

THE DIAPASON

MAY, 2002



United Lutheran Church, Red Wing, Minnesota
Specification on page 23

Letters to the Editor

Arthur C. Becker & DePaul University Postscript

Although my recent article on Arthur C. Becker (THE DIAPASON, January, 2002, pp. 15-17) claims that he was the founder of the School of Music at DePaul University, that statement needs refinement in light of the full history of the school. Evidence has come to me that he indeed was not the first dean of music at DePaul. Thanks to Dean Donald Casey of DePaul's School of Music, I have received an article by Lester F. Goodchild entitled "DePaul's School of Music: The Early Years." This appeared in the summer 1987 issue of *DePaul Magazine*. Dr. Goodchild was associated with DePaul at that time as a coordinator for suburban campuses. He was also writing a dissertation on Catholic universities in the Chicago area.

According to this article, Walter Keller (1873-1940), who became organist at St. Vincent de Paul Church in 1903, also became the dean of a school of music at DePaul in 1912. Goodchild writes: "In 1912 Keller's association with the Vincentians and the Irish and German Catholics of the parish encouraged him to ask President McCabe whether he could establish a music school at DePaul. McCabe agreed. Keller founded the College of Music in the summer of the same year. By December, the president appointed him to the deanship of the 30-student college, which started out in the Lyceum Building on the North Side campus."

Teacher training was emphasized at this school, which began with a faculty of three. In addition to his work at DePaul, Keller continued as the Musical Director of the Sherwood Conservatory, one of the most prestigious musical institutions of the city. Keller resigned as dean at DePaul in 1920. It was thus in 1921 that Arthur C. Becker became the dean of the School of Music.

Goodchild again writes: "Becker reorganized DePaul's music college with its eight faculty members into three

departments of piano, voice, and dramatic art and expression. He also began a glee club and a small university orchestra. At the same time Becker continued to teach piano at the Sherwood Music School until 1922, receiving his bachelor and master of music degrees from this school in 1924 and 1925, respectively. These accomplishments prompted President Levan to appoint him to the deanship of the DePaul College of Music in 1922. It surprised very few at DePaul when Becker's students were awarded 6 bachelor of music degrees, 2 diplomas in music, and 11 teaching certificates at the 1923 commencement exercises. The new dean had prepared the way for expansion, signaling his intent by a change of name to the School of Music."

It is thus clear from this quotation that Becker founded the School of Music at DePaul, but did not create the music program at the university. He took what already was present and expanded and developed it. In addition, he and Walter Keller were closely associated and worked toward common goals both at the university and St. Vincent de Paul Church. In the obituary for Walter Keller in THE DIAPASON for August 1940, one reads: "For fifteen years, from 1903 to 1918, Dr. Keller was organist of St. Vincent's Catholic Church and for eight years, ending in 1920, he was dean of the music department at DePaul University. In 1922 he was appointed organist of the Fifth Church of Christ, Scientist."

In conclusion, from this it is clear that a music program existed before Dr. Becker's times. Becker led, however, a School of Music that quickly grew and attracted a large and distinguished faculty. Becker's accomplishments at DePaul University and St. Vincent de Paul Church were enormous. He took a small department of music and developed it into the School of Music whose vitality remains undiminished to the present time.

Enrique Alberto Arias
DePaul University
Chicago, Illinois

Durufé, *Requiem*; Walton, *The Twelve*; December 7, Handel, *Messiah*. For information: 508/240-2400; <www.GDAF.org>.

St. Luke's Episcopal Church, Evanston, Illinois, concludes its 2001-2002 organ recital series on May 19 at 5 pm with a recital by Alan Morrison. The program will feature works by Widor (*Symphony No. 6*), Durufé, Franck, Weaver, and Sowerby. For information: 847/475-3630.

The Canterbury Choral Society concludes its season on May 19, 4 pm, at the Church of the Heavenly Rest, New York City. The program, under the direction of Charles Dodsley Walker, includes *Pavane* and *Requiem* by Fauré. For information: <www.canterburychoral.org>.

The music of David N. Johnson (1922-1987) will be presented in a concert celebrating the 80th anniversary of his birth on June 2 at 3 pm at Grace St. Paul's Episcopal Church in Tucson, Arizona. The program will include works for organ, chorus, and hymn harmonizations, and is planned by former students of Dr. Johnson, Kristopher Lindquist and Cherie Wescott, both alumni of Arizona State University. For information: <azwingrider@gci-net.com>.

Old Presbyterian Meeting House, Alexandria, Virginia, presents a series of organ recitals on Wednesdays at 12

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Here & There

St. Margaret Lothbury, London, England, continues its series of lunch hour recitals featuring the church's 1801 George Pike England organ: May 9, 16, 23, 30, Richard Townend; June 6, Earline Moulder; June 13, 20, 27, Richard Townend; July 4, Jérôme Faucheur; July 15, international organ marathon with Hilding Carlsson, Hartmut Leuschner-Rostowski, Betty Maisonnat, Massimo Nosetti, Hans-Georg Reinert, Jonathan Rennert, and Richard Townend; July 18, 25, Richard Townend. For information: 020 7606 8330.

The Methuen Memorial Music Hall, Methuen, Massachusetts, continues its concert series: May 17, Robert Love; 5/29, Libor Dudas; June 5, Douglas Cleveland; 6/12, John Skelton; 6/19, Harold Stover; 6/26, Steven Egler; July 3, Lenora McCroskey; 7/4, Music Hall Trustees and Friends, "Red, White & Blue Festival"; 7/10, Jung-A Lee; 7/17, Andrew Scanlon; 7/24, Ken Cowan; 7/31, Erik Suter; August 7, Yuko Hayashi; 8/14, Thomas Heywood; 8/21, Stephen Tharp; 8/28, Frederick Hohman; September 4, Sean Redrow; 9/13, Felix Hell. For information: 978/685-0693; <www.mmmh.org>.

Gloriae Dei Cantores continues its series of concerts at the Church of the Transfiguration, Rock Harbor, Orleans, Massachusetts: May 18, Pentecost concert; June 15, Mendelssohn, *Elijah*; August 3, Vivaldi, *Beatus Vir*; Walton, *Coronation Te Deum*; September 7,

noon: June 5, Elizabeth Melcher; 6/12, Douglas Major; 6/19, Thomas Mitts; 6/26, Edward Moore. Programs take place on the church's two organs: Liveley-Fulcher, 1997, II/35; and Henry Erben, 1849, I/7. Lunch is served before and after the recitals; call for reservations: 703/549-6670.

National City Christian Church continues its "Music at Midday" series: June 6, bass Ozie Jamison; 6/13, Lucy & Mark Willey, soprano & organ; 6/20, Erik Meyer; 6/27, Dale Rodgers; July 11, William Randall; 7/18, Jason Kissel; 7/25, Marvin Mills. For information: 202/232-0323; <music@NationalCityCC.org>.

The Reuter Organ Company will host an open house at its new corporate headquarters and manufacturing facility in Lawrence, Kansas, on Sunday, June 9, from 1-5:30 pm. The event will feature international artists Murray Foreman, Stephen Hamilton, Tong-Soon Kwak, John Obetz, Wolfgang Seifen, and John Weaver performing on Reuter Opus 2211 built for First Presbyterian Church, Lincoln, Nebraska. For information: 785/843-2622; <www.reuterorgan.com>.

St. Mary's Cathedral, San Francisco, California, continues its concert series with a Messiaen marathon in

June: 6/9, Tom Bailey; 6/16, David Hatt; 6/23, John Hirten; 6/30, John Walko. For information: 415/567-2020 x213.

The Oberlin Conservatory of Music and Westfield Center present "Cavaillé-Coll in Oberlin," a celebration of the C.B. Fisk organ, June 12-15 in Oberlin, Ohio. The conference will feature performances, lecture-demonstrations, papers, and panel discussions. Presenters include David Boe, Jean Boyer, Steven Dieck, Fenner Douglass, Hans-Ola Ericsson, Jesse Eschbach, Ann Labounsky, Paul Peeters, Christa Rakich, and others. For information: 888/544-0619; <www.westfield.org>.

St. Augustine Church, Vienna, Austria, presents a festival of organ recitals on its "Vienna Bach Organ" (Reil, 1985, II/25) and great organ (Rieger, 1976, IV/47): June 14, Ronald Ebrecht; 6/21, Michael Gailit; 6/28, Joel Bacon & Ines Semeleder; July 5, Gunter Rost; 7/12, Albert Knapp; 7/19, Kristiaan Seynhave; 7/26, Stefan Engels; August 2, Vincent Warnier; 8/9, Francis Jacob; 8/16, Irene Roth-Halter; 8/23, Tomomi Kakuta; 8/30, Reinhard Jaud; September 6, Luca Scandali; 9/13, Elke Eckerstorfer; 9/20, Michael Gailit. For information: <www.kartenfuchs.at>.

DePaul University and Ars Musica Chicago will present "Gregorian

Chant: A Living Tradition," a symposium and performance workshop, June 20-23, at St. Vincent de Paul Church, 1010 W. Webster, Chicago, Illinois. This event will explore the ongoing impact of Gregorian chant, and is sponsored by the Vincentian Endowment Fund, DePaul University. Emphasis will be placed on the living chant tradition from the Council of Trent in the 16th century to the present time. The workshop will provide an opportunity to learn, sing, and apply Gregorian chant to modern liturgical circumstances. The symposium will feature Theodore Karp, Professor Emeritus at Northwestern University and a leading chant scholar. The workshop will be under the direction of Robert Finster and will have as its special guest Richard Proulx of the Cathedral Singers. A concert will be given by Ars Musica Chicago on Sunday, June 23 at 2 pm. Cost: \$125 workshop alone or workshop and other events; individual attendance: symposium \$10, concert \$15 (\$12 seniors and students); for information: Ars Musica Chicago 312/409-7874; <www.arsmusicachicago.com>.

The Princeton Early Keyboard Center presents summer workshops in Princeton, New Jersey: July 1-5, *The Well-Tempered Clavier* of J.S. Bach, with Colin Tilney and Gavin Black; July 8-11, Introduction to the Harpsichord, with Gavin Black; July 12-13, Performance Workshop with Keith Hill: "The Craft of Musical Communication." For information: 609/430-0396; <www.pekc.org>.

The 19th conference of the FFAO (Fédération Francophone des Amis de l'Orgue) takes place July 7-12 in the Languedoc region. The program includes visits to organs in 18 churches in Montpellier, Nîmes and vicinity, demonstrated by Marie-Hélène Geispieler, Frédéric Munoz, Lionel Rogg, Sophie-Véronique Choplin, Jean-Luc Perrot, and many other organists. Conference headquarters are in Lattes near Montpellier. For information: Michelle Gueritey, 33 4 78 92 82 83; <gueritey@ffao.com>; <www.ffao.com>.

The Romainmôtier Interpretation Course takes place July 14-28 in Romainmôtier, Switzerland. The schedule includes classes on Frescobaldi, Alain, early French music, harmonium, improvisation, as well as private lessons. Faculty includes Marie-Claire Alain, Guy Bovet, Rudolf Lutz, Luigi Ferdinando Tagliavini, and Joris Verdin. Lessons are given on the Lhôte organ (IV/34) in the Abbey Church, on the Alain family organ (IV/45), and on the 1706 Italian organ in the Prior's house; about 10 organs are available in nearby villages for practice. For information: 41 24 453 17 18.

Cantate, The Children's Choir of Central Virginia, has announced a "Signature Anthem" competition to celebrate the choir's upcoming 10th anniversary season. The contest seeks works for SS & Descant or SSA, accompanied by piano or organ. Anthems should be in English and Latin, using "Cantate" in the text. A first prize of \$1,000 and second prize of \$500 will be awarded in the fall. Deadline for entries is August 1. The choir currently has 51 students representing 22 schools in central Virginia. For information: Gordon Betenbaugh, Cantate, The Children's Choir of Central Virginia, 1215 V.E.S. Rd., Lynchburg, VA 24503; <cantateVA@aol.com>; <www.cantate.centralvirginia.net>.

The 4th Organ Competition of the City of Paris takes place November 3-17, as part of the International Competition of the City of Paris. The competition includes two categories, interpretation and improvisation; candidates may apply for one or both categories; open to organists of all nationalities born after November 8, 1967; the several rounds take place in various

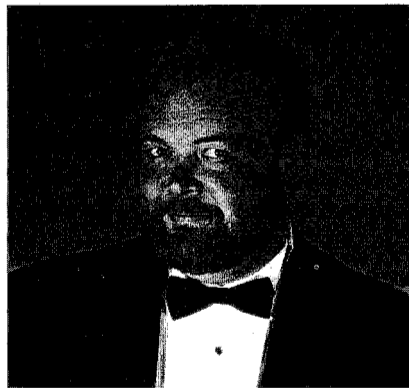
churches in Paris (St. Eustache, La Madeleine, Ste. Clotilde, La Trinité, St. Etienne du Mont, and others), as well as at the chapel of the Versailles castle. Interpretation first prize 9000 euros, 2nd prize 3000 euros, 3rd prize 1500 euros; improvisation first prize 6000 euros, 2nd prize 3000 euros. The deadline for applications is August 26. For information: 33 1 40 33 45 35; <www.civp.com>.

The Dallas International Organ Competition takes place March 8-18, 2003; preliminaries are March 10-11 at Southern Methodist University; semifinals March 14-16, and finals March 18 are at Meyerson Symphony Center. Screening auditions take place in Latin America, September 24-25, 2002; Asia, October 2-4; Europe, October 15-17 and 19-20; and the United States, October 28-November 1, at First Presbyterian Church, Dallas. First prize is \$30,000 and representation by Phillip Truckenbrod Concert Artists; 2nd prize \$10,000; 3rd prize \$5,000; and audience prize \$5,000. The competition is open to organists of all nationalities born after March 8, 1973. The jurors include John Scott, chairman; Naji Hakim, Martin Haselböck, Tsuguo Hirono, Mary Preston, Lionel Rogg, and Todd Wilson. For information: John Baer, 214/871-4078; <jbaer@dalsym.com>.

Appointments



Christa Rakich



Peter Sykes (photo by Susan Wilson)

Christa Rakich and Peter Sykes have been appointed to the organ faculty at New England Conservatory in Boston. Rakich will teach organ and improvisation; Sykes will teach organ and repertoire classes.

As a Fulbright Scholar, Christa Rakich studied for two years with Anton Heiller at the Hochschule für Musik in Vienna, Austria. She holds degrees from Oberlin College, and taught at NEC for several years after earning her master's degree there. She has also served on the faculties of Westminster Choir College and the University of Connecticut, as assistant university organist at Harvard, and as artist-in-residence at the University of Pennsylvania. Her recordings include J.S. Bach's *Clavierübung III*, CDs of works by women and organ transcriptions, and a live recording of her performance at the AGO national convention in Seattle. She also currently

serves as director of music at the Church of the Immaculate Conception, the Jesuit Urban Center in Boston.

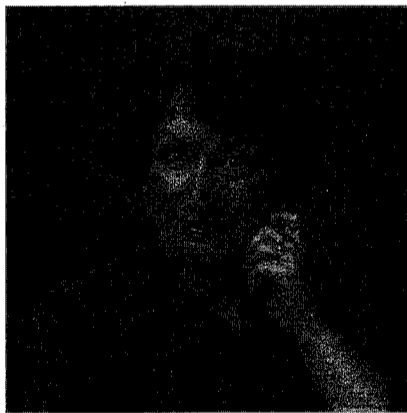
Peter Sykes studied at the New England Conservatory and Concordia University in Montréal. Known for his transcription of Holst's *The Planets*, recorded at Girard College, he is also active as a performer on the harpsichord and clavichord. His is a recipient of the Chadwick Medal from NEC and the Bodley Award for excellence in the performance of early music. He is director of music at First Church in Cambridge and serves on the faculties of the Longy School of Music and Boston University, and has recorded ten solo compact discs of organ and harpsichord music for the Raven and Titanic labels.

Here & There

Robert Bates & David Yearsley are featured on a new recording, *In Dialogue*, Vol. 1, on the Loft label (LRCD 1008). Recorded on the two meantone organs at Stanford University (Fisk, opus 85, 1984, and Fritts, 1995) the program includes works of Buxtehude, Scheidt, Scheidemann, Reincken, Sweelinck, Tunder, and Schildt. For information: <www.loft.cc>.

Robert Clark is featured on a new recording, *Bach at Naumburg*, on the Calcante label (CD 041). The two-CD set was recorded on the newly restored organ at St. Wenzel's Church in Naumburg, Germany, and features a large selection of Bach works. The organ was built between 1743 and 1746 by Zacharias Hildebrandt, a pupil of Gottfried Silbermann. For information: <www.calcante.com>.

Bruce Cornely, from Gainesville, Florida, has written a book of short stories entitled "Snuffer-The Lighthouse Beagle." One of the five stories includes a visit to a salon pipe organ in an old mansion and could be used as an introduction to the pipe organ for young people. The stories are appropriate for all ages. For information: 352/331-1806; <BruceCornely@cs.com>.

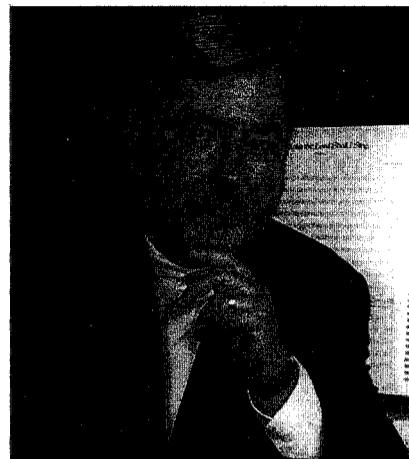


Marsha Foxgrover

Marsha Foxgrover is featured on a new recording, *Barber's Adagio: A Concert of Organ Classics*. Recorded on the 1992 Schantz organ at College Church, Wheaton, Illinois, the program includes works of Bach (BWV 593, 650, 649, 547), Crawford Gates ("Summit" from *Timpanogos Suite*), Sowerby (*Prelude on "Were you there?"*) Dupré (*Variations on a Noël*), Barber (*Adagio for Strings*), Widor (*Intermezzo from Symphony No. 6*), Locklair ("Go tell it!") and Foxgrover (*Prelude on "Thy Holy Wings, Dear Savior"*). For information, e-mail: <Mfoxgrover@aol.com>.

The Rev. Robert Gardiner of Southampton, Massachusetts, submitted the winning entry in the sixth annual Hymn Writing Contest sponsored by Macalester-Plymouth United Church of St. Paul, Minnesota, and the Presbytery of the Twin Cities Area. His winning hymn, *O God, by Whose Guidance Your People Are Led*, draws on the parable of the Great Banquet (Luke 14:15-24) in calling the church and its people to

greater openness and inclusivity. Gardiner, who has served as pastor of the First Congregational Church of Southampton, Massachusetts, for twenty years, has been writing hymns for over a decade. He holds an S.T.M. from the Andover-Newton Theological School and has done post-graduate work in environmental ethics at the University of Georgia. Earlier studies were at Amherst College, the Crane Theological School of Tufts University, and the Williston Academy.



Daniel Gawthrop

The world premiere recording of **Daniel E. Gawthrop's** *The Passion and the Promise* is now available. The oratorio, lasting about an hour and forty minutes, is scored for soprano, tenor and bass soloists, mixed chorus, organ and orchestra, was commissioned by the Sacred Music Project at Brigham Young University-Idaho, and was premiered in April 2001. The choirs and orchestra of BYU-Idaho are under the direction of R. Kevin Call. Gawthrop's music is published primarily by Dunston House, which is preparing *The Passion and the Promise* for publication in its fall 2002 catalog. The two-CD set is available from the BYU-Idaho music department for \$12.00 including shipping; contact 208/496-1260; <RicksK@byui.edu>.

Jeffrey James Arts Consulting has announced the availability online of the premiere issue of composer **Dan Locklair's** new quarterly *Rubrics* newsletter. The publication contains the latest information on Locklair's upcoming premieres and other performances, residencies, radio appearances, and other activities. For information: 516/797-9166; <www.locklair.com>.



Monte Maxwell

Monte Maxwell recently celebrated his fifth year as chapel organist/assistant director of music at the United States Naval Academy. A native of San Angelo, Texas, Maxwell studied with Emmet Smith at Texas Christian University, and with John Weaver, earning his Artist Diploma at the Curtis Institute of Music and his Master of Music degree from the Juilliard School. At the Naval Academy, Maxwell serves as principal organist for Protestant and Catholic services and also works with vocal and instrumental ensembles there. He presides over the chapel's 121-stop Möller organ which has recently undergone renovation and enlargement under his direction. Maxwell's annual Halloween organ

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Samuel C. Hutchison, Director of Music
 Covenant Presbyterian Church
 Madison, WI

concert has become a staple of the Naval Academy and the greater Annapolis cultural community, drawing as many as 3000 people.



Robert Noehren

Robert Noehren is featured on a new recording of Bach organ works on the Fleur de Lis label (FL 0101-2), issued in celebration of Noehren's 90th birthday. The previously unreleased recordings were engineered by Peter McGrath in 1980. Recorded on the Noehren organs of St. John's Cathedral, Milwaukee, and First Presbyterian Church, Buffalo, the program includes *Fantasia and Fugue in g*, BWV 542; *Wenn wir in höchsten Nöten sein*, BWV 668; *Wo soll ich fliehen hin*, BWV 646; *Fugue in G*, BWV 577; *Partita on O Gott, du frommer Gott*, BWV 767; *Partita on Sei gegrüßet, Jesu gütig*, BWV 768; *Prelude and Fugue in d*, BWV 539; and *Prelude and Fugue in a*, BWV 543. The CD is available at <ohscatalog.org>.

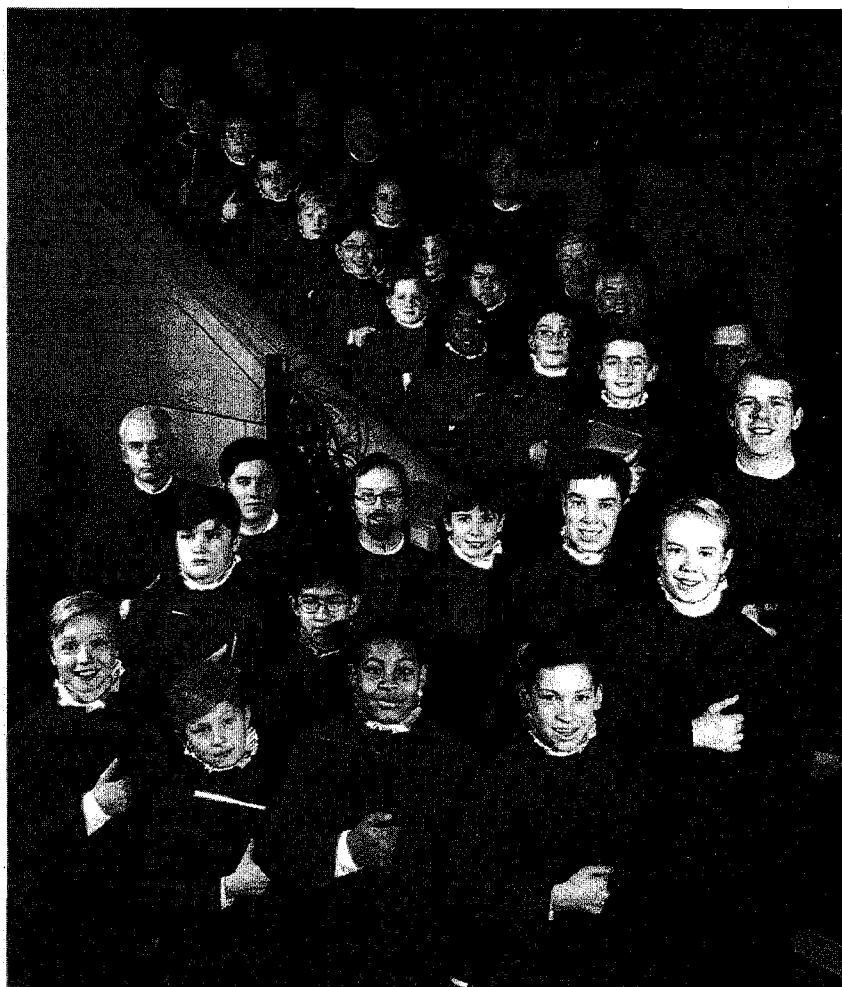
Kate Pearson, of Russell, Pennsylvania, is the winner of the 28th annual organ competition at Bowling Green State University (Ohio). A student of Roberta Lange, Pearson plays at St. John's Lutheran Church, Warren, Pennsylvania. She will receive a \$4,000 scholarship to the Bowling Green College of Musical Arts.

The American Guild of Organists will present its Distinguished Composer Award to Carl Schalk at its annual meeting in Philadelphia in July. The award is presented biennially to increase awareness of outstanding composers in the U.S. writing for the organ and choral fields; past recipients include Virgil Thomson, Ned Rorem, Emma Lou Diemer, and Alice Parker. Schalk, distinguished professor of music, emeritus at Concordia University, River Forest, Illinois, where he has taught since 1965, has composed more than 50 hymn tunes and carols, and his choral compositions are widely performed. He was editor of the journal, *Church Music*, from 1966 to 1980, and has served on various boards and committees for the Hymn Society, the National Association of Pastoral Musicians, and the Inter-Lutheran Commission on Worship.

Frederick Swann, as organist and choir director, is featured on a new recording, *The Riverside Years, Vol. 2: The Choir*, on the Gothic label (G 49131). The program includes the festival of nine lessons & carols and music from Christmas Eve services at Riverside Church from 1966-1982. For information: 800/735-4720.

Kiyo Watanabe is the composer of *Three Hymn Preludes for Organ*, published by Harold Flammer Music (HF5228). The volume includes *Prelude on "Lord of the Dance," Voluntary on "Ebenezer,"* and *Toccata on "Assurance."*

Carol Williams, San Diego Civic Organist, plays recitals in England this spring: May 14, Oxford Town Hall; May 16, St. John's, Smith Square, London; May 22, The Temple Church, London; May 27, Kingston Parish Church; May



The Choir of St. Thomas Church, New York City

The Choir of St. Thomas Church Fifth Avenue, New York City, under the direction of Dr. Gerre Hancock, recently completed a concert tour which included performances at the Church of St. Vincent Ferrer in New York City; St. Thomas Church in Whitmarsh, Pennsylvania; Asbury First United Methodist Church in Rochester, New York; and St. James Episcopal Church in Lancaster, Pennsylvania. The choir will be featured at the AGO

national convention this summer with a performance at the opening event on July 1 at the Cathedral of St. Peter and St. Paul in Philadelphia. The choir's next concert tour is planned for March 2003 and will include concerts at Coral Ridge Presbyterian Church in Ft. Lauderdale, Florida, in addition to other venues in the southeastern United States. The St. Thomas Choir is represented by Karen McFarlane Artists, Inc.

28, St. Lawrence Jewry, City of London; and June 1, The Musical Museum Brentford, London. For information: <www.melcot.com>.



Stephen Williams

Stephen Williams has performed the complete organ works of J.S. Bach in the Lehigh Valley, Pennsylvania area. Williams is director of music and organist of St. John's Evangelical Lutheran Church and college organist and lecturer in music at Muhlenberg College, both in Allentown. The series of 18 recitals began in September of 2001 and concludes in May, performed on the organs of St. John's Lutheran Church, Allentown (IV/87 E.M. Skinner/Reuter), Christ Lutheran Church, Allentown (IV/77 Aeolian-Skinner/Casavant), First Presbyterian Church, Allentown (III/59 Austin), Egner Memorial Chapel at Muhlenberg College (III/48 Holtkamp), Salem United Church of Christ, Allentown (III/49 Austin), Lutheran Church of the Holy Spirit, Emmaus (II/11 Zimmer), St. Anne's Roman Catholic Church, Bethlehem (III/45 Schantz), and Cathedral

Church of the Nativity, Bethlehem (III/47 Austin). Williams has performed other series in the Lehigh Valley area, including the six organ symphonies of Louis Vierne as well as the complete organ works of Johannes Brahms. Plans are underway for a series of German Romantic programs featuring the organ music of Mendelssohn, Schumann, Liszt, and Reger. Williams has studied at Brevard College with Marilyn Keiser; at Westminster Choir College with Donald McDonald and Stefan Engels; and at the Juilliard School with Jon Gillock. For information: 610/435-1641 x18; <stepwill@enter.net>.

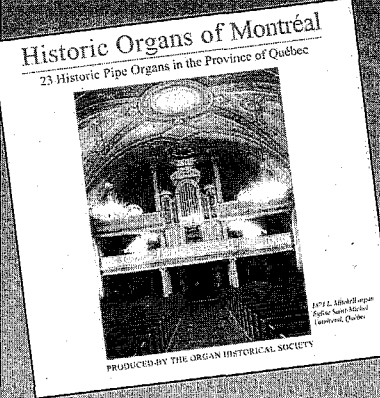
The Master Chorale of Washington, Donald McCullough, music director, Alice Parker, guest conductor, is featured on a new recording, *Melodious Accord*, on the Gothic label (G 49129). The program includes the 13-movement work, *Melodious Accord*, by Alice Parker, along with seven hymns from the shape-note tradition. For information: 800/735-4720.

St. Edmundsbury Cathedral Choir is featured on a new recording, *Godspeed*, on the Lammis label (LAMM 135D), with director James Thomas and organist Michael Bawtree. The program includes 17 selections by Parry, Mozart, Stanford, Bach, Byrd, Stainer, Elgar, Archer, and others. For information: <www.lammis.co.uk>.

The Norwegian Baroque Orchestra, Ketil Haugsand, harpsichord and direction, is featured on a new recording, *Johann Sebastian Bach*, on the Linn label (CKD 181). The program includes the Sinfonia from Cantata No. 42, Orchestral Suites Nos. 1 and 2, and Harpsichord Concerto in E Major. For information: <www.linnrecords.com>.

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Some of the reactions from presenters and audience members during the first of three American tours in 2002. These five former choristers of the famous St. Thomas Boys Choir in Leipzig have emerged in the past few years as continental Europe's finest male *a cappella* quintet and have left audiences delighted since the ensemble's debut in 1992.

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"I have never encountered more amazing and artistic singing. The members of Ensemble Amarcord sang as five persons inhabiting one body and receiving directions from one brain." (Richard Cummins, Greene Memorial Church, Roanoke, Virginia, presenter)

"A most glorious concert...their vocal control and musical style are impeccable, and their program was delightful and very well-received." (Don H. Horisberger, Music in the Nave, Lake Forest, Illinois, presenter)

"Everything I hoped it would be...a program designed to appeal to the broadest of audience preferences (and) liberally laced with keen teutonic humor." (Arthur Cottrell, Ex. Dir. Chorus of Westerly, RI, presenter)

"Ensemble Amarcord wowed their audience. They were exceptional musicians, consummate artists, and, in addition had a flair for the comic." (Naomi Amos, Lynchburg Community Concerts, Virginia, presenter)

"Ensemble Amarcord is incredible! The secular half of the concert was a delightful surprise...The entire audience was in stitches and I don't think I've ever had so much fun in church!" (Stacie O'Connor, Sacred Heart Church, Savannah, Georgia, presenter)

"Fabulous...We definitely need to have them back." (Dennis McCleary, Vineville United Methodist Church, Macon, Georgia, presenter)

"Everyone left with a smile...immensely satisfying and successful." (Tom Leeseberg-Lange, First Ev. Lutheran Church, Ellicott City, Maryland, presenter)

"Theirs was the best concert I have ever attended. Even my music professors said that it was the best concert they had heard in their ten years here." (Mary Drexler, audience member and student at Cornell College, Mt. Vernon, Iowa)

"One of the most enjoyable evenings I have ever spent!" (Peggy Hass Howell, Director of Music at St. John Episcopal Church, and audience member at Randolph-Macon Women's College, Lynchburg, Virginia)

"Ensemble Amarcord was everything it was promoted to be and more! We would be honored to present them again." (James H. Johnson, Friends of the Arts at Ebenezer, Columbia SC, presenter)

"Absolutely stunning...every single audience member seemed to be completely enthusiastic with what they heard....from every professional and artistic standpoint they were most successful." (Dr. Henry Ingram, Music for a Great Space, Greensboro, North Carolina, presenter)

"Our audience was clearly inspired as well as entertained. They were a huge hit with our students." (Renee Huss, Artist Series, Bluffton College, Ohio, presenter)

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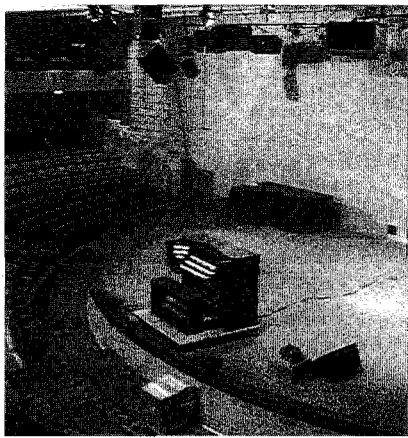
The new version 10.0 of the **Cooperative Organ Databank** is now available. With 500 new photos, the CD-ROM totals 6100 organ photos; the databank also includes many new organs: 352 new from the year 2000, 296 from 2001, and 103 from 2002. Users can search the names of firms and individuals who have contributed to the new version on the updated Internet pages (www.orgeldatenbank.com) by clicking on DANK AN. The CD-ROM is available for 25 Euros; for the update, 12.30 Euros; fax 02623 80299; <WeiselEDV@t-online.de>.

Last fall **Loft Recordings** acquired Gothic Records, a 24-year-old company devoted to "organ and choral recordings of distinction." The combined catalog of Loft, Gothic, and ReZound is now the largest independent catalog of organ and choral CDs featuring American organists and choirs. Operations of both companies have been consolidated in Seattle. For information: 800/735-4720; <www.loft.cc>.

Solid State Logic provided control systems for the new Goulding & Wood organ at Christ Episcopal Church, Greenville, South Carolina. Switching and coupling is handled with MultiSystem, SSL's network based relay, and a 128-level capture system with programmable crescendo is provided. MIDI for MultiSystem was chosen for Record/Playback options as well as more sophisticated MIDI control. For information: <www.sslorgans.com>.

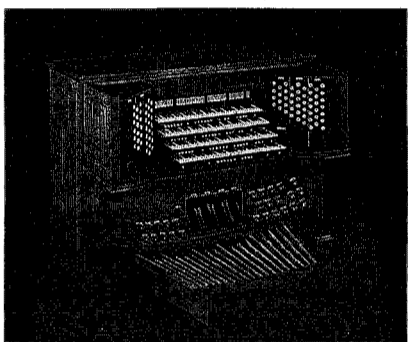
World Library Publications has announced the release of *Singing Fundamentals* by Lee Gwozdz. The vocal training program includes *The Toy Box*, a dozen toys that provide visual imagery for good choral singing; *The Toy Handbook*, a manual which demonstrates how to use the toys and includes musical exercises; and the video, *The Child's Voice*, which presents a positive and fun approach to vocal production. For information: 800/566-6150; <www.wlpmusic.com>.

Writer's Digest Books has announced the release of *The Craft & Business of Songwriting*, 2nd edition, by John Braheny. The book addresses all the aspects of how to write a song and how to approach the music business in the most practical way. The updated edition also includes new resources such as lists of Web sites for songwriting organizations, periodicals, recommended books, and online services; \$22.99; Writer's Digest Books, 800/221-5831; <www.writersdigest.com>.



Allen Renaissance^{RM} model

The Allen Organ Company has installed a three-manual, 40-stop RenaissanceTM digital organ near Beirut, Lebanon. The organ, with French tonal samples taken from Cavaillé-Coll instruments, plays from the stage of the Pope John-Paul II Amphitheatre at the University of the Holy Spirit at Kalsik. The 1,230-seat hall is used for concerts and masses with the university's four major choirs. Naji Hakim served as consultant for the project.



Rodgers touring organ

The Rodgers TrilliumTM Series T957 was played at opening ceremonies of the 2002 Winter Olympic Games on February 8, accompanying the Mormon Tabernacle Choir at the Utah State Capitol Building. The T957 features two MIDI channels per keyboard and pedal and Parallel Digital Imaging^R. On January 14, the new Rodgers 4-manual custom touring organ made its debut, played by Hector Olivera at the Carpenter Center for the Performing Arts, California State University at Long Beach. The digital touring organ is equivalent to a winded pipe organ of 135 ranks; features include ivory and rosewood keys and an AGO pedalboard of oak and ebony; 226 stop controls including 90 lighted drawknobs.

Nunc Dimittis

Jack C. Goode died on January 10 at Mather Pavilion nursing home in Evanston, Illinois, at the age of 80. He had served as organist and choir director at Lake Street Church (formerly First Baptist Church) of Evanston for 33 years, prior to his retirement in 1986. Born in Marlin, Texas, Mr. Goode moved to the Chicago area in 1946. He earned degrees from Baylor University in 1942 and the American Conservatory of Music in 1947, and also studied at the University of Tulsa with composer Bela Rozsa. Mr. Goode taught organ and composition at Wheaton College, the American Conservatory of Music, and Northwestern University, and was a past Dean of the North Shore AGO chapter. In 1964, he published *Pipe Organ Registration*, a book that was printed in three languages. He was the composer of many works for choir, piano, chamber ensemble, orchestra, and organ, including *Improvisations on Hymn Tunes* (Hope), *Magnificat* (Abingdon), *Processional* (Abingdon), *Preludes on Hymn Tunes* (Hope), *Fancy for the Trumpet Stop* (Gray), *Seven Communion Meditations* (Flammer), *Thirty-four Changes on Hymn Tunes* (Gray), and many works in manuscript. His first wife, Gertrude Kaiser, died in 1963. His second wife, Ruth Hendry, died in 1988. In 1992 Mr. Goode moved into a retirement home in Evanston.



Lawrence L. Schoenstein

Lawrence L. Schoenstein, age 85, died on December 27, 2001, at his home in San Rafael, California. A fourth

generation member of the famous organ building family, he became fascinated with the craft as a child helping his grandfather in the factory after school. Lawrence loved to recall that his grandfather would plane some aromatic cedar lumber, producing long, curled-up shavings which he hung over the boy's ears. He also remembered fondly sitting at the organ bench with his Aunt Cecilia while she played for high mass at the family's parish church. It was soon obvious to everyone that Lawrence would be single-minded in his pursuit of an organ-building career.

After high school at St. Joseph's, he was graduated from San Francisco's prestigious Lick-Wilmerding School in 1934 and joined the family firm learning every phase of organ building from his father and uncles. He also built a small organ on his own at the family home. For the next 22 years he was responsible for numerous installations, renovations, and participated in the design and tonal finishing of many of the firm's new organs.

The company did a great deal of the West Coast work for major eastern organ builders and Lawrence became acquainted with every style of instrument. He assisted James B. Jamison with many Austin projects and did work for Aeolian-Skinner. A major career opportunity occurred when he was called to work with G. Donald Harrison on the finishing of additions to the Grace Cathedral organ. He had been recommended by Stanley Williams, Western representative of Aeolian-Skinner. Obviously Mr. Harrison was impressed, for shortly thereafter Lawrence received an offer to join the Aeolian-Skinner company. His father, who had worked for E.M. Skinner in the early part of the century, encouraged him to do so.

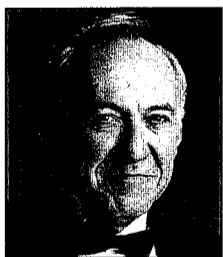
Lawrence was West Coast representative of Aeolian-Skinner from 1956 through 1972 when the company ceased operations. During that time he handled the negotiations, participated in the design, installed and tonal finished over 70 Aeolian-Skinner projects, developing a reputation for installations of unparalleled detail of finish both mechanical and tonal. Organ builders still marvel at the level of perfection achieved in each of his meticulously polished installations. This is especially significant because Aeolian-Skinner organs at that time were not erected at the factory. All winding, wiring, and structural fitting was done on the job. His depth of experience was also called upon at the factory where he helped solve difficult technical problems and served as a troubleshooter on many jobs all over the United States. Always inventive, Lawrence handled many research and development projects for Aeolian-Skinner.

In 1971 he returned to the family firm in San Francisco and was instrumental in assuring its continuation by arranging the transfer to new ownership in 1977 and agreeing to stay on as master organ builder. He was responsible for artistic and tonal design until his retirement in 1984. His cultivated good taste, both visual and musical, made a significant contribution to each project. He served as senior advisor to the firm for the rest of his life. In retirement, he continued to practice the crafts he had learned and never ceased his study of the art and science of the pipe organ. Throughout his life, he maintained a positive, progressive, forward-looking attitude toward the instrument tempered by a deep respect for tradition. He always searched for perfection.

Lawrence Schoenstein was married for 40 years to Mary Anne McMahon. He leaves three children (Terrence P. Schoenstein, organ builder of Hawaii; twin sisters, Viole McMahon and Celeste Ingram) and five grandchildren. He is survived also by his second wife, Nora Machi, four brothers (one a Franciscan priest), and three sisters (one a Dominican sister).

—Jack Bethards
President, Schoenstein & Co.

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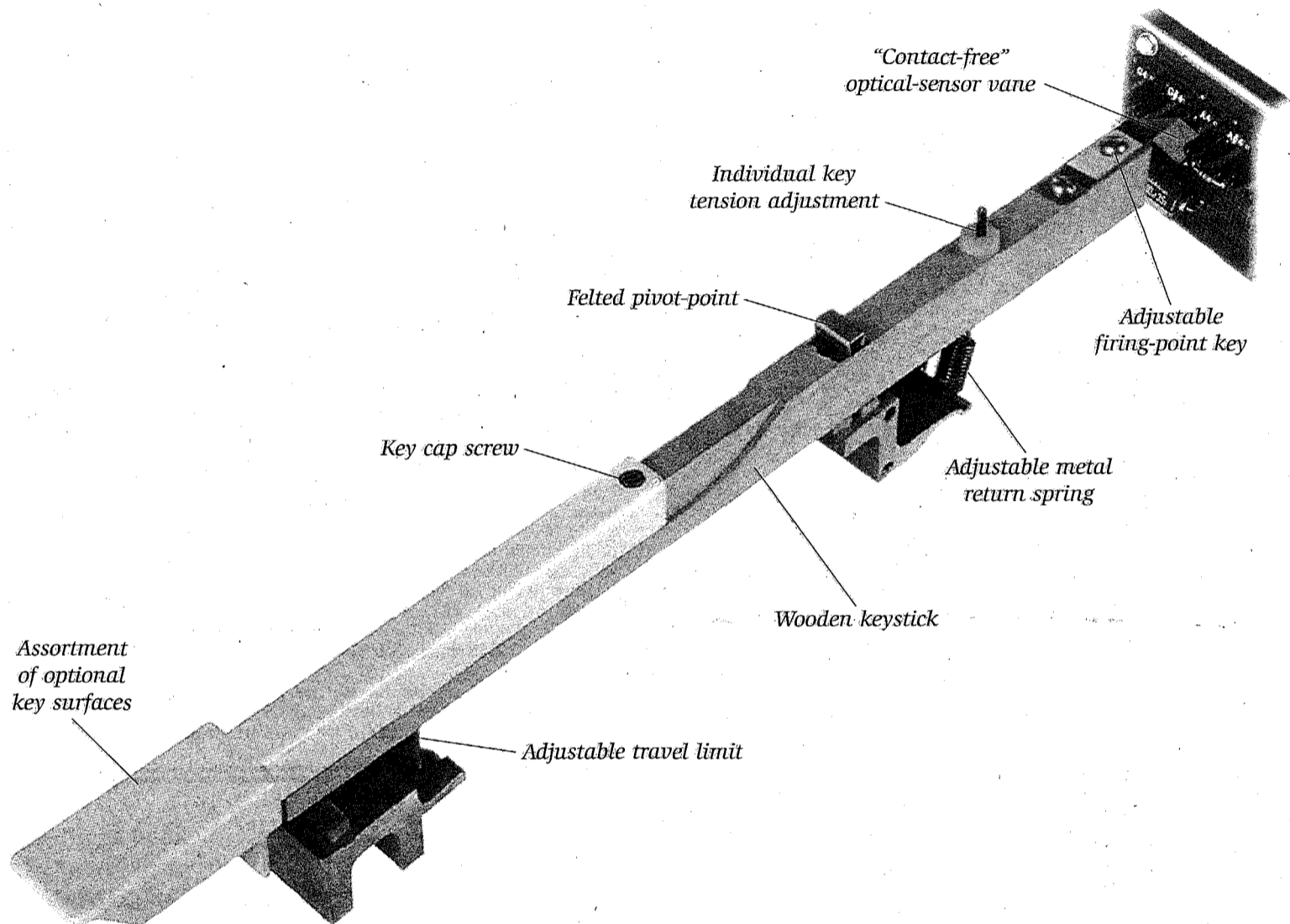


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Music for Voices and Organ

by James McCray

SAB Choral Music

For changing peoples' manners and altering their customs there is nothing better than music.

Shu Ching (6th c. BC)

Choral purists often have a difficult time with SAB music; SATB is the standard but not the absolute. Four-part music came into serious existence only in the Renaissance, and for at least 1400 years of western civilization before that it was not a part of the music world. The bass voice of the four-part writing was the last line to be added to the texture and then, after that, it became a guiding force for the music.

During the 30 Years War in the Baroque when so many men were pressed into service away from home, composers such as Heinrich Schütz and others of that era found it necessary to write music for choirs not having a full SATB complement. Looking at those concertatos and other types of choral settings, one is impressed with their effectiveness. The church has always had to adapt to the current situations in terms of available personnel.

In today's world, where movement toward the contemporary style of a more "pop" nature is growing like a tidal wave, many traditionalists have given up. And it should be remembered that a tidal wave usually destroys everything in its path! Those of us who have given our lives to performing and preserving the quality music of the church tend to feel that we are out of the loop, yet in most cases those who have replaced us have no real perspective of the history and value of the past. Did Bach feel that way as his sons pushed the new style of music as the old man faced the end of his life? Actually, old J.S., whose music stands as the pinnacle of quality today, had those problems throughout much of his church life as congregations were wanting something more modern and less traditional.

SAB, if structured well, can be very effective. Having a couple of SAB "blizzard" anthems in the folders is a useful

and valuable substitute for those Sundays when populations are low. Combining tenor and bass voices to give a more solid bottom to the sound usually improves the overall tone quality of a choir. And, for those choirs that function during the summer months, having some SAB literature is often necessary. If choir directors have avoided this texture, now might be a good time to add something like this to their repertoire. Performing music designed for three voices is better than performing music with four parts having a section that is almost non-existent. If the congregation cannot hear that section, what is the purpose of singing that music? So this month's missive of reviews features SAB music.

Where Charity and Love Prevail, Richard D. Erickson. SAB (or STB or two-part mixed), keyboard and optional percussion, Neil Kjos, Ed. 6306, \$1.30 (E).

Percussion instruments needed are a hand-drum and/or finger cymbals, but there is no music for them and it is to be improvised. There are only three pages for this generally calm anthem that is almost entirely in two parts. The third part is notated on the bass clef, but can be sung by the alto section. The text is from the 9th century and this setting is suitable for Holy Week or as a general anthem.

Gracious God, O King of Glory, J.S. Bach, arr. Richard Langdon. SAB and keyboard, Coronet Press of Theodore Presser Co., 3920-42352, \$1.25 (E).

Originally, this was an aria from Cantata No. 70. The opening melody may be sung as a solo. The full SAB texture has limited use with most of the anthem for treble voices.

Simon Jov!, arr. Russell Robinson. SAB and keyboard, Carl Fischer, CM8573, \$1.40 (M-).

In this traditional Hebrew celebration song, both Hebrew and English texts are provided for performance. After a slow, free introduction, the music changes to the spirit of the Hora with the piano playing a rhythmic "boom-chick" style that energizes the vocal lines. The coda moves to a faster tempo, and then, at its end, shifts to an even faster pace. This music could be

used at Bar Mitzvahs, weddings and in Hanukah. The text is primarily "Celebrate and dance and sing! Good luck is ours in everything!" Singers will enjoy this lively, happy music.

A Mighty Fortress Is Our God, arr. Mark Patterson. SAB with keyboard and optional B-flat trumpet, Choristers Guild of Lorenz Corp., CGA 914, \$1.60 (M).

There are three stanzas with the last one having some optional extra notes to expand the texture. The music has a rhythmic drive in which the traditional, bold chorale alternates with instrumental fills that have a 3+3+2 spirit. The trumpet is treated as an obbligato and is used sparingly. Because the tessitura is high for the lower voice, Patterson also suggests that this would work well for SAT choir. Often the choir is in a unison texture that merely states the chorale tune. For those choirs having a limited group, this would certainly be a worthwhile investment to help celebrate Reformation.

Spirit!, Larry Harris, SAB unaccompanied with solo, G.I.A. Publications, G-4957, \$1.00 (M).

Finding unaccompanied SAB music is not easy. There are four stanzas, each set differently. The vocal solo for soprano or tenor is an obbligato line that is sung above the choir in the third stanza. This setting calls for some detailed articulations such as *Sfz*, sharp accents, and a wide range of dynamics, which give it a nice character.

This Night a Wondrous Revelation, Benjamin M. Culli. SAB, organ, and optional C instrument, Concordia Publishing House, 98-3623, \$1.50 (E).

This is a sweet Christmas setting with several arranged stanzas. The C instrument's music is on the back cover; its music is doubled in the organ part but should be eliminated from there when the additional instrument is used. The very easy keyboard part is just an accompaniment for the choir. The tender text and music make it a very useful setting for a Christmas Eve celebration in churches with a small choir.

Let There Be Peace on Earth, arr. Mark Hayes. SAB and keyboard, Carl Fischer, CM 8753, \$1.75 (M).

As so often occurs in a Hayes arrangement, the keyboard part is elaborate and filled with a variety of busy flourishes. Following a stately keyboard introduction the pace quickens. The familiar vocal line is always kept intact and clear. This useful arrangement is available in SATB and two-part ensemble. The half-step modulation in the second stanza helps add to the building character of this very popular text.

Ecce Fidelis Servus, Gabriel Fauré (1854-1924). SAB, organ and optional contrabass or cello, G.I.A. Publications, G-4753, \$1.30 (M).

Editor Richard Proulx points out that this early work of Fauré dates from 1887 and was revised in 1893; it was a motet for soprano boys, tenors, and baritones. The first half of the work is in treble/bass with the alto used only in the second half. The string part is primarily pizzicato and added to the organ texture to help provide a steady rhythmic pulse and articulation. The choral parts are easy with both Latin and English versions for performance. The text, "Behold All Faithful Servants," is from Luke 12:42. Lovely music.

Sing Hosanna, John Leavitt. SAB and piano, Logia of Concordia Publishing House, \$1.60 (M-).

There is a busy, rhythmic keyboard part that helps emphasize the syncopated vocal lines. The middle section (Blessed is He), has a more aggressive three-part texture. There is a modulation for the return of the A material that helps build intensity to the closing statement which expands to four parts. Everyone will enjoy this Palm Sunday setting.

Gregorian Chant Review

Richard L. Crocker, *An Introduction to Gregorian Chant*. New Haven: Yale University Press, 2000; ISBN 0-300-08310-6.

Gregorian Melodies: Popular Melodies; Solesmes Monks directed by Dom Richard Gagne. Paraclete Press S844. (800/451-5006)

Gregorian Anthology: Following the Rhythm of the Liturgy; Solesmes



Euro Musik's, William E. Gray, Jr. and Rieger-Kloss Organ Architect, Marcel Kolarz, holding a hand-carved hardwood Pipe Shade to be installed on the case of the four-manual Rieger-Kloss Organ at Government Street Presbyterian Church, Mobile, Alabama (Spring 2002)

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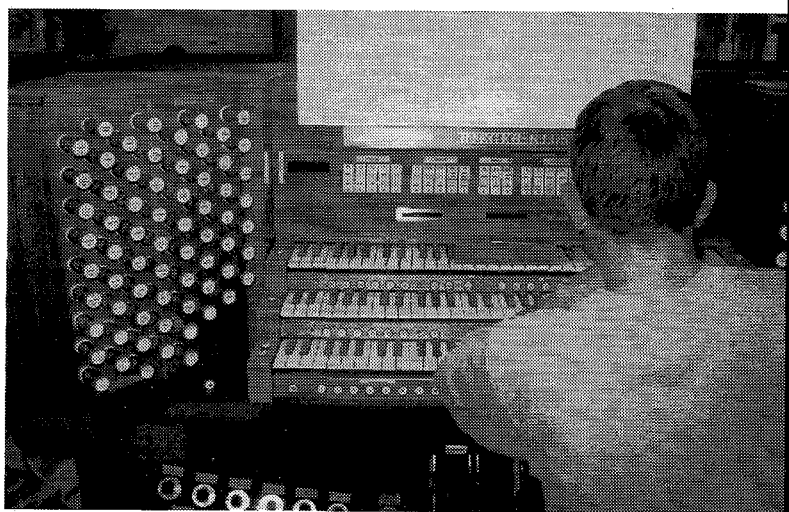
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Monks directed by Dom Jean Claire. Paraclete Press S838.

Learning about Gregorian Chant; Solesmes Monks directed by Dom Jean Claire, text by Dom Daniel Saulnier, read by Sarah Moule. Paraclete Press S843.

Richard Crocker is one of the leading chant scholars of our time. He is well known for a number of important books and articles that have shaped our thinking about Gregorian chant and its evolution. His landmark research into Tropes and Sequences challenged previous ideas and has set the tone for more recent work in these areas. His book *An Introduction to Gregorian Chant* is meant, however, for the general music lover who would like to know more about this fascinating topic. It is clearly and simply written, with important terms explained and exemplified. Crocker himself has had a long career of performing and conducting chant; thus this book grows out of his practical as well as scholarly experience.

The book covers the basics of chant and its development. Important chap-

ters discuss the question of where chant originated and how it was learned and performed before the notational systems of the later Middle Ages. Throughout this book Crocker presents the current state of research in the clearest way possible without becoming simplistic. It is a book one could recommend to someone who has heard chant and wonders about its origins and purposes.

Having said this, I would have liked to have seen more musical examples of chants. Often Crocker includes graphs and outlines of chants, but having the actual music would have helped. He makes a curious distinction between Gregorian chant and Mass Ordinary chants. He writes, "Beginning with Mass Ordinary chants, I prefer to call all these types generically medieval chant, and to use Gregorian only for the Mass Propers, because as I become more and more aware of the individuality of each of these chants I want to keep them distinct." (p. 81) As is generally agreed, the term Gregorian is problematic because Pope Gregory (died 604 AD) probably had nothing to do with the composition

of even the earliest layer of chants. Gregorian chant is a term used for the official chants of the Roman Catholic Church as found in the *Liber Usualis* and related sources. It is probably better to stay with the conventional phrase Gregorian chant, despite its shortcomings, because it has meaning for many who love listening to and performing chants.

Much information given in the notes (for instance about modal ranges) would perhaps been better included in the text. Sometimes, even simple words are explained in the text (such as clause). Each chant on the accompanying CD is explained and analyzed together with a discussion of the implications of the Latin text. These discussions are excellent, although Crocker sometimes seems very subjective (as he is elsewhere in the book). For example, the Gloria included on the CD is described as follows: "This melody soars through its long set of words with great momentum, ranging freely over a wide range of pitch set. Without being melismatic it still has the quality of fantasy; and with-

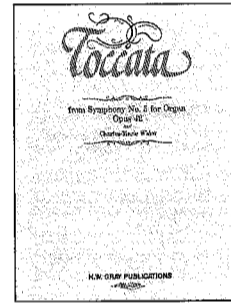
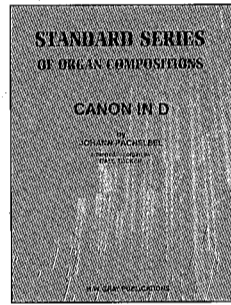
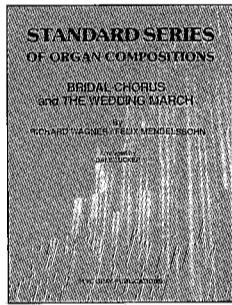
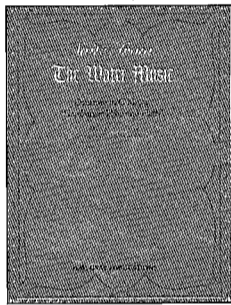
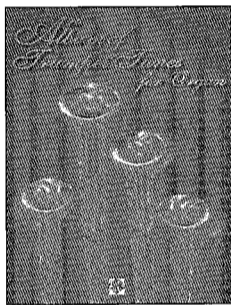
out seeming rhetorical it has great emphasis and near-extravagance. It is warmly lyric, yet on a grand scale, and is firmly rooted on a central tonal space." (p. 204) This kind of description invites the general reader to listen to the chant, but the professional musician would welcome a more concrete analysis.

Some of the best and even dramatic chapters reflect Crocker's expertise. He lays out clearly the question of the relationship between Gregorian and what experts call Old Roman chant. His discussion of the problems of the oral tradition before notation could only have been written by someone who has thought long and deeply about the subject. He always notes the areas where there are controversies, such as the thorny problem of Gregorian chant rhythm. He presents a balanced picture and gives all the scholars their due, something which is difficult in an area where such disagreements exist and probably will always exist.

All in all, this is an excellent and timely book that will appeal to the general musician and especially to those who

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want to know more about Gregorian chant.

The final chapter of Crocker's book is devoted to a discussion of selected chants that are performed on an accompanying CD. Texts and translations are included as well as references to the particular chant's use of modality; thus this final section represents a chant anthology and overview. The performances of the chants, however, are disappointing. Unfortunately, the recording ambiance is very dry, giving the impression that the chants were recorded in a very small room. Chants never sounded this way in the great Medieval churches of Europe. In addition, the singers do not sound trained (Is Professor Crocker one of them?). We have become used to the high artistic standards of Solesmes recordings; thus this CD suffers in comparison. It is unfortunate that a book intended to introduce chant to a wide audience did not include a chant CD that was inspiring and beautifully performed.

The Solesmes recordings that I review here are, as might be expected, extremely effective. The Solesmes method of performance, with its graceful rhythmic delays and emphases, has become the standard for all chant performances. Although scholars will disagree about the rhythms to be used (an almost insoluble problem) and the interpretation of accidentals and quilismas (some feel that they are an ornament that deflects the pitch by a quarter tone), no one can deny the extraordinary aesthetic pleasure of this performance style of Gregorian chant. In a word, they are haunting. For Catholics of the old school, they represent a special sacred experience and provide spiritual comfort. All of these qualities are to be found in these Solesmes CDs. Chants from both the Ordinary and Proper of the Mass are included as well as a smaller selection of chants for the Divine Office. *Learning about Gregorian Chant* includes a narrative about the history of Gregorian chant by Dom Daniel Saulnier read by Sarah Moule. Each part of the narrative is followed by an appropriate chant, providing the listener with a basic history of chant and its evolving relationship to the Holy Roman Empire. In general, these CDs complement Crocker's book.

Scholars have paid more attention to the early history of chant than to its development and evolution, especially after the 16th century. It is generally felt that these later forms of chant reflect a decay of style and the introduction of impurities. The restoration of chant that occurred in the Benedictine Abbey of Solesmes during the 19th century returned chant, it is usually held, to a pristine purity. It was part of a larger objective of retrieving the glory of the medieval church, and it opened the door to a better understanding of the period before the 10th century, when Gregorian chant began to be notated. All of this is true, or at least partly true.

Certainly the Council of Trent, that met during the 16th century, determined that chant needed to be "corrected" and brought into line with the modal procedures of the time. But these corrections, such as the simplification of melismas and the clarification of modality, did violence to Gregorian chant as found in sources from the earlier period. This "newer" form of chant is evident in Guidetti's *Directorium Chori* (1581) that reflects Tridentine wishes. And certainly what we now call Gregorian chant continued to change thereafter, as exemplified by Plainchant musicale, a form of Gregorian chant practiced in France during the 17th and 18th centuries. But are all these later forms of Gregorian chants corrupt? In a certain way yes. But I believe that Gre-

gorian chant was an evolving sacred language shaped by the times and places to which it traveled. And I also believe that these later forms deserve to be studied and their value explored. These later forms, before the restorations of chant from Solesmes, are also intriguing and have aesthetic value.

To this end Ars Musica Chicago and DePaul University will present a symposium and performance workshop entitled "Gregorian Chant: the Living Tradition." The symposium will present papers by chant scholars on topics that explore the evolution of chant as found in various sources. For instance, I myself will present a paper on a fascinating source from Mexico, Pedro Ocharte's *Graduale Dominicale* (1576). This is one of the early printed sources of chant in Mexico, and it is said on the title page that this collection of chants for the Mass was created in accordance with the suggestions of the Council of Trent. This beautiful gradual, held by the Newberry Library in Chicago, provides an insight into what kind of Gregorian chant was sung in Mexico at the height of the colonial period.

Theodore Karp, Professor Emeritus of Northwestern University, who will be the keynote speaker, has specialized in the later history of chant. He will present an overview using specific examples of Gregorian chant to illustrate variants.

The workshop portion of this event will be under the direction of Robert Finster. Chants will be studied and sung and their application to modern church services explored. Chant did not die with Vatican II, though its place was often taken by more popular forms of music. But this does not mean that Gregorian chant cannot play a relevant role in the modern service. Richard Proulx will discuss his application of chant to his own compositions as well as showing how chant can fit into a variety of liturgical contexts.

Ars Musica Chicago will present a concert, under the direction of Andrew Schultze, in which chants will be performed in various versions. In addition, sacred polyphony from the 12th century that is based on chant will also be included. A highlight of the concert will be the performance of a Medieval Mystery Drama. (See the notice in the Here & There listings on page 2.)

—Enrique Alberto Arias
DePaul University
Chicago, Illinois

Book Reviews

Rojsman, Leonid. *Die Orgel in der Geschichte der russischen Musikkultur*. Edited by Martin Balz, translated by Nina Balz. Mettlach: Gesellschaft der Orgelfreunde 2001. 484 pages. Available from Gesellschaft der Orgelfreunde, Josefstrasse 8, D-66693, Mettlach, Germany. No price given.

This book has a fairly complicated history. The original Russian edition appeared in Moscow in 1979; the published form apparently contains only about half of the original manuscript—a complete edition is being prepared in Russia. The present version is a translation done in 1996, distributed as the yearly gift volume to members of the Gesellschaft in 1998, and revised in 2000 for this edition. Editor and translator have made some additions to increase the value of the work for western readers; the 1979 edition contained very few specifications—perhaps these were included in the unpublished material—and many have been added in the German version; the indexes were

reworked, added to, and in the case of the geographical index, simply added; Nina Balz has normalized and to some degree westernized spellings of proper names. (Non-German readers should be aware that standard German transcription of Russian names may differ considerably from that used in the United States.) Leonid Isaakowitsch Rojsman (1915–1989) was an organist, teacher, and musicologist, active in St. Petersburg and Moscow, who taught many of the prominent Russian organists of the present generation. One of these, Alexander Fiseisky, contributes a brief foreword to this volume.

The history of the organ in Russia has been greatly neglected, chiefly, of course, because the instrument had and has no place in the Orthodox church. Rojsman's work is considered without peer in Russia, and I know of no work in any western European language that is even vaguely comparable.

Rojsman organized his material into five chapters, ranging chronologically from early imports from Byzantium to 1917. Throughout the book, leaving the Byzantine influence in the earliest period aside, there are three main strands: the organ in non-Orthodox churches, principally German Lutheran congregations; the organ at court and in the homes of the nobility—the role of the western-oriented Peter the Great is dealt with at length; and the development of organ culture in the concert halls and conservatories of the 19th century.

The volume contains a vast amount of useful apparatus. Author, publisher and translator all supplied footnotes. Apart from these there are about 70 pages listing source materials, thoughtfully divided into Russian and other; a biography and bibliography of Rojsman (by Nina Balz); a list of organs imported into Russia down to 1917; a section of notable specifications; and indexes of people, places, and specifications. The volume also contains about 45 illustrations, some provided for this translation, of very variable quality. Rojsman does not pretend to offer a history of organ music. One occasionally wishes that he had included a little more information, particularly about the music performed at court or in the palaces of the nobility. There is a fairly detailed discussion of the introduction of Bach's organ music into Russia. This is an essential part of the book, for in a country without an important tradition of native organ music Bach became the foundation of modern Russian organ culture.

Since Rojsman's study deals with pre-Revolutionary Russia, the geographical limits are those of the old empire. Thus the Baltic republics and Russian Poland are included—this means, for example, that the famous organ of the Riga cathedral and the even larger organ in Libau are discussed. A number of articles and short studies in various languages carry the story of Russian organs and organ music through the Soviet period. The best treatment I know was published by the Walcker-Stiftung in 1991 as Heft 13.

Russia has never had a real tradition of native organ-building. While numerous builders were active in the 17th and 18th centuries, usually in St. Petersburg or Moscow, these were usually transplanted builders from the Netherlands, the Holy Roman Empire, or the largely German-dominated areas of the Baltic region. Rojsman treats the long tradition of importing organs in detail. Builders who sent organs to Russia range from Arp Schnitger, who supplied organs commissioned by Peter the Great, to Cavallé-Coll. The 19th-century organs of Russia were supplied chiefly by German firms. All of the major builders—Steinmeyer, Ladegast, Sauer, etc.—sent organs to various Russian cities. The dominant supplier,

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however, was E. F. Walcker, whose instruments certainly shaped Russian concepts of the pipe organ.

A detailed criticism of Rojsman's work would require a much greater knowledge of the subject than I can pretend to. Fiseisky refers to numerous errors in organ descriptions and to relative neglect of church musicians and organs in non-Orthodox churches, but attributes these weaknesses to the conditions under which Rojsman worked. To me, the most obvious weakness was in the treatment of Russian Poland, a Roman Catholic area full of organs. Rojsman speaks of major instruments in Warsaw, but says very little about the rest of the area. In fairness to him, we must remember that so-called Russian Poland became Russian only in the mid-18th century and hence plays a limited part in Rojsman's study.

This is not an easy book to read, for the author's treatment is often exhausting as well as exhaustive. It is, however, an unsurpassed reference work that offers a thorough discussion of a field that is for most of us "terra incognita." Not all organists or even all organ historians will want to own this book, but it should be available to all of us as a unique resource. Thanks are due to the Gesellschaft der Orgelfreunde and to the editor and translator for making it available.

—W. G. Marigold
Urbana, Illinois

a piece for solo organ, and in my opinion loses much by being treated as one. Finally, Richard Webster plays his own transcription of "Throne Room" and "End Title" from John Williams's music for the film *Star Wars*. Now I have to admit that I was lining up to see this film in New York when it first opened, so it is no surprise that I have to say that the CD is worth buying for this track alone. Inasmuch as Williams's music is much in the tradition of the regal marches of Elgar and Walton, this orchestral transcription is much the kind of music that Skinner organs were designed to perform. It is only a pity there wasn't an organ in the original film!

—John L. Speller
St. Louis, Missouri

Die Gottfried-Silbermann-Orgeln und die Glocken des Freiburger Domes. Played by Dietrich Wagler. Motette CD 12701. Available from The Organ Historical Society, \$14.98 plus \$2.50 shipping; 804/353-9226; <www.ohscatalog.org>.

The disc (74 minutes) contains *Komm, Gott Schöpfer*, BWV 667; *Allein Gott in der Höh' sei Ehr*, BWV 675 & 677; *Präludium und Fuge h-Moll*, BWV 544; *Kyrie, Gott Vater in Ewigkeit*, BWV 669; *Christe, aller Welt Trost*, BWV 670; *Kyrie, Gott heiliger Geist*,

BWV 671; *Schmücke dich*, BWV 654; *Sonate II c-Moll*, BWV 526; *Präludium und Fuge e-Moll*, BWV 548.

The pealing of the bells opens and closes the disc. The first four organ pieces are played on the small organ, the remainder on the main one. The recording was made as a celebration of the 250th anniversary of Bach's death. It is not part of the complete recording of Bach organ works on the Freiberg organ that is being released. Like all of Motette's organ-and-bells releases, this one contains detailed information about the bells and their use. Five of the six bells in Freiberg date from the 15th century, although all of them have undergone repairs and reworking at various times.

It seems unnecessary to provide information about the main organ, III/44 (about 67 ranks), built 1711-1714, for recordings and descriptions of the instrument abound. The small organ, located at the east end of the north gallery in the Freiberg cathedral, is sometimes overlooked. The instrument, I/14 (19 ranks), was built in 1718-1719 for the Hospitalkirche St. Johannis in Freiberg. It was moved to the cathedral in 1938. At that time, Eule of Bautzen did some work on the organ, including lowering its pitch from 465 to 438, and Jehmlich of Dresden carried out a partial restoration in 1996-1997. Three of the 14 stops are on the pedal and two of the three are reeds, the only

ones in the instrument. There are many places in the main body of the church from which the small organ does not sound well, but it sounds wonderful here; one suspects that the microphones were placed up in the gallery in front of the instrument.

Dietrich Wagler, born 1940, studied in Dresden and Weimar. He was organist at Glauchau, also home of a Silbermann organ, before becoming Director of Music at Freiberg in 1986. He teaches at the Music Academy in Dresden, has been president of the Gottfried Silbermann Society, and is well known as a recitalist and recording artist.

Wagler is obviously totally at home with both organs and makes excellent use of their resources. (His registrations are given in detail in the accompanying brochure.) He is, one need scarcely say, a first-rate Bach player, always reliable and interesting, if not always very exciting. His performance here is characterized by very detached playing, particularly in the B-minor fugue. One might wish for a little more flexibility in some of the chorale preludes. Wagler provides a fine demonstration of what can be done with a good one-manual organ, but I do think it was unwise to record the B-minor on it, for Wagler has to play on virtually full organ throughout. The little instrument has a remarkably impressive plenum, but surely the long B-minor prelude demands a second manual.

New Recordings

Skinner Organ Opus 327, 1921. The Parish Church of Saint Luke (Episcopal), Evanston, Illinois. Played by Richard Webster. (Great Organbuilders of America: A Retrospective, Volume 12.) JAV Recordings CD, JAV 125. 888/572-2242; <www.pipeorgancds.com>.

The organ of St. Luke's, Evanston, Illinois is a fine four-manual Ernest M. Skinner instrument of 1921, restored and augmented in 1993-98, largely using secondhand Skinner materials, by the A. Thompson-Allen Company. [For a complete account of the restoration, see *THE DIAPASON*, July, 2000, pp. 19-21.] As usual Joe Vitacco has done an excellent job of producing a fine recording using a fine performer on a fine organ. The repertoire is a good mix of the popular with the unusual and is uniformly interesting. Richard Webster begins with two well-known Howells pieces, and then proceeds to six chorale improvisations from Karg-Elert's Op. 65. These include the sprightly "Wachet auf," the rapturous "O Gott, du frommer Gott"—which comes off particularly well on the soft voices of the Skinner organ—and, of course, the ubiquitous "Nun danket alle Gott." These are followed by two of Frederick Hohman's transcriptions from Tchaikovsky's *Nutcracker Suite*, again the sort of music that comes off extremely well on a Skinner organ of this vintage. Next, after Thalben-Ball's *Elegy* has once again demonstrated the soft voices of the organ and its ability to achieve an almost seamless buildup, there is something more unusual in Richard Webster's own composition, *Paschal Suite for Trumpet and Organ*, featuring Kevin Hartman on the trumpet. This interesting three-movement suite is based on a number of Easter plainsong and chorale themes, and would be a very suitable musical offering as an Easter Day prelude. Next, Thomas Matthews's *Orientis partibus* gives a further demonstration of the softer voices of the Skinner organ, especially the Flute Céleste. Following this, there is an outstanding performance of "Alleluia sereins d'une âme qui désire le ciel" from Messiaen's *L'Ascension*, in which Richard Webster brings out some of the inner voices with consummate clarity. After this, Hubert Parry's *Jerusalem* comes as a bit of a disappointment. It is well played, but since Richard Webster has an excellent choir, why not get them to sing it? It is hardly

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The accompanying brochure—in German with a quirky but understandable English translation—provides good information on music, bells, organs, and performer. The information on the organs is a bit skimpy; one gets the impression that the author assumes that the organs are too well-known to need a description.

I have no intention of getting embroiled in the unending discussions about whether this organ, or in fact any Silbermann, is ideal for performing Bach. At the very least this recording shows that the Freiberg organs, very well recorded here, are lovely sounding organs that produce one kind of authentic-sounding Bach. The playing is excellent and the choice of program interesting. I would recommend this CD to any organist, but above all, I think, to those as yet unfamiliar with the best work of the great Silbermann. Serious collectors, who probably have other recordings of these organs, may well find a little too much duplication.

Josef Rheinberger Vol. 7. Played by Wolfgang Baumgratz. Motette CD 12271. Available from Organ Historical Society, \$14.98 plus \$2.50 shipping; 804/353-9226; <www.ohscatalog.org>.

This disc (72½ minutes) contains: *Sonata Nr. 9, Op. 142; Präludium und Fuge c-Moll; Präludium und Fuge d-Moll; Präludium und Fuge e-Moll; Sonata Nr. 11, Op. 148.*

The three preludes and fugues are listed only in the "Jugendwerke Verzeichnis" (index of youthful works). They were written in 1851 by the 12-year-old Rheinberger before he left Vaduz for Munich. Despite references to them as "kleine" preludes and fugues they are not all that small—the second one is about five minutes long, the other two about eight. They are promising youthful works, not masterpieces; they are not easy technically.

Sonata Nr. 9 was written in 1885 and dedicated to Guilman; it was probably one of the Rheinberger works played by Guilman during his visit to the United States in 1904. The considerable technical difficulties of the work are possibly a tribute to the dedicatee. The 11th sonata, written in 1887, has a particularly fine final movement, a first-rate fugue plus thematic and melodic connections to the preceding "Intermezzo."

In my recent review of Volumes 2 and 3 of this Rheinberger set (THE DIAPASON, December 2001) I was enthusiastic about the concept of the series—different organists and organs for each volume, but with both players and organs chosen for their affinity to Rheinberger. This recording continues that pattern. Baumgratz plays Rheinberger with technical assurance, which one may take for granted, but also with understanding and affection. He plays the justly famous Sauer organ of the cathedral in Bremen, an instrument about twice the size of the organs Rheinberger used, but one that has all the right sounds!

Wolfgang Baumgratz, born 1948, studied in Heidelberg and Freiburg, with Wolfgang Dallmann and Ludwig Doerr, and with Albert de Klerk in Amsterdam. He participated in master classes with Tagliavini, Kooiman, Roth, Langlais, and Alain. He has been organist of the cathedral in Bremen since

1979, and since 1980 has been on the faculty of the Bremen academy of fine arts, where he is currently professor and head of the church music program. He is a well-known recitalist, recording artist, and teacher and, since 1998, president of the Gesellschaft der Orgelfreunde. He makes excellent use of the instrument, pays careful attention to phrasing and articulation, and clearly understands Rheinberger's style. The rarely played preludes and fugues benefit from a big organ treatment that masks some of their structural weakness.

The cathedral organ has a surprisingly complicated history, but the Sauer pipework has survived all changes, and the sound can still be fairly described as a good example of Wilhelm Sauer at his best. The instrument began as a III/63 Sauer organ (1893) and was enlarged by the same builder to IV/70 in 1905. Rebuilds in 1925/1926 and 1939 resulted in a much larger organ, IV/98, which had been considerably altered to conform partially to some of the ideas of the *Orgelbewegung*. Wartime damage, not major, was repaired and the action changed to electric in 1958. An excellent restoration was carried out 1993–1996 by Christian Scheffler, a Sauer-trained builder from Frankfurt/Oder. The restoration includes all the Sauer stops, some additional stops in the same style, and a few stops from the later reworkings. There are no fewer than nine manual 16' stops, two of them reeds and most of the others fairly soft. The action is now pneumatic again, but Scheffler managed to combine the pneumatic chests with a movable electric console. There are swell boxes for manuals III and IV and a separate one for the Vox humana. The principals are solid and rich, the flutes beautiful, and the reeds very nicely regulated. Sauer and his German contemporaries expected the reeds to color, not dominate, and that is the case here. Baumgratz, quite properly, never uses the full power of the organ on this recording. The cathedral building, a moderate-sized Romanesque church, has, as one might expect, very nice organ acoustics.

An excellent booklet (German, English, French) has a great deal of information about music, organ, and performer. However, at least in the review copy, one page, containing part of the discussion of the organ in the English version failed to print.

There are quite a number of Rheinberger recordings available. This recording is for me one of the very best. A magnificent organ and an excellent performer who gives a sympathetic performance of some fine music.

—W. G. Marigold
Urbana, Illinois

J. S. Bach Achtzehn Choräle (BWV 651–668), Cristina García Banegas an der restaurierten Trost-Orgel Waltershausen. Motette DCD 12391; two-CD set. Available from Organ Historical Society, \$29.98 (plus \$2.50 shipping), 804/353-9226; <www.ohscatalog.org>.

Heinrich Gottfried Trost (ca. 1680–1759) was a renowned Thuringian builder whose organ in Altenburg Castle was played and admired by Bach in 1739. The somewhat larger organ of 1722 in Waltershausen survived the centuries with about eighty-percent of its original pipes, as well the original case, action, console, and much of the

winding system. It was left to the firm of Orgelbau Walterhausen to reconstruct and restore the organ in 1998. Banegas's recording is the first of the restored instrument, and as such offers a fascinating glimpse into the soundworld of Bach, who was, after all, a Thuringian himself.

With Schnitger and Silbermann as common models, few listeners will be prepared for the earthy, throaty sound of a Thuringian organ. There are moments of true revelation in this recording, such as in the opening *Fantasia super "Komm, heiliger Geist,"* where the muscular sound of the plenum and the rumble of the Posaunen-Baß 32' conjure up the rushing wind of the Holy Spirit without sacrificing clarity of counterpoint. Each of the pipes of the Flöte Dupla 8' used in the manualiter setting of *Jesus Christus unser Heiland* is made up of two wooden pipes merged back-to-back, singing from two mouths with engaging sweetness and directness. The accompaniment of the ornamented soprano setting of *Allein Gott in der Höh' sei Ehr'* is played on an ethereal combination of flutes, with the solo played on the (reconstructed) Vox Humana 8'. Most interesting for listeners will be the organ's many string stops, and these Banegas uses in abundance, although not always to good effect. The sound of the combined Viol d'Gambe 8' (an extremely narrow stop, even by nineteenth-century standards) and Unda Maris 8' (a theoretical reconstruction of the lost original) is simply too scratchy and slow speaking to suit the intricacies of the alio modo setting of *Komm, heiliger Geist*.

Uruguayan organist Cristina García Banegas studied in South America and Europe, where she received a Premier Pris de Virtuosité in the class of Lionel Rogg at the Geneva Conservatory. She is a moving force in the field of early music in her home country; in 1995 she directed a performance of Bach's *St. Matthew Passion* with original instruments. Her best playing is to be heard in the plenum pieces, which she delivers with considerable verve and conviction. Softer pieces are sometimes marred by rhythmic instability and clipped articulations (*Schmücke dich, O Lamm Gottes unschuldig*), although her handling of the sinuous ornamentation of *Nun komm, der Heiden Heiland (Canto fermo in soprano)* is lovely indeed.

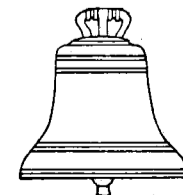
The accompanying booklet contains short articles in three languages on the music, the organ, and the artist. In addition, the registrations are given, although the seemingly random numbering of the stops (corresponding to the order of the stop knobs at the console?) makes following these indications a nightmare. It quickly became easier to try to guess what registration was being used, confirming one's guesses by tracking down the numbers in the specification. Nevertheless, a recording such as this contains many rewards, not least of which is the treat of hearing Bach's music anew on an organ of his place and time.

—Gregory Crowell
Grand Rapids, Michigan

New Handbell Music

The Church's One Foundation, arr. Sondra K. Tucker, for 2–3 octaves of handbells with optional 2–3 octaves of handchimes, Concordia Publishing House, #97-6903, Level II (M).

The arranger has crafted some nice introductory and interlude material that paves the way for this elegant and well-known Wesley tune. There is a tenor



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melodic line that is indicated for choirchimes which adds even more beauty to the texture of the piece. Most choirs should be able to prepare this with minimal time and effort.

Let There Be Peace on Earth, setting by Arnold B. Sherman, for 2-3 octaves of handbells, Agape (a division of Hope Publishing Company), Code No. 2210, \$3.95, Level II (E+).

Here is a very accessible arrangement of the well-known song by Sy Miller and Jill Jackson. There are options for a shorter or longer version with the material provided. This setting, even in its simplicity, should make for a beautiful and inspiring presentation.

My Country 'Tis of Thee, arr. Mary Kay Parrish, for 3-5 octaves of handbells, Agape (a division of Hope Publishing Company), Code No. 2135, \$2.75, AGEHR Level 3 (M).

This great patriotic masterpiece is well arranged with a nice introduction and a broad harmonic range which includes most of the bells most of the time. A key change higher and some appealing rhythmic devices all add to a very thrilling ending.

Coordination Conundrums, Valerie W. Stephenson, Harold Flammer Music (a division of Shawnee Press, Inc.), HP 5373, \$2.50.

Warm-ups and technique should be a vital part of any rehearsal whether vocal or instrumental. This set should prove invaluable for any bell choir and should be a regular staple in their music folders. The set is divided into three sections: rhythmic combos, technique combos, and changing bell combos. Many of the exercises have been adapted from actual ringing problems in the handbell literature. The author notes that, especially after mastering Coordination Conundrums 2 and 3, the principles of alternating hands will be carried to new challenges.

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

This arrangement is well crafted and should be accessible to most bell choirs. The lilting feeling of melodic and harmonic material along with good use of contrasting textures (high to medium registers) should make for an interesting and enjoyable experience for players and listeners.

—Leon Nelson
First Presbyterian Church
Arlington Heights, Illinois

New Organ Music

Georg Boehm Organ Works. Warner Bros. Publications, Miami, Florida, no date, Catalogue No. K 02007, \$17.95.

Recently published by Warner Brothers Publications, the volume *Georg Boehm Organ Works* was previously listed in the catalogue of the Kalmus Classic Edition series as K 02007, which was a reprint of an unidentified older edition. Almost all of the works for the instrument of the German organist and composer are in this inexpensive 157-page collection. There are four preludes

and fugues, a Capriccio in D, Prelude, Fugue and Postlude in G minor, eleven suites, a Menuet in G, and eighteen partitas on Lutheran chorale melodies.

Although Boehm was organist at the Johanniskirche, Lüneburg, Germany, from 1697 till his death in 1733, he wrote little organ music after 1705. His music for the instrument is thought to have been influential on the young J. S. Bach's organ music, and to have played a part in the development of the chorale partita.

Certainly there are affinities between the organ compositions of Boehm and Bach that suggest influence. For example, the younger man was to write works like Boehm's Prelude and Fugue in C, with its noble Prelude's dramatic, elaborate solo pedal passages punctuated by chords on the manuals, and the ensuing Fugue's striking rhythmic subject and continuous flow of counterpoint.

Boehm's Partita on "Vater unser im Himmelreich" is an example of his role as innovator in the development of the chorale partita. Written in a style reminiscent of the ornamented manner of contemporary French keyboard suites, in this partita Boehm experiments with new alignments, successfully combining the chorale variations in the manuals with a recurring bass pattern in the pedal. This technique was adopted by Bach in his Partitas, BWV 766-68.

For those interested in playing supe-

rior North German organ music written around 1700, *Georg Boehm Organ Works* is highly recommended. Pianists and harpsichordists might also be interested, since well over half the collection is for manuals only.

Jean Titelouze Organ Works. Warner Bros. Publications, Miami, Florida, no date, Catalogue No. K 02008, \$17.95.

Recently published by Warner Brothers Publications, this volume was originally listed in the catalogue of the Kalmus Classic Edition series as K 02008, which was a reprint of Guilman and Pirro's 1898 edition. It contains all the works for the instrument of the French organist and composer Jean Titelouze (1563-1633), perhaps the first notable French composer of organ music. Organist of Rouen Cathedral from 1588 till his death, the composer's music for the instrument was all written for liturgical use. It is modal, almost all in imitative polyphonic style, with no ornamentation provided but improvised decoration expected. His output glows with a moving inner spiritual beauty; the tone is serious and dignified; the craftsmanship expert and polished. *Jean Titelouze Organ Works* contains twelve versets, eight Magnificats, and, as a bonus, there is an appendix of thirteen contemporary poems addressed to the composer.

First published in 1623 in Paris under the title *Hymnes de l'Eglise*, the versets are based on plainsong hymn tunes and intended for performance in alternation with verses of text sung by the choir. Each hymn setting is two or three pages in length, and consists of three or four versets, written mostly in four parts in short score, for manuals with optional pedal. The plainsong melody is either treated as a long-noted cantus firmus, or is paraphrased, with the preexistent theme set in a series of overlapping points of imitation.

The Magnificats were originally printed in 1626 under the title *Le Magnificat... suivant les huit tons de l'Eglise*. Each consists of seven versets, which are generally technically easier and shorter than those of the hymn settings. Each organ verset is fugal, with the subject being a paraphrase of the preceding plainsong that has been sung by the choir.

Some will regret that the composer's prefaces in the original editions of these works have been omitted, for the modern performer might well be interested in knowing the composer's view of the role of his organ music in the services, and how it should be performed. However, if one is looking for an inexpensive edition of this music, this is it. The volume's 152 pages are large and of good-quality paper, and the notation is easy to read.

—Peter Hardwick
Brechin, Ontario

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Families of Professional Organists in Canada

James B. Hartman

Like the members of any other profession—usually defined as an occupation requiring special education and training—organists possess skills that set them apart from other people. Their teachers certify their competence either through private instruction or in an institutional context such as a university or academy. They may also receive public acknowledgment of their status through specialized professional designations relating to organists' "guilds"—A.G.O., R.C.O., and R.C.C.O.—and by membership in their professional organizations. All of these connections serve to establish and reinforce the mastery of a unique musical tradition. In the performance of their work they exercise a fairly high degree of autonomy, even taking into account the kind of cooperative decision making that organists normally make with clergy, choirmasters, and concert managers. Unlike profit-oriented occupations, such as those related to business, organists are members of an altruistic profession that embodies cultural values supported by considerable public recognition, whether localized in the case of church organists or internationally in the case of widely known concert organists.

The role of family influence and associations in the training of organists is seldom known for at least two reasons: (1) the relative isolation and invisibility of the training of organists generally, and (2) the historical time lag before the accomplishments of successive generations of organists can be documented and evaluated. This article will chronicle the highlights of the lives and accomplishments of several Canadian families of organists, chiefly of the late nineteenth and early twentieth centuries.¹

Ambrose

Charles (1791–1856) was born in England where he served as organist at Chelmsford Cathedral before coming to Canada in 1837. After spending several years as a farmer, in 1845 he became organist-choirmaster at Christ Church Cathedral in Hamilton, Ontario, where he taught piano and organ. He composed *Three Grand Sonatas* for piano.

Robert (1824–1908), the son of Charles, was also born in England. After accompanying his family to Canada he also worked on the farm, and then in 1847 he joined a brother who was a music teacher in Kingston, where he became organist-choirmaster at St. George's Church. In 1863–83 he was organist-choirmaster at the Church of the Ascension in Hamilton and also taught at a women's college. In 1891 he was president of the Canadian Society of Musicians, which had been founded in 1885 to encourage musical art in all its forms and to promote the interests of the profession. He was a prolific composer of songs and instrumental pieces. One of his songs, "One Sweetly Solemn Thought," was recorded many times by various performers, including singers Ernestine Schumann-Heinck and Alma Gluck. It was arranged for organ solo and for other instruments; it was also a popular piano roll.

Paul (1868–1941), the son of Robert, studied piano with his father and also in New York, where he studied composition with Bruno Oscar Klein and orchestration with Dudley Buck. He served as organist-choirmaster at Madison Avenue Methodist Episcopal Church 1886–90 and at several other churches in the New York area before retiring to Hamilton in 1934, where he was guest organist at Christ Church Cathedral. He served as president of the National Association of Organists in the USA for four terms and was elected

president of the Canadian College of Organists in 1939. He composed many songs, choral works, and pieces for both piano and organ. His anthems, in particular, were performed throughout North America.

Carter

The four brothers of the Carter family were born in London, sons of the English organist John Carter. The details of their lives are rather sketchy and the respective death dates of three brothers are unknown.

John (1832–1916) came to Canada in 1853 and served as organist at the Anglican Church of the Holy Trinity in Québec City 1853–6. In 1856 he moved to Toronto where he founded and conducted the Sacred Harmonic Choir, whose performance of Handel's *Messiah* on 17 December 1857 was probably the first complete oratorio performance in Upper Canada (Ontario). He was organist at St. James Cathedral, Toronto 1856–78, and in 1861 he established the Musical Union, a Toronto choral and orchestral society that performed large-scale works intermittently from 1861 to 1867. He gave piano recitals in Toronto and conducted a Verdi opera in 1866 as well as a cantata by his brother William (see below) in the early 1870s. The extent of his professional activities after 1878 is unknown.

George (1835–?) was a pupil of Sir John Goss in London. He gave recitals in England, Europe, and the USA before coming to Canada in 1861, where he served as organist at Christ Church Cathedral, Montréal, for about ten years. While there he organized a series of five chamber music concerts. In 1870 he returned to England where he was organist at Royal Albert Hall for several years. His compositions included songs, operas, cantatas, organ works, and miscellaneous pieces.

Henry (1837–?) also studied with Sir John Goss and other organists while still in London, and with Karl August Haupt and others in Germany. After his arrival in Canada he was organist at the Anglican Cathedral of the Holy Trinity in Québec City 1857–61. He founded one of the earliest oratorio societies in Québec and was the English choirmaster of the Québec Harmonic Society, a group of amateur singers and orchestral performers that existed intermittently between 1819 and 1857. In 1861 he moved to the USA where he was a

church organist and taught at the College of Music, Cincinnati 1880–3. In addition to giving recitals he composed songs, two string quartets, and a large-scale anthem.

William (1838–?) studied organ with his father and Ernst Pauer before serving as organist at several churches in England. In 1859 he exchanged positions with his brother Henry at the Anglican Cathedral in Québec City. While there he conducted what probably was the largest Handel festival in Canada up to that time, on 13 April 1859, to coincide with the centennial of Handel's death on the following day. His compositions included songs, part-songs, anthems, choral arrangements, and a cantata, *Placida, the Christian Martyr*.

Gagnon

Three members of this family successively occupied the position of organist at the Québec Basilica; their total service altogether amounted to almost a hundred years between 1864 and 1961.

Ernest (1834–1915) received piano instruction from his older sister in his early years in Rivière-du-Loup-en-haut, a Québec provincial town, and later at Joliette College 1846–50 where he won first prize in a music competition. He moved to Québec City in 1853 where he became organist at St-Jean-Baptiste Church. He was one of the founding members and the first music instructor at the École normale Laval in 1857. In the same year he travelled to Paris to study piano, harmony, and composition; while there he met several major musical figures of the day, including Rossini and Verdi. On his return to Québec City and the École he served as organist at the Québec Basilica 1864–76. As an organist he was reported to be a virtuoso performer and fluent improviser. He was one of the founders and the first director of the Union musicale de Québec, a choral society, in 1866. He was also one of the founders of the Académie de musique du Québec in 1868 and served as its president for four terms to 1890. Later he abandoned his musical activities for a career as a provincial civil servant, then published several historical works and essays on musical life in seventeenth-century France and in Québec. His compilation of folk songs was reprinted many times, making it one of the most widely published books in Canada. In 1902 he became a member of the Royal Society of Canada.

Gustave (1842–1930) was also born in Rivière-du-Loup-en-haut and studied piano in Montréal with his brother-in-law Paul Letondal (see below) 1860–4. He succeeded his brother Ernest as organist at St-Jean-Baptiste Church in Québec City 1864–76. Like his brother he also went to Europe where he studied organ and harmony with different teachers and met several famous musicians, including Saint-Saëns. On his return to Québec City he succeeded his brother as organist at the Québec Basilica in 1876, where he remained until 1915. He, too, taught at the École normale Laval 1877–1917 and also at the Petit Séminaire de Québec, a teaching establishment for training clergy. With his brother Ernst he was one of the founders of the Union musicale de Québec in 1866, and he was also one of the founders of the Académie de musique du Québec in 1868, serving as president for nine terms between 1878 and 1902. He participated in the founding of the Dominion College of Music in Québec City and was the first director of the school of music at Laval University 1922–5 and taught there 1922–30.

Henri (1887–1961), the son of Gustave, was born in Québec City where he

studied piano with his father and organ with William Reed, a noted Québec organist. At the age of 13, with his mentor, he played an organ concert before a huge audience at the Pan-American Exposition in Buffalo. He continued his organ and piano studies in Montréal before going to Paris in 1907 where he studied with various noted musicians, such as pianist Isidor Philipp and organists Eugène Gigout and Charles-Marie Widor. In the summers of 1911, 1912, 1914, and 1924 he studied in Paris with Joseph Bonnet and Widor. Like his brothers he served as organist at the Québec Basilica 1910–61. He, too, also taught at the École normale Laval and at the Petit Séminaire de Québec 1917–33. In addition to teaching piano and organ at Laval University, he was one of the first teachers at the Conservatoire de musique du Québec and served as director 1946–61.

Letondal

Paul (1831–1874) was born in France and lost his sight in early childhood, so he received his musical training at the Institut des jeunes aveugles in Paris. Upon moving to Montréal in 1852 he taught at the Collège Ste-Marie and was organist at Gesù Chapel 1852–69. He performed frequently and was involved in a business of importing French pianos. He had many noteworthy pupils and was a founding member of the Académie de musique du Québec, serving as its president 1882–3 and 1888–9. He was also a founding member and director of *La Revue canadienne*. He is considered to be one of the pioneers of the music profession in Canada. In 1860 he married Élisabeth Gagnon, sister of Ernest and Gustave Gagnon (see above), thus reinforcing an interfamilial musical connection.

Arthur (1869–1956), son of Paul, was born in Montréal where he studied music with his father before obtaining his diploma at the Académie de musique du Québec in 1886. He taught briefly at the Collège Ste-Marie. Like other gifted pupils of his father, he studied in Europe 1890–4, first at the Paris Conservatory, then at the Brussels Conservatory where he studied organ with Alphonse Maily and theoretical subjects with other tutors. Upon his return to Montréal he served as organist at Pères du St-Sacrement Church 1894–1900, at Gesù Church 1900–23, and at St-Jacques-le-Majeur Cathedral. He taught at the Canadian Artistic Society Conservatory 1895–1900, the Institut Nazareth after 1901, the McGill Conservatorium 1904–10, and at the Conservatoire de musique du Québec, where he trained several winners of the Prix d'Europe. He was a member of the Société des auteurs, compositeurs et éditeurs (Paris) and served as president of the Académie de musique du Québec for four terms between 1898 and 1923. He was also honorary president of the Schola cantorum, Montréal. His compositions included works for organ, piano, and religious songs. He lectured extensively and wrote articles for several publications. His son Henri apparently was not interested in the organ but developed his career as a cellist, critic, administrator, playwright, and actor.

Piché

This family of organists—Joseph and his sons Eudore and Bernard—were all born in Montréal.

Joseph (1877–1939) studied organ, piano, and harmony with several instructors in Montréal. He first served as organist in the churches of Notre-Dame-du-St-Rosaire in 1898, St-Denis in 1900, and Sacré-Coeur in 1908–26, before becoming the regular organist at St-Victor Church in 1930. He also



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taught at the Collège Ste-Marie 1905-37 and then at the Collège Jean-de-Brébeuf. His wife, Yvonne Corbin, formerly a pianist, conducted choirs and served as deputy organist at two Montréal churches after her marriage.

Eudore (1906-1967) entered the priesthood for a short time before working as an administrator for an encyclopedia publisher and as a radio producer. He was organist at Ste-Madeleine Church in Outremont, Québec 1950-65 and at St-Joseph Church in the Town of Mount Royal 1965-7.

Bernard (1908-1989) became organist at St-Nicholas Church in Ahuntsic in 1926 and then moved to Notre-Dame-de-la-Défense. After winning the Prix de Europe in 1932 he studied organ, piano, fugue, and counterpoint with Paul de Maleingrau at the Brussels Conservatory and then went to Paris to work with Charles Tournemire. He was the regular organist at the Trois-Rivières Cathedral where he gave daily recitals consisting mainly of Bach organ works for six weeks in 1934. In 1945 he recorded the music for *The Singing Pipes*, a National Film Board production about Casavant Frères, on the instrument in the Québec Basilica. In the same year he began a series of several tours in Canada and the USA (covering about twenty states) and served as organist at St. Peter and St. Paul Church in Lewiston, Maine 1945-6. He taught at the Conservatoire de Trois-Rivières from 1966 until his retirement in 1973. His compositions included several pieces for organ and a mass for four mixed voices and organ.

Warren

The large family related to or descended from the prominent Canadian organbuilder Samuel Russell Warren (1809-1882)—born in Tiverton, Rhode Island; worked in Boston; emigrated to Montréal in 1836; produced more than 350 notable pipe organs for use in Canada and the USA—included two organists who developed their own independent careers.

William Henry (18??-1856), one of the brothers of Samuel Russell, was born in the USA and eventually settled in Toronto where he became organist at St. James Cathedral in 1834. Several years later he moved to Montréal where he was appointed organist at Christ Church Cathedral in 1838; he remained there until his death. His parallel occupations included those of music teacher at a boarding school for girls and piano tuner.

Samuel Prowse (1841-1915),² the eldest son of Samuel Russell, was born in Montréal and began studying organ at the age of 11. He was organist at American Presbyterian Church in that city until 1858. In 1861 he went to Germany where he studied organ with Karl August Haupt. He returned to Montréal in 1864 and moved to New York in 1865 to become organist at All Souls Unitarian Church. He also served at Grace Episcopal Church 1868-74 and 1876-94. While there he inaugurated a series of over 230 weekly recitals covering a wide range of organ literature, which created for him a reputation as one of the foremost concert organists in the USA. Other appointments included Holy Trinity Episcopalian Church, New York 1874-6 and First Presbyterian Church, East Orange, New Jersey, from 1895 until his death. He was a founding member of the American Guild of Organists in 1896, becoming honorary president in 1902. His collection of rare books and musical manuscripts was one of the most complete in America. He was a close friend of the French organ virtuoso Alexandre Guilmant. His professional activities included conductor of the New York Vocal Union, examiner for the Toronto College of Music, administrator of the American College of Musicians, and member of the Boston Conservatory. Few of his numerous compositions—piano and organ pieces, anthems, and songs—were published during his lifetime. Nevertheless, he prepared an edition of

Mendelssohn's organ works for Schirmer music publishers, edited a church hymnal, and transcribed some of the works of Beethoven, Schumann, Wagner, and Weber for organ. He was widely recognized as a teacher, and many of his students went on to distinguished careers.

Organist families

The family, a basic unit of social organization in which the members live, at least initially, in close proximity, is one in which musical education and development can flourish, provided that other favourable circumstances exist, such as social, economic, and emotional security. It can be assumed that all these were present in the foregoing cases, where the symbiotic and supportive relations between members—fathers, sons, and brothers—supplied the motivation and encouragement for the development of musical abilities relating to the organ. While the inheritance of musical ability was likely an important factor, the superior advantages of a nurturing family environment, along with the outside associations and inspiring social contacts that they brought, were crucial factors in the development

of these talents to a high level. Recognition and status was achieved not only locally but also internationally in some cases. A distinguishing feature of many of their careers was their versatility; professional occupations represented included organist, choirmaster, composer, teacher, examiner, conductor, editor, arranger, founder and officer of musical societies, and institution administrator.

The fact that this activity flourished in eastern Canada is related to two historical factors: (1) the first appearance of organs from France in Québec in the late seventeenth century, and (2) the development of organbuilding in Québec and Ontario from the mid-nineteenth century onward. The early careers of most of the organists considered here all began in the later years of the nineteenth century and developed further in the early years of the twentieth century. The opportunities for the emergence of latent organist talent were clearly connected to the heightened activity in organbuilding and organ performance around this time, and to the general public acceptance of, and enthusiasm for, the organ and its music. ■

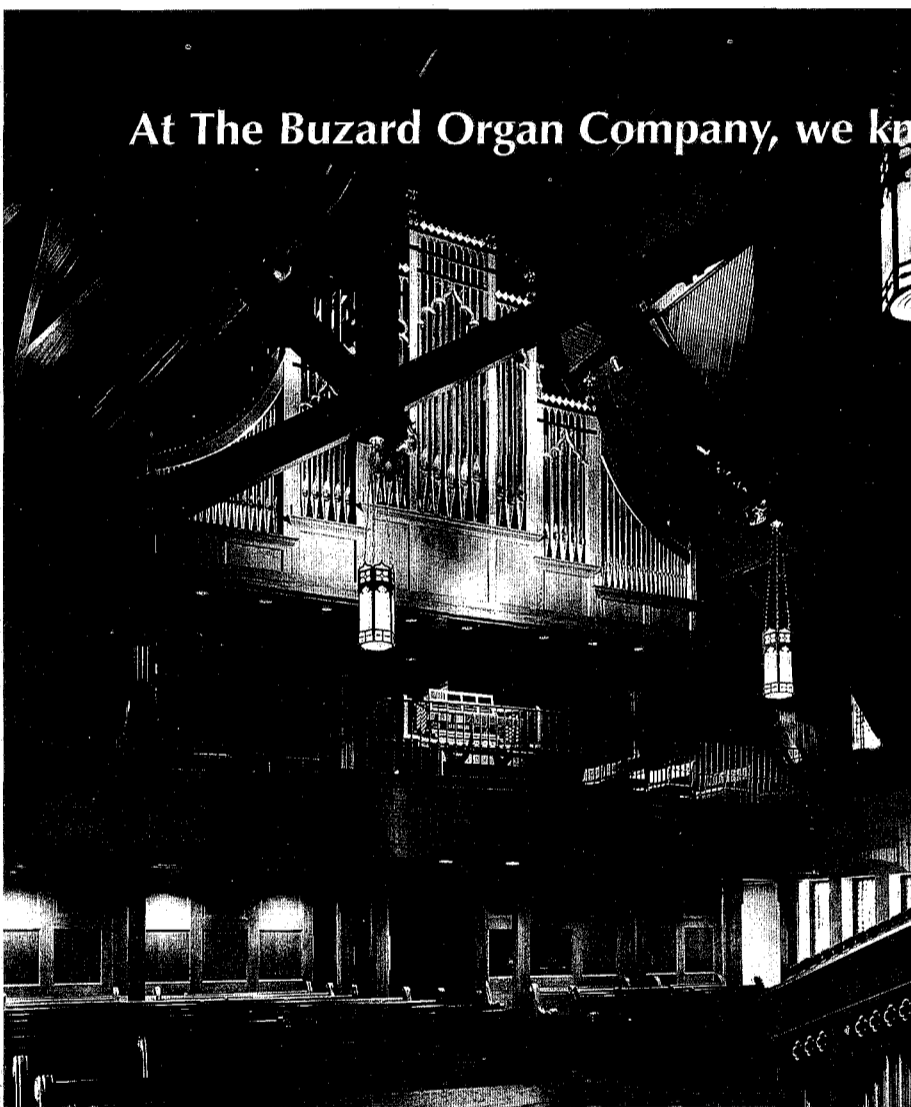
Notes

1. Under these dating criteria, one prominent Montréal family of organists and harpsichordists that is active at the present time is excluded from the following discussion: Bernard Lagacé (b. 1930); Mireille Lagacé, his wife (b. 1935); and Geneviève Soly, their daughter (b. Lagacé 1957); moreover, their respective careers are still in progress.

2. Samuel Prowse Warren is identified as an "American organist" in *Baker's Biographical Dictionary of Musicians*, 7th ed. (Schirmer, 1984). Perhaps this is due to the fact that his father, Samuel Russell, was born in the USA, even though he spent the last forty-six years of his life working in Canada. However, Samuel Prowse was born in Canada, the country that was his home for twenty-four years (including three years studying abroad) before he moved to the USA, where he spent the rest of his life. For the purpose of this article the legal niceties of his citizenship are set aside and he is accepted as "Canadian" in view of his contributions to the organ culture of the country that was his birthplace.

The biographical information in this article is excerpted from the *Encyclopedia of Music in Canada*, Second Edition. Reprinted by permission from the University of Toronto Press.

James B. Hartman is Senior Academic Editor for publications of the Distance Education Program, Continuing Education Division, The University of Manitoba. His recent publications include articles on the early histories of music and theater in Manitoba. He is a frequent contributor of book reviews and articles to THE DIAPASON.

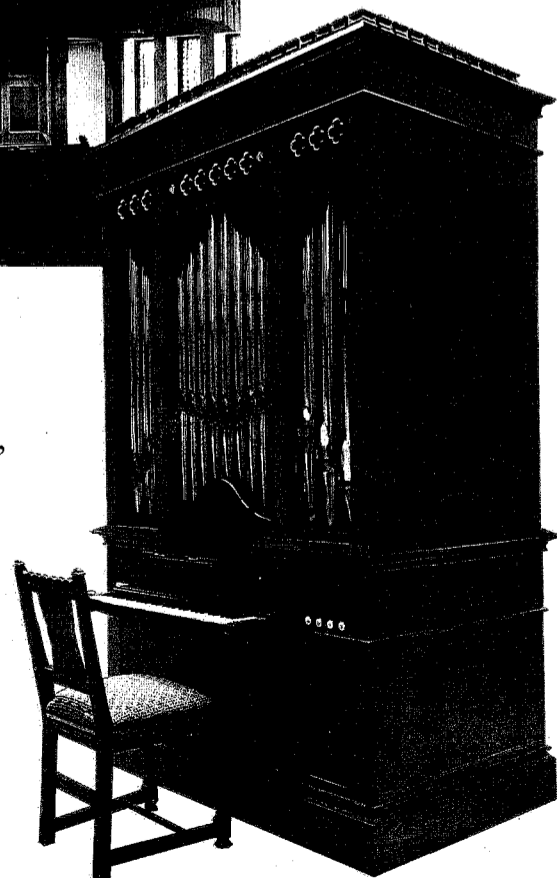


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Organ Historical Society

46th Annual Convention

Malcolm Wechsler

The 46th annual convention of the Organ Historical Society (OHS) took place June 21–28, 2001, in North Carolina, centering around Winston-Salem. Convention registration brings with it the fabulous *Organ Handbook*, with recital programs, organ specifications and photographs, and bios and photos of performers. It's the Bible for the week, eagerly devoured, and kept in one's library forever. As with last year, the editor this year was Jonathan Ambrosino.

Thursday, June 21

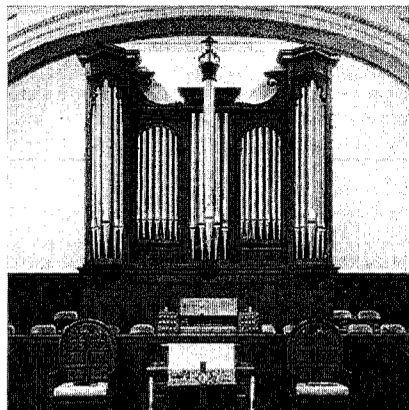
The opening concert was held at First Presbyterian Church in Greensboro, the perfect convention opening on several levels. The building is stunningly beautiful, designed by Hobart Upjohn, modeled on the cathedral at Albi in France, and somehow built in 1929 and 1930, in the height of the Great Depression. It was able to accommodate the entire convention, not the case with quite a few buildings later in the week, when we were often divided into smaller groups. The organ, finished by Létourneau just last year, fills the 1400-seat building with great clarity and power. It is a grand creation, with large instruments in both gallery and chancel, beautifully encased. The acoustic of the building is organ-friendly, but nothing more. Having chancel pipes on both sides and a large gallery division placed very high up gives the instrument a great presence. There is a very effective *en chamade* reed atop the gallery division. The whole enterprise is undergirded by digital 32's, not obnoxious all of the time, but often enough.

Bruce Stevens plays with grace and elegance. The program opened with the Kerll *Passacaglia in D Minor*, which introduced us to the clarity of the instrument's choruses and other combination possibilities, through a great variety of variations, building to a quite sturdy ending. Next, Beethoven, *Adagio in F Major (Organ Sonata 8)* played on a pleasantly limpid flute registration. Somewhere, at every recital of an OHS convention, a hymn gets sung, mostly meant to show the effectiveness of the organ as an accompanimental instrument, but the custom has taken on a life of its own. There is even a special hymnal printed, especially attractive this year. The recitalist gets to choose the hymn, and to accompany it with as much or as little freedom as wanted. The hymn, "I will give thanks with my whole heart," to the tune *Herr Jesu Christ*, was sung in glorious harmony, supported magnificently by Stevens. Next, Rheinberger, *Introduction and Passacaglia (from Sonata No. 8)*. This sonata is glorious, and both player and organ did it complete justice. The huge power of the Pedal, some of it achieved by illicit means (I would personally prefer a good Resultant), gave the ending particular force. Then, Franck, *Choral No. 2 in B-Minor*; next, Stevens and flutist Marcella Leonard performed *The Hedding Suite* by Everett Titcomb. Liszt's *Prelude and Fugue on B-A-C-H* received a totally splendid performance, virtuosic in the extreme, registered without fear, including the *en chamade* in the balcony. The Liszt was a glorious ending to a great recital, and a promising beginning for the week to come.

Friday, June 22

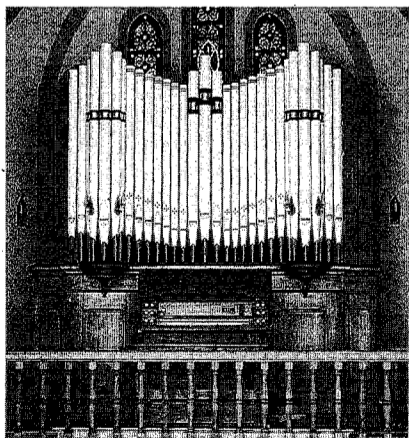
The first full day plunged us right into the OHS convention bus-church-bus-church routine at its richest and fullest, complete with an 8:30 a.m. departure (and I might add, an 11:30 p.m. homecoming). We had a wide variety of experiences this day, in the vicinity of Danville and Chatham, Virginia, a two-hour bus ride from the hotel.

The first stop was Mount Vernon United Methodist Church, Danville, housing a gentle and lovely 1860 Boston-built Simmons and Willcox organ, rebuilt with significant additions by George Bozeman in 1988. As this organ was saved and relocated through the good work of the late Alan Laufman and



Simmons & Willcox, 1860; Mount Vernon United Methodist Church, Danville, Virginia

the Organ Clearing House, it was somehow entirely appropriate that this recital was played by the new director of the Clearing House, John Bishop. The program: Bach, *Prelude and Fugue in C Minor (BWV 549)*, began quietly, very slowly, and passionately; the fugue, on the other hand, was quite quick, almost Newmanlike, on a reedy registration, building naughtily with the gradual opening of the box; Pachelbel, *Aria Sebaldina (from Hexachordum Apollinis)*; Derek Bourgeois (b. 1941, student of Howells), *Serenade*, written for the procession at his own wedding, a fine, accessible work, in a fresh but not shocking harmonic idiom. The hymn, "Christ is made the sure foundation," was sung to *Westminster Abbey*—we got to sing in parts in our usual impressive way, complete with descant. Langlais, *Noël with Variations, Choral (from 24 Pieces for Organ or Harmonium)*; Lefébure-Wély, *Sortie*—this was so well done, it made up for the overexposure from which this piece now suffers. He who occupies the director's chair of the Organ Clearing House is able to shape and encourage one of the greatest programs to ever come out of the OHS. Its achievements under Alan Laufman were noteworthy. We offer John Bishop thanks for showing us his musical side, and wish him the very best in guiding OCH in the years ahead.



Wm. B.D. Simmons, 1877; Sacred Heart R.C. Parish, Danville, Virginia

At Sacred Heart R.C. Church, Danville, James Darling, well-known for his many years at Bruton Parish Church in Williamsburg, gave an excellent recital on a Simmons organ from 1877, rebuilt with some tonal changes by Andover in 1980-81. The program began with the *Concerto in C Major*, op. 6, no. 10, by Corelli, adapted for organ by Thomas Billington; then Grave (with variations) from *Voluntary in D Major*

(op. 6, no. 5) of Samuel Wesley. The hymn, giving us a good chance at some excellent harmonizing, used the tune *Hereford* by Samuel Sebastian Wesley for the text "O thou who camest from above" by Charles Wesley. The program next promised more Wesley, but the artist had a change of mind and moved smartly into the 20th century with a quite flashy and wonderful chorale-based work, *Christ ist erstanden* by Ludwig Lenel, long associated with Muhlenberg College in Allentown, Pennsylvania.

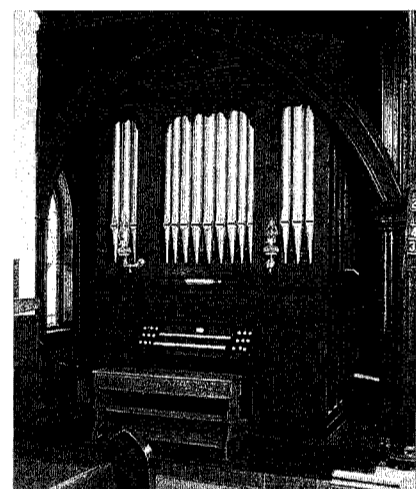


M.P. Möller, 1900; First Christian Church, Danville, Virginia

After a good lunch at the Knights of Columbus Hall (bar closed!), we moved on to First Christian Church, still in Danville, which became the scene of an unfortunate confluence of realities. OHS really tries, with the help of always willing volunteers, to get organs into shape for our pleasure and edification. This recalcitrant machine (built at a time when Möller could actually build good instruments), through poor design, including really ill-thought-out tuning and maintenance access, and long-term neglect, in recent years due to the poverty of the congregation, defied all attempts to bring it "online." Just to get inside the thing, lots of heavy case pipes have to be removed, this landing one on the huge reservoir, and leading to other contortions to actually get at the pipes that badly need ministrations. With the complexities of running smoothly a convention of this kind, and it does indeed run amazingly smoothly, this poor old organ and its condition did not get sufficient attention. Baxter Jennings, longtime organist at Sacred Heart Church, where we had just been, was the unfortunate player assigned to play this instrument. Susanne Martin, choir director at Sacred Heart, came along to sing the "Pie Jesu" from the Fauré *Requiem*, but was overwhelmed mostly by a too-loud registration, which in turn, might have been necessary if none of the softer stops had sufficient notes actually playing. I think too, that Mr. Jennings was totally terrified by the experience of not ever knowing what notes might play at any given time, and by knowing that under these almost impossible circumstances he was playing for a church full of organists from all over the country.

The next event took place at Chatham Presbyterian Church in Chatham and involved a 1912 Möller. This 17-stop organ showed that in the early 20th century some very good things could come out of Hagerstown. What a solid and lovely instrument, and what a player is Randy Bourne. For the first two pieces, the organ was hand pumped, with all the well-known benefits of this: a *Praeludium (WV33)* of Scheidemann, followed by the *Prelude & Fugue in F*

Major, from the "Eight Little," with supple and sensitive playing. Bourne spoke during much of this concert, and the compelling nature of both the playing and the chat kept the audience at full attention all the way. One of the first things he mentioned was his use, in the Bach, of an old edition of 1909, a product of its time, suggesting soloing out sections using a solo Flute accompanied by strings. Would this have been taken seriously by many organists as little as ten years ago? Some would say we are returning to the corrupt old ways of the pre-*Orgelbewegung* days. Others, I with them, might say that we have matured musically, and can now ask what is musical rather than what do the "rules" say. Next, four gently busy *Variations on "St. Catherine"* written in 1999 by Robin Rokey. Bourne then played a ravishing transcription of *Melodie in E-flat Major (op. 42, no. 3)* of Tchaikovsky, with the Flute solo accompanied on that rarity, "an audible Aeoline!" This was followed by another successful transcription, of a Mussorgsky piece, *Fair at Sorochintzy*, with images of the Cossacks riding into a village, destroying it, and riding off—exciting stuff! The program ended with the hymn "Love Divine, all loves excelling," sung to *Beecher*. And here was a recitalist who understands the wonder of hymn singing, and he gave us a chance at some harmony, and accompanied rather than dominated.

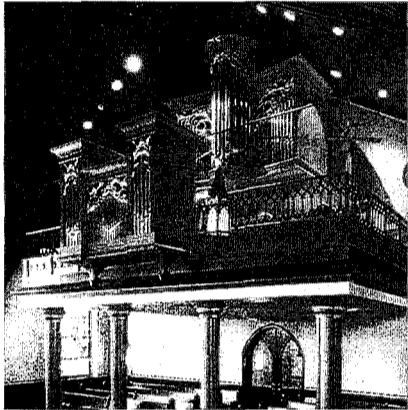


S.S. Hamill, 1865; Emmanuel Episcopal Church, Chatham, Virginia

J. R. Daniels, who is organist and choir master at Saints Simon and Jude Church in Pittsburgh, has been around OHS conventions since 1994, in which year he was an E. Power Biggs Fellow. He gave a concert this year at Emmanuel Episcopal Church in Chatham, on a much-moved 1865 S.S. Hamill organ of about 12 stops. Taylor and Boody did a restoration in 1992, adding a pedalboard and a Pedal Bourdon. Here is another recitalist who understands hymns—he supported us gently in a sweet old traditional Roman Catholic hymn, letting us happily harmonize to our hearts' content. He then made an apt little speech about how much louder this gentle instrument would have sounded when it was built, to people who had so little noise and music in their lives. His recital made me wonder whether we have matured sufficiently to accept most of the music on this program! Daniels is, at present, researching the music of Théodore Salomé (1834–1896). The program began with *The Canterbury March*, by Harry Crane Perin (1868–1933), not a work of much substance. This was followed by the essential Lefébure-Wély, *Choeur de Voix humaines (The Nuns' Chorus)*, consisting of Flute solo with flourishes, accompanied on strings. Next, a kind of ornamented aria on "My hope is built," by John Behnke, born

1953. It was then Salomé time. Daniels warned us that the next piece, *Offertoire in D-flat*, had been referred to by John Henderson, in his *A Directory of Composers for Organ*, as the worst piece of organ music ever written. The recital ended with a more interesting work of Salomé, *Grand Choeur in A*, altogether a better piece than the previous offering.

After a good dinner at the Stratford Inn Conference Center in Danville, we headed to The Church of the Epiphany. George Bozeman, organbuilder and a regular recitalist at these conventions, played the first half on a 1928 Skinner of 16 ranks, I thought not a very successful example of the breed. Bozeman, as always, gave us something unusual and interesting—the *Sonata Cromatica* (Seconda) of Pietro Yon. I was sure that what we were handed next was not going to work, but I underestimated us. We had in our hymnals a choral score of the Yon *Gesù Bambino*, and led by an excellent soloist who also conducted, Robert Sutter, we did a wonderful job. What a great idea, and what an interesting recital.



Andover, 1978; Church of the Epiphany, Episcopal, Danville, Virginia

After a brief stretch, the program moved to the balcony, with its 1978 Andover organ of 38 stops, for a contrast of epic proportions. There are 12 ranks of mixtures, given unpromising names like Cymbal, or simply "Sharp." These are a bit uppity, but judicious registrational pruning can work wonders, and there is much that is beautiful in this instrument. The upstairs organist was Kathleen Scheide, and she began with *Aria: Quis mutuos amores*, by F.-X. Murschhauser; the hymn "Everlasting Arms of Love" to the tune *Galliard*; *O Lamm Gottes* (BWV 656) of Bach; the Reger *Prelude and Fugue in B Minor*, and then we heard from Ms. Scheide as composer in a very pleasant piece called *Aria La Romanesca*. The program finished with Scheide's own transcription of a Mozart piano duet, K. 358.

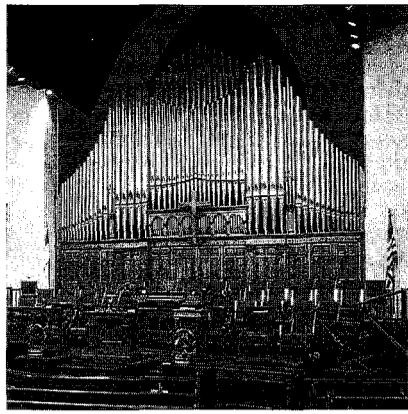
Saturday, June 23

This day began with John Farmer's fascinating history of the much travelled Skinner (opus 248 of 1916), now comfortably and happily living in the great Vanderbilt mansion, Biltmore, in Asheville, North Carolina, thanks to Farmer's alertness and skilled ministrations. The following rather long Internet address will give the story in some detail:

<http://www.biltmore.com/just_for_me/dia/news_releases/whats_new_concert_organ.html> and this address will show the handsome console:

<http://www.biltmore.com/visit/biltmore_house/pipe_organ.html>. There are a few infelicities, like a "genuine forced-air organ," and other minor oddities, but if you don't know Biltmore, or even if you do, this is all interesting reading. My thanks to Harry Martenas for locating these sites.

Next we boarded six buses for the longest journey of the convention, a bit less than three hours, during which we were shown a rather good video about the Biltmore mansion. The Asheville part of North Carolina is wonderfully hilly, giving the bus drivers some anxious moments maneuvering the sometimes narrow streets, including the one which brought us to Mount Zion Missionary Baptist Church.



A.B. Felgemaker, 1901; Mount Zion Missionary Baptist Church, Asheville, North Carolina

Presiding over Felgemaker Opus 713, 1901, two-manuals and 26 stops, was Will Headlee, always a wonderful presence at these conventions. He spent some years of his life in Asheville, so this was something of a homecoming. Out of respect for the organ's lineage, he began the first movement of the Mendelssohn *A Major Sonata* on original Felgemaker sounds—distinguished and beautiful sounds they are, too. For the Andante, he used the original strings. Next, two choral preludes by Ludwig Lenel: "Now praise we Christ, the Holy One" and "How brightly shines the morning star,"

then, *Was Gott tut, das ist wohlgetan*, Kellner; *Voluntary No. 1 in D Major*, Boyce. This organ really does sing. I think everyone realized that we were in the presence of royalty, an organ with distinguished beginnings well and lovingly restored tonally and mechanically, with some additions, by John Farmer and Company. Also, somehow, in its simplicity, the organ is really fine visually as well. Then, "Sarabande" and "Rhythmic Trumpet" (from *Baroques*), Bingham; "Balm in Gilead" and "Swing Low," Utterback; *Fantasy on "Roll, Jordan, Roll,"* Ralph Simpson (b. 1933), a really great fun piece (published by Morning Star); and the 1875 hymn, "I am thine, O Lord."

The next program took place at St. Matthias' Episcopal Church, Asheville, and featured Carol Britt playing a one-manual organ built by Reuben Midmer. Britt, organist and choir director at St. Augustine's Episcopal Church in Metairie, made fine use of the single-manual instrument. The organ, built in 1898, is original to this building. Ponder this from the program note: "Original to the church, the Midmer organ is in a remarkable state of preservation. Apart from maintenance and some patching to the bellows leather, the instrument is essentially as installed 103 years ago." Was that a good investment or what? The program: *Triptych* (Prelude, Scherzo, and Fugue), Robert Powell; *Grand*

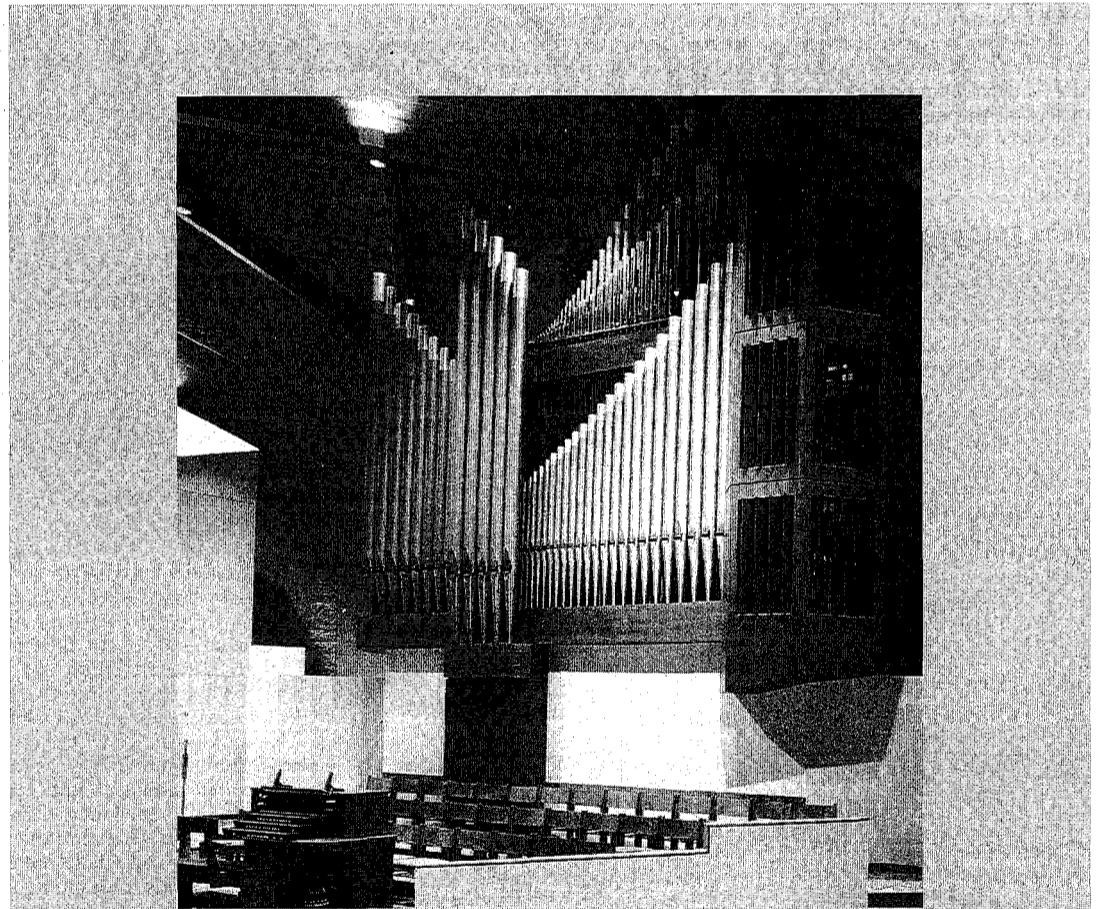


Reuben Midmer & Son, 1898; St. Matthias' Episcopal Church, Asheville, North Carolina

Triumphal March, Nicholls (1877), a real two-step played with wonderful panache. To play the *Partita on O Gott, du frommer Gott* of Bach on an instrument with limited variety takes a bit of work. With impeccable phrasing and some careful registration planning, this was a fine and arresting performance. It made perfect sense for us to next sing "O Gott, du frommer Gott," and we did indeed, happily with some directions for harmony and unison verses.

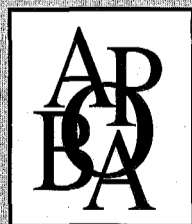
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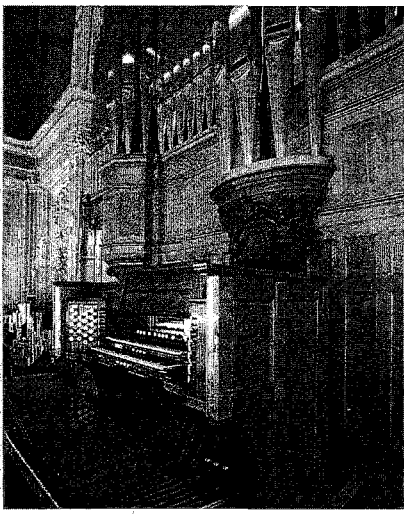
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E.M. Skinner, 1916; Biltmore House, Asheville, North Carolina

The next move was well up the social ladder, as we visited the Vanderbilts in their stately home, Biltmore, in Asheville. After a lovely dinner in "The Stable" on the estate, we then proceeded to the main house to hear the organ, played partly by the Skinner player mechanism, and partly by Kristin Gronning Farmer. Kristin, who chaired this convention, and whose good and thoughtful work in that capacity we benefited from daily, has also played for OHS conventions in the past, including Boston last year. In addition to which, she is an organ builder, working with her husband, John Farmer, and specializing in "gilding, pipe stenciling, polychrome painting and faux finishes," which skills she makes available not only to the "family firm," but also to other builders. After a demonstration of some of the resources of the instrument, she let us sample some of what is available on the Skinner semi-automatic rolls. It was all good fun.

Sunday, June 24

After yesterday's long ride to Asheville, we spent today staying quite

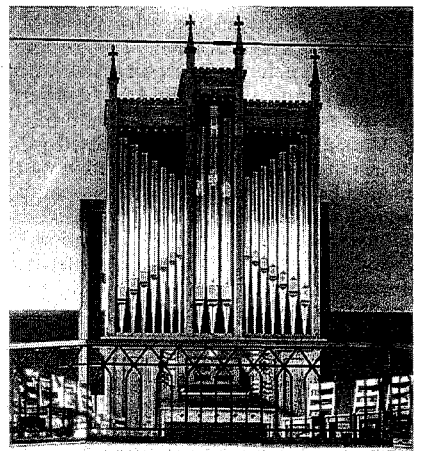
close to Winston-Salem, beginning the day at the hotel with the annual meeting of the OHS. Bill Van Pelt presided, and those in charge of other projects and committees of the society reported on activities since the last meeting (in Boston in 2000). There were two E. Power Biggs Fellows this year: Ryan Celestin of Metairie, Louisiana, and Bruce Ludwick, Jr. of Keyser, West Virginia. An election of officers was held by mail prior to this meeting, with some ballots submitted on the day. Elected as President: Michael Barone, whose radio program, *Pipedreams*, produced and disseminated by Minnesota Public Radio, is known throughout the U.S.

On the buses at 11, going to the workshop of J. Allen Farmer, Organ-builders—a great barn surrounded by beautiful countryside. On display, a two-manual and pedal mechanical-action residence organ, two stops on each manual division and a pedal 16'. Outdoors, on a perfect day, we were treated to a fine buffet lunch.

Next stop, Maple Springs United Methodist Church to hear James Hammann, who is on the faculty of the University of New Orleans, is organist of St. Francis Xavier Church, and in his spare time runs an organ maintenance business! The organ is a 1926 Casavant, originally located in Detroit, but moved to Winston in 1982. Voluptuous describes it well, a 3-manual instrument with all the good (big) stuff and a sound that is broad and warm. The program: James Houston Spencer (1895–1967), *Symphonesque*, op. 12 of 1933, a rich work, somewhat inventive harmonically in a way occasionally somewhat reminiscent of Sowerby, followed by our second convention performance of "Rhythmic Trumpet" from Seth Bingham's suite, *Baroques*, of 1944. This had the benefit of a wonderfully bold Trumpet, and was given a really swaggering performance. Last, in this concert of music by composers who lived at just about the same time, *Air with Variations* (written for William Strickland) by Leo Sowerby (1895–1968).

Here, we did our famous split, dividing into two groups because of some limited seating in one of the churches. My group went first to Ardmore United Methodist Church, which houses an organ by Fritz Noack from 1978. Although I recognized a bit of aggressiveness in the sound occasionally, it was more than compensated for by a luminous clarity and some really lovely stops and ensembles. This was a most interesting recital, played by William H. Bates, professor of organ at University of South Carolina in Columbia. He chose "When in our music" to *Engelberg* as his hymn, which he played very broadly and did interesting things with the accompaniment. Abruptly changing modes, he played *Retrové* (Estampie III) from the Robertsbridge Fragment of the early 14th century; then *Fantasia sus orgue ou espinette*, arr. Guillaume Costeley, mid to late 16th century; the choral prelude *Der Tag, der ist so freudenreich* of Buxtehude, with the cantus on a beautiful Tierce with tremulant; John Stanley, *Voluntary in C: Adagio and Andante*; then, Brahms, *Herzlich tut mich verlangen*, played sensitively on Principal sounds; and *Partita on "When in our music God is glorified"* by Professor Bates himself. This recital was carefully designed to match the instrument, and all was played with great musicality, technical skill, charm and as needed, wit!

A fascinating program, beautifully played, ended with a good chance to sing.

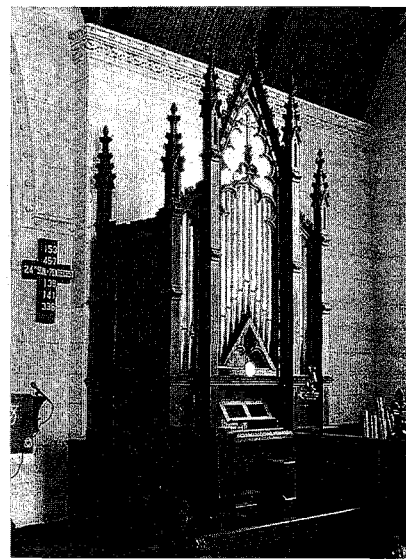


John Allen Farmer, 1994; St. Timothy's Episcopal Church, Winston-Salem, North Carolina

The convention then moved into the main church for two more events, and they were something of a family affair, in the broadest sense of family. It honored people of this community and people who worked to make this wonderful convention possible. Starting with the organ builder: this amazingly versatile one-manual instrument is Opus 22 of 1994, by John Farmer. Through the judicious use of common bassettes, space and money was saved, and divided stops made possible accompanied solo effects. The organist who next played a recital and then accompanied Evensong was Scott Carpenter. He is assistant organist at this church—Kristin Farmer is director of music. The composer whose music we heard both in the pre-service recital and in Evensong itself is Margaret Sandresky, another treasure of this area, of whom more later. The recital: *Préambule (24 Pieces)*, Vierme; next, an anonymous 18th-century English Cornet Voluntary, and courtesy of divided stops, we heard a beautiful accompanied Cornet, three ranks just from middle c up; next a full Trumpet divided at middle c made possible a *Trumpet Voluntary* of Thomas Dupuis (1733–1796); then, *Nun freut euch* (BWV 734) of Bach; next we heard the really lovely Celeste in *Prayer in E-Flat* of Guilman. The final works on the program were two parts of an *Organ Mass* by Margaret Sandusky based on the little 15th-century waltz tune *L'Homme armé*. This was a wonderful recital, which fact the audience acknowledged fully. Scott Carpenter is a player of great assurance, musicality, and clarity.

Next was a really glorious Evensong, sung by the splendid unadorned choir of St. Paul's, Winston-Salem, conducted by Barbara Beattie. Evensong began with the Richard Strauss *Solemn Entry*, with the Giannini Brass Quintet. Preces and Responses were by Martin Neary, then followed the hymn, "O blest creator, source of light," to the Haydn tune *Bromley*. The Psalm was No. 19, impeccably sung to a fine S.S. Wesley chant. The canticles (*Magnificat and Nunc Dimittis in D*) were by Sir Herbert Brewer (1865–1928). For the anthem, another lovely piece by Margaret Sandresky, *The Turtle Dove*. The closing hymn was "The day thou gavest, Lord, is ended," to the magnificent tune *St. Clement*.

After a good dinner at the Adams Mark Hotel, it was off to St. Paul's Episcopal Church, and a joint concert by Margaret and John Mueller. The organ is Skinner Opus 712 of 1929. Aeolian-Skinner did some revoicing work in 1965, and in 1996–97 the Thompson-Allen firm of New Haven, Connecticut, did a complete restoration. The St. Paul's organ has four manuals, 42 stops, 51 ranks—not huge, but quite telling in the space. The event began with Margaret Mueller at the console as we lustily sang "For All the Saints," to *Sine Nomine*, complete with harmony for stanzas 5 and 6. After that, came an organ demonstration (Margaret). We were handed a two-sided, tightly-spaced

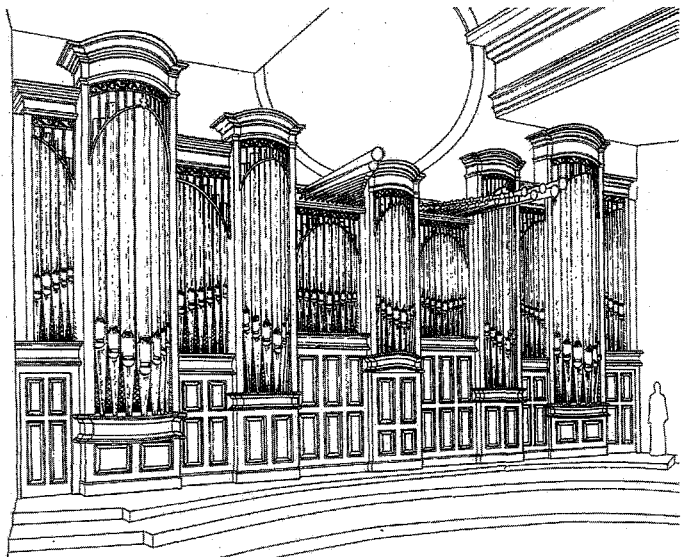


Henry Erben, 1851; St. Timothy's Episcopal Church, Winston-Salem, North Carolina

The buses took us then to St. Timothy's Episcopal Church for a recital by Rachelien Lien, from New Orleans, where she is organist and choir director at St. Matthew United Church of Christ and Parker Memorial United Methodist Church. Lien chaired the OHS's national convention in New Orleans in 1989. Her assignment this day was to perform on the smallest instrument heard in the convention, a charming Erben from 1851, temporarily living in the chapel at St. Timothy's, while its home church in South Carolina is undergoing structural work. The organ has one manual, no pedal, 5 stops, 5 ranks, 190 pipes! An 8' Open Diapason goes down to Tenor F, a Dulciana does the same, and both are anchored by 17 pipes of a Stopped Diapason Bass. There is a 4' Principal and a Flute to Tenor F. There is a very tight Swell box. For some of the pieces, the hand pump was used. The program: *Adagio in e minor*, J.S. Bach; *Allegro* from a Thomas Arne Concerto; *Soeur Monique* of François Couperin, using the Swell box for the contrasts called for in the piece; *Pastorale* by Charles Wesley, using first the Dulciana, and then the 4' Flute for contrast, sounds of enormous beauty and integrity; *Partita on "Ah, vous dirai-je, maman,"* Johann Christoph Friedrich Bach (1732–1795). Next, mezzo-soprano Mary Martin, violist Tony Pruett, and cellist Worth Williams collaborated with Rachelien in the Brahms *Lullaby for the Christ Child*, opus 91. A really special treat, followed by another, the Saint-Saëns *The Swan* with cellist Williams. Following this, the hymn "Built on the Rock."

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sheet describing the demonstration. There were seven sections for the demonstration of the reeds, six for the Diapasons (no Prinzipals here), seven for Flutes, and three for the Strings; ah, and one short section for the Harp and Celesta! Each of the sections dealt with divisions separately, and ensembles and stops alone in those divisions. We then heard *March on a Theme of Handel* by Guilman; *Fantasia in C*, Franck; and finally the charming *A Wreath of Carols* by Margaret Vardell Sandresky (b. 1921), making use in lovely and clever ways of the Sussex Carol, Greensleeves, Lo how a rose, and In dulci jubilo. John Mueller then took over for a very fine *Sonata da Chiesa for Flute and Organ* assisted by flutist Julie Frye, written (1998) by North Carolina composer Dan Locklair (b. 1949). Dr. Mueller ended the program with the Allegro from the Widor Sixth. The audience essentially erupted at the end of this definitely "feel good" program, a tribute to two North Carolina composers, two well-loved North Carolina organists, and a most beautiful instrument.

Monday, June 25

The day began with a fascinating lecture by Jonathan Ambrosino, who was just finishing a two-year term as President of the OHS. "The Residence Organ, 'The Final Touch of Beauty for the Well-Planned Home,'" took us back to those days of "yesteryear," the early part of the 20th century when even radio did not exist commercially. If you wanted music, you made it yourself. Just about everyone had a piano in the parlor, and someone in the family who could play it. Those with wealth and space had pipe organs.

After the lecture, a short bus ride took us to Centenary United Methodist Church, Winston-Salem, for a concert involving Margaret Vardell Sandresky and Dan Locklair. Centenary U.M.C. is not a small church, surely seating at least a thousand souls. The church was begun in 1929, and Austin installed an organ in 1931. With its usual uncanny thoroughness, the *Organ Handbook* for the convention provides both the original specification and that of today, after a number of revisions. The main redo was in 1963, not a promising year! Right away, one notices that the Great lost its 16' Double Open Diapason in favor of a Quintaten! Five 8' stops were whittled down to three. The Second Open (albeit an upward extension of the 16') is gone, as is the Doppelflute. The Great reed unit, Trumpet and Clarion, is gone. To be sure, in the 1931 instrument the Great only went up to a 2' Principal, and that was an extension of the 4'; now there is a IV Mixture, surely an improvement. The Swell did not fare too badly, although it did lose its 8' Open Diapason, always a shame, I think. It gained a 16' Contra Fagotto. I think I weep a bit for the Choir organ, which must have had breadth and presence with an English Diapason, Concert Flute, Flute Celeste, Dulciana and Unda Maris. These morphed into just a Nason Flute, Dulciana and Unda Maris. It lost its Clarinet and Orchestral Oboe in favor of a Larigot and Krummhorn. The Solo and Echo divisions are changed somewhat in character, and possibly improved by the 1963 rebuild. In 1987, Austin made two additions of great significance: a not-too-frightening *en chamade* reed in the back, and a solid 32' Bombarde in the Pedal.

The first part of the program was played by Margaret Vardell Sandresky, who began with a work by her father, the first organist in the new 1931 building, Charles G. Vardell, Jr. (1893-1952). Appropriately, Mrs. Sandresky registered using only stops from the 1931 organ. *Skyland* is a wonderfully atmospheric work, with great soaring lines, and bits of nice glassy effects, using also the French Horn and the Harp. Next, three works by Mrs. Sandresky herself, beginning with a year 2000 commission from the Home Moravian Church, a suite entitled *The Good Shepherd*, consisting of four chorale preludes based on Moravian Chorales; then a *Wedding*

March written in 1982 while Mrs. Sandresky was organist of this church—somewhat British sounding, with great flourishes; and ending the first half of the program, *En Chamade*, written for OHS 2001. There are several movements, some with chimes, and some cleverly using the big reed in the back.

After a short break, the program resumed with Dan Locklair playing his own music, beginning with a *Fanfare for Organ*, written in 2000 on commission from Fourth Presbyterian Church of Chicago. This was followed by three sections from the *Windows of Comfort* (Organbook 2), commissioned in 1996 by First Presbyterian Church, Topeka, Kansas, and inspired by that church's Tiffany windows. Then, *Ayre for the Dance* and *Jubilo* (A Prelude for Organ), a 1998 commission from the AGO for the 2001 regional competitions for young organists. Finally, we had a chance to sing, and a good chance indeed with the Parry tune to "O praise ye the Lord!"

We next did a rather free-form triple split. We all drove to the great estate that Tobacco built, Reynolda House in Winston-Salem, spacious and elegant. The room from which to hear the organ is not huge, hence the split with assigned times for each group for hearing the recital, for eating lunch in the various restaurants on the estate, and for simply walking around the beautiful



The Aeolian Company, 1918; Reynolda House, Winston-Salem, North Carolina

grounds. It did not work out exactly as planned, because it took rather a time to check out the various restaurants and to get into fairly long lines and to wait for service.

After this visit, the buses took us back to the hotel for a rest period. Then, we rode to Greensboro for dinner at First Presbyterian Church, and then to Christ United Methodist Church, the scene of which could have been a convention planner's nightmare, but turned out more than o.k. We were to have heard Lenora McCroskey. Ms. McCroskey suffered an injury to her arm some days before she was to play, and realized it would not be possible to meet the commitment. Her excellent former pupil

Stewart Wayne Foster was, fortunately, available to play. He is artist in residence and associate organist of First (Scots) Presbyterian Church and is founder/musical director of the Orchestra of St. Clare, Charleston's first full-scale Baroque orchestra. Mr. Foster has been coordinating the pipe organ component of the Piccolo Spoleto Festival since 1999.

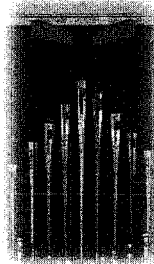
We began with a hymn, "O Gladsome Light," to the tune *Cantique de Simeon*, a Louis Bourgeois tune harmonized by Claude Goumél. The notes on the instrument indicate that this was one of the organs completed in the last year of Charles Fisk's life, 1982, and mentioned that it is considered a sister organ to the one at Downtown United Presbyterian Church in Rochester, New York. Mr. Foster is a superb player, possessing a very easy sort of grace, his movements sure and musically based. With very little notice, he was able to put together a most interesting program. He also spoke very clearly and well, with comments carefully chosen and useful. Nicholas Bruhns, *Praeludium in e minor*; Bach, *Tocatta in d minor*, BWV 913 (written with harpsichord in mind); Clérambault, *Suite on the Second Tone*; a setting of "Amazing Grace" by Robert Hebble, who was one of Mr. Foster's teachers; *Tocatta on "Old Hundredth"* by Jack Jones (another of Mr. Foster's teachers). The recital ended with the

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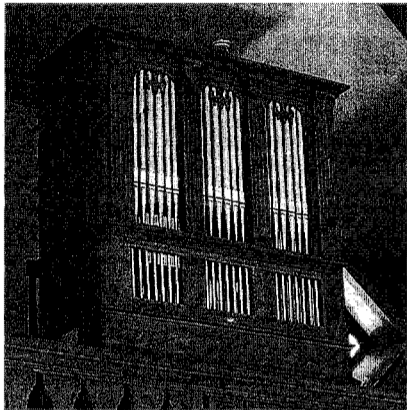
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Final from the Vierne *Third Symphony*, brilliantly played. By this point, I had wondered if Mr. Foster, given the late notice about playing, had actually had a chance to go out in the room and listen to the instrument with his registrations. Some judicious pruning could have made the big moments more bearable, something that was very much wanted in the Vierne, which was so splendidly done, but was also painfully loud.

Tuesday, June 26

The day began with a lecture by Peter Cameron entitled, "George Jardine and Son, New York Organbuilders—An Era of Spectacular Organs." Cameron has had a long career in organ maintenance, repair, and restoration, and from 1977 to 1994 served as maintenance coordinator for the Andover Organ Company. His lecture was a wonderful appreciation of a once great company, from one who has had extensive hands-on personal experience with their output. A great story, well told.

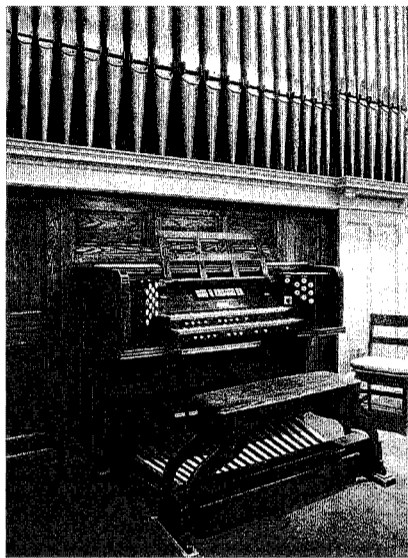


Charles McManis, 1971, after Joseph Bultischek, 1772; Gemeinhaus, Saal, Historic Bethabara, Winston-Salem, North Carolina

After the lecture, we did our three-way split to accommodate one very small but beautiful venue in Historic Bethabara within Winston-Salem, the "Saal" of the 1771 "Gemeinhaus," the meeting room in which services were held in the Congregation House. While one part of the group was hearing the recital, the other two parts were visiting the historical exhibits and enjoying the beautiful grounds. The little three-stop, single-manual organ in the "Saal" is by Charles McManis, built in 1971 after a 1772 organ by North Carolina builder Joseph Bultischek, an instrument that perished in a fire in 1942. Sadly and strangely, no one knows what the specification of that organ was, so Charles McManis, fortified with some knowl-

edge of other very small organs used by the Moravians, settled on an 8' Cédac, 4' Principal, and 2' Octave.

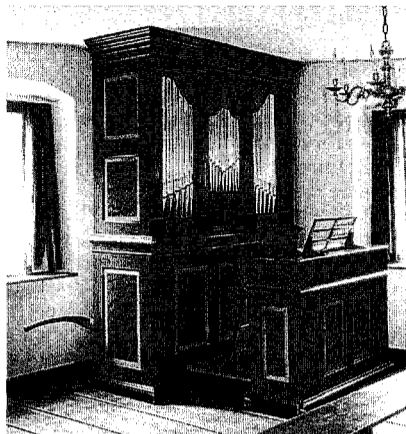
Michael Rowland is director of music at Ardmore United Methodist Church, and staff accompanist at Salem College. He played an 18th-century program beginning with *Four Preludes* of the English Moravian, Christian Latrobe (1758–1836), followed by three Bach chorale preludes: *Erbarm dich mein* (BWV 721), *Gelobet seist du* (BWV 697), and *Allein Gott* (BWV 717). We then sang *Allein Gott*, two stanzas with harmony provided—sheer joy in that lovely place. Mr. Rowland was then joined by Lauren Kossler, a fine violinist, and together they played a suite for violin and keyboard by John Stanley. Thanks to them both for a perfect program for a most attractive and historic place.



Hook & Hastings, 1926; Calvary Moravian Church, Winston-Salem, North Carolina

Andrew Unsworth played an 18-stop Hook and Hastings instrument of 1924, with no stop over 4', in a quite dead acoustic at Calvary Moravian Church in Winston-Salem. Both Unsworth and the organ conquered all, aided, no doubt, at times by the 73-note chests and attendant super coupler. Currently organist and choirmaster at St. Paul's Evangelical Lutheran Church in Durham, he holds a Ph.D. in performance practice from Duke. The program began with two pieces by Henry Dunham (1853–1929), who taught organ at New England Conservatory for 52 years: from the *First Sonata in G Minor*, op. 10 (from 1882), an *Allegro moderato*, followed by *Impromptu* from a set of 12

pieces of 1912, op. 24; next, "Vision," Rheinberger, a lovely piece requiring some dexterity at registration changes, which were very deftly handled. The last of the organ pieces was the *War March of the Priests*, Mendelssohn, played with great flair and a fat and powerful registration—very satisfying indeed. Unsworth proved himself to also be a very fine hymn player, giving really good support, and doing clever bits of descanting, with a rather nice reharmonization of the last verse of the hymn *Redeemer of Israel*, to a tune by Freeman Lewis.



David Tannenberg, 1798; Single Brothers' House, Saal, Old Salem, North Carolina

Lunch was served at Centenary United Methodist Church, Winston-Salem, following which we bused to Old Salem where we again broke into three groups in order to accommodate the limited capacity of the "Saal" in the Single Brothers' House. While one group was at the recital, others were touring Old Salem. In the "Saal," Lois Regestein played her excellent recital three times in order to fit everyone in. The organ, by David Tannenberg, 1798, is gentle and sweet, and comprises five stops. The console is slightly detached and reversed. The instrument was rebuilt by Charles McManis in the mid-60s. The program: *Organ Obligatos to an Anthem*, by Johann Ludwig Freydt (1748–1807); *Fuga*, by Johann Gottfried Gebhard (1755–?); *Prelude No. 2 in C Minor*, *Prelude No. 6 in E-flat*, by Christian Latrobe; *Nun rühen alle Walder*, by Ernst Immanuel Erbe (1854–1927), then another "Chorale Verse" based on the same tune, by Carl Anton Van Vleck; *Voluntary IV in G*, op. 7, by John Stanley; and then the hymn *Morning Star*, written in 1836 by Francis Florentine Hagen (1815–1870). James Boehringer, former director of the

Moravian Music Foundation, and Kevin Brown, present administrator of the foundation, were both acknowledged as having provided help in organizing the program.

We next walked to Home Moravian Church, where Paula Locklair presented a most interesting slide-talk about the work of David Tannenberg and his relationship with the Moravians in North Carolina. Mrs. Locklair has worked with the various collections at Old Salem since 1975, and has been director of collections since 1987, and is married to composer Dan Locklair. After her talk, she introduced John Boody of the firm of Taylor & Boody, who gave a slide-talk presentation about the company's project for restoring the 1799 Tannenberg organ for the Home Moravian Church. This is the oldest American-made two-manual instrument extant. (For information on the project: <www.taylorandboody.com>.)

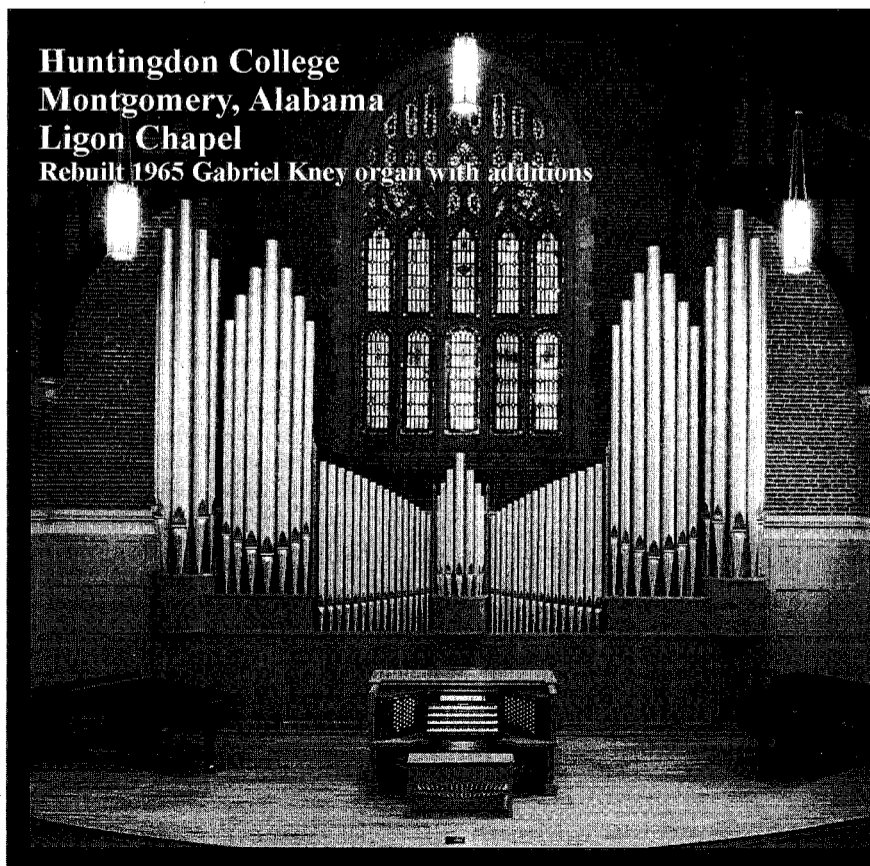
We then moved upstairs to the church, where the Piedmont Chamber Singers, directed by James Allbritten, and accompanied by David Pulliam, led us in a *Singstunde*, which is just what it sounds like—a wonderful hour of singing; much of it done by us, with some choral works sung by the Chamber Singers. We sang hymns that would be known to a Moravian congregation, but not necessarily to us, and thus learned some new and quite interesting hymns.

OHS planners always try to find occasional experiences other than organs and organ music, and tonight was the night. We bused quite a long way out of town to the Pollirosa Restaurant, obviously a very popular spot. There was a long line and the place was really packed, but they were ready for our group, and we had some wonderful barbecue and lots of other good things, all accompanied by bluegrass music, live, on stage. There were also hayrides available, but I did not notice any of our group indulging. We had six buses, and they left for the hotel at intervals, so you could leave when you had had your fill of food—and possibly of bluegrass. A lot of our gang really got into it, singing and dancing up a storm, and me without my camera!

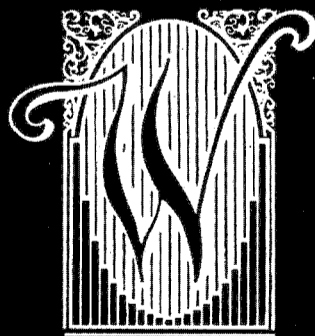
Wednesday, June 27

This penultimate full day of the convention featured an array of various instruments. Here is the pipe count for the day: 362, 363, 951, 4926, 1038, and finally 6663. The day began with an almost two-hour bus ride to New Hope Presbyterian Church in Chapel Hill, to hear Steve Barrell play the 1987 one-manual organ by John Brombaugh. The program: Pieter Cornet (c. 1560–c. 1630), *Four Versets on "Regina Caeli"*, featuring various combinations of sound, some of the fuller bits somewhat on the harsh side, some individual voices quite beautiful. Divided stops make possible solo and accompaniment, used to good effect. Then, Johann Pachelbel (from *Hexachordum Apollinis*, 1699), *Aria Prima with Six Variations*, the second variation on a beautiful Flute with tremulant. For something entirely different, we sang the hymn "Were you there," with a harmony of Barrell's own devising, based on the music of Fats Waller.

A very short bus ride brought us to Hillsborough and St. Matthew's Episcopal Church for a recital by Grant Hellmers, an Australian by birth, who has been at St. Paul's Episcopal Church in Richmond for 20 years, and was assistant for the four years before that. Before his time in Richmond, he held church positions in Australia and in Vienna. The two-manual Hook & Hastings stock model organ dates from 1883. The program: *Humoresque (L'organo primitivo)*, *Toccata for Flutes*, Pietro Yon; the beautiful Schübler *Wer nur den lieben Gott lässt walten*, Bach, after which we sang the two stanzas given for the chorale, one in harmony, and the second in unison with a very nice reharmonization. The power of even half of an OHS convention was just too overwhelming (we were split in two groups at this point)—every stop was indeed

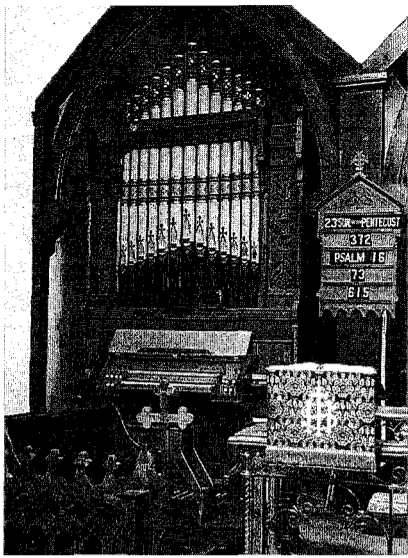


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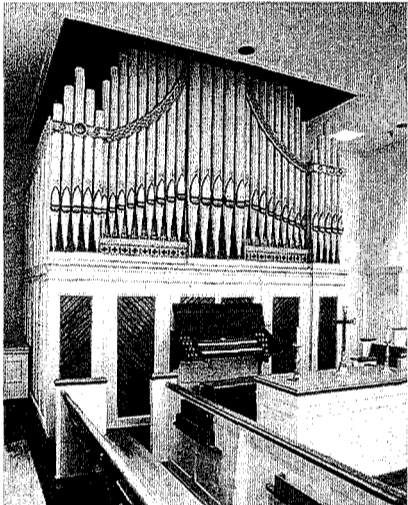
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Hook & Hastings, 1883; St. Matthew's Episcopal Church, Hillsborough, North Carolina

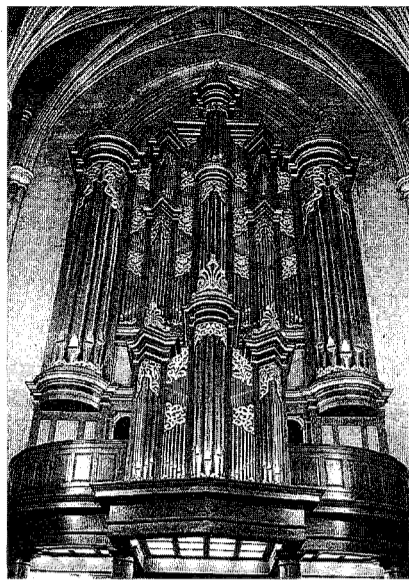
on! Following the hymn, three charming pieces by Leopold Mozart, from *Der Morgen und der Abend* (Morning and Evening); then, "Lied" (from *24 Pieces in Free Style*), Vienne, with the lovely Open Diapason for the melody; Percy Whitlock, *Divertimento* (No. 2 from *Four Extemporisations*); and finally, Allegro (Number 6 of *Six Short Preludes and Postludes*, Set 2, op. 105) of C. V. Stanford. Well conceived and beautifully played was this program, and the little stock organ really is lovely.



Pomplitz & Co., 1885; Peace College, Raleigh, North Carolina

Both New Hope Presbyterian and St. Matthew's Episcopal provided lunch for their half of the convention party, after which we gathered at the Chapel of Peace College in Raleigh, where Rosalind Mohnsen played her 16th OHS convention recital. The organ is a transplant, a gift to the college given by Christ Church, Raleigh. I don't know how many intact organs by Pomplitz & Company are extant. Here at Peace College, this 17-stop Pomplitz found an excellent home, and it and the college were presented with an OHS Plaque in recognition of this. It was accepted by the president of the college, who said a bit about how much she enjoys this instrument. With only 17 stops, this two-manual organ nonetheless has both a 16' Double Open and a Bourdon, and is quite robust in other ways as well. The program began with March from *Ten Progressive Pedal Studies* of George Whitefield Chadwick; then, *Gavotte Pastorale* by Frederick N. Shackley (1868-1937); *Prelude in E-flat Minor* (op. 66-1911), Vincent d'Indy (1851-1931); *Prelude and Fugue in B Major* (op. 99), Camille Saint-Saëns; *Pastorale in D Major*, op. 13, William Wolstenholme (1865-1931); and finally an *Allegro Moderato in D* by Henry Smart (1813-1879). The recital came to a rousing close with the hymn "The Day of Resurrection" in glorious harmony to Henry Smart's well-known tune *Lancashire*.

A bus ride brought us to the beautiful campus of Duke University, with a chapel boasting three remarkable



Flentrop Orgelbouw, 1976; Duke University, Durham, North Carolina

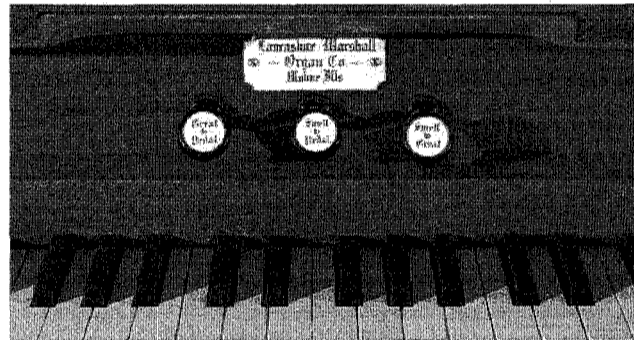
organs, upon each of which we heard what could only be described as a perfect recital, tailored to match the qualities of the instrument. We began at the west end of the chapel with the famous four-manual Flentrop of 1976, with Mark Brombaugh offering a recital of Buxtehude, Scheidemann, de Grigny, and a partita by James Woodman, com-

missioned by Brombaugh in honor of his father. Woodman's *Partita on "Spanish Hymn"* was written in 1999 and comprises seven sections: Prelude, Chorale, Bicinium, Trio, Aria, Fughetta, and Canon. The program ended with the hymn "Spanish Hymn," complete with three harmony verses and even a bit of a descant! The Flentrop organ had a robust sound in the louder works and permeates the building wonderfully. The chapel's walls have been treated with several coats of sealant with excellent results. Equally impressive were the clarity and color of the quieter sounds.

The next event generated something akin to hostility. I suppose the behavior of a few of our colleagues might be compared to the reactions of some who demonstrated their opprobrium at the first performance of *Rite of Spring*. Well, in truth, no tomatoes were thrown on this occasion, but it saddens me to report that a number of people left the building, saying things like "I don't have to listen to this." Some even said things like: "I listened to the damn Flentrop, but this is too much!" Meantone is not nearly as sinister as it sounds! I heard Margaret Irwin-Brandon at OHS Boston the previous summer, where she had the assignment of playing the Charles Fisk dual-temperament instrument at Wellesley College. The anti-anything-different folks were in evi-

dence there, too. As at Wellesley, she chose a program absolutely perfect for the instrument at hand: Frescobaldi, *Toccata Sesta*, Bk. II, *per l'organo sopra i pedali, e senza*; *Canzona Quarta*; *Toccata Quinta*, Bk. II, *sopra i pedali per l'organo, e senza*. Then we sang "Savior of the nations, come" (*Nun komm der Heiden Heiland*), five harmony stanzas in our hymnlet, which means we all sang in meantone without any permanent injury, with the exception of stanza 3, which got switched amazingly into a triple meter, which we all managed quite well. Then *Canzona II* of Froberger, followed by *Ballo della Battaglia* of Bernardo Storace. Now, if anyone was in doubt about the personality of meantone tuning, the Frescobaldi works left no doubt. There are intervals that jar our "well"-conditioned brains and ears, and I found myself, as at Wellesley, looking straight up at the organ and listening with as much attention as I could muster—this contemplation coupled with a totally relaxed attitude. This is edgy, this is somewhat unsettling, but I can get used to it, and find these sounds more of a condiment than a threat. The very gentle beauty of this Brombaugh organ at Duke beguiled me into complete acceptance, and pleasure at having the opportunity to hear something from the history of our instrument. The Froberger was wonderfully gentle and sweet, and then the

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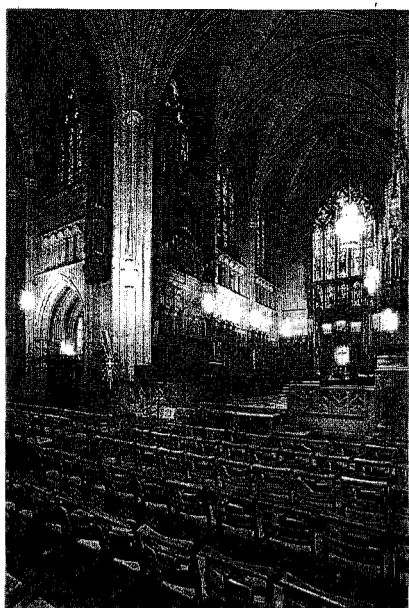
instruments by
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The Aeolian Company, 1931-32; Duke University, Durham, North Carolina

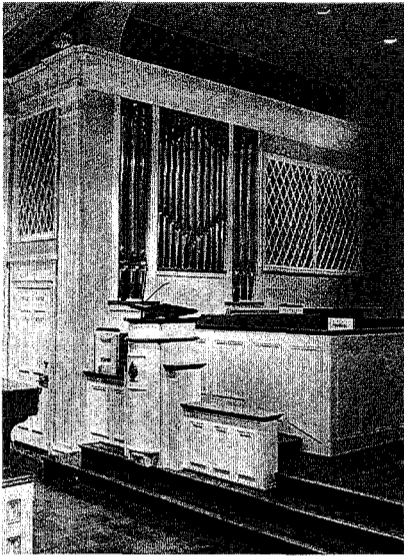
Storage was, well, a battle, with the little Regal on the Brustwerk doing yeoman service!

The journal of the Organ Historical Society is called *The Tracker*, and back in the very early days, this was the perfect name. Conventions included visits to, if not totally exclusively, almost exclusively mechanical-action instruments. The broadening happened gradually, and now convention goes visit historic E. M. Skinner organs, on which are often conferred OHS plaques in honor of their preservation and maintenance. We have often even visited new organs of note, no matter what mechanism makes the pipe speak, e.g., the new Létourneau instrument at the first recital of this convention! Welcome, I think, to the real world, with a broader view of real excellence. I have not, and I know others who are driving the work of OHS have not, abandoned a belief in the great virtues and advantages of tracker action. This does not prevent me from thrilling at the sound of the Wanamaker Organ, for example. The full circle we have made was brought into full view by all the buzz and almost palpable anticipation of the next event, a recital on the Aeolian organ in the east end of the chapel, an organ so reviled in times past that there was a powerful movement to junk it. It makes the heart glad to know that the OHS had a role in the campaign to save it, so there was some reveling in all of this as we settled down to hear Ken Cowan give a convincing demonstration of this instrument: *Allegro vivace* from the Widor 5th; *Ave Maria* of Marco Enrico Bossi (1861-1925) demonstrating the ravishing strings of the instrument; *Roulade*, Seth Bingham; *Overture to The Flying Dutchman*, Wagner; the hymn "In our day of thanksgiving one Psalm let us offer," to the glorious tune *St. Catherine's Court*, with harmony. (Let it be here stated that Ken Cowan does know how to accompany a hymn. I wrote in my book: "What an accompaniment!")

Words won't do in describing Cowan's simply stunning performance of a perfect piece for right where we were, the Liszt *Ad nos, ad salutarem undam*.

Thursday, June 28

The last day of the convention began with Rachelen Lien from New Orleans, a regular performer at OHS conventions, giving a preview of a January 2002 mini-convention entitled "A South Louisiana Organ Odyssey." This event, to be held January 3-5, was to include tours of plantations, monasteries, and convents, as well as the famous French Quarter.

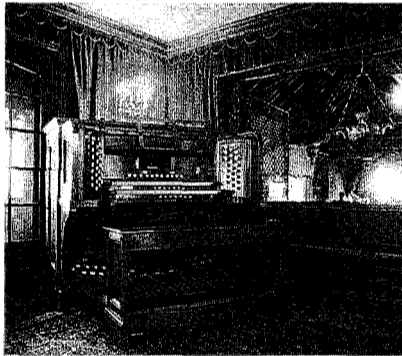


Geo. S. Hutchings, 1900; First Presbyterian Church, Lexington, North Carolina

A 45-minute bus ride brought us to the First Presbyterian Church of Lexington, for a recital by Edward Zimmermann, a native of North Carolina, now teaching at Wheaton College in Wheaton, Illinois. The organ, Opus 499 of Geo. S. Hutchings (1900), was relocated to this church through the Organ Clearing House and members of the staff of Andover Organs, which company rebuilt and enlarged the instrument in 1994. The program consisted entirely of works by Otto Dienel (1839-1905), beginning with a chorale prelude on *Lobe den Herren*, for which Zimmermann used only original Hutchings stops; we then sang just one stanza of the chorale. This two-manual instrument of 23 stops and 28 ranks is very fine. There followed three more chorale preludes: *Komm, O komm, du Geist des Lebens*; *Mach dich, mein Geist, bereit*; and *Wer nur den lieben Gott lässt walten*. The program ended with a three-movement *Grand Sonata No. 3 in F Major*, op. 18, on the chorale *Wie gross ist des Allmächtigen Güte*. At some of the convention recitals, we are joined by varying numbers of members of the congregation, which suggests the good news that there is interest in the organ. From this church, there were many congregants, and I am sure they had their interest and pride in the instrument strengthened.

After lunch in Winston-Salem, we

moved on to another surprisingly effective organ, speaking out of a very small rectangular hole high on the east wall, looking for all the world like a large speaker enclosure. No date is given for this Kilgen unit organ of 11 stops and 13 ranks. The church was built in the early 1930s by a Presbyterian congregation, and the organ would seem to be of the same period. In 1964, the congregation of St. James A.M.E. Church bought the building. The organ was last played publicly 30 years ago. The last time it was played at all was 20 years ago. At some point, before the organ ceased to be used, some tonal changes were made under the direction of John Mueller, which now, at this time of our organic thinking in the 21st century, will either bring cheers or jeers. The Great 8' Open was replaced by a Mixtuur III. The 8' Clarabella became a Gedeckt. The Dulciana became a 4' Octaaf. On the Swell, the Vox Humana became a 2' Vlakfluit. When members of the convention committee went to inspect this instrument, it was not playing at all—there was no longer electricity to the blower. John Farmer and a crew, along with a licensed electrician, got it all cooking again. There were a few members of the congregation around for the recital, and I hope they might be persuaded to make some use of the instrument, now that it can be played again. Those there seemed impressed. Here we were treated to a concert by bass-baritone John Williams and organist Max Smith. The program: Handel, *Thanks be to Thee*; Mendelssohn (*Elijah*), *Lord God of Abraham* (preceded by the recitative); Margaret Vardell Sandresky, *O God, my heart is fixed on thee* (Psalm 108); for organ alone: Adagio from Widor Symphony No. 6; "I Stood on the River of Jordan," arr. Harry Burleigh; "Let Us Break Bread Together"; provided with full harmony, we happily sang "Fairest Lord Jesus" to the tune *Crusaders' Hymn*.



Skinner Organ Company, 1926; Chiqua-Penn Plantation, Reidsville, North Carolina

A 45-minute bus ride brought us to the third and last "stately home" of the convention, the Chiqua-Penn Plantation, devised and built by Mr. & Mrs. Thomas Jefferson Penn. A Skinner organ, Opus 565, was installed in 1926. The pipes are in the basement, speaking out into the great living room through large grates. For this visit, we were divided in two groups to avoid crowding in the room where the organ resides. While one group was walking the extensive and interesting grounds, the other was listening to a recital, well played and chosen for the organ and venue, by Mary Gifford, who is director of music at St. Leonard Catholic Church in Berwyn, Illinois. Her program was perhaps a reproduction of at least the spirit if not the specifics of what might have been heard by the residents of this home. There were four charming Edward MacDowell piano works arranged by Ms. Gifford: *Hunting Song*, *An Old Love Story*, *To a Humming Bird*, and the inevitable *To a Wild Rose*; next *A Southland Song* by William Lester, an English organist who settled in Chicago in the early part of the 20th century, and was for some years a reviewer for *THE DIAPASON*; then we attempted to sing "When Mother Played the Organ," by George B. McConnell (text by Dick Sanford) and did not do too badly at all. The perfect



Dobson/Rosales, 1999; West Market Street United Methodist Church, Greensboro, North Carolina

closer was the Mendelssohn *War March of the Priests* arranged by Theodore Dubois.

After dinner at the plantation (one could get used to that), we hopped on the bus for a one-hour relaxing trip to Greensboro, and West Market Street United Methodist Church, where Peter Sykes played the final recital of the convention. Organist at First Church in Cambridge, Massachusetts, Sykes teaches organ, harpsichord, and chamber music at the Longy School, and serves on the faculty of the extension division of New England Conservatory. The organ at West Market Street is by Dobson in collaboration with Manuel Rosales. Quoting from the *Organ Handbook*: "In the final equation, Dobson designed and constructed the organ; Rosales provided basic scaling with input from Dobson; and both companies shared equally in the voicing and tuning process." Key action is mechanical, stop action, electric. Some Pedal ranks are on electric action. There are three manuals and 39 stops, the third manual being a small Solo Organ, with an Harmonic Flute, a 5-rank Tenor C Cornet, an 8' Trumpet and an 8' Clarinet. The program: Mendelssohn, *Sonata No. 3 in A Major*; a five-movement "suite" by James Woodman, *All Creatures of Our God and King*; Sister Moon, *Brother Sun, Mother Earth*, All of Tender Heart, and Alleluia; the tune *Lasst uns erfreuen* appears here and there. Then, *Toccata in F* (Bux 137); *Fantasia and Fugue in C Minor*, BWV 537, Bach; three "Tonstücke," op. 22 of Niels Gade; and to close, Duruffé *Prelude, Adagio, et Choral varié on Veni Creator*. The last hymn to be sung at this convention followed, a rather angular but ultimately attractive and singable tune by Derek Williams (b. 1945) to the text, "Give us the wings of faith." The Dobson/Rosales instrument, though not large, provided plenty of variety and color for such a varied program. There were, for me where I was sitting, a very few overpoweringly loud and harsh moments, and I thought it had to do with the Great Reeds, 16, 8 & 4, but others will have felt differently, I am sure. The instrument is surely a great success, and Mr. Sykes' performance was superb. The buses soon departed for the hotel, and one last look at the exhibits and the convivial bar and it was all over for another year.

This was another wonderful OHS convention! Readers please note: the 2002 OHS national convention will take place June 25-July 1 in Chicago, Illinois. For information: 804/353-9228; <www.organsociety.org>.

The author thanks Scott Carpenter and Harry Martinis for editorial help with this report.

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Located on the Mississippi River, Red Wing, Minnesota, is best known for work boots and pottery. Norwegian immigrants, many employed in these industries, founded two Lutheran churches, which merged several decades ago to form United Lutheran Church, today a vibrant congregation of the ELCA.

Although an organ committee had been formed in 1987 to consider the replacement of the church's aging eight-rank Möller, for various reasons its work did not come to fruition. In the current effort, the leadership of Pastors Randall Johnson and Andrew Smith, and Director of Music Paul Christenson (himself an ordained minister) were crucial to the success of the project. Because of the delay in a building construction project for another client, we were able to fit the United Lutheran organ into a window in our schedule that allowed installation of the organ only one year after the signing of the contract, surely a first for us.

Because of the accelerated schedule, fundraising and revisions to the worship space were carried out in short order. Many square feet of acoustic tile were removed from the ceiling, and the chancel wall was replastered and painted. All was completed in time for the organ to be installed in February 2001. The new instrument was celebrated in three dedication worship services in the morning and an afternoon dedication concert on Sunday, May 20, 2001. In the spirit of Psalm 150, representatives of every

class of instrument joined the organ in festive music: voices, brass, piano, violin, handbells, percussion, flute, even sitar and bagpipes.

The organ is located in the place formerly occupied by the altar, which was moved from the liturgical east end to a position on the north side several years before the organ's arrival. The Great and Swell divisions are in a free-standing case of white oak, with a detached, mechanical action console placed in front. The Pedal division has electric action and is located in the old organ chamber directly behind the screen. Though modest in resources, the organ strives to provide the greatest possible variety as well as a sense of grandeur not normally found in instruments of this size. For reasons of economy, several sets of pipes were retained from the previous instrument and revoiced for their new situation. Wind pressures of 82 and 100 millimeters were employed for the manuals and pedal, respectively. The organ is tuned in equal temperament. Manual/pedal compass is 58/32.

—John A. Panning
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- II Cornet
- 8' Oboe
- Tremulant

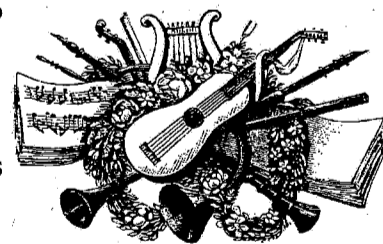
PEDAL

- 16' Open Bass (1-18 old)
- 16' Bourdon (Gt)
- 8' Principal (ext)
- 8' Gedackt (Gt)
- 4' Choralbass (ext)
- 16' Trombone (full length)
- 8' Trumpet (ext)
- Great to Pedal
- Swell to Pedal
- Zimbelstern



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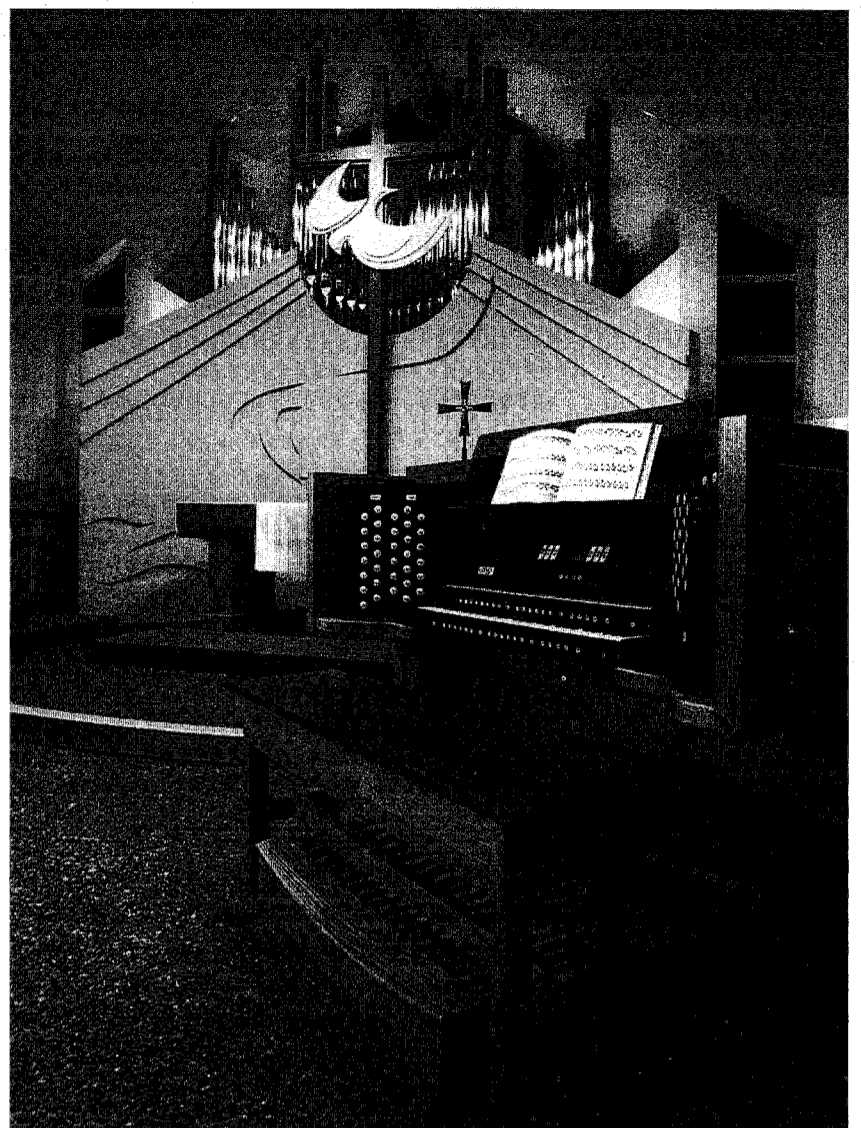
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Visser & Associates, Tomball, Texas, has built a new organ for St. Luke's Episcopal Church of Alexandria, Virginia. The instrument was finished in December 2001 and used for Christmas services. The acoustics of the church have an even response of about three seconds of reverberation. The organ features broad scaling, with wind pressures at 85 mm in the manuals and 95 mm in the Pedal. The Great division is situated on top, with the Swell in a lower case closer to the choir. The Pedal is split left and right beside the Swell. Windchests are laid out in Visser's standard major tierce format and supplied by a wind system that consists of parallel bellows for each division with wooden wind trunks throughout. Key action is mechanical, with electric stop action. A remote console about six feet from the main organ case allows the organist to play and direct the choir; the key action is light and responsive. The case is of solid American cherry. Voicing was by Pascal Boissonnet; tonal finishing was done by Pieter Visser and Pascal Boissonnet. Pieter and Michael Visser did the engineering; the windchests were built by Eric Walden and Thomas Cashen; the action was built by Michael Visser, James Alsobrook, and Gabriel Gutierrez; casework was built by Ron Williams; and the pipework was made by René Bedford, John Tharp, Pascal Boissonnet, James Alsobrook, and Michael Visser, under Mr. Boissonnet's supervision. Rhonda Visser is the busi-

ness manager. The stoplist was drawn up by Pieter Visser working with consultant for the project Geoffrey Simon and organist/director of music ministries Jane Bourdow. Manual/pedal compass is 61/32; equal temperament A440.

MANUAL I (coupler)

MANUAL II (Great)

- 16' Bourdon (wood)
- 8' Principal (75% tin, enfacade)
- 8' Chimneyflute (20% tin, 1-12 wood)
- 4' Octave (20%)
- 4' Nachthorn (20%)
- 2½' Twelfth (20%)
- 2' Octave (20%)
- 1½' Seventeenth (20%)
- 2' Mixture V (70%)
- 8' Trumpet (70%)

MANUAL III (Swell)

- 8' Gedackt (20%, 1-12 wood)
- 8' Salicional (20%)
- 8' Celeste (TG, 20%)
- 4' Principal (20%)
- 4' Harmonic Flute (20%)
- 2' Recorder (20%)
- 1½' Small Mixture IV (70%)
- 16' Dulcian (50%)
- 8' Chalumeau (50%)
- Tremulant

PEDAL

- 32' Bourdon (electronic)
- 16' Bourdon (wood)
- 8' Diapason (70%, enfacade)
- 8' Stopped Flute (ext)
- 4' Choralbass (20%)
- 16' Bombarde (wood)
- 8' Trumpet (50%)

J.F. Nordlie Company, Sioux Falls, South Dakota, has built a new organ for St. Barnabas Lutheran Church, Plymouth, Minnesota. The firm's Opus XXXIV contains 1026 pipes in 19 ranks, highlighting the the cross over the altar with a façade of polished aluminum pipes. The exterior cabinetry of the console, the swell box, and the 16' Subbass pipes are constructed of rift-sawn red oak to match woodwork in the sanctuary. The interior keydesk surround of the console is made from oiled black walnut. Pau ferro sharps and drawknobs complete the design of the console.

The two manuals and pedal use 42 stops, allowing flexibility to lead congregational singing, accompany vocal and instrumental musicians, and perform organ literature from the Renaissance to the present day. The design employs careful use of unification and borrowing between divisions in order to maximize this flexibility. The organ has an independent Principal chorus on the Great, with an independent 8' Principal in the Pedal division. Two ranks of reeds are shared between the divisions. The Trompette includes a full-length 16' octave in the Great and Pedal divisions, and is extended up to support a full-compass 4' Clarion stop in the Great and Swell.

Several preparations have been provided. Space is present on the Great chest for the addition of three ranks. An 8' Spitzflute will replace one of the borrows from the Swell. An independent 2½' Principal will also be added, and the 8' Trompette will be moved from the Swell chest to the Great. A French Trompette will be added inside the Swell box. In addition, space is present in the Swell to extend the Oboe down an octave so that a full-compass 16' Fagott will exist on the Swell and Pedal divisions.

The instrument was assembled in the Nordlie shop under the leadership of Paul Nordlie. Marty Larsen, Hank Hight, Larry Niebuhr, and John Nordlie installed the organ in the church. Eric Grane voiced the instrument in the sanctuary with the assistance of Darrel Peterson. Beth MacDonald provided office support throughout the project.

GREAT

- 16' Violone
- 8' Prestant
- 8' Gedackt
- 8' Viola
- 4' Octave
- 4' Rohrflöte
- 2½' Twelfth
- 2' Fifteenth
- 2' Mixture IV-V
- 8' Cornet V
- 16' Trompette
- 8' Trompette
- 4' Clarion
- Gt/Gt 4
- Sw/Gt 16-8-4

SWELL

- 16' Gedackt
- 8' Gedackt
- 8' Viola
- 8' Viola Celeste (tc)
- 4' Principal
- 4' Harmonic Flute
- 2½' Nasat
- 2' Octave
- 2' Piccolo
- 1½' Terz
- 1' Scharf II-III
- 16' Fagott (tc)
- 8' Trompette
- 8' Oboe
- 4' Clarion
- Tremulant
- Sw/Sw 16-UO-4
- Zimbelstern (6 bells)

PEDAL

- 32' Resultant
- 16' Subbass
- 16' Gedackt
- 8' Principal
- 8' Flute
- 8' Gedackt
- 4' Choralbass
- 4' Flute
- 2' Octave
- 2' Mixture III
- 16' Posaune
- 8' Trompette
- 8' Oboe
- 4' Oboe
- Gt/Ped 8
- Sw/Ped 8, 4

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Calendar

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

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

UNITED STATES East Of The Mississippi

15 MAY
Ronald Ebrecht; Church of the Holy Apostles, New York, NY 7:30 pm

16 MAY
Christopher Johnson; National City Christian Church, Washington, DC 12:15 pm

17 MAY
Robert Love; Memorial Music Hall, Methuen, MA 8 pm
Harold Stover; Trinity Church, Boston, MA 12:15 pm
Christa Rakich; Immaculate Conception, Boston, MA 8 pm
Paul Jacobs; United Methodist Church, Saratoga Springs, NY 8 pm
Thomas Murray; Grace Episcopal, Utica, NY 7:30 pm
Frederick Swann; Shadyside Presbyterian, Pittsburgh, PA 8 pm
Stefan Engels; St. Christopher's-by-the-River, Gates Mills, OH 7:30 pm
Marko Petricic; Fourth Presbyterian, Chicago, IL 12:10 pm
William Ferris Chorale; Mt. Carmel Church, Chicago, IL 8 pm

18 MAY
Gloriae Dei Cantores; Church of the Transfiguration, Rock Harbor, Orleans, MA 8 pm
Janet Tebbel, carillon; Longwood Gardens, Kennett Square, PA 2:30 pm
Mark Jones, with chorus; First Presbyterian, Pompano Beach, FL 7:30 pm
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm

19 MAY
Ken Cowan; St. Paul's Episcopal Cathedral, Syracuse, NY 4 pm
Anita Werling; The Park Church, Elmira, NY 4 pm
Farrell Goehring; Bethesda Episcopal, Saratoga Springs, NY 4 pm
Vaughan Williams, *Dona Nobis Pacem*; Church of St. Joseph, Bronxville, NY 3 pm
Vaughan Williams, *Mass in G*; Madison Avenue Presbyterian, New York, NY 4 pm
Canterbury Choral Society; Church of the Heavenly Rest, New York, NY 4 pm
Frank Crosio; St. Thomas, New York, NY 5:15 pm
Maxine Thevenot, with chorus, *Fauré Requiem*; St. John the Baptist, New York, NY 7 pm
Frederick Swann, with choirs, Mendelssohn's *Elijah*; Shadyside Presbyterian, Pittsburgh, PA 4 pm
The Bach Sinfonia; Church of the Ascension & St. Agnes, Washington, DC 3 pm
American Boychoir; First Presbyterian, Lynchburg, VA 11 am
Children's Choir of Central Virginia; First Presbyterian, Lynchburg, VA 3 pm
James Dorroh; Christ the King Episcopal, Santa Rosa Beach, FL 4 pm
True North Brass; St. Lorenz Lutheran, Frankenmuth, MI 4 pm
Steven Egler, with flute; Trinity Episcopal, Fort Wayne, IN 4 pm
South Bend Chamber Singers; First Presbyterian, South Bend, IN 7:30 pm
Christopher Herrick; All Saints Cathedral, Episcopal, Milwaukee, WI 3 pm
Alan Morrison; St. Luke's Episcopal, Evanston, IL 5 pm

20 MAY
Henry Glass, workshop; Westbrook Park United Methodist, Canton, OH 7:30 pm
Jill Hunt; Elliott Chapel at Presbyterian Homes, Evanston, IL 1:30 pm

21 MAY
Frederick Swann; Elm Park Methodist, Scranton, PA 7:30 pm

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

26 MAY
Joyful Noise; Ozawa Hall at Tanglewood, Lenox, MA 5:30 pm
Wm. Glenn Osborne; Cathedral of St. Patrick, New York, NY 4:45 pm
Melanie Moll; Washington National Cathedral, Washington, DC 5 pm

29 MAY
Libor Dudas; Memorial Music Hall, Methuen, MA 8 pm

30 MAY
Paul Skevington, with trumpet; National City Christian Church, Washington, DC 12:15 pm

31 MAY
Daniel Lamoureux; Trinity Church, Boston, MA 12:15 pm
Robert Nicholls; Fourth Presbyterian, Chicago, IL 12:10 pm

1 JUNE
John Gouwens, carillon; The Culver Academies, Culver, IN 7:30 pm

2 JUNE
Maxine Thevenot; St. Michael's Episcopal, New York, NY 5 pm
John Walker; St. Monica's, Sussex, NJ 4 pm
Eleganza Baroque Ensemble; Trinity Episcopal, Fort Wayne, IN 5 pm

5 JUNE
Douglas Cleveland; Memorial Music Hall, Methuen, MA 8 pm
Elizabeth Melcher; Old Presbyterian Meeting House, Alexandria, VA 12 noon

7 JUNE
Mark Dwyer; Trinity Church, Boston, MA 12:15 pm
Choral concert; Church of the Advent; Boston, MA 8 pm
Marjorie Ness; Wesley United Methodist, Worcester, MA 7:30 pm

9 JUNE
Joseph Nigro; Cathedral of St. Patrick, New York, NY 4:45 pm
Bach, *St. John Passion*; St. Paul's, Doylestown, PA 7 pm
Stephen Schnurr; First Congregational, Michigan City, IN, 3 pm

12 JUNE
John Skelton; Memorial Music Hall, Methuen, MA 8 pm
Douglas Major; Old Presbyterian Meeting House, Alexandria, VA 12 noon
Sarah Hughes; First United Methodist, Appleton, WI 12:15 pm

13 JUNE
Mark Willey, with soprano; National City Christian Church, Washington, DC 12:15 pm
Martin Jean; Oberlin Conservatory of Music, Oberlin, OH 8 pm

14 JUNE
Jared Johnson; Trinity Church, Boston, MA 12:15 pm

15 JUNE
Gloriae Dei Cantores; Church of the Transfiguration, Rock Harbor, Orleans, MA 8 pm

16 JUNE
Joseph Graffeo; Cathedral of St. Patrick, New York, NY 4:45 pm

18 JUNE
Ray Cornils, with brass; Portland City Hall, Portland, ME 7:30 pm

19 JUNE
Harold Stover; Memorial Music Hall, Methuen, MA 8 pm
Thomas Mitts; Old Presbyterian Meeting House, Alexandria, VA 12 noon
Marilyn Freeman; St. Paul's Lutheran, Neenah, WI 12:15 pm

20 JUNE
Erik Meyer; National City Christian Church, Washington, DC 12:15 pm

21 JUNE
Donald Sutherland, with orchestra; St. Ann's, Washington, DC 8 pm

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

23 JUNE
Timothy Lyons; Cathedral of St. Patrick, New York, NY 4:45 pm

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25 JUNE

Paul Jacobs; Portland City Hall, Portland, ME 7:30 pm
OHS National Convention; Chicago, IL (through June 29)

26 JUNE

Steven Egler; Memorial Music Hall, Methuen, MA 8 pm
Edward Moore; Old Presbyterian Meeting House, Alexandria, VA 12 noon
Daniel Steinert; Zion Lutheran, Appleton, WI 12:15 pm

Ken Cowan; The Jasper Sanfilippo Residence, Barrington Hills, IL 7:30 pm

27 JUNE

Dale Rodgers; National City Christian Church, Washington, DC 12:15 pm

28 JUNE

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

29 JUNE

Terry Charles; The Kirk of Dunedin, Dunedin, FL 2 pm
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm

30 JUNE

Thomas Murray; St. Luke's Episcopal, Evanston, IL 7:30 pm

UNITED STATES

West of the Mississippi

17 MAY

Ken Cowan & Tom Trenney; Pulaski Heights United Methodist, Little Rock, AR 7:30 pm

18 MAY

Mary Beth Bennett, Robert Gallagher, James Kosnik, Alison Luedecke, Lynn Trapp; St. Olaf, Minneapolis, MN 7:30 pm
Berj Zamkochian; St. John Church, San Francisco, CA 8 pm

19 MAY

Compline, in chant; St. Stephen Presbyterian, Fort Worth, TX 6 pm

Carole Terry; St. Paul's Episcopal, Bellingham, WA 3 pm

Kimberly Marshall; Epiphany Parish, Seattle, WA 4 pm

AGO Members' Recital; Grace Lutheran, Santa Barbara, CA 3:30 pm

Peter Richard Conte; First Congregational, Los Angeles, CA 4 pm

20 MAY

Aaron David Miller; Grace & Holy Trinity Cathedral, Kansas City, MO 8 pm

21 MAY

Klint Kraus, historical demonstration; St. James Cathedral, Seattle, WA 10 am (also May 22)

24 MAY

Bruce Neswick; Holy Faith Episcopal, Santa Fe, NM 7 pm

Joseph Adam; St. James Cathedral, Seattle, WA 8 pm

26 MAY

Choral concert; St. Mary's Cathedral, San Francisco, CA 3:30 pm

Compline; St. James, Los Angeles, CA 8:30 pm

30 MAY

Hatsumi Miura, with Seattle Symphony; Benaroya Hall, Seattle, WA 7:30 pm

1 JUNE

Hatsumi Miura, with Seattle Symphony; Benaroya Hall, Seattle, WA 8 pm

La Monica; St. James, Los Angeles, CA 7:30 pm

2 JUNE

Bach Choir and Orchestra, *Cantata 39*; Christ the King Lutheran, Houston, TX 5 pm

David Johnson Memorial Concert, choir & organ; Grace St. Paul's Episcopal, Tucson, AZ 3 pm

Hatsumi Miura, with Seattle Symphony; Benaroya Hall, Seattle, WA 2 pm

Davitt Moroney, with UC Berkeley Collegium Musicum; Pacific Lutheran Seminary, Berkeley, CA 3 pm

Gospel Festival; St. Mary's Cathedral, San Francisco, CA 3:30 pm

3 JUNE

Yuko Tanaka, harpsichord, with violin; Hertz Hall, UC Berkeley, Berkeley, CA 8 pm

4 JUNE

Davitt Moroney, harpsichord; Hertz Hall, UC Berkeley, Berkeley, CA 8 pm

6 JUNE

Schumann, *Das Paradies und die Peri*; Benaroya Hall, Seattle, WA 7:30 pm; also June 7, 8 pm, & June 9, 2 pm

7 JUNE

Carlene Neihart; First Christian Church, Edmond, OK 7:30 pm
Capriccio Stravagante; Hertz Hall, UC Berkeley, Berkeley, CA 8 pm

8 JUNE

Arthur Hass, harpsichord, with recorder & viola da gamba; Hertz Hall, UC Berkeley, Berkeley, CA 3 pm

American Bach Soloists; First Congregational Church, Berkeley, CA 8 pm

9 JUNE

David Dahl; St. Joseph's RC Church, Seattle, WA 3 pm

Capriccio Stravagante & Chanticleer; First Congregational Church, Berkeley, CA 4 pm

Tom Bailey; St. Mary's Cathedral, San Francisco, CA 3:30 pm

14 JUNE

Paul Jacobs, Messiaen marathon; St. James Cathedral, Seattle, WA 7:45 pm

15 JUNE

Paul Jacobs, Messiaen marathon; St. James Cathedral, Seattle, WA 7:45 pm

16 JUNE

David Hatt; St. Mary's Cathedral, San Francisco, CA 3:30 pm

21 JUNE

Ken Cowan; The Crystal Cathedral, Garden Grove, CA 8 pm

23 JUNE

Richard Erickson; Trinity Lutheran, Lynnwood, WA 7 pm

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

Choral evensong and concert; St. James, Los Angeles, CA 4:30 pm

26 JUNE

Ji-Yoon Choi; Gustavus Adolphus College, St. Peter, MN 7:30 pm

30 JUNE

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

INTERNATIONAL

15 MAY

True North Brass, masterclass; MusicFest Canada, Calgary, Alberta, Canada 9 am & 2 pm

16 MAY

Carol Williams; St. John's Smith Square, London, England 1 pm

Richard Townend; St. Margaret Lothbury, London, England 1:10 pm

True North Brass; MusicFest Canada, Calgary, Alberta, Canada 7 pm

17 MAY

George Bozeman, Jr.; L'Eglise de Notre Dame, St. Dizier, France 8:30 pm

John McGreal; St. Dominic's Priory, London, England 7:30 pm

True North Brass; MusicFest Canada, Calgary, Alberta, Canada

18 MAY

Colin Wright; Beverley Minster, Beverley, England 6 pm

John Scott; St. Peter's Sudbury, Suffolk, England 7:15 pm

Gerard Brooks; St. Mary's, Chesham, Bucks, England

Christopher Rathbone; Halifax Parish Church, Halifax, England 7:30 pm

True North Brass; MusicFest Canada, Calgary, Alberta, Canada

Sylvie Poirier & Philip Crozier, organ duets; Holy Rosary Cathedral, Vancouver, BC, Canada 7:30 pm

19 MAY

Craig Cramer; Benedictine Abbey, Himmerod, Germany

Gillian Weir; Palacio Euskalduna Jauregia, Bilbao, Spain 12 noon

20 MAY

Craig Cramer; Katholische Pfarrkirche St. Peter und Paul, Freinsheim/Pfalz, Germany

21 MAY

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

22 MAY

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

23 MAY

Richard Townend; St. Margaret Lothbury, London, England 1:10 pm

25 MAY

Philip Tordoff; Halifax Parish Church, Halifax, England 12 noon

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Alexander Mason; St. John the Evangelist, London, England 7:30 pm

26 MAY
Craig Cramer; Katholische Pfarrkirche St. Cyriakus, Ruchheim/Pfalz, Germany
Robert Batt; Holy Rosary Cathedral, Vancouver, BC, Canada 4 pm

27 MAY
Carol Williams; Kingston Parish Church, Kingston, England 1:15 pm

28 MAY
Carol Williams; St. Lawrence Jewry, London, England 1 pm

29 MAY
Martin Ellis; The Temple Church, London, England 1:15 pm

30 MAY
Richard Townend; St. Margaret Lothbury, London, England 1:10 pm

1 JUNE
Keith Hearnshaw; Victoria Hall, Stoke-on-Trent, England 12 noon
Carol Williams; The Musical Museum Brentford, London, England 7:45 pm

3 JUNE
David Houlder; Liverpool Cathedral, Liverpool, England 11:15 am

4 JUNE
Carlo Curley; Symphony Hall, Birmingham, England 8 pm

5 JUNE
Stephen Farr; The Temple Church, London, England 1:15 pm

6 JUNE
Earline Moulder; St. Margaret Lothbury, London, England 1:10 pm

10 JUNE
Donald McKenzie; All Souls, London, England 7:30 pm

11 JUNE
Michael Westwood; St. James United Church, Montréal, Québec, Canada 12:30 pm

12 JUNE
Eugenio Fagiani; The Temple Church, London, England 1:15 pm

13 JUNE
Roger Judd; St. John's Smith Square, London, England 1 pm
Richard Townend; St. Margaret Lothbury, London, England 1:10 pm

14 JUNE
Ronald Ebrecht; Augustinerkirche, Vienna, Austria 7:30 pm

15 JUNE
Jane Watts; St. Albans Cathedral, London, England 5:30 pm

18 JUNE
Sylvie Poirier & Philip Crozier; St. James United Church, Montréal, Québec, Canada 12:30 pm

19 JUNE
Francis Jackson; The Temple Church, London, England 1:15 pm

20 JUNE
Richard Townend; St. Margaret Lothbury, London, England 1:10 pm

21 JUNE
Michael Gailit; Augustinerkirche, Vienna, Austria 7:30 pm

22 JUNE
Ian Tracey; Victoria Hall, Stoke-on-Trent, England 12 noon
William McVicker; Parish Church of All Saints, Cambridge, England 7:30 pm

25 JUNE
Gillian Weir; Holy Trinity, Sloane St., London, England 7:30 pm
Gabriel Dessauer; St. James United Church, Montréal, Québec, Canada 12:30 pm

26 JUNE
James Vivian, with trumpets; The Temple Church, London, England 1:15 pm

27 JUNE
Richard Townend; St. Margaret Lothbury, London, England 1:10 pm

28 JUNE
Joel Bacon; Augustinerkirche, Vienna, Austria 6:30 pm
Ines Semeleider; Augustinerkirche, Vienna, Austria 7:30 pm

29 JUNE
Adrian Gunning; St. John the Evangelist, London, England 7:30 pm

Organ Recitals

MARIE-CLAIRE ALAIN, Church of St. Ignatius Loyola, New York, NY, February 17: *Pange Lingua*, de Grigny; Dialogue in C (3ème Livre d'orgue), Marchand; *Allein Gott in der Höh sei Ehr*, BWV 662-664, *Prelude and Fugue in C*, BWV 547, Bach; *Prelude, Fugue and Variation*, Franck; *Aria, Toccata sur "Cantemus Domino"*, A. Alain; *Deuxième Fantaisie, Danse Funèbre pour Honorer une Mémoire Héroïque, Litanies*, J. Alain.

AGNES ARMSTRONG, Kallio Church, Helsinki, Finland, January 6: *Introduction et variations sur un ancien Noël polonais "W zlobie lezy"*, Or nous dites Marie, Noël Languedocien, La crèche, pastorale et adoration, Joseph est bien marié, Noël Brabançon, alla Haydn, Noël de Saboly, alla Mozart, Noël Ecossais, O jour, ton divin flambeau, D'où viens-tu bergère, d'où viens-tu?, Deux variations sur Puer nobis nascitur, Deux variations sur Entends ma voix fidele, Noël Espagnol, Guilmant.

DAVID BRIGGS, Church Street United Methodist Church, Knoxville, TN, October 28: *Étude Symphonique*, Bossi; *Prelude and Fugue in G*, BWV 541, Bach; *Three Clock Pieces*, Haydn; *Choral No. 3 in a*, Franck; *Fileuse (Suite Bretonne)*, Dupré; Clair de

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

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Mus. Doc., A.S.C.A.P.
1919-1998

Lune (*Pièces de Fantaisie*), Vieme; *Flight of the Bumblebee*, Rimsky-Korsakoff/Nagel; *Final (Organ Symphony)*, Saint-Saëns/Briggs; *Improvisation: Suite Improvisée*, Briggs.

SALLY CHERRINGTON, St. Mary of the Lake Catholic Church, Gary, IN, January 27: *Prelude and Fugue in d*, Lübeck; *Suite for a Mechanical Organ*, Beethoven; *Mozart Changes*, Gárdonyi; *Fantasia in E-flat*, Saint-Saëns; *Sticilienne*, Paradis; *Prelude for Organ*, Hensel; *Prélude*, Boulanger; *Many and Great, O God, Are Thy Things*, Rejoice, *Ye Pure in Heart*, Diemer; *Concert Variations on the Austrian Hymn*, op. 3, Paine.

PETER RICHARD CONTE, Fourth Presbyterian Church, Chicago, IL, February 17: *Overture to Candide*, Bernstein, transc. Conte; *Overture to the Magic Flute*, Mozart, transc. Peace; *Overture to the Merry Wives of Windsor*, Nicolai, transc. Conte; *Night on the Bare Mountain*, Mussorgsky, transc. Conte; *Overture di Ballo*, Sullivan, transc. Conte; *Ruy Blas Overture*, Mendelssohn, transc. Conte; *Graceful Ghost Rag*, Bolcom, transc. Conte; *Sinfonia (Il Barbiere di Siviglia)*, Rossini, transc. Conte.

MATT CURLEE, Jacoby Symphony Hall, Jacksonville, FL, January 13: *Ikarus (Sagas)*, Guillou; *Variations on a Theme of Clement Jannequin*, Alain; *Annum per Annum*, Pärt; *Children's Songs*, No. 11, 6, and 20; *Corea: Deuxième Fantaisie*, Alain; *Piazzolla (Trois Minutos con la Realidad)*, Astor, adapt. Curlee; *Suite*, op. 5, Duruflé.

LOTTIE ENNS-BRAUN, Canadian Mennonite University, Winnipeg, Manitoba, Canada, January 13: *Ciacona in e*, Buxtehude; *Fuga in g*, Reincken; *Christ unser Herr zum Jordan kam*, *Nun bitten wir den heiligen Geist*, Buxtehude; *Wachet auf, ruft*

uns die Stimme, Bach; *Präludium und Fuga in a*, Buxtehude; *Meditation and Dialogue of Two Angels*, Telfer; *Prelude, Aria and Interlude (Four Short Pieces for Organ)*, Pinkham; *Prelude and Fugue (Benedic anima for Organ)*, Enns; *Wer nur den lieben Gott lässt walten, Meine Seele erhebt den Herren*, *Praeludium et Fuga in G*, Bach.

THOMAS GOETZ, St. Paul United Methodist Church, Louisville, KY, February 10: *Praeludium in e*, Bruhns; *Passacaglia in d*, BuxWV 161, Buxtehude; *Herr Jesu Christ, dich zu uns wend*, BWV 655, *Ich ruf zu dir, Herr Jesu Christ*, BWV 639, Bach; *Suite du premier ton (Livre d'Orgue)*, Clérambault; *Litanies*, Alain; *Prélude et Fugue sur le nom d'Alain*, op. 7, Duruflé.

STEPHEN HAMILTON, Shadyside Presbyterian Church, Pittsburgh, PA, January 13: *Transports de joie*, Messiaen; *Chant de Paix*, Langlais; *Sonata VI*, op. 65, Mendelssohn; *Passacaglia*, BWV 582, Bach; *Grande Pièce Symphonique*, op. 17, Franck.

GERRE HANCOCK, Yale University, New Haven, CT, February 1: *Choral in a*, Franck; *O Whither Shall I Flee*, Art Thou, Lord Jesus, from Heaven to Earth Now Descending, My Soul Doth Magnify the Lord (*Schübler Chorales*); Bach; *Canon, Chacony and Fugue*, Sowerby; *Fantasia and Fugue on B-A-C-H*, op. 46, Reger; *Improvisation* on submitted themes: A Sonata.

THOMAS HAZLETON, Westminster United Church, Winnipeg, Manitoba, Canada, February 24: *Tuba Tune*, Lang; *Was Gott tut, das ist wohlgetan*, Pachelbel; *Cortège et Litanie*, Dupré; *Improvisation on Veni Creator*, Archer; *In Dir ist Freude*, *Christe, du Lamm Gottes*, *Wer nur den lieben Gott lässt walten*, *Fantasia and Fugue in c*, Bach; *Suite*, Willan; *Benedictus*, Lloyd Webber; *Partita*

on *Christ ist erstanden*, Purvis; *Improvisation* on submitted themes.

HANS U. HIELSCHER, Pacific Union College Church, Angwin, CA, February 16: *Variations de Concert*, Bonnet; *Fantasia*, Kuchar; *Variations on Sine Nomine*, Bédard; *Elegy*, Thalben-Ball; *Softly and Tenderly*, Wood; *Were You There*, Russell; *Great Is Thy Faithfulness*, Miller; *In Christ There Is No East or West*, Martin; *Sanctuary of the Heart*, Ketelbey; *Gammal fäbodpsalm*, Lindberg; *Carillon in memoriam Louis Vierne*, Hielscher.

DAVID HIGGS, Trinity United Methodist Church, Wilmette, IL, February 19: *Comes Autumn Time*, Sowerby; *Canon in b*, Schumann; *Pièce Héroïque*, Franck; *Soliloquy*, Conte; *Free Fantasia on "O Zion, Hasten"* and "How Firm a Foundation," Bolcom; *Bohéro de Concert*, Lefébure-Wély; *Suite pour Orgue*, Duruflé.

PAUL JACOBS, Ascension Lutheran Church, Boynton Beach, FL, January 28: *Sinfonia (Cantata No. 29)*, *Nun komm, der Heiden Heiland*, BWV 659, *Trio Sonata in e*, BWV 528, *Prelude and Fugue in D*, BWV 532, Bach; *Fantasia for Organ*, Weaver; *Fantasia in f*, K. 594, Mozart; *Variations on "America"*, Ives.

ARTHUR LAMIRANDE, Westminster Cathedral, London, England, January 13: *Choral no. 2 in b*, Franck; *Stèle pour un enfant défunt*, Vierne; *Pièce Héroïque*, Franck.

BRUCE NESWICK, St. Andrew's Cathedral, Honolulu, HI, January 18: *Improvisation* on a submitted theme; *Choral II en si mineur*, Franck; *Toccata and Fugue in F*, BWV 540, Bach; *Symphony No. 1*, op. 14, Vierne; *Improvisation* on a submitted theme.

JOHN OBETZ, Jacoby Symphony Hall, Jacksonville, FL, December 2: *Introduction and Passacaglia*, Reger; *Sonata in A*, op. 65, no. 3, Mendelssohn; *Nun komm, der Heiden Heiland*, *Passacaglia in c*, Bach; *La Nativité*, Langlais; *Michael, why do you make so loud a noise*, Corrette; *Noël for the drums*, Charpentier; *Lo, How a Rose E'er Blooming*, In Dulci Jubilo, Kemner; *O God of Love (The Ghosts of Versailles)*, Corigliano, arr. Dirksen; *The Star Spangled Banner Concert Variations*, Paine.

KAREL PAUKERT, The Cleveland Museum of Art, Cleveland, OH, November 25: *Fantasy in g*, Kuchar; *The Kraken*, Hoag; *Festival March*, op. 29, no. 1, Foote; *First Choral*, Andriessen; *Wachet auf ruft uns die Stimme*, *Kommst du nun, Jesu, vom Himmel herunter*, *Toccata in F*, Bach.

WILLIAM PICHER, Cathedral of St. Jude the Apostle, St. Petersburg, FL, February 3: *The Star Spangled Banner*, Key; *Trumpet Processional*, Fedak; *Toccata and Fugue in d*, BWV 565, Bach; *Sketch in D flat*, op. 58, Schumann; *Sing a New Song*, Honore; *Sleepers Wake*, Bach; *The Virgin Mary Had a Baby Boy*, Picher; *Clair de Lune*, Debussy, arr. Cellier; *Granada*, Lara, arr. Picher; *The Liberty Bell March*, Sousa, arr. Picher; *Pièce Héroïque*, Franck; *Noël X "Grand Jeu et Duo"*, Daquin; *Will O' the Wisp*, Nevin; *Toccata on Creator of the Stars of Night*, Yon; *Fugue in G (Jig)*, Bach; *Winter Wonderland*, Smith/Barnard.


SYLVIE POIRIER & PHILIP CROZIER, La Igreja Presbiteriana Independente, São Paulo, Brazil, October 10: *Pequena Suite*, Bédard; *Fuga em Ré Maior*, Mendelssohn; *Sonata em ré menor*, Merkel; *Vater unser im Himmelreich*, op. 19, no. 4, Höpner; *Dança Suite para Dueto Organístico*, Kloppfers; *Adagio*, WoO 33/1, Beethoven; *Fantasia em fá menor*, K. 608, Mozart.

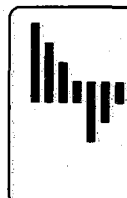
CHRISTA RAKICH, The University of Texas, Austin, TX, February 17: *Prelude and Fugue in e*, BWV 548, Bach; *Improvisation*; *Passacaglia in c#*, Borroff; *Sonata No. 2*, Hindemith; *Río abajo Río*, Decker.


LAWRENCE RITCHEY, University of Manitoba, Winnipeg, Manitoba, Canada, January 23: *Fantasia and Fugue in g*, BWV 542, *Canonic variations on Von Himmel hoch*, BWV 769, *Prelude and Fugue in E-flat*, BWV 552, Bach.

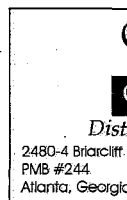
ANDREW SCANLON, All Saints Church, Worcester, MA, February 24: *Confluence*, op. 190, Jenkins; *Adagio in E*, Bridge; *Fantaisie in A*, Franck; *Prelude à l'Introuit*, Offertoire, Communion (*L'Orgue Mystique*, no. 48), Touremire; *Prélude et fugue sur le nom d'Alain*, Duruflé.


JOHN SCOTT, Trinity United Church of Christ, York, PA, February 8: *Concerto in G*, op. 4, no. 1, Handel, arr. Dupré; *Kyrie*, *Gott Vater in Ewigkeit*, BWV 669, *Christe, aller welt Trost*, BWV 670, *Kyrie*, *Gott heiliger Geist*, BWV 671, Bach; *Introduction and Aria Cantabile*, Wesley; *Variations de Concert*, Bonnet; *Overture to St. Paul*, Mendelssohn, arr. Best; *Larghetto in f-sharp*,

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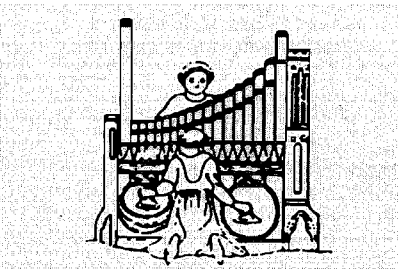
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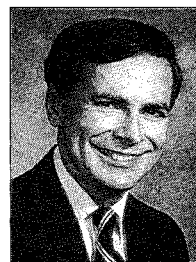
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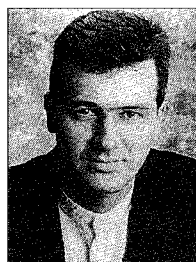
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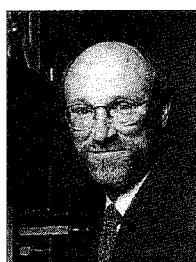
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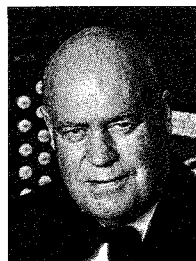
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