is a mixture of contrapuntal and homophonic textures for the choir. Four movements are for the soloists. A challenging, well-written contemporary setting.

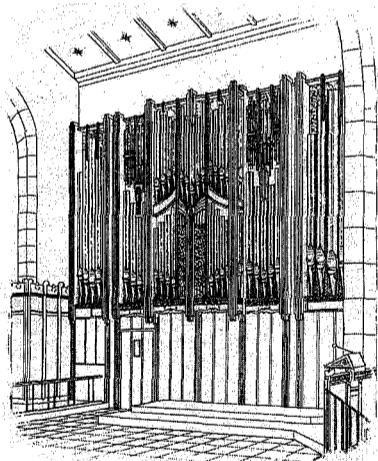
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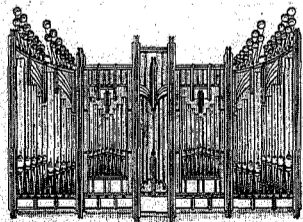
Historically conceived, the design draws inspiration from several revered schools of organ building. The Hauptwerk and Positiv are in the style of Schnitger with principal choruses beginning at 16' and 8' respectively. By contrast, the Récit has been strongly influenced by the artistry of Cavallé-Coll.

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Book Reviews

Music in the Marketplace: The Story of Philadelphia's Historic Wanamaker Organ, by Ray Biswanger. Friends of the Wanamaker Organ Press, 224 Lee Circle, Bryn Mawr, PA 19010-3726; 283 pages, \$69.50; also available from the Organ Historical Society, 804/353-9226; <www.ohscatalog.org>.

Two personalities jump out of the book, *Music in the Marketplace: The Story of Philadelphia's Historic Wanamaker Organ* by Ray Biswanger. They seem to come to life in a way that immediately catches the attention and the imagination of the reader. The first is the portrayal of the internationally famous organist and artist-in-residence, Charles Corboin. Whether it was fast organ playing, fast cars or fast airplanes, Corboin appeared to go to the limit, until an automobile accident threatened his career. Bad judgment turned to gold

and luck was surely with him, because at that moment in the summer of 1926, Rodman Wanamaker named him as head of the organ shop at the famous department store, where he was placed in charge of a staff of twenty, working full time on the immense organ. The project was running behind schedule and Wanamaker looked to Corboin's background as an engineer as well as organ virtuoso to pull it off. After the accident he had to cancel his organ concerts for a time, and his appointment to the organ shop seemed to aid in his recovery.

The second personality is the organist with an incredible 70-year career at the store, Mary E. Vogt. She was a product of the John Wanamaker Commercial Institute, an organization that Ray Biswanger describes as a "monumental bit of advertising"—in fact, it could well have been an abusive organization that promoted what amounted to indentured child labor. These children attended the "institute" from dawn to dusk in long shifts that included work in

the store along with educational instruction. Where the line was drawn between school and work, one can only surmise.

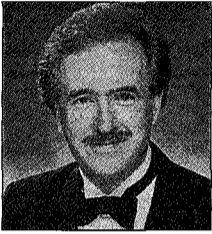
Mary Vogt came to work as a young girl in 1897 and remained with the store until her retirement in 1966. Biswanger states that "some speculate that no other organist ever played before a larger aggregate audience in live performances." As he relates the story, talent had little to do with it. Vogt was a story teller and Biswanger quotes a piece in the 1953 *Philadelphia Enquirer* where she recounts an episode where "she heard someone practicing on the Court organ and helped the player negotiate the pedals: 'I got down on my stomach across the pedalboard and pushed his feet around to the right places—Then when he finished, I learned it was Rodman Wanamaker.'" Soon thereafter, her wages were tripled.

The layout of the store enabled some 25,000 people to hear the organ from one place or another. It is no wonder it had such a profound influence upon the citizenry of Philadelphia. Biswanger

tells one story after another, making for entertaining as well as informative reading. The full history of the Wanamaker organ is a compelling account of the greatest organ personalities of the time as well as a compilation of the building of this great and unusual organ. Biswanger was a central figure in the founding of "The Friends of the Wanamaker Organ" and is editor of the news magazine, *The Stentor*. He comments that

Many facts and figures about the Wanamaker Organ have long been bandied about, but there was no detailed study of the instrument's evolution before the publication of this treatise in the September, October and November 1988 issues of *The American Organist*. Its leading role in the concert scene of the 1920s had not been comprehensively investigated, nor had the motivation of its designers been adequately assessed.

Mr. Biswanger casts it all as research—but behind each fact and figure is a good read. His book pays tribute to the ongoing preservation of this rare instrument.



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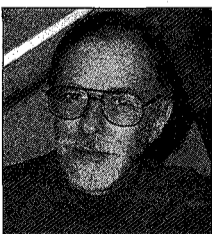
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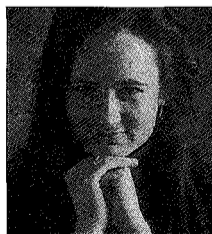
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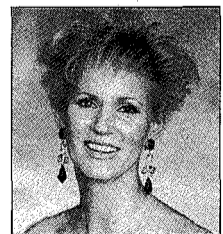
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Organist/Harpisichordist
Soloist and Continuo Player
Milwaukee Symphony Orchestra
Milwaukee Chamber Orchestra
Wisconsin Baroque Ensemble
Milwaukee, Wisconsin

The book is written in chronological order, starting with the "California beginnings at the Murray M. Harris pipe organ factory," and the central figure in the building of the Wanamaker organ, William Boone Fleming, a maritimer from New Brunswick, Canada. Murray Harris built a huge organ for the St. Louis Exposition of 1909, where among other things, the original George W. Gale Ferris wheel was a main attraction. (The original Ferris wheel was huge, measuring 250 feet in diameter with 36 cabs which held 60 people each!) This exposition was the home of really big things, including Harris's Los Angeles Art Organ.

A long list of artists associated with the Wanamaker organ includes Enrico Bossi, Nadia Boulanger, Keith Chapman, Palmer Christian, Richard Conte, the aforementioned Charles Corboin, G.D. Cunningham, Marcel Dupré, Virgil Fox, Fernando Germani, Alexandre Guilmant, Alfred Hollins, Edwin Lemare, Leopold Stokowski, Louis Vierne, and Pietro Yon.

Sprinkled throughout the book are magnificent portraits, sandwiched in between documentary photographs. Prime examples of the photographer's art include Alexandre Guilmant, Charles Corboin, Marcel Dupré, Marco Enrico Bossi, Nadia Boulanger, Louis Vierne, Fernando Germani, Virgil Fox and Keith Chapman. This is a magnificent documentary of organists of the 20th century, as they congregated around this singular instrument. *Music in the Marketplace* will be equally at home in the library or on a coffee table. In either setting, the reader will not be disappointed!

—Herbert L. Huestis
Ladner Village, B.C.
Canada

Johann Sebastian Bach: The Learned Musician, by Christoph Wolff. New York: W. W. Norton & Company, 2000. xvii + 599 pages. \$39.95.

In the preface to his earlier book,

Bach: Essays on His Life and Music (Harvard University Press, 1991),¹ Christoph Wolff introduced this collection of thirty-two essays, written over a span of twenty-five years, with the statement, "This volume may be well understood as a book the author doesn't feel quite ready to write." He alludes to this apologetic disclaimer in the preface to the present volume, adding, "As far as I am concerned, things have not really changed since then. Moreover, I believe that it would be unrealistic today for anyone to attempt a comprehensive book-length study of Johann Sebastian Bach's life and works in the tradition of Philipp Spitta's two-volume *Johann Sebastian Bach* of 1873–80; written, astonishingly, at a time when only a small number of biographical documents had been found and published and the Bach-Gesellschaft's edition of the complete works was barely half finished" (p. xv). Nevertheless, since that time considerable progress has been made in the discovery of new sources and materials that would hasten the achievement of such an ambitious goal.² Even so, in recognition of the incompleteness of the essential documentation and lack of crucial details—Bach did not provide any written details of his own life—the author asserts, "I have accepted the more modest task of writing a biography or, more accurately, a biographical essay" (p. xvi).

The resulting biographical portrait unfolds in twelve chapters that encompass the major chronological periods in Bach's life related to his geographical places of activities. Chapter titles reflect in general terms the main events of these stages, and page headers assist the reader in focusing on the subtopic under discussion.

The nature of the information in these pages often exceeds what would be expected in a simple biographical portrait. For example, the general physical and cultural features of the cities and towns in which Bach lived and worked are often presented, along with national political descriptions; even the

layout of Bach's apartment in Leipzig is described.

More relevant are the details of Bach's early musical training with his elder brother and the schools that he attended, including their curricula and musical environments. In later life Bach engaged in considerable self-directed learning in his study of different musical styles, techniques, genres; his systematic approach to any musical undertaking was one of surveying, copying, and emulating.

Bach's various professional appointments are chronicled in detail, along with his contractual responsibilities and occasional conflicts and disciplinary encounters with civic authorities or princely patrons. The reasons for his moves from one location to another are identified. The account of Bach's university connection in Leipzig is particularly instructive for its account of the role of music in academic life. Bach's contacts with other musicians of the day and their influence on his musical achievements are mentioned, along with comments on Bach's influence on his contemporaries.

Interwoven with these accounts of place, training, and profession are references to the genesis of Bach's major compositions, their structural, theological, and aesthetic features, and how they stand in relation to his development as a composer. His organ works receive similar attention concerning their nature and construction, and how Bach expanded on and synthesized the best existing models. Many of the organs on which he played or for which he served as organ expert are mentioned in general terms. In spite of Bach's reputation as a "world-famous organist," with some exceptions the content of his organ recitals is unknown—a regrettable lack of knowledge.

Some familiar Bach anecdotes are revisited: his secret copying by moonlight of a forbidden collection of clavier pieces; his discovery of several Danish ducats in some herring heads discarded behind an inn where he had stopped on his return from Hamburg to hear Reinken play; his altercation with a student, Geyserbach, calling him a "greenhorn bassoonist"; the church consistory reproof of his manner of preluding congregational hymns by introducing "curious variations" and "strange tones," and by playing "too long" or "too short"; the aborted contest with the French keyboard virtuoso Louis Marchand; his detention in jail for almost four weeks following a dispute with a duke or other high official, where he may have had the time to conceive his *Well-Tempered Clavier*, Book I; his three unsuccessful attempts to meet Handel; and the myth concerning the supposed death-bed composition of the organ chorale, "Wenn wir in höchsten Nöten sein" (BWV 668).

A concluding short Epilogue, "Bach and the Idea of 'Musical Perfection'" invokes some philosophical and theological concepts concerning perfection in the universe and in nature—anticipated in a much earlier reference to Newton's world system and the spirit of discovery—to explain Bach's "learned" approach to musical composition. The chief features of his musical art are said to include a deep and exhaustive treatment of musical material; the use of elaboration as an integral aspect of the search for improved or alternate solutions, stability, and continuity among permutations of style; and perfection of execution. Christoph Wolff's concluding assessment of Bach's work:

Perfectly constructed and unique in sound, Bach's compositions offer the ideal of bringing into congruence original thought, technical exactitude, and aesthetic beauty. Whatever the category of music or whatever the level of achievement . . . individually and collectively Bach's works demonstrate the musical realization of unity in diversity, of musical perfection. (p. 471)

is aptly juxtaposed with the apparently timeless encomium of Bach's biograph-

er, Johann Nicolaus Forkel, written two centuries before:

It was only through this union of the greatest genius with the most indefatigable study that Johann Sebastian Bach was able, whichever way he turned, to extend so greatly the bounds of his art that his successors have not been able to produce such numerous and perfect works, all of which are, and ever will remain, true ideals and imperishable models of art. (pp. 471–2)

Additional supporting information is included in four appendices: an annotated chronology that recapitulates significant events described in the various chapters, a map of places of Bach's activities, a reprint of Wolff's revision of *The New Bach Reader*, money and living costs in Bach's time, and the Lutheran church calendar. A bibliography of literature cited and 197 titles on general and Bach literature (in German except thirty in English), and two indexes to Bach's works, one by genre, the other by title, are included. Forty-three historic illustrations add immediacy and realism to the narrative throughout.

In spite of Professor Wolff's reluctance to undertake a full-scale study due to the incompleteness of documentation, it is difficult to imagine how the present work could be significantly improved.³ This model of scholarly inquiry and interpretation advances our knowledge of Bach's life, times, and accomplishments beyond any similar work. Bach scholars and researchers, performing musicians, and listeners will welcome this new addition to the existing literature on Bach.⁴

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

Notes

1. Reviewed by the present writer in *THE DIAPASON*, August 1992.
2. See, for example, *The New Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents*, edited by Hans T. Davin and Arthur Mendel [1945], revised and enlarged by Christoph Wolff (W. W. Norton & Company, 1998). Reviewed by the present writer in *THE DIAPASON*, June 1999.
3. Organists would be interested in the German organ of Bach's time, the "Bach" organs, and surviving instruments associated with Bach. These are described, with stop lists, in *Oxford Music Companions: J. S. Bach*, edited by Malcolm Boyd (Oxford University Press, 1999), "Organ."
4. The current *Books in Print* contains 160 entries under "Bach."

Pape, Uwe. *Die Orgeln der Stadt Celle*. Berlin: Pape Verlag 2000 (= Norddeutsche Orgeln 13). 244 pp. Available from Pape Verlag, Prinz-Handjery-Str. 26a, D-14167 Berlin, Germany. \$34.00 including shipping. This is also the 178th publication of the Gesellschaft der Orgelfreunde.

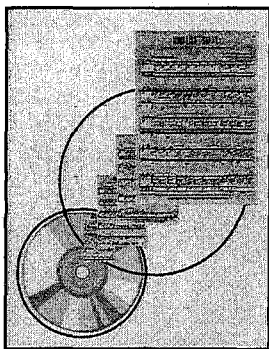
There are numerous attractive publications—many of the best compiled by Uwe Pape and published by his Pape Verlag—devoted to organs and organbuilding in German towns and cities. While not every area has great treasures to offer, there is no doubt that really complete surveys of every area are more than welcome. Celle, a small city not far from Lüneburg in north Germany, was a ducal residence for many years and a prosperous trading center; rather surprisingly, its importance for the history of organs and organbuilding is limited. No really notable builder ever lived and worked in Celle, possibly because of the proximity of both Lüneburg and Hamburg, and so far as we know, the city has never contained an organ of outstanding importance.

Pape offers a brief history of organs and organbuilding in Celle, followed by a discussion of those instruments—there are only eight of them—that contain casework, pipes, or mechanism from before 1860. The two most interesting are in the *Stadtkirche* (principal parish church) with a fine, though considerably altered 17th-century case, and the castle chapel, whose magnificent 16th-century interior includes a splendid organ case. Unfortunately, the original instrument was replaced in the 19th century. The *Stadtkirche* once con-

► page 10

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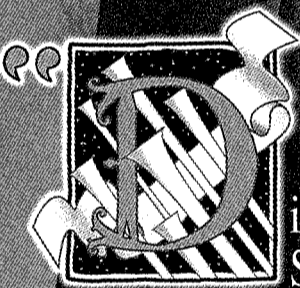
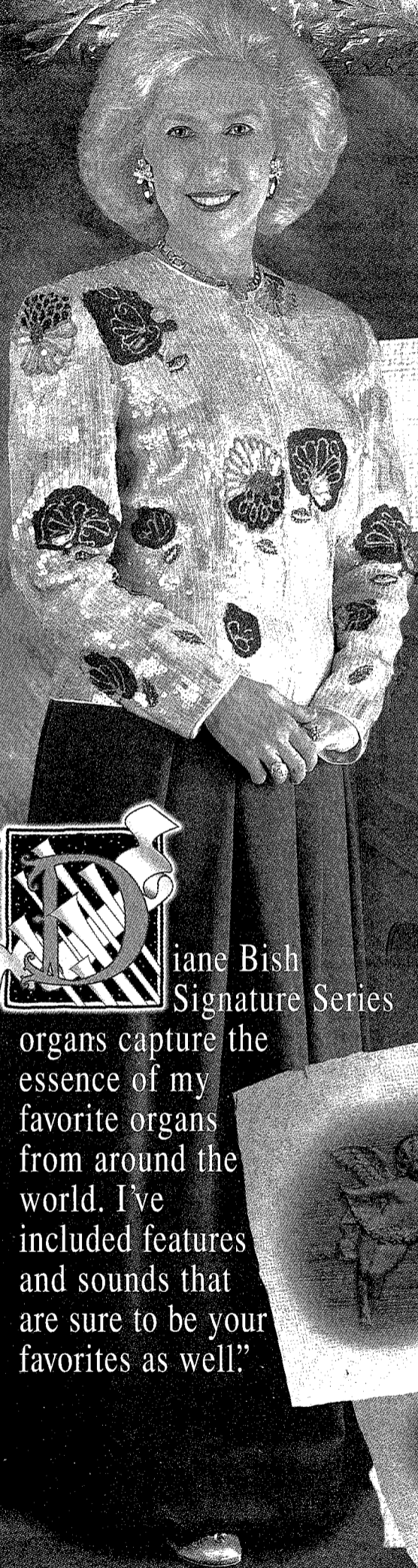
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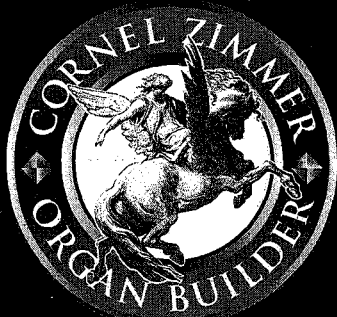
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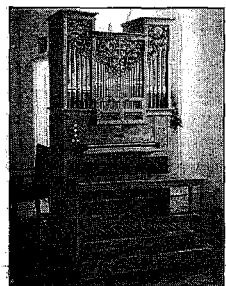
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► page 8: Book Reviews

tained a sizable organ built in 1652-53 by Hermann Kröger and Berendt Huess. Rebuildings, by Heinrich Vieth and others in the 19th century, effectively destroyed that organ. The present organ (III/49) was built by Rowan West of Ahrweiler in 1999; it replaces a larger organ (IV/78) built by Detlef Kleuker in 1969.

The inventory of Celle organs (pages 61-206) is a computer-generated reprint from the *Orgeldatenbank* (Organ Data Bank) in Berlin. It provides a history of every organ in Celle, with a record of rebuilds and the like, reprints of any and all known specifications, and a note on the present condition of each instrument. Churches with no pipe organ are noted. Pape mentions in his introduction that the material is not complete, but the gaps appear to be fairly unimportant—they seem to result largely from missing records in relatively modern parishes!

The book contains 65 excellent photographs, 34 of them in color, a list of every organbuilder known to have worked in Celle, a bibliography and indexes.

The importance of volumes like this should be obvious, and I hope that a number of major libraries in this country are collecting them. Outside of Germany, this particular volume will probably attract only a small number of specialists. Those interested in the life and works of Delphin Strungk or A. M. Brunckhorst, the most noted baroque organist-composers to work in Celle, will want to check the information about the organs of the *Stadtkirche* and the castle chapel. Specialists in the history of organbuilding in Germany will find lots of help. There is, for example, a great deal of information about the firm we usually call Furtwängler & Hammer—in fact, it has undergone several minor name changes—which played a prominent role in Celle for over a hundred years. Actually, anyone who likes pictures of organs and likes reading specifications will enjoy this scholarly, useful, and attractive book!

—W. G. Marigold
Urbana, Illinois**New Recordings**

Storici Organi della Valsesia. Played by Mario Duella. Edizioni Musicali III Millennio CDC 0131. No information on cost or availability.

The disc (76½ minutes) contains *Sei Versetti in Sol Maggiore*, by Giovanni Quirici; *Elevazione in Fa Minore*, by Antonio Diana; *Offertorio, Elevazione*, and *Marcia dopo la Messa* by Francesco Pagani; *Rondò in Do Maggiore*, by Nicolò Moretti; 2 versets and "Sonata per la Comunione" (all from *Messa Solenne*) by Vincenzo Antonio Petrali; 2 "Elevations" (op. 5, 2 & 3), by Edouard Batiste; *Solo di Flauto*, by Filippo Capocci; *Preludio*, op. 105, n. 6, by Charles Villiers Stanford; *Reverie*, by Alfred J. Silver; *Cortège*, op. 13, by Russel King Miller; *Verset for Organ, Communion*, and *Choral March*, by William Lloyd-Webber. The first two works are played on the organ at Bornate Sesia, the next three at Piode, and the rest at Valduggia.

I reviewed two recordings by Duella, including one with the same title as this disc, in THE DIAPASON of November 1999. The recordings of organs in the Valsesia region are subsidized by regional organizations and are clearly intended to document the instruments found in that area. The two "Valsesia" recordings do not overlap at all—different music, different organs, and different recording companies.

The organs at Bornate Sesia and Piode, built by Alessandro Mentasti in 1877 and 1893 respectively, are fairly late examples of the traditional Italian one-manual with divided keyboard—Bornate Sesia has 22 stops or half-stops, Piode 18; the later instrument is a little

more innovative and shows, more in the voicing than in the actual choice of stops, an increased interest in varied tone color. Valduggia has a "modern" organ, with 14 full stops on two manuals and full pedal, built by Fratelli Aletti in 1927. None of the instruments is particularly distinguished. Valduggia has an essentially dull, late-Romantic organ with a nice oboe stop that Duella puts to good use. The Mentasti organs have some fine flutes and good, if not unusually fine ensembles. Bornate Sesia, almost certainly the best organ of the three, has a slightly brassy sound, probably the result of extremely close microphones. That organ has a really fierce tympanum stop!

Duella's program is clearly the result of careful planning; the dates of the various compositions correspond, often very closely, to the date of the organ on which they are performed. Duella demonstrates very convincingly what can be played on these instruments and, with one exception, his choices "work" admirably. I do not find the performance of Stanford's "Preludio" convincing; it requires richer diapason tone and a somewhat larger instrument.

Almost all the works on this recording are lightweight music, but most of it is relatively little known and well worth an occasional hearing. For most of us, the 19th-century Italian music will be the best part of the program. Much of it is typical, operatic-sounding music that, by our standards, is hard to imagine as part of the Mass—Quirici's versets will bring smiles, and the works by Pagani and Moretti are certainly not very liturgical sounding. Petrali makes skillful use of the instrument and his sonata is a very attractive work.

The works of Miller and Lloyd-Webber are good useful pieces that would be more effective on a larger organ that could provide a more impressive climax. Lloyd-Webber's almost unknown "Choral March" is a worthy successor to its obvious model, Wesley's famous "Choral Song."

Duella's playing, here as on previous recordings, is admirable. There is little scope here for virtuosity, but Duella demonstrates a fine sense of style and pays close attention to both phrasing and articulation.

The accompanying leaflet contains good notes on the repertory and rather sketchy information on the organs. The English translation of the technical notes is hopeless; for example, one organ is described as having "air transmission," i.e., (tubular) pneumatic action!

The recording was certainly made primarily as a demonstration of some of the organs of Valsesia. I think that Duella does everything possible to make these not very impressive instruments interesting. The result is a well-played, well-thought-out program of unfamiliar, pleasant music. Recommended with obvious reservations!

J. S. Bach. Orgelwerke im Dom zu Berlin, played by Michael Pohl. Motette CD 12511. Available from Albany Music Distributors, tel. 518/436-8814. No price given. Motette recordings are available from most good record stores.

The disc contains a standard Bach program: *Präludium und Fuge D-Dur* (BWV 532), *Wachet auf, ruft uns die Stimme* (BWV 645), *Schmücke dich, o liebe Seele* (BWV 654), *Passacaglia c-Moll* (BWV 582), *Nun danket alle Gott* (BWV 657), *Vor deinen Thron tret ich hiermit* (BWV 668), *Präludium und Fuge e-Moll* (BWV 548). Total length 67 minutes.

The recording was undoubtedly made to show off the organ. A great deal of information about the resurrected cathedral organ has appeared in various publications. The huge instrument, by Wilhelm Sauer, was dedicated at the same time as the cathedral, in 1905. Some attempts to "baroquize" it were made in the 1930s, but plans to totally rebuild or even replace it were fortunately never carried out. Most of the instrument survived the bomb damage to the cathedral and the years of expo-

sure and neglect. The Sauer company has rebuilt and restored the organ to its original state, even retaining the cumbersome pneumatic action and the (by modern standards) unsatisfactory combinations and accessories. The IV/113 instrument (130 ranks) does include a five-stop Rückpositif, playable on Manual III, that Fritz Heitmann had added in 1932.

The organ contains only 16 reeds, five of them in the pedal; like all large Sauer instruments it is principal-dominated; the manual reeds are used primarily to add color. One minor oddity may be mentioned. The highly-developed and quite independent Pedal does not contain a mixture; it does, however, include Quintes at three different pitches, a Terz 3/4, and a Septime 2/7.

The sound of full organ is rich, bright without being shrill, and surprisingly clear, despite the numerous eight-foot stops. While no one would call this a Bach organ, I am convinced that Sauer organs do a better job with contrapuntal music than any other Romantic organs I have heard.

Motette's engineers have produced a very fine recording despite considerable problems. The recording seems to me a little better technically than the first CD made on the rededicated instrument—*Die grosse Sauer-Orgel im Dom zu Berlin*, Motette CD 11781, which offers a mixed program also played by Pohl.

Michael Pohl, born 1940, studied entirely in former East Germany. He has been organist of the Berlin cathedral since 1983, has taught at the church music institute in Halle, and is active as a recitalist and recording artist in Europe and Japan. His playing is flawless and he obviously tailors his tempi and even his phrasing to the acoustically difficult building. His interpretations are fairly standard. He does indulge in one or two ritardandos, particularly at the end of the arpeggiated variation in the passacaglia, that seem to me inappropriate. I found his performance of the D-major prelude and fugue very impressive—great momentum without excessive speed and wonderfully clear pedal reeds at appropriate places! He finds lovely registrations for the chorale preludes, particularly "Vor deinen Thron" where the flute sounds are simply ethereal. Pohl has, at least on this recording, a leaning towards Romantic playing in the chorale preludes; he may well be adapting his interpretations to let the organ do what it does best.

The accompanying leaflet, German with literate English translation, contains helpful notes on the music and some material about the organ, including, of course, the specification. I wish that Pohl had listed the registrations used, at least for the chorale preludes.

This recording, which offers great Bach works, well played on an exciting instrument, might well appeal to some who are just becoming acquainted with Bach or with the organ. Most organists probably don't need more recordings of these familiar works, but no one should pass up this chance to hear a magnificent organ, a wonderful specimen of a type of organ too little known in this country.

—W. G. Marigold
Urbana, Illinois**New Organ Music**

Music for a Quiet Sunday, by Daniel Pinkham. Thorpe Music Company, 493-00086, distributed by Theodore Presser, \$15.95.

"Music for a Quiet Sunday" was premiered in May 1999 by James David Christie on the Stoneham organ—E. & G. G. Hook Op. 466 built in 1868 for First Unitarian Church, Stoneham, Massachusetts. The instrument now resides at Follen Community Church, Lexington, Massachusetts, fewer than ten miles from its former home. The Stoneham organ, which Pinkham describes in his preface as a "splendid little" organ, is pictured on the cover of

the collection and described on the last page of the score.

"Music for a Quiet Sunday," commissioned by Follen Community Church, consists of Six Preludes, a Partita on "Slane," and a Festive March. Pinkham composed these pieces for use in the church service. He intends them to be technically accessible for the beginning organist or easily played by an organist with limited practice time. The pedal parts are easy and several of the movements are for manuals alone, keeping technical challenges to a minimum. The Six Preludes—Pedal Point, Flute Tune, Ostinato, Chorale, Dialog, Reminiscence—are short character pieces, varying in mood from contemplative to bright. They might serve as colorful interludes in a service, or could be played as a set for pre-service music. The Partita on "Slane" is the centerpiece of the collection. According to the composer, its opening and closing variations may be used as an introduction and accompaniment for the final stanza, respectively, when the hymn tune

"Slane" is sung. The penultimate variation, "Aria," is a particularly elegant elaboration on the tune. The "Festive March" is a sprightly sortie, unified by a tuneful ritornello, which Pinkham says should be played "with a strong rhythmic sense."

The performer would do well to keep in mind the sonorities of an instrument such as the Stoneham organ when selecting registrations for these works. Aside from dynamic markings, Pinkham does not give registration indications, but clear, colorful stops would be most appropriate. Pinkham clearly views the organ as a contrapuntal instrument, and thick registrations are at cross-purposes with his delicate textures. These pieces are fine examples of his signature style—dissonant counterpoint deftly crafted with economy of material, each note significant. Precise notation with respect to articulation, rests, and note durations renders these works valuable for both teaching technique and introducing a student to Pinkham's oeuvre. That they are also useful service music

is a tribute to the composer's ingenuity and commitment to writing church music of high quality.

Rendez à Dieu: Suite for Organ, James Biery. Augsburg Fortress, 11-11007, \$10.00.

Biery's suite on "Rendez à Dieu" was commissioned by the New London County (Connecticut) Chapter of the American Guild of Organists for the chapter's fiftieth anniversary. "Rendez à Dieu" is a tune that, despite its 16th-century origins, has a modern rhythmic feel and is sung enthusiastically by congregations. Biery neatly captures the essence of Bourgeois's tune, preserving its vitality in both contemplative and lively contexts. The suite consists of four movements: Prelude, Capriccio, Basso Ostinato, Toccata. The hymn tune appears on a 4' pedal reed in the prelude, against a gently syncopated chordal accompaniment played on the strings. The Capriccio is charmingly austere, consisting of a staccato ostinato played on a 4' flute, tone clusters played

on the strings, and the tune played on a quiet 4' pedal stop. Biery's performance direction is "slowly, like the twinkling of stars," and this lovely movement does indeed sound celestial. The framework for part three of the suite, the Basso Ostinato, is a repeated bass line and harmonic pattern played on foundation stops. The tune, played on a trumpet stop, appears in the tenor. Both registration and rhythm make a gradual crescendo and diminuendo, adding interest to this longest movement of the suite. The concluding toccata sparkles, with "Rendez à Dieu" dancing lightly as the soprano voice of its exuberant figuration. Moderate in difficulty, enjoyable to play, and a good piece for introducing this tune to your congregation, Biery's suite will be an excellent addition to your music library.

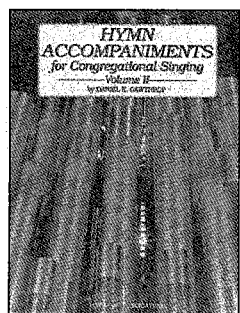
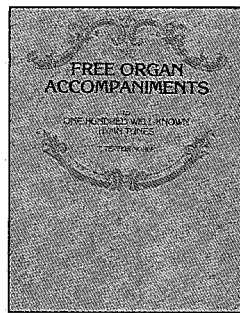
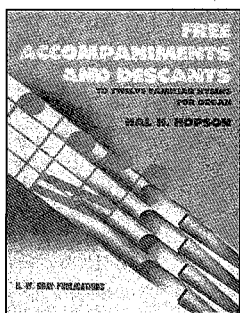
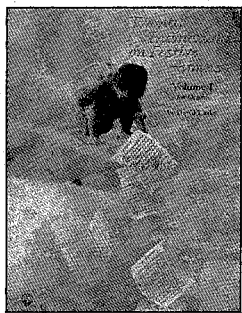
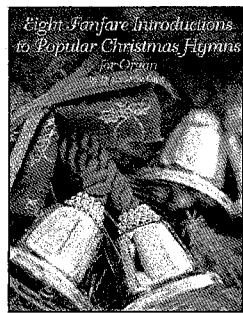
The Jazz Gospel for Organ, Joe Utterback. Jazzmuze Inc., 1999-164, \$12.00.

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Deo Gracias - Six Preludes and a Postlude for Organ on well-known hymns, Gerald Near. Aureole editions, AE104, distributed by MorningStar Music, \$13.00.

In a brief introductory note to this collection, Gerald Near suggests that these pieces work well as either introductions to hymn-singing or short interludes or preludes. In addition, he encourages the performer to exercise his own taste and discretion as to registration and tempo, taking Near's indications in the score as suggestions only. The preludes are straightforward. Each tune is stated once, prominently without alteration, appearing in the pedal, tenor, or soprano voice. The accompanimental material captures the affect of each tune without drawing attention to itself, letting the tunes be clearly heard. Making effective use of motifs from each hymn tune, Near offers a nice variety of textures varying from running figuration to a more chordal style. The setting of "Deo Gracias"—the postlude alluded to in the collection's title—is the longest and most elaborate of the bunch. It includes some developmental material and a canon between pedal and soprano to bring the piece to a grand close on full organ. The tunes included in this collection are Rockingham, St. Agnes, Brother James' Air, Stille Nacht, Carol, Omni Die, and Deo Gracias. All of the settings will be readily mastered by an organist of moderate ability.

—Marcia Van Oyen
Glenview Community Church
Glenview, Illinois

Alan Laufman Memorial

by Cullie Mowers

Alan Miller Laufman (October 10, 1935–November 30, 2000) was remembered in events held in Boston on Sunday, February 4, 2001. The obituary notices which have appeared (THE DIAPASON, February 2001, p. 6) make it unnecessary to recount here Alan's remarkable life of service to the pipe organ world.

The Church of the Immaculate Conception, in Boston's South End, formed an appropriate setting to honor Alan's memory. The place, with its Hook organ and dramatic recent history, was uniquely appropriate for remembering Alan's lifelong ministry of saving historic instruments and encouraging their use in worship. The spacious and imposing church interior, with its richly coffered barrel-vault ceiling featuring sculptured rosettes bearing circles of seven lights in each of over 60 panels, was nearly lost some years ago, when a scheme to construct three levels of office and residence space on each side of the nave was narrowly averted. An outcry from every corner of the pipe organ world, in which Alan's voice was prominent, forced reconsideration of the plan, which would have left the magnificent organ speaking into a long, narrow alley, if not causing its removal. Subsequently, the church, once considered redundant, has again become the home of a large and active worshipping community, under the leadership of the Rev. Thomas Carroll, S.J., who is also a strong advocate for the Hook organ, and organ culture in general.

Officially known as the Jesuit Urban Center, it is the home of E. & G.G. Hook's Opus 322 of 1863, rebuilt and enlarged to 4 manuals, 75 ranks by Hook & Hastings in 1902. It is without question a world landmark of organ-building. Every stop is remarkable, but the Great ensemble, from 16' Diapason through fifteen ranks of mixtures, and independent reeds at three pitches, is incomparable. The organ received major cleaning and repairs by Henri Lahaise & Sons in 1975.

At 3 pm, a "Memorial Liturgy"—actually a solemn Mass, with vestments and incense—was offered. The celebrant was the Rev. Michael Barrett, C.Ss.R, of the Mission Church in Roxbury, home of another spectacular historic instrument; Fr. Carroll was the homilist. The lectors were Barbara Owen, George Bozeman and Dana Hull—all long-time leaders in the Organ Historical Society and often associated with Alan in the work of the Organ Clearing House. Christa Rakich, music director at Immaculate Conception, presided at the Hook in the gallery, assisted by a choir of children from the Boston Archdiocesan Choir School, and one made up of adult friends of Alan's. In consultation with Fr. Carroll, Alan had selected many components of the liturgy in the last

weeks of his life.

The prelude was Felix Mendelssohn's *Sonata No. 4*, which Ms. Rakich offered with both drama and elegance. The processional hymn was "The King of Love" sung to St. Columba. Following the sung penitential rite, the children's choir sang *Gloria XV—Dominator Deus* in Latin, accompanied by handbells. Lections were those "of the day": Isaiah 6:1-2, 3-8; I Cor. 15:1-11; Luke 5:1-11. Psalm 138 was sung with verses by the two choirs, and antiphon by the congregation, as was the Gospel Acclamation.

Fr. Carroll's homily magically combined recollections of Alan's cheerful personality and profound devotion with the lections for the day, which spoke of the struggles and possibilities of discipleship in a life governed by God's grace. It was followed by the entire assembly singing *Credo III* in Latin, in stirring unison.

As the gifts were presented, we sang "O what their joy" to O Quanta Qualia. This had long been one of Alan's favorite hymns, and many of us remembered singing it with him at Organ Historical Society conventions. The eucharistic prayer responses were from Vermulst's *People's Mass*, and the *Agnus Dei IX—Cum jubilo* was sung by the children in Latin. "High o'er the lonely hills" to Dawn was the communion hymn, and the children sang "Lift thine eyes" from *Elijah* as a post-communion. The recessional hymn was "Praise the Lord, his glories show" to Gaudeamus pariter and the postlude was the festive *Praeludium in F* by Felix Mendelssohn's sister, Fannie—a fitting sign of Alan's support of women composers and performers.

Following the Mass, a dinner for over eighty of Alan's colleagues and friends had been arranged by Jonathan Ambrosino, president of O.H.S., and John Bishop, new executive director of the Organ Clearing House. Held at the nearby Fernandez Cultural Center, formerly a Lutheran church, attendees were treated to a complete organic history of the building—including the (happy) fate of its three-manual Hook—in addition to wine and excellent food in abundance. A prayer was offered by the Rev. Cullie Mowers, who was Alan's successor as president of O.H.S.

A cast of ten distinguished organists presented a "Memorial Recital" at Immaculate Conception. The performers, and some of the repertoire, had been selected by Alan. Each performer played music that demonstrated the beauty of the Hook organ. Christa Rakich again provided superb accompaniment for the two hymns. The first half began with "Brightest and best" sung to Morning Star. Kevin Birch, whose "home organ" is a 3-manual 1860 Hook in Bangor, Maine, then offered Nicolaus Bruhns' brilliant *Praeludium*

in e. Next was Bridget Chatterley, of Montréal, with Pachelbel's *Partita on "Freu dich, O meine Seele,"* gently displaying some of the Hook's elegant smaller ensembles. Timothy Smith, organist of two Boston-area congregations, presented Buxtehude's infrequently-heard *Chaconne in c*, whose rhythmic drive and remarkable development were beautifully realized. Organbuilder/recitalist George Bozeman then played four of the Op. 122 Brahms *Chorales* with expressive subtlety and a sense of color which made it seem as if this was "the only organ" for them. The first half closed with an energetic and dramatic reading of Bach's *Fantasia and Fugue in g* (BWV 542) by Rosalind Mohnsen, a widely-experienced recitalist who has served as organist for several Boston-area Roman Catholic parishes.

The second portion of the concert began with "The day thou gavest, Lord," sung to St. Clement, followed by Brian Jones, music director of Trinity Church, Boston, playing Krebs' "Postillion" *Prelude and Fugue in C*. The infectious rhythm and panache of this playful piece sparked on the Hook's bright, transparent ensembles. A well-known and versatile keyboardist in the Boston area, Peter Sykes, then presented Bach's setting of *Schmücke dich, o liebe Seele* (BWV 654), played on the Solo 8' and 4' flutes plus the Orchestral Oboe with tremolo. Lois Regestein, a frequent recitalist for O.H.S. conventions, honored a specific request of Alan's with Brahms' *Prelude and Fugue in g*, offered in a restrained and somewhat orchestral style with great warmth. The final selection was a spectacular performance of Mendelssohn's *Sonata #1 in F*, played by Thomas Murray. No better conclusion could have been imagined, for this is the organist whose recordings of the Immaculate Conception organ in the 1970s first called the world's attention to the instrument. His subsequent recordings of all the Mendelssohn sonatas on two other historic Boston-area organs were also milestones in our awareness of American organbuilding heritage.

It was a full day—full of music, full of memories, and full of thanksgiving for the life and work of a man who was in every respect "one of a kind." As historian, musician, preservationist, advisor, technician, advocate and friend, Alan Laufman made the pipe organ world richer, more perceptive, and more widely appreciated.

"Well done, thou good and faithful servant."

The Rev. Cullie Mowers is the rector of a small Episcopal parish in upstate New York. He has been doing organ maintenance and restoration as his principal livelihood for over 20 years. He is an active member of the Organ Historical Society, serving as president from 1979 to 1982.

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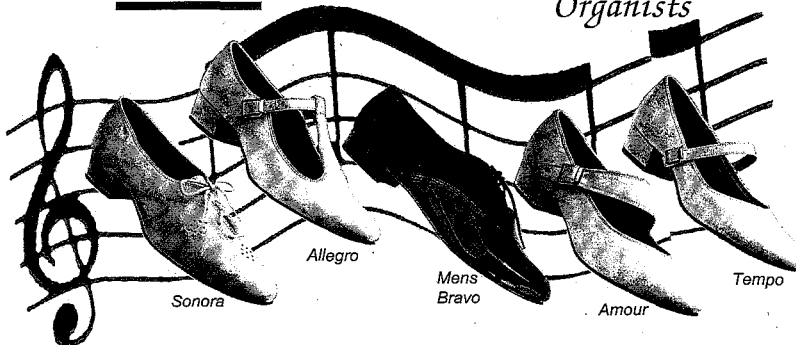
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Christopher Dearnley (1930–2000)

A tribute by John Scott

The sudden and unexpected death of Christopher Dearnley on December 15, 2000, came as a great shock to his many friends and admirers in the world of church music. He was organist of St. Paul's Cathedral from 1968–1990.

Born in Wolverhampton, England, in 1930, Christopher Dearnley studied under H. K. Andrews and Edmund Rubbra during his time as organ scholar of Worcester College, Oxford. From 1957–1968 he was organist and master of the choristers at Salisbury Cathedral.

On his arrival at St. Paul's from Salisbury, he set about revitalising the choral foundation, and his many innovations were farsighted and lasting. The strength of his vision, continues to inform our music making at St. Paul's today. Much new repertoire was introduced, including some challenging contemporary works, and polychoral music by Monteverdi and Gabrieli appeared on the music lists, replacing some of the less enviable Victoriana which had become part of the staple diet. In addition, he introduced the July Orchestral Masses, and helped to raise the profile of a number of annual services such as the Advent Carol Service, the Festival of the Sons of the Clergy, and the National Service for Seafarers.

Between 1972 and 1977 he oversaw the rebuilding of the organ, in consultation with Cecil Clutton and the firm of N. P. Mander. Much discussion took place, some of it controversial, as to what form this restoration should take, and indeed whether the opportunity should be taken to reconstruct the organ on Wren's choir screen. The finished organ once again spoke with great brilliance and authority in St. Paul's, a fitting tribute to the successful collaboration on all sides.

He retired from St. Paul's in 1990, on his sixtieth birthday, with the intention "to pursue his professional career in lecturing and teaching in the service of the Church in Australia." On his retirement, he was made a Lieutenant of the Royal Victorian Order; he had been awarded the Lambeth Mus.D. in 1987.

In addition to his work as an organist and choir trainer, he had a particular affection for English music of the 17th and 18th centuries, editing a volume in the *Treasury of English Church Music* series, and publishing a number of works in performing editions. He also wrote a book on the subject, *English Church Music 1650–1750*. He composed a number of choral and organ pieces, most notably a short but highly effective anthem *Let Thy Hand Be Strengthened*, for the Queen's Silver Jubilee in 1977.

Dr. Dearnley served as president of the Incorporated Association of Organists, chairman for 19 years of the Friends of Cathedral Music, on the Council of the Royal College of Organists, chairman of the Percy Whitlock Trust, editor of *English Praise* and the *New English Hymnal*, and patron of the Organ Historical Trust of Australia.

Christopher was admired and respected greatly by all those who worked with him. He was a man of great integrity, dedication and vision. His strong personal faith propelled his music making, and it is significant that I recall one of the then minor canons telling me that Christopher and Bridget were among the small number of communicants at the early celebration of the Eucharist on the day of the Royal Wedding in 1981. For a time, he had considered offering himself for the priesthood.



Christopher Dearnley

He was a superb administrator, something for which he had cause to be grateful to his army training. His memoranda to the vicars choral at St. Paul's were models of succinctness, with not a word superfluous or out of place ("if you can't get it on a single sheet of paper, they won't read it" was his maxim).

As an organist, his choice of repertoire was bold and idiosyncratic, and he was not at all swayed by fashions of either style or performance (one of his final voluntaries at St. Paul's just before he retired was his own arrangement of "Misty"!). He eschewed much of the contemporary French school, although he gave a most persuasive account of Messiaen's rarefied *Messe de la Pentecôte*. He played a superb recital in St. Paul's in June of last year, and his programming was typically off-beat, ending with a searing performance of Nielsen's monumental *Commotio*, a work he had long championed.

Christopher was essentially a very private and retiring person. His greatest pleasure was the company of his wife, Bridget, with whom he enjoyed a close and felicitous union. She was often at his side at the console. For relaxation, he enjoyed sketching, cycling and walking. During his ten years in Australia, he held a number of temporary appointments in cathedrals in Sydney, Hobart and Perth and Trinity College, Melbourne, covering leave of absence by the resident organists. He was a mem-

ber of the Australian Advisory Council of the Guild, and a prolific examiner for the Guild in Australia.

In particular, he gave much wisdom and encouragement to church musicians attending the Royal School of Church Music summer schools held annually, as a teacher and lecturer. His contributions there were highly regarded and eagerly anticipated. Indeed, he was to have been the organist for the recent course in Canberra in January. He will be much missed. ■

John Scott is organist and director of music at St. Paul's Cathedral, London, England. He was a cathedral chorister in Wakefield and holds diplomas from the Royal College of Organists. In 1974 he became organ scholar of St. John's College, Cambridge, where for four years he acted as assistant to George Guest. On leaving Cambridge he was appointed assistant organist at London's two Anglican cathedrals, St. Paul's and Southwark, playing three days of the week in each. In 1985 he left Southwark to work solely at St. Paul's Cathedral, where in 1990 he succeeded Christopher Dearnley as organist and director of music. Mr. Scott was interviewed by Marcia Van Oyen for THE DIAPASON in the July 2000 issue (pp. 16–19).

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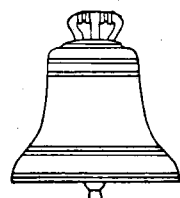
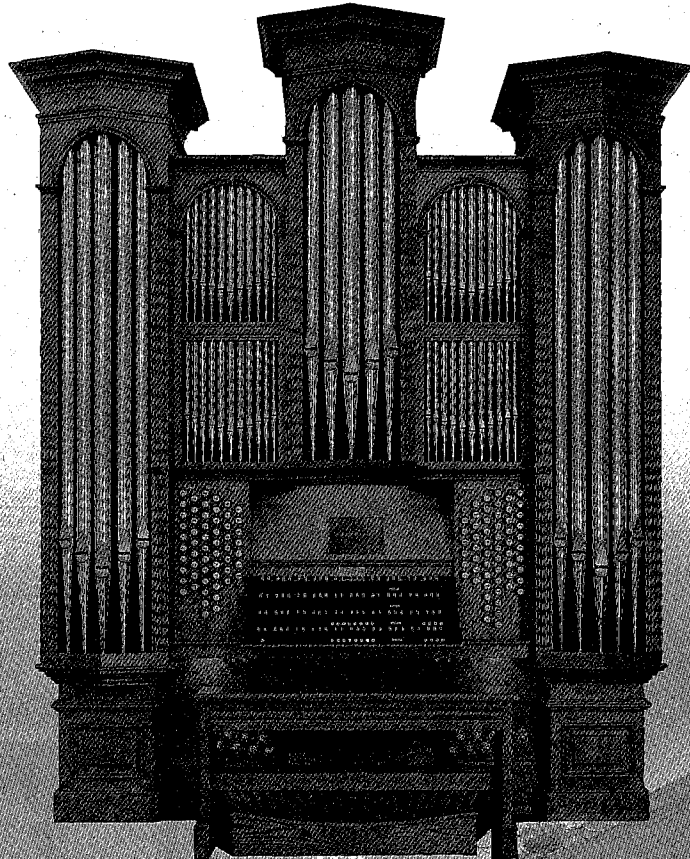
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The Church and Organ Music of Colin Mawby, Part 1

Peter Hardwick

Since the Reformation, English composers of church and organ music have almost all been Anglicans and have written for the official state religion, the Church of England. Colin Mawby, one of the most prolific of contemporary English composers of church¹ and solo organ music, stands outside this Protestant enclave, because he is a devout Roman Catholic and has composed mainly for that denomination. He is a leading Catholic liturgical composer of the 20th century, with a special gift for writing music that reflects the liturgical changes in his church that have taken place over the last thirty-five years. His music has a wide popular appeal, and is often possible for amateurs to perform. Given the wide public acclaim his work has received, it is perhaps surprising that an article about the composer has not been written earlier.

Mawby was born on May 9, 1936, in Portsmouth, Hampshire, England. His father was a Roman Catholic convert, and the composer was brought up as a Catholic. When he was only three, family life was disrupted, first by the outbreak of World War II on September 3, 1939, and then by his mother's death in November 2 of the same year.² The Luftwaffe's blitz on Portsmouth during the next two years further disturbed the Mawby family.³ These factors contributed to the boy being extremely undisciplined, and his father felt that a boarding school would instill self-control and get him down to serious studies.

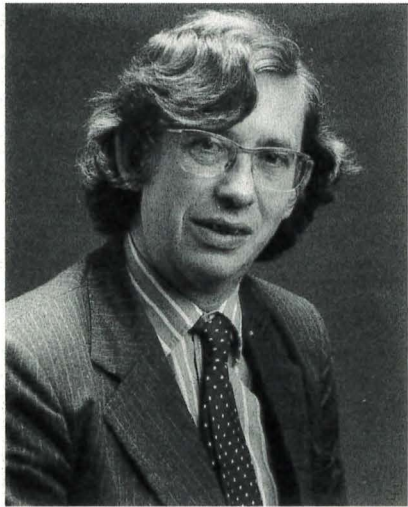
In the autumn of 1945, Mr. Mawby heard of plans to reopen the Westminster Cathedral Choir School in London, which had been disbanded during the War. Vacancies for boy choristers were announced, and, being very much interested in music, and liking the idea of his son singing in a cathedral choir, he thought this would be the perfect school for Colin. Mawby gained entrance to the Westminster Cathedral Choir School, though he could not have gone had not the local Portsmouth priest paid the first year's fees, and he was one of the original boys at the reopening by Cardinal Griffin on January 28, 1946.

At that time, William Hyde was the Choirmaster of the Cathedral, but he was replaced when a new Master of the Music was appointed in late 1946, and took up his position in January, 1947. This was George Malcolm, who had recently been demobilized from the army. Malcolm had been attracted to the position because he had an ambition to form a boys' choir there, and when he set about realizing this goal he was a hard taskmaster, but the rewards offset the exacting work. Colin's singing acquired the bright, Continental European boy's vocal tone that Malcolm preferred, as opposed to the traditional British "cathedral hoot," and the ten year old's repertoire was stretched—as was that of the Choir as a whole—to encompass more early and modern choral works. Mawby sang at Westminster until his voice broke in 1951, and he feels that Malcolm was one of "the [two] greatest musical influences" in his life, and "taught [him] nearly all [he knows] about music."⁴

In 1951, at the unusually early age of fifteen,⁵ Mawby entered the Royal College of Music, London, as an organ major under Richard Latham. Harry Stubbs was his piano professor, and John Churchill and Gordon Jacob were his mentors for composition. In addition, Mawby played percussion in the Royal College First Orchestra, which he found was a lot of fun and "enormously influential."⁶ He left in 1954 without a college diploma or university degree.

From 1954 to 1956, the composer served his National Service in the Royal Corps of Artillery, mostly at Plymouth. In his spare time he took over the music at Plymouth's Roman Catholic Cathedral, where he learned a good deal about leading an amateur choir. Shortly after demobilization from the army, he was appointed Choirmaster at St. Anne's Church, Vauxhall, London, which he remembers as being "a great working class parish . . . [with] a fine Walker organ."⁷

When the composer left Westminster Cathedral Choir in 1951 he could not



Colin Mawby

have anticipated one way in which the "old school tie" was to help him in his career. Kevin Mayhew, who founded the music publishing house bearing his name in the early 1980s and has published most of Mawby's music since the late '80s, had been one of Malcolm's choirboys at Westminster just after Mawby left, and when the two young men met in the late 1950s they found they had a lot in common. At that time Mayhew was working at L. J. Cary, the London music publisher, and was responsible for Mawby's first publication, the anthem *Libera me, Domine*. For almost half a century they have been friends, and Mawby has respected Mayhew's judgment of his music.

The year 1959 was important for the Roman Catholic Church and for Mawby. In January, Pope John XXIII announced the twenty-first ecumenical council which, it was hoped, would be a means of spiritual renewal by the Church, and an occasion for seeking ways of reunification with Christian denominations that had broken away from Rome. The Second Vatican Council met periodically between 1963 and 1965, and made the following four pronouncements that had an impact on music in the Church. First, Latin was to be preserved but not used exclusively, and parts of the Mass, notably the Creed, were to be changed to the vernacular. Second, congregations were to be encouraged to participate in the singing at services, as part of the general increased role of the laity in the celebration of the Mass. Third, Gregorian chant's role in the Roman liturgy was endorsed, but other kinds of music must not be excluded. Lastly, the pipe organ, the traditional musical instrument in Church, was to continue in that position, but other instruments could be used provided that they could be adapted for use in divine worship.

In September, 1959, Mawby returned to Westminster Cathedral as Assistant Master of the Music,⁸ and two years later was promoted to Master of the Music.⁹ In rising to the top job, his principal responsibility was to plan and direct the music for the services, but there would also be opportunities for him to compose occasional choral works for special Cathedral services.

Church Music

Three of the first published compositions were of the occasional type. Gen-

erally, they show him to be somewhat derivative of older 20th-century English composers, such as Hubert Parry, Charles Stanford, and John Ireland. Already the expertise in writing for voices, that became such a hallmark of the mature compositions, is evident. It was a skill that almost certainly had been acquired through his almost daily singing of sacred choral music in his youth, and later through studying vocal scores and conducting them. The harmony is essentially traditional but yet fresh and quite individual in various small ways. Prophetic of his total output, the works show Mawby to think homophonically, not polyphonically, and his melodies are shapely and quite interesting, but not arresting like those in the popular traditional, sometimes jazzy, manner of, say, John Rutter.

The first published anthem, *Libera me, Domine*, for four-part mixed voices and organ, was written for the Latin Requiem of Cardinal William Godfrey at Westminster in January, 1963.

Reflecting the Vatican Council II's directive that the vernacular replace Latin in specified parts of the liturgy, the composer took a passage from the newly published Catholic English Revised Standard Version of the Bible for the anthem *Thy Word is a Lamp to My Feet* (1966). Scored for unison voices and organ, it was specially written for the Westminster Cathedral service to celebrate the publication of this edition of the Bible. The brief introduction for full organ is dignified, majestic, and a clarion call to attention. It is also decidedly modern in the simultaneous sounding of both dominant D-flat and tonic A-flat chords, which creates a biting dissonant and tonally ambiguous effect. But Mawby does not maintain this electrifying contemporary opening, and the harmony then becomes indebted to the style of Parry and Stanford, with diatonic seventh chords, appoggiaturas, and suspensions used pervasively. The subdued middle section starts with a common-tone modulation from E-flat to E-flat minor, followed by a passage of free-wheeling chromatic voice-leading in the manual parts over an anchoring tonic E-flat pedal point in the feet. One of the rare examples of word-painting in this anthem is when the singers, having prevailed over "the wicked who have laid a snare for me," launch out in a sunny, regal tone recalling the opening, and, amid fanfare motifs in the vocal and organ parts, a climactic high A-flat in the voice part is sounded during the singing of the closing words, "I incline my heart to perform thy statutes forever, to the end."

The motet *I Will Always Give Thanks unto the Lord* (1968) was specially composed for the visit of the Archbishop of Canterbury to Westminster Cathedral on January 23, 1968. The service that took place on this occasion marked the first time an Archbishop of Canterbury had stepped into the Cathedral, and was also the start of an era when the Church of England and the English branch of the Roman Catholic Church explored the possibility of reunification. No doubt the occasion influenced the composer to choose the text from the translation of the first printed English Bible, by the staunch 16th-century Protestant Miles Coverdale. Although he does not claim the influence of Britten's *Missa Brevis in D*, Op. 63 (1959), there seem to be reminiscences of the work in *I Will Always Give Thanks unto the Lord*. Mawby knew of the *Missa Brevis*, since it was written for Malcolm's choirboys at Westminster Cathedral and was premiered there a few months before Mawby returned to the Cathedral as Assistant Master of the Music. Britten's work for three-part boys' treble voices and organ is echoed in Mawby's choice

of high two-part vocal writing for soprano and alto, the high tessitura of the manuals-only organ accompaniment in the opening and closing sections, and the responsorial writing for the voices. For the first time in his music, in the outer sections of *I Will Always Give Thanks unto the Lord*, the influence of plainsong is felt in the voices' melodic contours, rhythms, and Dorian mode on G (but with a tendency to flirt with G minor here and there).

The slower and softer Romantic style in the middle section, "My soul shall make her boast in the Lord," is more for the sake of musical contrast than in reaction to a change in the mood of the text, for there is no discernible change in the words. But the deliciously expressive word painting that highlights the section are justified by the text. At the soprano solo "I sought the Lord, and he heard me," for instance, Mawby, as if preoccupied by the B minor progression with encrusted chromatic embellishing tones at bar 23 to G minor chord (Example 1), repeats the progression three times, as if seeking the Lord unsuccessfully twice before finding him, and then proceeds to other ostinato-like two-chord ideas in the keyboard part.

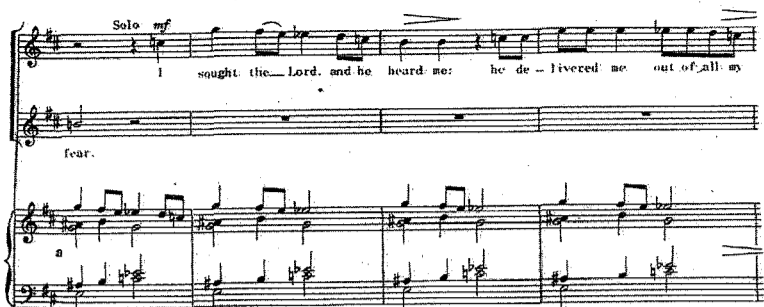
The setting of the closing words, "Let us magnify his name together," no doubt echoed the sentiments of Protestants and Catholics at the historic ecumenical service for which the motet was written, and brings the work to a magnificent and uplifting close. The text's call for a unification of the Church of England and the Roman Catholic Church is given special emphasis by the articulation markings and repetition of the key word "together." Otherwise, Mawby's setting arrives at the climax using quite conventional means: heightened dynamics, emotionally thrilling nuances, arresting dramatic rests in the vocal parts, and close spacing of the tones of the chords until the very end, when spacing widens into a sonorous final D major chord.

Mass in Honour of Christ the King (1967) was commissioned for the service of consecration of the new Metropolitan Cathedral of Christ the King, Liverpool, on Whit Sunday, 1967. All of the Ordinary of the Mass, except the Credo (which the Vatican Council had ordained should be said), are set to music in English,¹⁰ but the traditional Latin titles of the movements are retained, *Kyrie*, *Gloria in Excelsis Deo*, *Sanctus*, *Benedictus*, and *Agnus Dei*. The work requires a proficient, technically competent SATB choir,¹¹ a talented, though not virtuosic, organist, and a large organ along the lines of the neo-classical Walker instrument at Liverpool.¹²

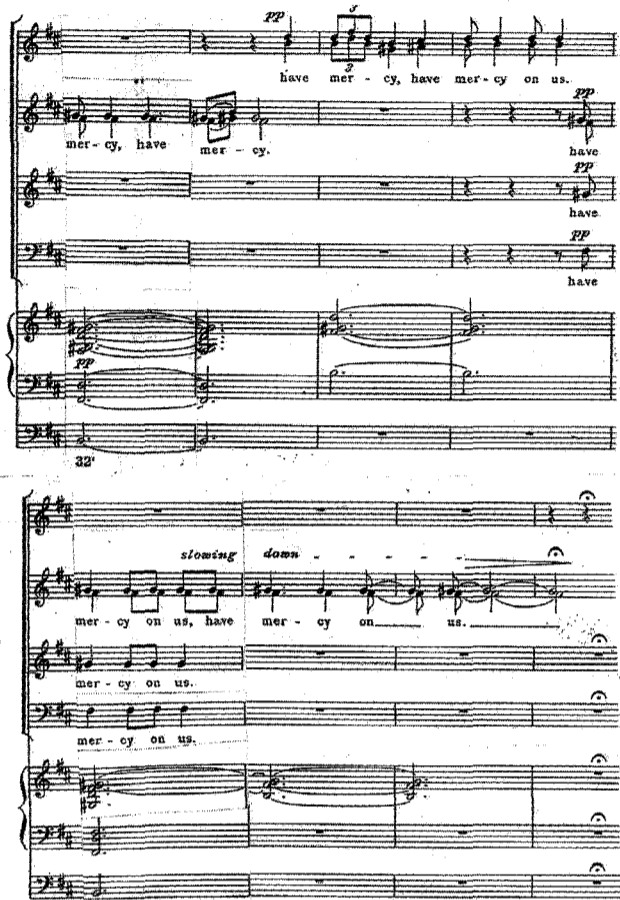
Mass in Honour of Christ the King suggests a little indebtedness to Britten's *Missa Brevis* in that Mawby's monotone chanting in the outer sections of his *Kyrie* are reminiscent of the chanting at the end of the *Agnus Dei* in the Britten work. Also influential may have been the monotone chanting that is heard in the opening and closing sections of Britten's *War Requiem*, Op. 66.¹³ Like the chanting in the *War Requiem*, the mysterious, ancient atmosphere of Mawby's *Kyrie* evolves around pervasive simultaneous diminished fifths and augmented fourths,¹⁴ medieval-sounding open fifth chords, and chant-like intoning on the tone B amidst modest vocal and organ embellishments in the "Lord, have mercy" outer sections.

In the opening section of the *Gloria in Excelsis Deo*, a link with the *Kyrie* is established immediately by a simultaneous diminished fifth (B and F above) played by the organ, and Bs sounding in various voices of the choir and in the organ in the manner of an ornamented

Example 1. *I Will Always Give Thanks unto the Lord*, bars 23–30.



Example 2. *Gloria in Excelsis Deo (Mass in Honour of Christ the King)*, bars 51–58.



pedal point. At "We glorify thee," the mood quickly changes from imploring with syllabic underlay to an explosive melismatic expression of praise. But the beseeching tone of the *Gloria* movement's start returns in the slow middle section, where "Thou who takest away the sins of the world, have mercy on us" is set with chant-like responsorial and antiphonal vocal writing over sustained low organ chords. One may find the prayerful close to this section especially moving, with its short antiphonal phrases echoing about from choral section to section, over a diminished triad with added minor seventh chord and 32' pedal stop drawn in the organ. (Example 2.)

The music builds to a magnificent *fortissimo* climax with the words "With the Holy Spirit, in the glory of God the Father," before the return to the gentle, archaic mood of the movement's beginning. At the end of the *Gloria*, the diminished fifth of the introduction is changed to a more stable open perfect fifth, B–F sharp above, for the final subdued "Amen."

Like all the movements of *Mass in Honour of Christ the King*, the *Sanctus* starts softly, the three-fold acclamation "Holy, Holy, Holy" being set in four-part chordal style in three separate *a cappella* phrases that are incrementally louder and more urgent in tone and pitch. A dramatic solo trumpet fanfare in the organ accompaniment heralds the choir's emphatic "Lord God of hosts." This is followed shortly afterwards by a resounding variant of the trumpet fanfare, now on the full-bodied tuba, which ushers in the choir repeatedly singing "Hosanna," and then "Hosanna in the highest" in joyful four-part imitative counterpoint. In the manner of a Handelian oratorio chorus, these animated imitative repetitions lead to a final clinching single perfect cadence, with

"Hosanna!" hammered out by the choir in three short crisp chords.

Marked "Peaceful," the vocal writing in the *Benedictus* is hushed and prayerful. There is much chanting of "Blessed is he who comes in the name of the Lord" on repeated eighth notes against sustained organ chords, a style that may remind one of Britten's setting of "Dona nobis pacem" in the *Agnus Dei* of his *Missa Brevis*. Yet all is not calm: there is harmonic tension created by numerous agonizingly dissonant chords containing simultaneous augmented intervals and either simultaneous major or minor seconds.

With the *Agnus Dei* a sense of having come full circle is implied musically by the return to the same kind of mysterious mood as the *Kyrie*. The choir's final block chordal singing of "Grant us peace" brings the *Mass* to a gentle, but united close, with the same interval with which the vocalists began the work, an open-diminished fifth, B and F above.

In 1970, Mawby compiled a resource volume titled *Music for the New Rite of Mass* for use in English-speaking Roman Catholic Churches. In the Foreword, Mawby points out the role of music in the new Rite of Mass that had emerged in Britain as a result of the Second Vatican Council's document titled *Constitution on the Sacred Liturgy*, which called for greater participation by the laity in the Mass, and made major alterations to the service's texts and language. *Music for the New Rite of Mass* provides an outline of both the sung and spoken liturgy in English, according to the rubrics of the *Ordo Missae*.¹⁵ One-note-per-syllable style is used pervasively. There are a few monophonic Gregorian chants printed on the medieval four-line staff, but mostly the book contains newly composed homophonic settings of the Ordinary and other parts of the Mass by Mawby and

two colleagues, Dom Gregory Murray and John Rush. The new settings are printed on two five-line staves in the usual 20th-century manner of plainsong hymns for unison congregational singing with keyboard accompaniment.

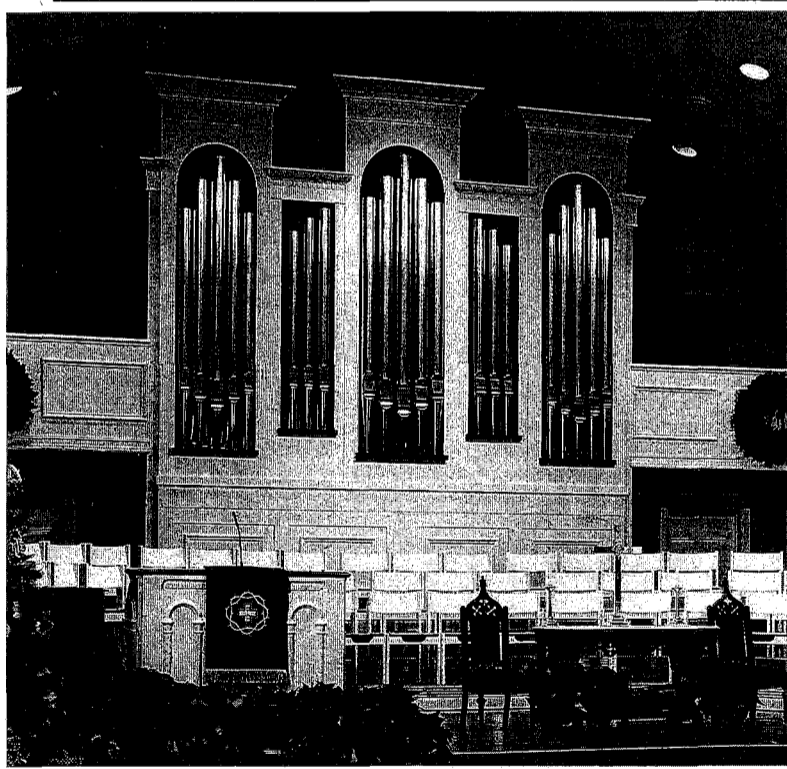
Also published in 1970 were *Ten Psalms*, which were another attempt to bring together old and new. In this case, the archaic antiphon form is used, but the settings follow the post Vatican Council II trend by providing the congregation with a singing role. Rhythmically metric and with hardly a trace of the influence of plainsong, the musical style bears a resemblance to Anglican chant. The composer suggests a variety of ways in which the psalms could be performed, depending on the specific church's musical abilities and facilities. One option is for the congregation to sing the antiphon as a refrain, and the choir sing the psalm verses. Another is for the congregation to sing the antiphon, and a cantor perform the psalm. At the discretion of the choir director, such instruments as violins and recorders could play the occasional des-

cant that Mawby has written to adorn psalm verses, and percussion might play in the happier psalms. He encourages organists to improvise accompaniments, and, in the score, opines that new descants could be introduced, saying "one should aim at a varied presentation, which, while making the music interesting for the choir, will still enable the congregation to sing."

The last of the *Ten Psalms*, *Psalm 64*, "To You Our Praise Is Due in Zion, O God," is a majestic setting. The work opens with the antiphon, "To you all flesh will come with its burden of sin," which is lyrical, diatonic, syllabic, and sung in unison. The congregation sings this before each of the choir's eleven psalm verses, and it is sung before and after the choir's Doxology, with ever new organ accompaniments. The piece is nicely balanced emotionally: while the antiphon repetitions give cohesion and stability to the piece, the choir's richly sonorous, ever changing harmonizations of the basic psalm tune introduce an element of instability.

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was at the Society of Jesus' Sacred Heart Church, Wimbledon, in Greater London, between 1976 and 1981. He wrote little music during this period and in the years immediately following his move to Ireland in 1981, where he became director of the Choir of Radio Telefís Éireann, Ireland. But the urge returned when Kevin Mayhew encouraged him in the late '80s, and the Mayhew company published its first Mawby choral work in 1989. His resignation in 1995 from the conductorship of the radio choir in order to take the position he still holds, artistic director of the National Chamber Choir of Ireland, the nation's only full-time professional choir, did not interfere with his composing.

Mayhew has published quite a number of Mawby's church works in collections, some of which have been devoted entirely to his sacred music, while other Mawby pieces have been included in anthologies of religious music by a number of contemporary composers. Two of the early major church music collections devoted entirely to the composer's works, *Songs for Many Seasons: Nine Anthems for the Church Year* (1991) and *Twelve Sweet Months: Seasonal Anthems for Equal or Mixed Voices and Organ* (1994), provide anthems for various seasons of the Church's year.

Because he uses Gregorian chant in *Songs for Many Seasons*, the works are suited to a variety of liturgical situations mainly within the Roman Catholic and "high" Episcopal and Anglican Churches. Each song has a strophic text by the Reverend Jeremy Davies, paired with music consisting of a plainsong hymn melody sung in unison, alternating with newly composed matter by Mawby. One of the finest is the Pentecost song titled *O Holy Paradox of Love*. This is a setting of a six-strophe poem, with the famous plainsong associated with the Whitsuntide Latin text *Veni, Creator Spiritus* being sung to verses 1 (by sopranos and alto), 3 (by tenors and basses) and 5 (all); the even numbered verses are set to newly composed music in the modern style. From the unmetred, gently undulating melodic lines in the mixolydian mode on F of verse 1, the abrupt change in verse 2 to a majestic conventional hymn tune in B-flat and three-four time, with *fortissimo* organ accompaniment, is as surprising as it is thrilling. What an amazingly effective transformation from modest, introverted piety in the first strophe, to grand power and bold optimism in the following strophe! After the plainsong verse 3 for men and low organ accompaniment, the high tessitura fourth verse could have been by Britten. Interludes of bright eighth-note triadic chords and seventh and ninth chords for the organist's right hand alternate with vocal soprano and alto eighth-note phrases that are underpinned by held organ chords. The texts of verses 5 and 6 are set to the same music as verses 1 and 2 respectively.

Twelve Sweet Months are short anthems for a choir of sopranos, altos, and basses with limited skills, but they may also be sung in unison, or in two parts by sopranos and altos. The organist sometimes has quite brilliant music to play. Mawby makes free use of dissonance to give extra color, brilliance, and tart "bite," within basically modal or tonal writing. This may be seen at the outset of the Ascension anthem *God is Ascended*, an arresting, quite sensational, staccato solo trumpet fanfare for the right hand of the organist, in which seconds are added below some of the melody tones (Example 3). In subsequent appearances of this trumpet motif other tones are added for new, piquant timbres, a style feature sometimes found in the anthem accompaniments of William Mathias and Rutter.¹⁶ In the organist's left hand in bars 3 and 4 of Example 3 Mawby makes quite daring use of dissonance: a stream of parallel root position major triads creates an impression of cross relations because not all adjacent triads are diatonically related, and some triads are alien to the anthem's tonic C major.

Dissonance that results from an

emphasis on developing horizontal lines rather than on vertical alignments when special word painting effects are being sought, is a characteristic Mawby touch. This may be seen at the opening of the subdued middle section of *God is Ascended*. "In human flesh and shape he went" is set in conventional lush seventh and ninth chords, but, with the reference to "adorned with his passion's scars," painful clashing seconds occur between the free roving vocal line and the organ part.

The last of the *Twelve Sweet Months* anthems, *How Amiable Are Thy Dwellings*, shows a fond, tender side of the composer's nature, not unlike Brahms' mood in the outer parts of his setting of these words.¹⁷ The singers' parts are intimate in tone, and almost skittish in their big lunging upward leaps and tendency for phrases to begin on weak beats. Like Brahms in his setting, Mawby's middle section is not all sunlight and happiness—it clouds over, so to speak, but in the Englishman's anthem there is none of the German's *angst* expressed in lengthy, Romantic, symphonic terms. Against mysterious-sounding, slow-moving open fifth and augmented fourth organ chords, the voices declaim the text "Yea, even fainteth for the courts of the Lord" in fairly rapid, chant-like syncopation, A-sharps here and A-flats there creating wrenching cross relations with a pedal A in the left hand of the organ accompaniment.

At the end of *How Amiable Are Thy Dwellings*, the choir gradually sinks to almost nothing as it sings with a mixture of peace and disquiet "O Lord of hosts, my God, and my king, blessed are they that dwell in the house." Disturbing the calm are transient, highly dissonant simultaneous augmented fourths and seconds in the harmony which suggest that the bitter-sweetness of the middle section lingers. This ambivalent mood is underlined first by a sense of yearning in the penultimate A major chord that contains a lingering, Brahmsian *appoggiatura* B, the supertonic, resolving down by step to the tonic A. This is followed by a *pianissimo*, inconclusive final chord, in which the A major triad and dominant triad of E major are combined.

Dissonance is again used for its color in two of Mawby's most joyous and breath-takingly energetic anthems, *Make a Joyful Noise unto God* (1993) and *O Give Thanks unto the Lord* (1994).

Make a Joyful Noise unto God begins with dissonances. A fast, rhythmical, repeated-note cluster-chord motif on the organ manuals, stridently tart and brassy, establishes the mood of rejoicing with simple, succinct means that may remind one of the spellbinding effect of the organ's trumpet solo at the start of *God is Ascended* mentioned earlier. This idea also establishes the tonality, for despite the dissonant veneer, the chord is basically the tonic. Subsequently, the distinctive opening organ gesture returns time and again throughout the work and acts as a tonality-defining agent. Despite the attractiveness of the opening organ motif, Mawby's main interest seems to be in developing the boisterous, dancing, leaping thematic fragment heard at the first entry of the choir. To underline the importance of this vocal idea, he accompanies it with an immensely impressive regal fanfare on the powerful, full-throated tuba chorus. In the course of the rapturous, increasingly riotous drive to the final cadence in the modified recapitulation, there is a breathtaking general pause, after which the anthem's opening repeated-note cluster-chord motif is heard for the last time, while the voices hammer out in a detached manner the word "noise" four times, like onomatopoeic gun shots. The climax is reached at the end, as the choir, in a series of fanfare motifs, calls for those present to "Sing forth the honour of his name," while the organ provides a forceful, piercingly dissonant, chromatic accompaniment. If the anthem is "sung with joy and vigour," as the composer remarked in another context, "choir and organist should [be able to] uplift the

Example 3. *God is Ascended* (No. 7, *Twelve Seasonal Anthems for Equal or Mixed Voices and Organ*), bars 1-6.

Example 4. *All My Heart This Night Rejoices* (2nd movement, *The Heavenly Christmas Tree*), bars 76-80.

congregation and create that wonderful sense of the memorable and numinous."¹⁸

In *O Give Thanks unto the Lord* there is a similar fondness for repeated notes that was noted concerning the opening organ motif of *Make a Joyful Noise unto God*, but instead of the bold forcefulness of the above anthem, thin-textured, hollow, penetrating medieval sounds are prevalent. These are suggested by skipping dotted notes that are reminiscent of some of the medieval rhythmic modes, and by parallel perfect fourths and fifths that run through the choir and organ parts and endow the music with penetrating brightness. The whole conception is a novel effect and is appropriate for this paean of praise to God.

The Heavenly Christmas Tree (1993) is scored for a soprano and alto youth choir, four-part mixed adult choir, soloists drawn from both youth and adult choirs, piano accompanist, and participation also from the audience, a reader, flute, and two percussionists. It could be mounted by a church with a good pool of talented amateur musicians. The eight movements (there are really only seven, but the first is repeated at the end as the eighth) form a miscellany of pieces that are united by the Christmas theme.

The work was inspired by the composer hearing Fedor Mikhailovich Dostoevsky's short story *The Heavenly Christmas Tree* read in a radio broadcast religious service, but there is nothing in the Russian's story, except the title, that relates to the composition. To be read instead of a regular fifth musical movement, Dostoevsky's story tells of the gloomy events leading to a poverty stricken, orphaned little boy's death, and of his being transported to heaven, where people are loving and where he sees a Christmas tree. Dostoevsky's story could have thrown a depressing aura over the work had it not been for Mawby's deep glowing love of his family and Christmas,¹⁹ which shines through the music.

The first movement, *Glory's Dawn*, a happy, yet dignified, four-in-a-bar march setting of a modern text²⁰ to the carol melody *Personent Hodie*, calls for the participation of all the performers. At the opening and close, the pealing of heaven's bells is suggested by the piano's chains of parallel quarter-note triadic chord clusters in both hands, over open-fifth, pedal-point chords for the left hand that are held over several bars by the sustaining pedal.²¹ This keyboard accompaniment combines with the choirs' lusty singing in establishing the mood of joy on Christmas morning. Vocal descants ring out periodically, and, in the last verse, a flowing, ornate flute obbligato, and light transparent touches of percussion, add a further sense of rejoicing.

The second movement is based on the texts (but not the tunes) of three fairly well-known old carols: *I Sing of a Maiden that Is Makeless*, *All my Heart this Night Rejoices*, and *Lullay my Liking*. Mawby's newly-composed tunes all have fresh, shapely melodic contours, with quite frequent rhythmical asymmetrical interjections within an essentially metrical style, and all in all the composer has poured new wine (his tunes) into old bottles (the ancient words) in a most interesting and beautiful fashion.

The accompanimental choral vocalizing on "oo" and "mm" in *I Sing of a Maiden that Is Makeless* is an evocative, soft, and calming backdrop for this song about the birth of gentle Jesus. The texture is delicate, transparent, and pointillistic, the shimmering patchwork of sounds being stabilized throughout by a sustained, barely audible C.

In the shepherds' account of the birth in *All My Heart this Night Rejoices*, the treatment is quite similar to the Baroque concertato style, with the focus of attention switching back and forth between the youth and adult choirs, with the choirs sometimes coming together in brief tutti. Perhaps the most remarkable tutti is in the section

"With hope is burning." Mawby calls for the two choirs to adopt a *Sprechgesang* style of delivery, half singing and half speaking the notes to "la," and he rounds it off with vocal glissandi on a last "la." (Example 4.) Suddenly, the Christmas texts "Gloria in excelsis Deo" and "Hodie Christus natus est!" are inserted like medieval tropes into the setting of *All My Heart this Night Rejoices*, presumably representing interjections by angel voices, and this adds to the general bustle and wild exuberance.

Following the *All My Heart this Night Rejoices* section, there is an abrupt lull in a bridge passage. Then the third and final section of the second movement of *The Heavenly Christmas Tree* begins. This is a setting of the text *Lullay my Liking*, which opens as a slumber song in the phrygian mode. The music develops in a free, improvisatory manner, the music gaining momentum accompanied by much syncopation and joviality. An expanded development of the words "There was a mickle melody at that child's birth" leads to a climactic, solidly chordal tutti at "Blessed by thou, and so be she that is so meek and mild," after which the forceful mood gradually subsides. The ending is peaceful and soft, reminiscent of the opening of the *Lullay my Liking* section, and, indeed, of the beginning of the movement.

Mass of the Holy City (1993) was composed for the rededication²² of the Cathedral of the Madeleine, Salt Lake City, Utah, on February 21, 1993. It consists of settings of the *Kyrie*, *Gloria*, *Sanctus*, *Benedictus*, and *Agnus Dei*, plus the *Acclamation*, closing *Amen*, and a lengthy *Troped Agnus Dei*²³ as an alternative to the regular *Agnus Dei*. It is much more colorful and flamboyant than the 1970 Mass, partly due to the greater number of performers required: large four-part mixed choir, two solo sopranos, cantor, congregation, and organ, plus, as an option, two trumpets in C and three trombones.²⁴ Such an array of performers results in the listener's attention not being focused so much on the choir, as in the earlier Mass. Instead, the attention is thrown on the principal musical ideas as they shift from one group of musicians to another. The changes of tone colors, sonorities, power, and flamboyant dramatic gestures in the richly regal *Gloria* and *Sanctus* are supercharged in Mawby's hands.

The lengthy Foreword²⁵ makes it clear that the Mass is an attempt to meet three of the principal musical goals of the Second Vatican Council.

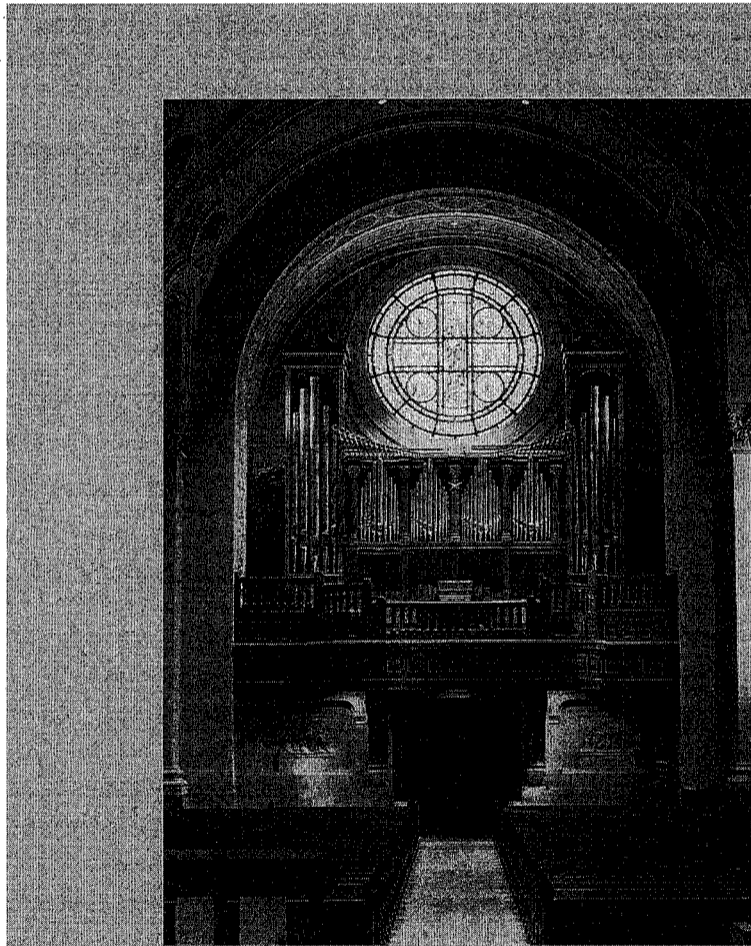
The first goal was to effect a return to the "more comfortable and familiar relationship" between congregations and choirs, functional and artistic interests, and popular and serious musical

styles that had existed in the ages before the Council. Mawby achieves this partly by providing opportunities for everyone at the service to participate musically. In the *Kyrie*, for example, the more demanding music performed by the choir, cantor, soprano soloists, brass ensemble, and organ, is dovetailed into two easy short plainsong-like phrases that the congregation is called upon to sing. In addition, he attempts to bridge the gap between serious music and more popular styles by avoiding the traditional slow *Kyrie* tempo in favor of a faster speed.

In 1970, *Mass for Christ the King* had shown a liking for consonant triadic harmony with and without sevenths, and chromatic colorings that sporadically gave way briefly to strident dissonant chords. Cluster chords and triadic chords with added seconds were not uncommon too, but they did not stand out in such stark contrast there, because they occurred within a harmonic idiom that was more austere, with frequent open-fifth chords. For much of the time, *Mass of the Holy City*, on the other hand, is characterized by suave melodies, and mellifluous, chromatic, Impressionist harmony. Arguably, at times there are reminiscences of the richly consonant sacred music of Fauré, or Vierne, but dissonances occur boldly and unexpectedly within such passages. Typical are the stressful, positively will-

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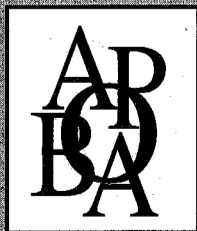
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ful parallel major sevenths in bars 78 and 79 of the *Gloria*, which makes the concordant D major chord at bar 80 so much the sweeter! (Example 5.) Similarly, the smooth lines and honey-sweet conventional chromatic seventh chords in "Dona nobis pacem" at the close of the *Agnus Dei*, give way to strongly dissonant pseudo-half-diminished-seventh harmony and a crunching cluster chord, before finally coming to rest on the sonorous D major chord. Dissonance seems to be introduced purely for harmonic contrast; it is not introduced for word painting.

A second goal of *Mass of the Holy City* was to restore, and if possible enhance "the cosmic... [element] of Christian worship so well expressed in the liturgy of the Eastern churches, but never adequately in the tradition of the [Roman Catholic Church]." Arguably, the cosmic element is captured by Mawby in the work's pervasive sense of worshipping human voices on earth joining with the angels in the Holy City of heaven. Throughout the *Gloria*, for example, the congregation's singing of brief simple phrases here and there could be said to represent God's worshipful people on earth, while the more elaborate writing for soloists and choir represents the angelic host above. In this movement, and, indeed, throughout the work, Mawby is considerate of his performers, especially, in this case, the congregation. Thus the cantor usually sings the same melody immediately before any music the congregation is called upon to perform, and the choir as a whole, or sections of it, give support to the congregation by singing the same line with them. The congregation's part is based on plainsong, a familiar idiom to many Catholics.

Vatican Council II called for plainsong to be neither glorified nor given up, the idea being that it should be used as an energizing source of inspiration, and its style and emotional ambience be drawn upon for development of new music. This was the third goal of the *Mass* according to the Foreword. Almost from the start of his career, Mawby had drawn upon plainsong for inspiration in his vocal music, but he had rarely quoted specific chants of the ancient Gregorian literature before this work. The explicit musical roots of the *Mass of the Holy City* are in the plainsong *Masses VIII and XI* and the *Litany of Loreto*. The congregational singing of newly composed chant-like refrains illustrates Mawby's drawing upon Gregorian style for development of new music. It also recalls the old traditional practice of congregations singing Latin Gregorian responses.

The *North Elmham Setting* (1994) is succinct, and requires a four-part mixed choir and organist of modest technical skills. One of Mawby's most attractive smaller church works, it is a mass setting named after the hamlet of North Elmham in East Anglia, a favorite holiday location of the Mawby family. The principal melodic material, consisting of straightforward, catchy tunes, is sung by the congregation for much of the time. Support is provided by one or more of the sections of the choir, which duplicates the congregation's lines, fills in the harmony, and periodically adds soaring soprano descants. Stylistically, the *North Elmham Setting* is in the tradition of the early 20th-century communion services by such men as the Anglicans John Ireland and Harold Darke,²⁷ the differences being that Mawby is writing for amateur performers, the harmony is non-functional and rather more dissonant, and his setting is much shorter and easier than theirs. Echoes of Ireland and Darke's resoundingly regal *Glorias* may be felt in Mawby's setting of the same text, an ebullient act of praise, rich in chromatic coloring, and fascinating organ sonorities. Tempos are hardly ever slow, are never doleful, and tend to be rhythmic and dance-like.

Tenebrae: A Meditation on the Cross (1994) is also concise and calls for modest performing forces with moderate technical ability. The composition is based on the old, long, somewhat cum-

bersome traditional night service of the last three days of Holy Week, and Mawby attempts "to recapture the magic of the old *Tenebrae* in contemporary terms."²⁸ As with the *Mass of the Holy City* of the previous year, in *Tenebrae* integration of newly composed music and new liturgy and the fostering of the ancient Roman Catholic heritage of music is attempted. The preexistent material consists of an opening and closing congregational hymn, a portion of the old, plaintive, Latin plainsong *Lamentations of Jeremiah* sung by a cantor at the opening of each of the three parts of the work, and a Gregorian prayer sung by the cantor and choir at the close of each of the parts. All the music except the plainsong is accompanied by organ.

Mawby's main contribution is ten musical numbers called *Responsories* that are dotted throughout the composition. Some *Responsories*, such as the second, a setting of the dramatic text beginning "They have betrayed me into the hands of the wicked," are reflective musical commentaries on the text. Others are musical tableaux depicting the readings in more graphic terms. The *Seventh Responsory*, for example, is performed mostly by the cantor, who sings in an emotionally feverish, arioso-style recitative that is reminiscent of the Passion recitatives by late German Baroque composers. Mawby's profoundly religious nature responds to the meditative *Tenebrae* text, and his *Responsories* have conviction and emotional power.

Mawby has written a number of compelling anthems without the use of his usual trademarks of modality, open fourth or fifth chords, and plainsong melodic style. For example, the *a cappella The Lord Bless Thee, and Keep Thee* (1996), is redolent of Rutter's eloquent, lyrical, diatonic manner, with a similar use of expressive dissonances created by such conventional means as seventh chords and embellishing non-harmonic tones. The soprano solo over the SATB choir's sustained chords on "oo" and "ah" vocalizing is especially moving.

In the joyous and majestic *Let All the World Exultant Sing* (1997), for four-part mixed choir and organ, the spirit of Stanford lives on. One may be reminded of the older composer, for instance, in Mawby's concentration on the development along Classical lines of the sopranos' opening rising figure in a basically diatonic style. The build up to a grand climactic end that involves augmentation of the germ figure, pedal points, and an important orchestral-style organ part are also Stanfordian.

The anthem *Alleluia! Blessed Are Those Who Die in the Lord* (2000), which was written in 1999 for the funeral in Westminster Cathedral of Cardinal Basil Hume, is a work of emotional ambivalence, of regal splendor and profundity tinged with bittersweetness.

Of wide popular appeal are a number of soft, moderately slow, somewhat sentimental choral pieces: *The Lord Is My Shepherd* (*Psalms 23*) (1986),²⁹ *Ave Verum Corpus* (1995), *Come to the Manger*, and *Sleep, Holy Child* (both 1997) are among the principal compositions in this group. In them, Mawby blends with his own manner traces of Fauré's Grecian elegance and touches of Andrew Lloyd Webber's Romantic musical theater style.

"One of the choral masterpieces of the twentieth century,"³⁰ the sublime *Ave Verum Corpus* is probably Mawby's most celebrated creation. Unlike most earlier settings of the 14th-century Latin text, Mawby's has a strong strain of Romantic sensuality that borders on the hedonistic. This is illustrated in Example 7, where the pairs of voices move in sonorous, sweetly consonant parallel thirds, and there are frequent sensual dwellings on repeated tones. Note, too, how the physical, emotional mood is expressed by the eight-part mixed choir (two parts each for SATB) and organ shaping voluptuous phrases that constantly ebb and flow.

Characteristic are the subtle sensual

Example 5. *Gloria (Mass of the Holy City)*, bars 77-80.

Musical score for Example 5, *Gloria (Mass of the Holy City)*, bars 77-80. The score is for SATB choir and Cantor. The Cantor part is marked *rit.*, *molto rit.*, and *a tempo*. The SATB parts enter with *ry.* and *glo-ry, glo-ry, glo-ry.* The piano accompaniment is marked *Ped.* and *mf*.

Example 6. *Ave Verum Corpus*, bars 1-4.

Musical score for Example 6, *Ave Verum Corpus*, bars 1-4. The score is for SATB choir and piano. The SATB parts enter with *A - ve ve - rum cor - pus na - tum*. The piano accompaniment is marked *pp* and *p*.

Example 7. *Ave Verum Corpus*, bars 13-20.

Musical score for Example 7, *Ave Verum Corpus*, bars 13-20. The score is for SATB choir and piano. The SATB parts enter with *in cru-ce pro ho - mi-ne, in cru-ce pro ho - mi-ne, pro ho - mi-ne, pro ho - mi-ne, pro ho - mi-ne, pro ho - mi-ne, pro*. The piano accompaniment is marked *mf*, *f*, and *ff*.

nuances at the start, the voices entering with "Ave verum corpus natum" (Hail, true Body, born of Mary) submissively on weak beats, as if choking with emotion (Example 6). The repeated opening four-tone triadic germinal idea in the soprano voice, with its sigh-motif falling tone at the end onto G, is also tonally ambiguous, for at one and the same time it outlines the tonic D major triad, but the G major chord at the end leaves a distinct impression of a perfect cadence in G major. Mawby impels the music forward with this seemingly never to be resolved motif, and he provides the resolution only in the anthem's final cadence.

In the first of two dramatic dynamic climaxes in the work, the agony and grief of "in cruce pro homine" ([Thou who] on the cross for men [was offered]) is expressed with harsh dissonances on strong first beats of bars: a ninth chord in bar 14, appoggiaturas in bars 16 and 17, and accented passing tones in bars 19 and 20. (Example 7.)

The second great climax is connected to the first theologically. As choir and organ rise in waves of ever more tumultuous fervor and passion at "Fluxit aqua et sanguine: esto nobis praegustatum mortis in examine" ([Cleanse us by] the blood and water streaming from Thy pierced side: feed us with Thy body broken, now and in death's agony), we see with electrifying clarity that Christ's death on the cross (that Mawby so explicitly portrayed in the first climax) made it possible for man to obtain forgiveness of his sins. The musical peak is finally scaled at "Esto nobis," and, in the ensuing broad peaceful climactic plateau, the work's germ motif is transformed and repeated in a grand mellifluous paean.

Come to the Manger, a strophic carol, describes the mood surrounding Christ's joyful and magical birth. The score is studded with large leaps and frequent repeated tones in the melody, and the basically diatonic idiom is enriched by diatonic seventh and ninth chords and various non-harmonic embellishing tones. *Come to the*

Manger is also notable for its chromatic coloring. The half diminished seventh chord on the Lydian raised fourth scale degree at cadences creates a mysterious spiritual essence. No less evocative of the mystery of the Nativity is the use, in the refrains at the ends of the verses, of the major chord on the lowered mediant. This chord is approached from, and returns to, the diatonic form of the mediant, so that it has something of the function of a lower neighbor note enharmonically altered. The half diminished seventh chord on the Lydian raised fourth scale degree, progressing to the half diminished seventh on the supertonic, before resolving on the tonic at the end of the carol, are sentimental without being syrupy, and quite Wagnerian. ■

Notes

1. The term "church music" is used here to mean religious choral works, most of which are primarily intended for liturgical performance.
2. His father was left with three children: Colin aged three years, a daughter of one year, and a two month old son. He remarried in 1943.
3. Mawby vividly remembers a spectacular raid on the harbor when the family was crossing from Gosport to Portsmouth, and he recalls seeing Portsmouth ablaze several times after heavy air raids. During the German bombings, his father was always out serving in the local Air Raid Precautions unit, and Colin and his siblings would sometimes spend such times in the communal shelter at the bottom of the road. The nearest bomb exploded in the house opposite the Mawbys'. As a child, he found it all very exciting. See composer's letter to the author dated October 30, 2000.
4. The other major influence was "John Churchill whose enthusiasm for [the composer's] work gave [Mawby] an inspiration which [he] still feels." Letter from Mawby to the writer dated August 18, 2000.
5. The usual entrance age was eighteen or older, but George Malcolm gained admission for him as a special case. Malcolm was well known at the College, having been, in the late 1930s, one of the most brilliant piano students of the most renowned piano teacher there, Herbert Fryer.
6. Percussion playing required him to tackle very rhythmically challenging material, made him very assertive musically, and introduced him to a repertoire that was totally new, coming as he did from a Cathedral background. Composer's letter to the author dated August 28, 2000.
7. *Ibid.* For details about the Walker organ, see E. P. Gallagher, "The Organ of St. Anne's Roman Catholic Church, Vauxhall," *The Organ*, XVI (July, 1936), 52-54.

8. The panel that appointed him included the composer Lennox Berkeley, the Cathedral Administrator, Canon Long an ex-Master of the Cathedral Music and successor to Richard Terry who was the first to hold the position when the cathedral opened in 1901, the Reverend Wilfred Purney, and George Malcolm.
9. His appointment was made with the same panel as 1959, plus the singer George Baker, and, as an outside assessor, the organist of the Temple Church in the City of London, George Thalbenhall. In 1961, Mawby became acquainted with Lennox Berkeley, who had sent two boys to the Cathedral School, and was much influenced by his sincerity, spirituality, and disciplined work methods.
10. He was familiar with the English translation, for Mawby had already adapted three popular Masses to the new English text: Richard Terry's *Short Mass in C* and *Mass Veni Sancte Spiritus*, and Charles H. Kitson's *Mass in D*.
11. The Cathedral had an amateur choir at the time.
12. The instrument has four manuals, the swell and solo divisions of which are enclosed, and eighty-eight stops, including powerful solo trumpet and tuba stops, and a 32' pedal rank. See Norman Sterrett, "The Organ in Liverpool Metropolitan Cathedral," *The Organ*, XLIX (October, 1969), 49-60.
13. This work had made a deep impression on British church music circles in May, 1962, when it was premiered at the reconsecration of the virtually new St. Michael's Cathedral, Coventry, the old edifice of which had been destroyed by German bombs in World War II.
14. In Britten's *War Requiem*, the opening *Requiem Aeternam* and closing *In Paradisum* were punctuated by periodic alternating tritones, F sharps and C naturals below, on the bells.
15. First published in 1961, this Catholic volume set forth the revised rite that was to be followed. Mawby's volume was in response to the Pope's directions laid out in the document titled *Ordo Lectionum Missae* of 1969.
16. For instance, see Mathias' *Make a Joyful Noise (Jubilate Deo)*, Op. 26, No. 2 (1965). See also the opening of the anthem written for Prince Charles and Princess Diana's wedding, *Let the People Praise Thee, O God*, Op. 87 (1981), and Rutter's *Praise Ye the Lord* (1969).
17. Fourth movement of *Ein deutsches Requiem*, Op. 45 (1868).
18. Mawby was writing about his collection of arrangements of last verses of hymns titled *Grand Endings*.
19. The work is dedicated to Beverley his wife, and Benedict and Clement his sons. His love of Christmas is exemplified, for example, in the glowing performances of thirteen Mawby carols and anthems by the first-rate National Chamber Choir of Ireland and Fergal Caulfield, organ, under the composer's direction on the CD titled *On Christmas Night* (Oregon Catholic Press Recording Division, edition #10811; 1998).
20. The text of the four verses are by Mark Woodruff (born 1959).
21. The bells idea may have been inspired by basically similar pictorialism in Gustav Holst's set-

- ting of the same carol in *The Oxford Book of Carols* (1924).
22. The Cathedral had been closed when it was being redesigned to cope with the revised liturgy (and to make it earthquake proof).
 23. The set of tropes were derived from the Book of Revelation.
 24. Anticipating the 1993 work was Mawby's *Festive Mass* (1987), for soprano, SATB (divisi), cantor, congregation, and organ, written for Westminster Cathedral, and premiered there by the Cathedral Choir under David Hill on Whitsun, 1987.
 25. Written by Monsignor M. Francis Mannion, Rector, and Gregory A. Glenn, Director of Music and Liturgy, at the Cathedral of the Madeleine, Salt Lake City, Utah.
 26. *Ibid.*
 27. See Ireland's *Communion Service in C* (1914), and Darke's *Communion Service in F* (1926).
 28. See the Foreword. The text of the work, by H. J. Richards, is based on the old *Tenebrae* service, but is much shorter, and, unlike the original, each of its three parts has a distinct theme. Part 1 is titled "The Jews Crucified," while Parts 2 and 3 are titled "Jesus Crucified" and "In the Hope of Resurrection," respectively. Additional changes included the removal of the anti-Semitism of the ancient text, and the inclusion of passages of modern literature, along with new prayers and passages of scripture.
 29. The thirteen year old Welsh soprano, Charlotte Church, has sung *Psalm 23* on her CD, *Voice of an Angel* (Sony Classical, SK 60957, 1999).
 30. Richard Proulx, the American composer and choral conductor. See Kevin Mayhew's *Church Music Catalogue 2000*, p. 67. Recordings of this work include: *Panis Angelicus: Sacred Music from Westminster Cathedral* (Westminster Cathedral Choir, conductor James O'Donnell; Hyperion, CDA 66669, 1995), *Sing, My Soul* (Choir of St. George's Church, Belfast, conductor Nigel McClintock; private issue made for the choir of St. George's, Belfast; Priory Records, PRCD 594, 1996), and *The Music of Westminster Cathedral Choir* (Westminster Cathedral Choir, and City of London Sinfonia, conductor James O'Donnell; Warner Classics, 3984 28069 2, 1999).

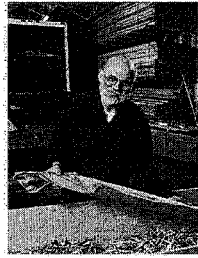
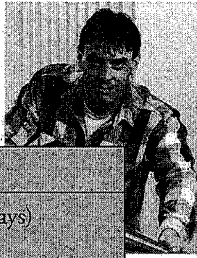
Musical examples reprinted courtesy of Kevin Mayhew, Limited.

Dr. Peter Hardwick is a retired professor from the music department of Agincourt Collegiate Institute, Toronto. During his career he served as organist of St. John's Cathedral, Winnipeg, Manitoba, and St. George's Church, Guelph, Ontario.

This article will be continued in the May issue.

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New Organs

Cover
Visser & Associates, Inc., Houston, Texas

St. John of the Cross Catholic Church, Western Springs, Illinois

Our first contact with St. John of the Cross Catholic Church was through Paul French, music director of the parish. Consultant for the project was the late William Ferris, music director at Our Lady of Mount Carmel Church in Chicago. Our firm had earlier built a two-manual choir organ for Mr. Ferris at Mount Carmel Church. Together, William Ferris, Paul French and myself developed specifications that would function well with the liturgy and overall musical standards of St. John's Church. The organ was to be an instrument that would set an example for many churches in the area and it had to be an inspiration to the community of St. John's Parish.

The building is very interesting and handsome. The only problem was, as is so typical these days, it was not planned for a pipe organ. Several builders had looked at the space over many years, and all had different solutions. The challenge came in finding a way to make the organ be successful. We had to look at various criteria. The first was function and the second was architecture. If function and architecture are in harmony, then so much the better. With our goal of function as the primary concern, the specifications were drawn up and developed, and then the architecture was carefully studied.

It was clear that it was not possible to make the organ mechanical action (tracker). The organ needed to be close to the choir as well as in a place where it would be a strong inspiration to the congregation in hymn singing. This basically left only one place for the instrument. The architectural design was a more complex challenge. The organ must still look like an organ and must fit into my concept of style, yet match the building and look like it had always been there. That should be easy for someone who has designed many organs. Not so. It was a major challenge. Beams and structures can be a significant handicap at times. The structure on which the organ had to be placed was decorative only and would have to be modified. Two substantial trusses were positioned right where the façade should be. The stoplist included two stops with a physical length of over 20 feet, and many stops

were around 10 feet in length. After many sketches, the façade and overall organ began to take shape and were approved by the authorities and consultants. The wind pressures and root scales were developed and from there the matching scaling was completed. The acoustics of the building are basically good. The frequency response is warm with some minor complexities.

The root scale for the Principal is CC/149, c/87, c1/51, c2/38, c3/26, c4/11; wind 87mm, pitch A440 at 21C.

Because we used electric action on this organ, we did some minor unification in the Pedal. This helped with some of the flexibility in the stoplist design. Normally we do not use schwimmers, but in this case because of severe weight and space limitations we had no choice. Two static regulators are standard single-fold bellows of 4' x 5'. The slider wind chests are configured in our standard tierce layout and the tonal results are wonderful. The tierce layouts allow for equal temperament tuning, while at the same time providing the benefits of many other temperaments. All major thirds are clean and minor thirds are cleaner than normal because the pipes are far apart on the wind chests. Since the organ is used with many different instruments in the liturgy, equal temperament at A440 is essential.

The wind chests have internal pull-down magnets and external slider stop motors. A Solid State Logic switching system was used so the console could be movable.

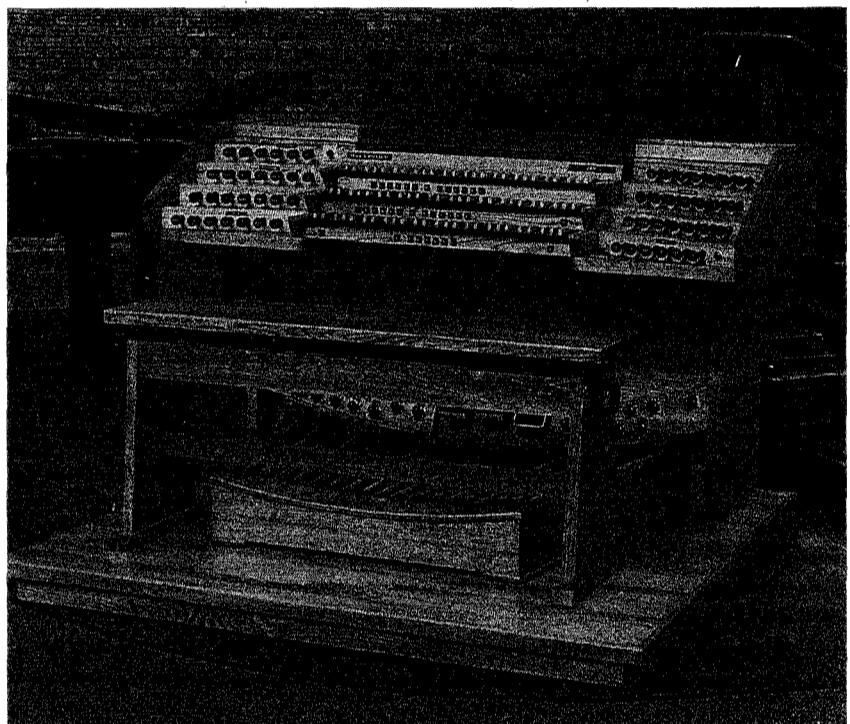
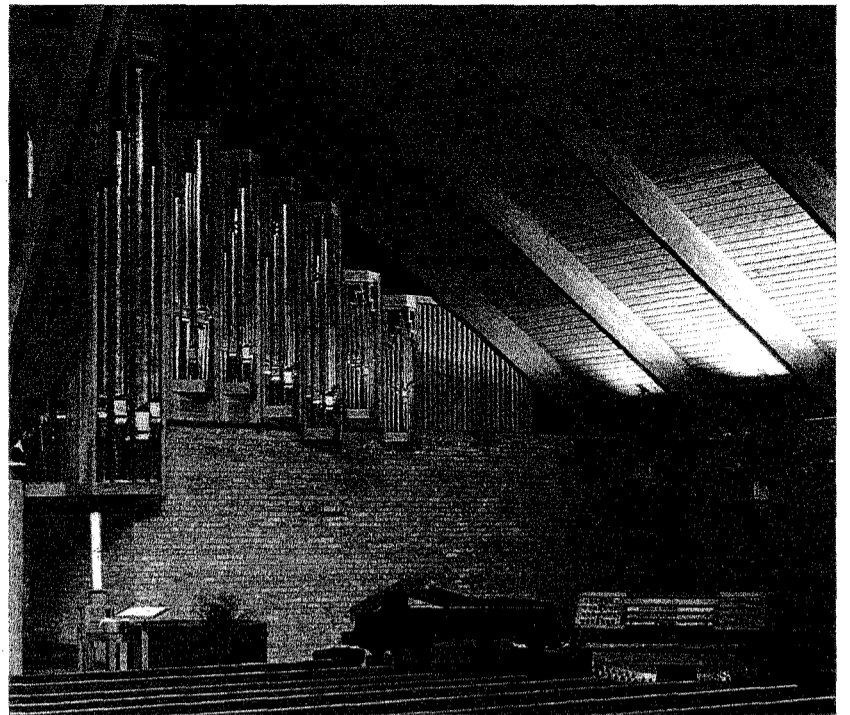
Michael Visser designed a sub-structure for the organ to overcome the weak structure available for the instrument. He then designed the lightweight wind system. Both the Swell and Positiv are under expression for choral purposes. The overall effect is a very flexible instrument capable of a wide variety of literature and liturgies.

The console is low profile so the organist can direct from there easily. Since it is on a movable platform, the console can be placed in the most advantageous position for most any need. The stop jambs are terraced in the French tradition. The overall console is small for the size of the instrument. Ergonomics and simplicity were my goals in this console design.

The project overall was pure pleasure from a business point of view. Fr. Richard Hynes, Pastor of St. John of the Cross, and the organ committee members were very professional and forward looking in their total approach to the project. We are grateful for their trust in us.

—Pieter A. Visser, Litt. D.
 Master Organ Builder

The builders of the organ include Pieter A. Visser, president, designer, voicer and finisher; Michael V. Visser, vice president, design assistant, project manager and installation supervisor; Eric Walden, shop foreman and production manager; Pascal Boissomet, chief pipemaker and voicer; Thomas Cashen, console wiring, electronics, windchest maker and installation; Ronald Williams, mill manager, case maker and bellows; Stanley Moore,



electrical, console wiring and installation; James Alsobrook, swell boxes, windchests, wind system, and steel structure; Renée Bedford, pipe maker; Gabriel Gutierrez, wood finisher, general helper and installation; Peter Tidmore, wood finisher; Edgar Fernandez, wood pipemaker and installation; Rhonda Visser, business manager.

MANUAL I - Positiv Expressive

- 8' Gedeckt (wood)
- 4' Kleinflöte (20% tin)
- 2 3/4' Nasard (20%)
- 2' Prinzipal (20%)
- 1 3/4' Tertz (20%)
- 1' Kleinmixture III (70%)
- 8' Rohrschalmey (50%)
- Tremulant

MANUAL II - Hauptwerk

- 8' Prinzipal (75% tin enfacade)
- 8' Rohrflöte (20%, low 12 wood)
- 4' Oktav (20%)
- 4' Nachthorn (20%)
- 2' Waldflöte (20%)
- 2 3/4' Sesquialtera II (70% TC)
- 1 3/4' Mixture IV (70%)
- 8' Trompette (copper enchamade)

MANUAL III - Schwellwerk (expressive)

- 8' Gedeckt (wood)
- 8' Salizional (20%)
- 8' Celeste (20% TC)
- 4' Prinzipal (20%)
- 4' Blockflöte (20%)
- 2' Oktav (20%)
- 1' Scharff IV (70%)
- 16' Fagott (50%, low 12 HL)
- 8' Oboe (50%)
- Tremulant

PEDAL

- 16' Prinzipal (copper enfacade)
- 16' Subbass (wood)
- 8' Prinzipal (70%, ext)
- 8' Gedeckt (wood, ext)
- 4' Choralbass (20%, ext)
- 16' Posaune (50%, low 12 zinc HL)
- 8' Trompette (50%, ext)

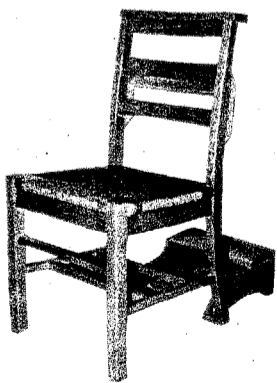
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The Reuter Organ Company, Lawrence, Kansas, has built a new organ, Opus 2198, for the Sandy Hook United Methodist Church in Columbus, Indiana. The instrument is generously voiced and robustly scaled to fill the space and needs of the church. The church's organ committee sought an instrument to a) lead the assembly in congregational song; b) effectively accompany the choir and other ensembles; and c) play the bulk of organ literature and incidental worship music. The new organ comprises 17 stops and 20 ranks. It includes 12 general pistons, six divisionals for each division, transposer, piston sequencer, player piston, MIDI in/out/RS-280 computer port, and 9 addressable banks. The dedication recital was played by Charles H. Webb, Jr., former dean of the Indiana University School of Music. The program included works of Bach, Mendelssohn, MacDowell, Vierne, Webb, and Guilmannt.

GREAT

- 16' Viole (Sw)
- 8' Principal
- 8' Bourdon
- 8' Rohrflute (Sw)
- 8' Viole (Sw)
- 4' Octave
- 4' Spillflute
- 2' Principal
- IV Fourmiture
- 8' Trompette (Sw)
- MIDI 1
- MIDI 2
- Gt 16-UO-4
- Sw/Gt 16-8-4

SWELL

- 16' Rohrflute (TC, ext)
- 8' Rohrflute (85 pipes)
- 8' Viole
- 8' Viole Celeste
- 4' Principal
- 4' Hohlf flute
- 2 1/2' Nasard (73 pipes)
- 2' Rohrflute (ext)
- 1 1/2' Tierce
- 1 1/2' Nasard (ext)
- 1' Rohrflute (ext)
- III Plein Jeu (prep)
- 16' Trompette (85 pipes)
- 8' Trompette (ext)
- 8' Fagotto
- 4' Trompette (ext)
- Tremulant
- MIDI 3
- MIDI 4
- Nave Shutters Off
- SW 16-UO-4

PEDAL

- 32' Resultant
- 16' Principal (56 pipes)
- 16' Subbass (56 pipes)
- 16' Rohrflute (Sw)
- 8' Principal (ext)
- 8' Subbass (ext)
- 8' Rohrflute (Sw)
- 4' Principal (ext)
- 4' Subbass (ext)
- 16' Trompette (Sw)
- 8' Trompette (Sw)
- 4' Trompette (Sw)
- MIDI 5
- MIDI 6
- Gt/Ped 8-4
- Sw/Ped 8-4

Attention organbuilders: for information on sponsoring a color cover in THE DIAPASON, contact Jerome Butera, Editor, THE DIAPASON, 380 E. Northwest Hwy., Suite 200, Des Plaines, IL 60016-2282; ph 847/391-1045; jbutera@sgcmail.com



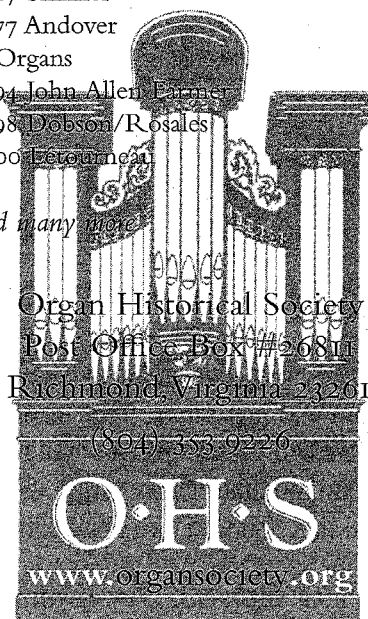
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 - 1917 Aeolian
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OHS Convention

21-28 June

Headquartered in Winston-Salem, this year's OHS Convention explores beautiful western and central North Carolina, with excursions to Asheville (including an evening at Biltmore House with its newly-installed vintage Skinner organ behind the original Hutchings façade), Danville and Chatham in Virginia, and the Raleigh-Durham area, including a spectacular event on the three pipe organs of Duke University Chapel. Join us!



Fabry Pipe Organs, Inc., Fox Lake, IL, recently completed a total rebuild of the 1950 M.P. Möller organ at The Christian Reformed Church, Sully, Iowa. The project included total re-leathering, replacement of all internal rail shifters, new solid state relays, solid state combination action with multi-memory, solid state expression systems, new manual keyboards, electric tremolos, electric chime action, and the addition of nine ranks of pipes and chest. The console is prepared for several more additions and MIDI.

The church has six organists; Darwin Van Wyk is the head organist. Nelson Nikkel was chairman of the music committee, and the pastor is The Rev.

GREAT

- 16' Rohr Gedeckt (new, Ped)
- 8' Diapason
- 8' Hohl Flote
- 8' Erzähler
- 4' Octave
- 4' Flute Ouverte (ext)
- 4' Erzähler (ext)
- 2 1/2' Nazard (new)
- 2' Super Octave
- 2' Flute (new, from Nazard)
- 1 1/2' Tierce (new)
- Mixture III-IV (new)
- 8' Trumpet (Sw)
- Chimes
- Tremolo

Lawrence J. Howerzyl. While the project was underway, Mr. Nikkel and another church member visited the shop facility to inspect the work first hand. Crew leaders for the project were David Gustav Fabry and Joseph Poland.

SWELL

- 16' Rohr Gedeckt (new, Ped)
- 8' Viole de Gambe
- 8' Chimney Flute
- 8' Viole Celeste (TC)
- 4' Geigen Principal
- 4' Koppel Flute
- 2' Flute (prep)
- 1 1/2' Larigot (prep)
- Plein Jeu III
- 8' Trumpet
- 8' Oboe (new)
- 4' Clarion (ext)
- 4' Oboe Schalmel (new, ext)
- Tremolo

PEDAL

- 32' Resultant (new)
- 16' Diapason
- 16' Bourdon
- 16' Rohr Gedeckt
- 8' Diapason (prep)
- 8' Bourdon (ext)
- 8' Gedeckt (ext)
- 4' Choral Bass (prep)
- 4' Rohr Flote (ext)
- Mixture III-IV (new, Gt)
- 16' Trumpet (1-12 new, ext)
- 8' Trumpet (Sw)
- 4' Clarion (Sw)



Orgues Létourneau Limitée, Saint-Hyacinthe, Québec, has completed a new organ for the historic Chapel Royal of St. Peter ad Vincula at H.M. Tower of London. The firm's opus 70, the instrument features mechanical key action and both mechanical and electronic stop action. The organ was designed to accompany the chapel's professional choir, as well as provide leadership for worship services. It is built within the 1699 case by Father Smith, which was restored in the Létourneau workshops to its original dimensions. The facade pipes, composed of the 8' Open Diapason, are

made of 70% tin (as is the entire principal chorus) and are gilded with 24 carat gold by artisan Isabelle Hordequin. Manual naturals are covered with bone, accidentals are ebony; pedal naturals of maple, accidentals of ebony; manual/pedal compass 56/32. The photo is reproduced by permission of Historic Royal Palaces under license from the Controller of Her Majesty's Stationery Office.

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GREAT

- 16' Bourdon (stopped wood)
- 8' Open Diapason
- 8' Chimney Flute
- 4' Principal
- 4' Conical Flute
- 2 1/2' Nazard
- 2' Fifteenth
- 1 3/4' Tierce
- 1 1/2' Mixture IV
- 8' Trumpet
- Tremulant

SWELL

- 8' Violin Diapason
- 8' Stopped Diapason (stopped wood)
- 8' Viola da Gamba
- 8' Voix Celeste (TC)
- 4' Principal
- 4' Open Flute
- 2' Recorder
- 1 1/2' Nineteenth
- 2' Mixture IV
- 16' Bassoon
- 8' Trumpet
- 8' Oboe
- 4' Clarion
- Tremulant

PEDAL

- 16' Contrabass (open wood)
- 16' Bourdon (stopped wood)
- 8' Principal
- 8' Bourdon (1-12 stopped wood)
- 4' Choral Bass
- 16' Fosaune
- 8' Trumpet (ext)

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Summer Institutes Workshops & Conferences

Early Music Workshops

June 4-9, Vermillion, South Dakota.
"Interpreting Bach on the flute, cello, and keyboard" at America's Shrine to Music Museum; solo and chamber music by J. S. Bach and sons; masterclasses, lessons, ensembles, and continuo playing; faculty: Mary Oleskiewicz, Stephanie Vial, David Schulenberg.
Contact: America's Shrine to Music Museum, 414 E. Clark St., Vermillion, SD 57069; 605/677-5306;
<smm@usd.edu> <www.usd.edu/smm>.

Choral Conducting Symposium

June 8-13, St. John's Abbey & University, Collegeville, Minnesota.
Choral techniques, literature, role of choir, cantoring; Axel Theimer, Diana Kodner, Fr. Anthony Ruff, OSB.
Contact: Michelle Plombon, St. John's University, Collegeville, MN 56321; 320/363-2062;
<mplombon@csbsju.edu>
<www.csbsju.edu>.

European Organ Symposium 2001

June 9-14, Göteborg, Sweden.
Lectures, seminars, discussions, concerts; Christoph Bossart, Hans Davidsson, Luigi Ferdinando Tagliavini, Wolfgang Ullmann, Harald Vogel, others. Conference objective: the creation of a European Action Plan for legal protection of the European organ heritage, coordination and standards for organ preservation, etc.
Contact: Göteborg Organ Art Center, Box 200, SE-405 30 Göteborg, Sweden; ph 46 31 773 52 11;
<goart@musik.gu.se>.

ISU Keyboard Explorations

June 11-16, Iowa State University.
Summer camp explores different keyboard instruments, including a 50-bell carillon, a French double harpsichord, Steinway grand pianos, and a 50-rank pipe organ; for students entering grades 7-12 in the fall. Schedule includes private lessons, piano ensembles, MIDI computers, concerts, recreation. Faculty: Tin-shi Tam, Lynn Zeigler, others.
Contact: 515/294-3831;
<shaug@iastate.edu>
<wdauid@iastate.edu>.

Montreat Conferences on Worship & Music

June 17-23, 24-30, Montreat, North Carolina.
Workshops, rehearsals, seminars, worship services, for adults, youth, choral, handbell, dance, organ, instruments, vocal; Marilyn Keiser, John Horman, Carl Daw, Porter Remington, David Schaap, Sally Ann Morris, others.
Contact: Presbyterian Association of Musicians, 800/572-2257;
<www.montreat.org>.

AGO Region V Convention

June 17-20, Fort Wayne, Indiana.
Concerts, recitals, workshops, worship services, exhibits, organ crawls; Bruce Neswick, Charles Tompkins, Gillian Weir, Craig Cramer, David Hurd, Carla Edwards, others.
Contact: 219/485-8138;
<FtWayneAGO2001@aol.com>.

Baroque Performance Institute

June 17-30, Oberlin Conservatory of Music, Oberlin, Ohio.
Theme is "Handel in England;" Kenneth Slowik, artistic director; international vocal and instrumental faculty.
Contact: 440/775-8044;
<www.oberlin.edu>.

Masterclass in Conducting

June 22-July 8, Oregon Bach Festival.
Helmuth Rilling, Thomas Somerville, Anton Armstrong, Christoph Wolff, others; *Magnificat in E-flat*, three motets, and *Cantata BWV 10*; rehearsals, performances, classes, conducting practice.
Contact: 800/457-1486;
<oregonbachfestival.com>.

AGO Region III Convention

June 24-27, Bethlehem, Pennsylvania.
Concerts, recitals, competition, worship, convocation, workshops; John Weaver, Peter Conte, Joyce Jones, Felix Hell, others.
Contact: 610/865-4837;
<AGOBeth2001@aol.com>
<www.lvago.org>.

International Choral Arts Workshop

June 24-July 1, Lehigh University.
Choral Arts at Zoellner Arts Center; conducting, composing and world music repertoire; Alberto Grau, Steven Sametz, Chen Yi; Chanticleer, The Princeton Singers.
Contact: 610/758-5323;
<cb0e@lehigh.edu>.

Third British Organ Music Seminar

June 25-July 1.
Visits to organs in London, Winchester, Birmingham, Bath, Gloucester, Lichfield and Liverpool; with Martin Baker, David Briggs, John Norman, Philip Scriven, John Scott, John Norman, others.

Contact: Christina Harmon, 214/860-1545; <crharmon@pcbc.org>
<www.bfoms.com>.

Summer Harpsichord Workshops

July 2-6, 9-13, University of Michigan.
First week features the harpsichord music of Johann Jakob Froberger; second week J.S. Bach's French Suites and Two- and Three-Part Inventions. Faculty: Edward Parmentier.
Contact: Edward Parmentier, School of Music, University of Michigan, Ann Arbor, MI 48109-2085; 734/665-2217;
<eparment@umich.edu>.

Ninth French Organ Music Seminar

July 2-13, France.
Visits to Ste-Clotilde, St-Augustine, Notre-Dame-d'Auteil, Notre-Dame-des Champs, Notre-Dame-de-Paris, Schola Cantorum, Paris Conservatoire; Daniel Roth, Susan Landale, Pierre Pinchemaille, Lynne Davis, Naji Hakim.
Contact: Christina Harmon, 214/860-1545; <crharmon@pcbc.org>
<www.bfoms.com>.

Long Island Choral Festival & Institute

July 7-15, The Knox School, St. James, New York.
Preparation and performance of the Brahms *Requiem*; Frances Roberts, Judith Nicosia, Norman Mackenzie,

Ann Howard Jones.

Contact: fax 631/262-0200;
<lichoralfest@aol.com>.

Westminster Conference on Worship and Music

July 8-13, Westminster College, New Wilmington, Pennsylvania.
"With hearts and voices: liturgical renewal for the new millennium;" seminars, choirs, instrumental ensembles, worship, concerts; Ann Labounsky, John Ferguson, Michael Kemp, others.
Contact: Larry Heath, 724/775-2936; <musicmin@forcomm.net>.

AGO New England Regional Convention

July 8-11, Portland, Maine.
Organ and choral performances, workshops, masterclasses, worship services. Jane Parker-Smith, Peter Conte, Ken Cowan, Lynn Edwards, Murray Somerville, Ray Cornils, Harold Stover.
Contact: 207/767-4317;
<syreyn@aol.com>.

51st annual Sewanee Church Music Conference

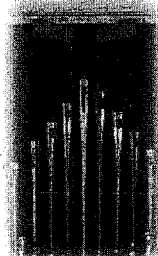
July 9-15, The University of the South and the Dubose Conference Center, Sewanee and Monteagle, Tennessee.
Classes, workshops, choir training, worship services, concerts; John Fenstermaker, Stephen Hamilton, Keith

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Shafer, Dale Wood, David Ashley White, others.

Contact: James Brinson, 901/767-6987; <jbrinson1@mindspring.com>.

Fédération Francophone des Amis de l'Orgue 18th Congress

July 9-13, Alsace, France.
The program will feature 21 organs and 21 recitalists; Jean Boyer, Daniel Roth, Mireille Lagacé, many others.

Contact: Mrs. Michelle Guérité, Administration FFAO, 35, quai Gailleton, 69002 Lyon, France; ph/fax 33 4 78 92 82 83; <guerite@ffao.com> <www.ffao.com>.

Albuquerque Conference on Worship and Music

July 15-20, University of New Mexico.
Seminars, rehearsals, concerts, worship services; adult choir, children's choir, handbells, dance, hymnody, instrumental music; John Bell, Michael Wustrow, Bradley Ellingboe, Arnold Sherman, Steve Pilkington, others.
Contact: David Poole, 505/255-0431; <dwpool@flash.net>.

Summer Institute of Church Music

July 15-20, BLEC, Whitby, Ontario.
32nd annual session; clinicians include Marnie Giesbrecht and Joachim Seger of Edmonton, and Harry Jansen of North Carolina.
Contact: Dr. Kenneth Inkster, Box 688, Alliston, Ontario L9P 1V8 Canada; ph 705/435-5786; <inkster@bcmex.net>.

30th Romainmôtier Interpretation Course

July 15-29, Romainmôtier, Switzerland.
Faculty includes Marie-Claire Alain, Rudolf Lutz, Guy Bovet; classes on Bach, early Spanish, early French music, improvisation, Alexander Technique; private lessons. Lessons take place at the Abbey on the Lhôte organ (IV/34), the Alain family organ (IV/45), and the 1706 Italian organ in the Prior's house.

Contact: Cours d'Interprétation d'Orgue, Cour du Cloître, CH-1323 Romainmôtier, Switzerland; ph 41 24 453 17 18 or 453 14 46.

International Summer School for Young Organists

July 15-22, Oundle, Northamptonshire and Cambridge, England.
Classes, workshops, recitals; exploring new repertoire, style and technique, prospective organ scholars. Faculty includes David Sanger, Carole Terry, Hans Ola Ericsson, Jeremy Filsell, Bernhard Haas, Kevin Bowyer; organs by Frobenius, Bower, Walker, and Woodstock.

Contact: Oundle International Summer School, The Creed Chapel, Ashton, Oundle, Northamptonshire, UK PE8 5LD; ph/fax 44 1832 272026; <information@oundlefestival.org.uk> <www.oundlefestival.org.uk>.

Hymn Society Conference

July 15-19, Independence, Missouri.
Hymn festivals, showcases, plenary sessions, morning and night prayers, dozens of sectionals. Carl Schalk, David Schaap, Alan Hommerding, William Rowan, Fred Kaan, Jan Kraybill, John Obetz, Michael Burkhardt, others.
Contact: 800/843-4966; <hymnsoc@bu.edu>.

Summer Institute for French Organ Studies

July 16-27, Souvigny and Lyon, France.
Enrollment limited to six participants; one week in Souvigny playing the 1783 Clicquot organ at the Basilica of St. Peter & St. Paul, and one week in Lyon on the 1880 Cavallé-Coll organ at St. François de Sales. Lectures, lessons,

practice time, recitals. Faculty: Gene Bedient, Henri DeLorme, Jesse Eschbach.

Contact: Gene Bedient, 402/420-7662; <BedientORG@aol.com> <www.4w.com/bedientorgan/>.

Chesapeake Bay Choral Workshop

July 23-27, St. Michael's, Maryland.
Lectures, rehearsals, masterclass conducting, musicianship, vocal skills. Rodney Eichenberger.
Contact: 800/432-5095; <www.musicate.com>.

38th Early Music Festival

July 28-August 11, Brugge, Belgium.
Workshops, interpretation classes, concerts, demonstrations, exhibits. Schedule includes the 13th International Harpsichord and 7th Mozart Fortepiano Competition (August 4-8). Faculty: J. van Immerseel, M. Seiler, J. Christensen, B. Schlick and J. Huys.
Contact: Festival Office, C. Mansionstraat 30, B-8000 Brugge, Belgium; ph 32 50 33 22 83; <www.musica-antiqua.com>.

Harpsichord Workshop XIII

July 30-August 4, SMU-in-Taos.
"The transcriber's art—music for harpsichord." Classes in repertoire, technique, pedagogy, history and maintenance. Faculty: Larry Palmer, Barbara Baird, Richard Kingston. Concert at Ft. Burgwin, optional Santa Fe Opera or Santa Fe Chamber Music performance, concert in Tesuque. One hour college credit.

Contact: Dr. Larry Palmer, 214/768-3273; <lpalmer@mail.smu.edu>.

International Organ Week

August 6-11, Vlaardingen, Holland.
Central theme is music of Abraham van der Kerckhoven (1618-1701); interpretation courses, lecture, photo exhibit, and concerts by Jean Boyer, Aad Zoutendijk, Jean-Pierre Felix, and Ewald Kooiman; 18th-century organ by Van Peteghem in the Great Church at Vlaardingen.

Contact: Stichting Internationale Orgelweek Vlaardingen, Sweelinckstraat 2, 3131 SP Vlaardingen, Holland; ph 010 435 61 77.

International Summer Organ Conservatoire

August 7-20, Bitche, Moselle, France.
Masterclasses, workshops, and Nicolas de Grigny Competition; sessions take place on 1996 Aubertin organ at St. Catherine's Church, Bitche. Faculty includes Gillian Weir, Ewald Kooiman, and Nigel Alcoat. Classes on Bach, de Grigny, Muffat, Pachelbel, concert repertoire, and improvisation.

Contact: The Secretariat, I.S.O.C., 6 Ashton Lane, Burbage, Hinckley, Leicestershire LE10 2EN England; ph 44 (0) 385-935-007; <secretary@isoc.demon.co.uk> <www.iso.demon.co.uk>.

Festival Musica Antica a Magnano

August 16-26, Piedmont, Italy.
Courses on early keyboard instruments, limited to 30 students; clavichord, fortepiano, organ, harpsichord, choir; workshop in early organ restoration and maintenance; visits to many 18th-century organs. Faculty: Bernard Brauchli, Luca Scandali, Georges Kiss, Giulio Monaco, Alberto Galazzo, Jörg Gobel, Thomas Wälti.
Contact: Musica Antica a Magnano, Via Roma 43, I-13887 Magnano (BI), Italy; 41 21 728 59 76; <bbrauchli@worldcom.ch> <mam.biella.com>.

Send a copy of THE DIAPASON to a friend: Editor, THE DIAPASON, 380 E. Northwest Hwy., Des Plaines, IL 60016; jbutera@sgcmail.com

Calendar

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

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

UNITED STATES East of the Mississippi

15 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 Homnick, piano; Fourth Presbyterian, Chicago, IL 12:10 pm

21 APRIL
CONCORA; 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
Craig Cramer; Emmanuel Episcopal, Hastings, MI 7 pm
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
Graham Eccles; Cathedral of St. Patrick, New York, NY 4:45 pm
Lorenz Maycher, with soprano; Westminster Presbyterian, Buffalo, NY 4 pm
Stefan Engels; Jerusalem Lutheran, Schuylkill 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 Kemper; Calvary Episcopal, Pittsburgh, PA 7:30 pm
Gillian Weir; Church of the Ascension, Washington, 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
Craig Cramer; Emmanuel Episcopal, Hastings, MI 4 pm
John Gouvens; The Culver Academies, Culver, IN 7:30 pm
Choral concert with orchestra; First Presbyterian, Arlington Heights, IL 4 pm
William Aylesworth; Eighth Church of Christ, Scientist, Chicago, IL 4 pm
Antia Werling; First Lutheran, Monmouth, IL 3 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

25 APRIL
Simon Preston; First Presbyterian, Columbus, IN 7 pm

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

27 APRIL
Edwin Starner; 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
John Gouvens, carillon; The Culver Academies, Culver, IN 4 pm
His Majesty's Clerkes; Immanuel Lutheran, Evanston, IL 8 pm
Peter Conte; Fialto Theatre, Chicago, IL 7 pm

29 APRIL
Douglas Cleveland; Old South Church, Boston, MA 3 pm
Farrell Goehring, with violin; Bethesda Episcopal, 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
Stanley Cox; Cathedral of St. Patrick, New York, NY 4:45 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, Pompano 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; Sanfelippo Estate, Barrington, IL 2 pm
Choral concert; Cathedral Church of the Advent, Birmingham, AL 4 pm
Vocal recital; Christ Church Cathedral, New Orleans, LA 4 pm

30 APRIL
Erica Johnson; Harvard University, Cambridge, MA 8 pm
David Davies; Trinity Church on the Green, New Haven, CT 12:30 pm

1 MAY
Frederick Swann; First Church of Christ Congregational, Pittsfield, MA 7:30 pm

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James O'Donnell; St. Paul's Episcopal, Richmond, VA 7:30 pm

2 MAY

Nancianne Parrella and Claude Frank, piano; Church of St. Ignatius Loyola, New York, NY 6:45 pm

3 MAY

Paul Hardy; National City Christian Church, Washington, DC 12:15 pm

Marijim Thoene; First Baptist Church, Kalamazoo, MI 8 pm

Carla Edwards; Presbyterian Homes, Evanston, IL 7:15 pm

4 MAY

Stuart Forster; Trinity Church, Boston, MA 12:15 pm

Jose Azkue; Old West Church, Boston, MA 8 pm

John Weaver; U.S. Naval Academy, Annapolis, MD 8 pm

Karla Fowkes; St. Helena's Episcopal, Beaufort, SC noon

Christine Kraemer, Bach Week Festival; St. Luke's Church, Evanston, IL 8 pm

David Schrader, harpsichord; St. Luke's Church, Evanston, IL 10:15 pm

5 MAY

Bell choir concert; Holmdel Community United Church of Christ, Holmdel, NJ 7 pm

John Mitchener; North Carolina School of the Arts, Winston-Salem, NC 8 pm

6 MAY

John Pagett; First Church, Nashua, NH 4 pm

Britten, *St. Nicholas*; All Saints, Ashmont, Boston, MA 7 pm

Central Connecticut State University Singers; Congregational Church of Naugatuck, Naugatuck, CT 4 pm

Stephen Tharp; Yale University, New Haven, CT 4 pm

George Baker; The Reformed Church of Bronxville, Bronxville, NY 4 pm

James O'Donnell, choral evensong; St. Thomas Church, New York, NY 4 pm

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

Haydn, *The Creation*; Church of the Heavenly Rest, New York, NY 4 pm

J.P. McCaskey High School Gospel Choir; Lutheran Church of the Good Shepherd, Lancaster, PA 4 pm

Robert Burns King; First Presbyterian, Burlington, NC 5 pm

Organ and choral concert; St. Andrew's Episcopal, Tampa, FL 5 pm

Gillian Weir; First Congregational, Columbus, OH 4 pm

Handel, *Messiah*; Kettering: Seventh-day Adventist, Kettering, OH 4 pm

Gerre Hancock; Calvary Episcopal, Cincinnati, OH 3 pm

Musica Trinitatis; Trinity Episcopal, Fort Wayne, IN 5 pm

Douglas Cleveland, Bach Week Festival; St. Luke's Church, Evanston, IL 7 pm

Mary Gifford; First United Methodist, Oak Park, IL 3 pm

7 MAY

James O'Donnell, choral evensong; St. Thomas Church, New York, NY 5:30 pm

8 MAY

James O'Donnell, choral evensong; St. Thomas Church, New York, NY 5:30 pm

Gillian Weir; Christ Church Cathedral, Lexington, KY 7:30 pm

10 MAY

Terry Charles; The Kirk of Dunedin, Dunedin, FL 8 pm

11 MAY

Barbara Bruns; Trinity Church, Boston, MA 12:15 pm

Stuart Forster; Trinity Church, Boston, MA 12:15 pm

Simon Preston; Our Lady of Mercy, Plainville, CT 7:30 pm

Donald Fellows and Carnegie Brass; St. Paul R.C. Cathedral, Pittsburgh, PA 8 pm

Ken Cowan; Emmanuel Church, Chestertown, MD 8 pm

Terry Charles; The Kirk of Dunedin, Dunedin, FL 8 pm

Martin Haselboeck; St. Paul's Episcopal, Chattanooga, TN 7 pm

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

Christopher Young; North Shore United Methodist, Glencoe, IL 7:30 pm

David Schrader, Bach Week Festival; St. Luke's Church, Evanston, IL 8 pm

Bach, *A Musical Offering*; St. Luke's Church, Evanston, IL 10:15 pm

Rhonda Sider; Fourth Presbyterian, Chicago, IL 12:10 pm

William Ferris Chorale; Mount Carmel Church, Chicago, IL 8 pm

12 MAY

Terry Charles; The Kirk of Dunedin, Dunedin, FL 2 pm

Cj Sambach, pipe organ Informance; The Presbyterian Church, Coshocton, OH 2:30 pm; recital, 7:30 pm

13 MAY

Barry Turley; Church of the Advent, Boston, MA 5 pm

Robert Nicholls; St. Thomas Church, New York, NY 5:15 pm

Valerie Floeter, with trumpet; Cathedral of St. Patrick, New York, NY 4:45 pm

Simon Preston; Market Square Presbyterian, Harrisburg, PA 7:30 pm

Norman Mackenzie; Ursinus College, Collegeville, PA 4 pm

Choral concert; Our Lady of Sorrows, South Orange, NJ 3 pm

Bach, *Mass in B Minor*; St. Luke's Church, Evanston, IL 7 pm

14 MAY

Rialto Ensemble; St. Peter's Episcopal, Weston, MA 8 pm

15 MAY

Brett Maguire; King's Chapel, Boston, MA 12:15 pm

Naugatuck Community Choir; Congregational Church of Naugatuck, Naugatuck, CT 7:30 pm

Jonathan Dimmock; Church of the Holy Apostles, New York, NY 8 pm

17 MAY

Choral concert with orchestra; Cathedral of St. Patrick, New York, NY 7:15 pm

Trent Johnson; National City Christian Church, Washington, DC 12:15 pm

18 MAY

Dan Miller; Memorial Music Hall, Methuen, MA 8 pm

Leo Abbott; Trinity Church, Boston, MA 12:15 pm

Cj Sambach, pipe organ Informance; First United Methodist, Troy, OH 9:30 & 11 am, 1 pm

Yeo Jung Kim; Fourth Presbyterian, Chicago, IL 12:10 pm

19 MAY

Britten, *War Requiem*; South Church, New Britain, CT 8 pm

John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm

20 MAY

Mozart, *Requiem*; Church of St. Joseph, Bronxville, NY 3 pm

Edward Moore; St. Thomas Church, New York, NY 5:15 pm

St. Andrew Chorale, with period instruments; Madison Avenue Presbyterian, New York, NY 4 pm

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

Paul Jacobs, after Evensong; St. Luke's Episcopal, Lebanon, PA 7 pm

Cantate Children's Choir of Central Virginia; First Presbyterian Church, Lynchburg, VA 3 pm

Robert King; First Presbyterian, Burlington, NC 5 pm

Mark Jones, with choir; St. Gregory's Episcopal, Boca Raton, FL 4 pm

Cj Sambach, pipe organ Informance; First United Methodist, Troy, OH 9:30 am; recital 4 pm

John Schwandt; Trinity Lutheran, Des Plaines, IL 4 pm

Stephen Schnurr; The Arts Center of Oak Park, Oak Park, IL 4 pm

James Biery; Cathedral of St. Paul, St. Paul, MN 7:30 pm

Lucius Weathersby; Christ Church Cathedral, New Orleans, LA 4 pm

21 MAY

Larry Long; Presbyterian Homes, Evanston, IL 1:30 pm

23 MAY

Katrin Meriloo; Memorial Music Hall, Methuen, MA 8 pm

Kettering Children's Choir; Dayton Convention Center, Dayton, OH 8 pm

25 MAY

Iain Quinn; Trinity Church, Boston, MA 12:15 pm

27 MAY

Andrew Shenton; Cathedral of St. Patrick, New York, NY 4:45 pm

30 MAY

Rosalind Mohnsen; Memorial Music Hall, Methuen, MA 8 pm

The Murray/Lohuis Duo; Highland Presbyterian, Lancaster, PA 7:30 pm

31 MAY

Piano duo; National City Christian Church, Washington, DC 12:15 pm

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UNITED STATES
West of the Mississippi

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

16 APRIL
Dean Billmeyer; University of Minnesota,
Minneapolis, MN 7:30 pm

17 APRIL
David Higgs; Royce Hall, UCLA, Los Ange-
les, 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
•Robert Bates; St. Rita's Catholic Church,
Dallas, TX 8 pm
•Craig Cramer; University of Washington, Seat-
tle, WA 8 pm

21 APRIL
Plymouth Music Series; Theatre de la Jeune
Lune, Minneapolis, MN 8 pm
Gerre Hancock, masterclass; First Presbyter-
ian, Rochester, MN 10 am
Todd Wilson; Trinity Episcopal Cathedral, Lit-
tle Rock, AR 7:30 pm
•Robert Bates, workshop; St. Rita's Catholic
Church, Dallas, TX 9:30 am
Texas Baroque Ensemble; Central Presbyter-
ian, Waxahachie, TX 7:30 pm
Roger Fisher; St. Mary's Cathedral, San
Francisco, CA 7:30 pm
Thornton Oriana Choir; USC, Los Angeles, CA
7 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 Pres-
byterian, Fort Worth, TX 11 am
Roger Fisher; St. Mary's Cathedral, San
Francisco, CA 7:30 pm
University Chorus; USC, Los Angeles, CA 4
pm
Ty Woodward; Balboa Park Organ Pavilion,
San Diego, CA 2 pm

24 APRIL
David Goode; Wichita State University, Wich-
ita, KS 7:30 pm
Christa Rakich; Pacific Lutheran University,
Tacoma, WA 8 pm
Thornton Chamber Choir; USC, Los Angeles,
CA 7:30 pm

25 APRIL
Thornton Concert Choir; USC, Los Angeles,
CA 8 pm

27 APRIL
Simon Preston; St. John's Cathedral, Den-
ver, CO 8 pm
Peter Sykes; St. Mark's Cathedral, Seattle,
WA 7:30 pm
David Dahl; Christ Church Episcopal, Taco-
ma, 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

28 APRIL
•Craig Cramer, masterclass; University of
Kansas, Lawrence, KS 9 am
Lewis Bruun; Christ Episcopal, Eureka, 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
•Craig Cramer; Corpus Christi Catholic
Church, Lawrence, KS 4 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 Presby-
terian, St. Louis, MO 7:30 pm
Mary Preston, lecture/recital; Meyerson Sym-
phony Center, Dallas, TX 12:30 pm
Simon Preston; Benaroya Hall, Seattle, WA
7:30 pm

4 MAY
Patrick Lindley, harpsichord, with dancer;
Trinity Lutheran, Pasadena, CA 8 pm

5 MAY
Plymouth Music Series; Orchestra Hall, Min-
neapolis, MN 8 pm

6 MAY
David DiFiore; St. Joseph's RC Church,
Seattle, WA 3 pm
Simon Preston; Grace Cathedral, San Fran-
cisco, CA 4:30 pm
St. Mary's Cathedral Choir of Boys and Girls;
St. Mary's Cathedral, San Francisco, CA 3:30
pm
Santa Barbara Boys Choir; Trinity Episcopal,
Santa Barbara, CA 3:30 pm
All Saints' Choir; All Saints' Parish, Beverly
Hills, CA 5 pm
Jane Parker-Smith; First Congregational,
Los Angeles, CA 4 pm
Patrick Lindley, harpsichord, with dancer;
Contrapuntal Performances Recital Hall, Brent-
wood, CA 2:30 pm
Ty Woodward; Balboa Park Organ Pavilion,
San Diego, CA 2 pm

7 MAY
Frederick Swann; St. Margaret's Episcopal,
Palm Desert, CA 7:30 pm

9 MAY
Carlene Neihart; Village Presbyterian, Prairie
Village, KS noon

13 MAY
David Hatt; St. Mary's Cathedral, San Fran-
cisco, CA 3:30 pm
Alison Luedecke, harpsichord, with the Mil-
lenia Consort; La Costa Library, La Costa, CA 7
pm

14 MAY
George Baker; Christ Episcopal, Little Rock,
AR 7:30 pm
Stewart Foster; Meyerson Symphony Cen-
ter, Dallas, TX 8 pm

18 MAY
David Dahl; Christ Church Episcopal, Taco-
ma, WA 12:10 pm

20 MAY
Renaissance Consort of Fort Worth; St.
Stephen Presbyterian, Fort Worth, TX 7:30 pm
Bach Choir and orchestra; Christ the King
Lutheran, Houston, TX 5 pm
Melvin Butler; St. Paul's Episcopal, Belling-
ham, WA 7 pm
Yun Kyong Kim; Epiphany Parish, Seattle,
WA 4 pm
•AGO members' recital; First United
Methodist; Santa Barbara, CA 3:30 pm
Chamber music concert; All Saints' Parish,
Beverly Hills, CA 4 pm

23 MAY
Mary Preston, lecture/recital; Meyerson
Symphony Center, Dallas, TX 1 pm

24 MAY
All Saints' Choir; All Saints' Parish, Beverly
Hills, CA 4 pm

25 MAY
Westminster Concert Bell Choir; St. John's
Cathedral, Denver, CO 7:30 pm

27 MAY
Plainsong chant Service of Compline; St.
Stephen Presbyterian, Fort Worth, TX 7:30 pm
St. Mary's Cathedral Choir; St. Mary's Cathe-
dral, San Francisco, CA 3:30 pm

INTERNATIONAL

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

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

19 APRIL
David Liddle; St. John's Smith Square, Lon-
don, England 1 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

1 MAY

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

2 MAY

Paul Hale; The Temple Church, London, England 1:15 pm

James Lancelot; Parr Hall, Warrington, England 7:45 pm

5 MAY

David Briggs; Keynsham Parish Church, Keynsham, England 7:30 pm

7 MAY

David Poulter; Liverpool Cathedral, Liverpool, England 11:15 pm

8 MAY

Isabelle Fournier; Cathedral Church of All Saints, Halifax, Nova Scotia, Canada 12:10 pm

Simon Preston; Holy Rosary Cathedral, Vancouver, BC, Canada, 8 pm

9 MAY

Huw Williams; The Temple Church, London, England 1:15 pm

10 MAY

James Welch; Hong Kong Cultural Centre, Hong Kong 8 pm

12 MAY

Peter Heginbotham; Mother of God RC Church, Sheffield, England 7:30 pm

David Goodenough; The Cathedral Church of St. Mary the Virgin, Blackburn, England 11 am

Christopher Betts; Millhouses Methodist, Sheffield, England 7 pm

Peter Wright; St. Albans Cathedral, London, England 5:30 pm

15 MAY

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

16 MAY

John Scott Whitely; The Temple Church, London, England 1:15 pm

17 MAY

Janice Beck; Chester Cathedral, Chester, England 1:10 pm

Christopher Nickol; St. John's Smith Square, London, England 1 pm

19 MAY

Ann Elise Smoot; St. John the Evangelist, London, England 6:30 pm

Adrian Bawtree; St. John the Evangelist, Islington, England 7:30 pm

22 MAY

Jeremy Tarrant; St. James Cathedral, Toronto, Ontario, Canada 1 pm

Janice Beck; Sheffield Cathedral, Sheffield, England 1:15 pm

Jeryl Taylor; Cathedral Church of All Saints, Halifax, Nova Scotia, Canada 12:10 pm

23 MAY

Carlo Curley; The Temple Church, London, England 1:15 pm

26 MAY

Thomas Trotter; Victoria Hall, Stoke-on-Trent, England, 12 noon

John Scott; St. Mary's Church Hendon, London, England, 7:30 pm

28 MAY

Martin Baker; Liverpool Cathedral, Liverpool, England 11:15 pm

29 MAY

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

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Organ Recitals

AGNES ARMSTRONG, Church of St. James, Albany, NY, November 19: *Drei Tonstücke für die Orgel*, op. 22, Gade; *Canzona dans la tonalité Grégorienne*, op. 16, no. 10, Boëllmann; *O Mensch, beweine dein Sünde gross*, BWV 622, Bach; *Variaciones sobre un tema vasco "Texasoan"*, Guridi; *Fugue en la bemol*, op. 40, no. 1, Guilmant; *Trois Pièces*, op. 29, Pierné.

MAHLON BALDERSTON, Trinity Episcopal Church, Santa Barbara, CA, December 3: *Arrival of the Queen of Sheba*, *Four Pieces for Musical Clock*, Handel; *Fantasia and Fugue in a*, BWV 561, *Four Chorale Preludes*, Bach; *Noël Varié (Chartres)*, *Greensleeves*, Purvis; *Four December Songs Without Words*, Balderston; *Carillon and Toccata*, Young.

MARILYN BIERY, Cathedral of St. Paul, St. Paul, MN, November 19: *Apparition de l'Eglise éternelle*, Messiaen; *Air and Canon*

on *"Draw us in the Spirit's Tether"* (Union Seminary), *Sing with All the Saints in Glory* (Mississippi), Biery; *Pražské Pastorale*, Lukás; *O Gott du frommer Gott* (two settings), *Schwung dich auf zu deinem Gott*, Smyth; *Adagio for Organ*, *Le Miroir de Meduse*, *Le Cercle des Bacchantes*, Hopkins.

FRED B. BINCKES, St. Patrick's Co-Cathedral, Billings, MT, November 19: *A Thornbury Fanfare*, Archer; *Was Gott tut, das ist wohlgetan*, Kellner; *Toccata in F*, BWV 540, Bach; *Sortie II, Prayer*, Lefébure-Wély; *Grand Choeur Dialogué*, Gigout; *Entrance of the Queen of Sheba*, Handel; *Shall We Gather at the River*, Wood; *Will There Be Any Stars in My Crown*, Binckes; *Just a Closer Walk with Thee*, Utterback; *El Flautista Allegre*, Noble; *Lauda Sion Salvatore*, Saluto Angelico (Ave Maria) (Cathedral Windows, op. 106), Karg-Elert.

BYRON BLACKMORE, Crown of Life Lutheran Church, Sun City West, AZ, Octo-



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ber 29: *Homage to Perotin*, Roberts; *Herr Jesu Christ, dich zu uns wend*, BWV 709, *Prelude and Fugue in c*, BWV 546, Bach; *Trio (Triptyque)*, Langlais; *Sonata in f*, op. 65, no. 1, Mendelssohn; *Voluntary in D*, Boyce; *Prayer (Suite for Organ)*, op. 70, Creston; *Choral-Improvisation on "Victimae paschali"*, Tournemire.

PHILIP CROZIER, St. James United Church, Montréal, Québec, Canada, December 5: *Noël: Votre bonté grand Dieu*, Balbastre; *Nun komm' der Heiden Heiland*, BWV 659, 660, 661, Bach; *Berceuse*, op. 31 no. 19, Vierne; *Variations sur un Noël*, op. 20, Dupré.

ROBIN DINDA, First Parish Church, Upper Common, Fitchburg, MA, September 21 and October 1: *Prelude and Fugue in d*, Mendelssohn; *Puer nobis nascitur*, Sweelinck; *Lullaby*, Lemare; *Trio in G*, Bach; *Lamento*, Dupré; *Minuet*, Mozart; *Suite Ayla*, Dinda.

DAVID GELL, Trinity Episcopal Church, Santa Barbara, CA, November 26: *Variations on "Vater unser in Himmelsreich"*, Sweelinck; *Orgelmesse no. 2*, Grünberger; *Marche Triomphale*, "Nun danket alle Gott," Karg-Elert; *Variations on "Een vaste Burgt"*, Kee; *Koraal, Trio, Introductie en Fuga over Gezang 227*, Bijster; *Prelude on "Netherlands" (Kremsler)*, Fish; *Chorale, variation and finale on "Now thank we all our God"*, Saxton; *Fantasia on the old melody "Urbs beata Jerusalem"*, Faulkes; *In the sweet bye and bye*, Martin; *Fanfare for Thanksgiving*, Pelz.

MARILYN KEISER, Yale University, New Haven, CT, December 3: *Flourish for an Occasion*, Harris; *Rhapsody*, op. 17, no. 1, Howells; *Concerto in B-Flat*, op. 4, no. 2, Handel; *Windows of Comfort*, Locklair; *Prelude*, Andante, Allegro vivace (*Symphony 1*, op. 14), Vierne; *Fugue sur le thème du Carillon des Heures de la Cathédrale de Soissons*, op. 12, Duruflé; *Carillon-Sortie*, Mulet.

NANCY LANCASTER, with Suzanne Damberg, violin, House of Hope Presbyterian Church, St. Paul, MN, December 24: *Pastorale*, Monza; *Noël: Joseph est bien marié*, Balbastre; *Wachet auf, ruft uns die Stimme*, *Fantasia on In Dulci Jubilo*, Bach;

Meditation on Picardy, Sowerby; *Fantasia on Antioch*, Diemer; *Go Tell It on the Mountain*, Lau; *Noël Anglais (Greensleeves)*, Woodman; *Silent Night*, Hampton; *Rhapsodie sur deux Noëls*, Gigout; *Infant Lowly*, Lau; *Greensleeves*, Purvis; *Canticum novum, In dulci júbilo*, Martin; *Still, Still, Still*, Manz.

OLUF CHRISTIAN LUND, Trinity Episcopal Church, Santa Barbara, CA, December 17: *Magnificat*, Scheidt; *Praeludium, Fuga og Ciacona, Chorale Prelude on The New Year's Hymn*, Buxtehude; *Wachet auf*, Bach; *Es ist ein Ros' entsprungen*, Brahms; *Offertory on Christmas Carols*, Guilman; *Christmas Cantata, March Triumphant*, Dupont-Hansen.

C. RALPH MILLS, First United Methodist Church, Charlottesville, VA, November 19: *Sonata XI*, Taylor; *Allegretto (Sonata IV)*, Bach; *Saraband (Suite de Pieces Pour le Clavecin)*, Handel; *Gavot (from Otho)*, Snow; *Three Short Pieces*, Shaw; *Voluntary in D*, Selby; *Trumpet Voluntary*, Linley; *Minuet*, Pelham.

CARLENE NEIHART, Valley Falls United Methodist Church, Valley Falls, KS, November 5: *Fanfare*, Lemmens; *Andante*, Mozart; *Hornpipe (Water Music Suite)*, Handel; *Impromptu*, Vierne; *Toccata and Fugue in d (BWV 565)*, Bach; *Prayer to Notre Dame*, Toccata (*Suite Gothique*), Boëllmann; *Amazing Grace*, Martin; *I Love to Tell the Story*, Ore; *God of Grace and God of Glory*, Manz; *Toccata (Symphony V)*, Widor.

DEREK NICKELS, Church of St. Elisabeth, Glencoe, IL, November 12: *Prelude in b*, BWV 544, *Wachet auf, ruft uns die Stimme*, BWV 645, *Wo soll ich fliehin hin*, BWV 646, *Meine Seele erhebt den Herren*, BWV 648, *Ach bleib bei uns, Herr Jesus Christ*, BWV 649, *Concerto in d after Vivaldi*, BWV 596, *Ricercar à 6 (Musical Offering)*, BWV 1079, *Dies sind die heil'gen zehn Gebot*, BWV 679, *Allein Gott in der Höh sei Ehr*, BWV 662, *Fantasia and Fugue in g*, BWV 542, Bach.

JONATHAN OLDENGARM, St. James United Church, Montréal, Québec, Canada, November 28: *Magnificat primi toni*, BuxWV 203, Buxtehude; *Es ist ein Ros' entsprungen*, op. 122, no. 8, Brahms; *Noël varié*, Lefébure-

Wély; "Intermezzo," "Adagio" (*Symphonie III*, op. 28), Vierne; *Pageant*, Sowerby.

LARRY PALMER, Southern Methodist University, Dallas, TX, January 22: *Phantasia quinti toni*, Danzig Tabulature; *Josef lieber, Josef mein*, Walter; *Tiento de 1 tono de mano derecha*, Bruna; *Partite diverse sopra O Gott, du frommer Gott*, BWV 767, Bach; *Joie et clarté des Corps Glorieux*, Messiaen; *Suite Carmélite*, Français; *Air with Variations (Suite for Organ)*, Toccata in C, Sowerby.

KAREL PAUKERT, The Cleveland Museum of Art, Cleveland, OH, October 22: *Toccata*, Verschraegen; *Fantasia and Fugue in g*, S. 542, *Wachet auf ruft uns di Stimme*, S. 645, *Meine Seele erhebet den Herrn*, S. 648, *Kommst du nun, Jesu, von Himmel herunter*, S. 650, Bach; *Choral III in a*, Franck; *Impetuoso*, Wiedermann; *Deuxième Fantaisie*, Alain; *Postludium (Glagolitic Mass)*, Jánacek, November 26: *Canzona, All'Offertorio, Post Communion*, Zipoli; *Prelude, Fugue and Postlude in g*, Böhm; *Eight Tunes of Colonial Virginia*, anon., arr. Darling; *La d'Hericourt, La Malesherbe*, Balbastre; *Toccata and Fugue in d*, Bach; *Suite gothique*, Boëllmann.

SYLVIE POIRIER & PHILIP CROZIER, St. Mark's Chapel, Lennoxville, Québec, Canada, November 19: *Petite Suite*, Bédard; *Praeludium und Fuge in C-Dur*, Albrechtsberger; *Dance Suite for Organ Duet*, Klopers; *Fugue à six parties et deux sujets à 4 mains*, Loret; *Sonate in d-moll*, op. 30, Merkel; *Adagio*, WoO 33/1, Beethoven; *Tierce en taille, Le tombeau de Georges Cziffra (Suite à 4 mains pour l'orgue dans le style français)*, Perrot; *Suite de noëls*, Rioux.

CHRISTA RAKICH, harpsichord, Trinity Lutheran Church, Pasadena, CA, January 5: *Goldberg Variations*, Bach.

DAVID SCHRADER, St. Mary's Episcopal Church, Park Ridge, IL, November 19: *Prelude and Fugue in D*, BWV 532, Bach; *Sonata No. 6*, Mendelssohn; *First Fantasy*, Alain; *Postlude*, Best; *Postlude*, Janacek; *Vesper Voluntaries*, Elgar; *Prelude, Fugue, and Variation*, op. 18, Franck; *Concert Etude on "Salve Regina"*, Manari.

CHARLES STEELE, St. James Episcopal Church, Hendersonville, NC, November 20: *Praeludium in E*, Lübeck; *Mein junges Leben hat ein End*, Sweelinck; *Trio super: Herr Jesu Christ, dich zu uns wend*, BWV 545, Bach; *Ciacona in c*, BuxWV 159, Buxtehude; *Psalms 34-6 (Three Psalm Preludes, Set I)*, op. 32, Howells; *Matthew's Call*, Bless the Child, "... and call her blessed ..." (*Windows of Comfort: Organbook II*), Locklair; *Prelude (Suite, op. 5)*, Duruflé; *Hymne d'Actions de graces "Te Deum"*, Langlais.

REBECCA GROOM TE VELD, First Presbyterian Church, Stillwater, OK, November 19: *Prelude and Fugue in G*, S. 541, *Dies sind die heil'gen zehn Gebot*, S. 678, *Wir glauben all' an einen Gott*, S. 680, *Pastorale in F*, S. 590, *Fugue on the Magnificat*, S. 733, *Nun komm' der Heiden Heiland*, S. 659, 660, 661, *Herr Jesu Christ, dich zu uns wend*, S. 655, *Prelude and Fugue in c*, S. 546, Bach.

STEPHEN THARP, with Hradec Kralove Philharmonic, Holy Spirit Cathedral, Hradec Kralove, Czech Republic, October 18: *Selections from Music for the Royal Fireworks*, Handel, arr. Tharp; *Arabesque*, Lantry; *Berceuse à la memoire de Louis Vierne*, Cochereau, reconstr. Blanc; *Sonata no. 2*, op. 65, Mendelssohn; *Concerto in g for organ, strings, and timpani*, Poulenc.

RAY URWIN, Trinity Episcopal Church, Santa Barbara, CA, December 10: *Fugue on the Magnificat*, Bach; *Preamble for a Solemn Occasion*, Copland; *Offertoire sur deux Noëls*, Guilman; *Four Preludes on Advent and Christmas Tunes*, Near; *Lo, how a Rose e'er blooming*, Schroeder; *Forest Green ("O Little Town of Bethlehem")*, Phillips; *How bright appears the Morning Star*, Urwin; *What Star is this, with beams so bright*, Dinda; *Toccata on "Veni Emmanuel"*, Carter.

GILLIAN WEIR, First and Calvary Presbyterian Church, Springfield, MO, January 21: *Toccata and Fugue in F*, Bach; *Sonata in C*, Schnitzer; *Choral No. 2 in b*, *Pièce Héroïque*, Franck; *Scherzo*, *Variations on "Veni Creator Spiritus"*, Duruflé; *Carmélite Suite*, Français; *Scherzo Symphonique*, Guilman.


ANITA EGGERT WERLING, First Presbyterian Church, Macomb, IL, October 29: *Aus tiefer Not schrei' ich zu dir*, BWV 686, *Jesu Christus, unser Heiland*, BWV 688, *Toccata, Adagio and Fugue in C*, BWV 564, *Wachet auf, ruft uns die Stimme*, BWV 645, *Prelude and Fugue in G*, BWV 541, *Canonic Variations on "Von Himmel hoch, da komm' ich her"*, BWV 769, *Vor deinen Thron tret' ich hiermit*, BWV 668, *Prelude and Fugue in e*, BWV 548, Bach.

RONALD WYATT, Trinity Episcopal Church, Galveston Island, TX, December 2: *Tuba Tune in D*, Lang; *Adagio (Symphony for Organ and Orchestra)*, Saint-Saëns; *Fantasia in f*, K. 608, Mozart; *Grave*, Andante, *Con moto (Concerto in g)*, op. 177, Rheinberger.

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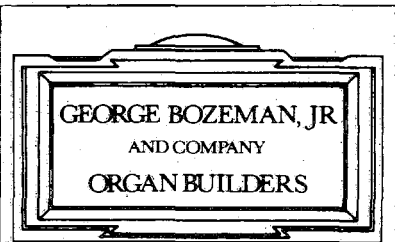
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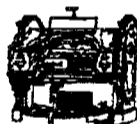
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George Baker



Diane Meredith
Belcher



Guy Bovet +



David Craighead



Thierry Escaich +



Gerre Hancock



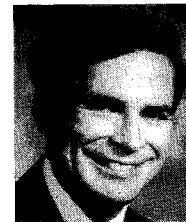
Judith Hancock



Martin
Haselbock +



David Higgs



Clyde Holloway



Marilyn Keiser



Susan Landale +



Olivier Latry +



Joan Lippincott



Alan Morrison



Thomas Murray



James O'Donnell +



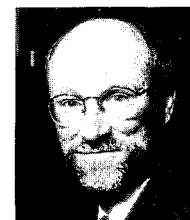
Jane
Parker-Smith +



Peter
Planyavsky +



Simon Preston



George Ritchie



Daniel Roth +



Ann
Elise Smoot +



Donald Sutherland



Frederick Swann



Stephen Tharp



Ladd Thomas



Thomas Trotter +



John Weaver



Gillian Weir +



Todd Wilson



Christopher Young

+ = European artists available 2001-2002

CHOIRS available 2001-2003:

Westminster Cathedral Choir, UK (October 18-November 1, 2001)

St. Thomas Choir, New York City

Winchester Cathedral Choir, UK (April 2002)