

# THE DIAPASON

MARCH, 2003



First Presbyterian Church, Columbia, Tennessee  
Specification on pages 22-23

THE DIAPASON's long-awaited web site, TheDiapason.com, is now up and running. The new site is arranged in two sections: material for the general public, and material reserved for subscribers only.

The site features a searchable archive of past articles, including Nunc Dimittis, Carillon News, Harpsichord News, and New Organs features. The general access area contains a search engine with limited access to archived articles (only articles two years and older will be available here), plus links to advertising information, a subscription form, submission forms for THE DIAPASON's events calendar and classified ads, and an e-mail link to THE DIAPASON staff. The site will also offer a bookstore.

Subscribers to THE DIAPASON will also be able to access the current issue of the magazine, a full search of article archives (full access to all posted articles), the Calendar, the Buyer's Guide for locating products, services and organ builders, and the Career Center.

We are in the midst of the lengthy process of loading text of past articles, so please note that the article archive is incomplete at this point. Your patience is appreciated!

Your comments on the site are most welcome. You can reach us at <jbutera@sgcmail.com> or <jrobinson@sgcmail.com>.

Do pay us an online visit!

—Joyce Robinson  
Associate Editor & Web Content Editor

## Letters to the Editor

### George Guest

The loss of George Guest to the choral world has produced many articles on his life's work, but mention has yet to be made of his influence on the American choral scene. It should not be overlooked that George made many appearances in this country as a performer, as a guest lecturer, and as a clinician at musical gatherings.

George was never parochial in the burden he carried for sacred music but gave of himself on a universal scale where he was needed. He communicated with catching intensity the destination point of text and phrase, and he was a regular "bear" about correct heartbeat of tempo for the flow of a piece and the space in which it was set within the conductor's intent. He possessed an eagle ear for slough in any diction (especially American) and an eagle eye on any unlucky section sounding a pitch prob-

lem. He influenced many choral conductors in this country sharing wisdom about church relationships and his uncompromising challenge for the best to be done and heard in the worshipping church.

Personally, I give him credit for my development as a choir director and moreover for the choral growth in the forces of Gloriam Dei Cantores overall. In particular, our grasp of the many choral composers who comprised the English choral tradition was due to the long hours he willingly gave to a fledgling American group. We mourn our personal loss, the loss to the universal church, and the passing of a truly great and giving musician. We are sure he is already at work with some section of the heavenly choir!

To George with our love,  
Gloriam Dei Cantores  
Elizabeth Patterson

## Here & There

**Lord & Taylor** has announced new hours for daily concerts for Philadelphia's Wanamaker Organ. Effective February 1, the new start times for the daily 45-minute recitals are Monday through Saturday at 10 am; Monday, Tuesday, Thursday through Saturday, at 5 pm; Wednesday at 7 pm. The organ is not played on Sundays, except during the Christmas season. Information on Friends of the Wanamaker Organ special concerts is available at <www.wanamakerorgan.com>. Peter Richard Conte is the Grand Court Organist. Curt Mangel and Samuel Whitcraft are the curators. The Wanamaker Organ, the world's largest playing pipe organ, has been played every business day (except Sundays) since its installation in 1911. It has 28,482 pipes. Visitors are most welcome to tour the 6-manual console area following the daily programs. Lord & Taylor is located at 13th & Market Streets in Center City Philadelphia.

**All Saints Church**, Worcester, Massachusetts, presents a series of recitals on its IV/135 Aeolian-Skinner organ on Sundays at 5 pm: March 2, John Ogasapian; 3/16, Ian Watson; 3/30, Brian Jones. For information: 508/752-3766; <www.allsaintschurchworc.org>.

**Christ Church**, New Brunswick, New Jersey, continues its series of half-hour organ recitals at 6:30 pm on Sundays following Vespers at 6 pm: March 9, Stephen Rapp; 3/16, John Sheridan; April 27, Thomas Spacht; May 11, Gwendolyn Toth; 5/25, Karla Fowkes. The annual spring concert takes place on June 1 at 7:30 pm, featuring music of Bach and Vivaldi. For information:

732/545-6262;  
<MARKT6262@aol.com>.

**St. Luke's Chapel**, Medical University of South Carolina, Charleston, presents a series of organ recitals on Tuesdays at 12:15 pm: March 18, Mary-Julia Royal, with soprano and flute; 3/25, College of Charleston University Chorus; Ricard Bordas, conductor; William Gudger, organist; April 1, Roy Stewart, with trumpet; 4/8, William Gudger, with soprano and countertenor; 4/15, College of Charleston Madrigal Singers; Robert Taylor, conductor; 4/22, Seung-ran Kim, with flute. For information: 843/577-6604; <gudgerw@yahoo.com>.

**The Church of St. Joseph**, Bronxville, New York, has announced its spring musical offerings: March 21, Dubois, *The Seven Last Words of Christ*; April 13, Handel, *Messiah, Part II*; May 18, Handel, *Messiah, Part III*. For information: 914/337-9205; <jpstrybos@aol.com>.

**MG Music Kulturmanagement** has announced the dates of organ tours in the diocese of Rottenburg-Stuttgart: March 22, May 17-18, and June 28; 5-day organ tour of Paris, April 23-27; masterclass with Pierre Pincemaille at the Cathedral of St. Denis, Paris, May 29-June 1. For information: <www.mg-music.com>.

**CONCORA** (Connecticut Choral Artists), under the direction of Richard Coffey, artistic director, will present Bach's *Mass in B Minor* on April 6 (4 pm) at Immanuel Congregational Church, Hartford. In addition, CONCORA's Friends of Bach will present a

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series of four preconcert events: March 1, workshop with Richard Coffey and the Rev. Louis Nuechterlein, 10 am-1:45 pm at South Church, New Britain; March 9, John Yocom and Ken Jacobson present a comparison of different interpretations of the *B-Minor Mass*, 3 pm at the home of Ken Jacobson; March 22, vocal masterclass with John Humphrey, 10 am-1 pm, South Church, New Britain; March 28, open choral rehearsal, 7 pm, South Church. For information: 860/224-7500; <www.concora.org>.

**St. Cecilia's Hall and the Russell Collection** will be closed to the general public from April 7 to July 31. The closure is necessary to enable the provision of disabled access to the building and to upgrade the environmental conditions in the instrument galleries. The instruments will be stored temporarily in the concert hall while the work is taking place in the galleries. The hall and the Russell Collection will re-open on August 1 in time for the beginning of the 2003 Edinburgh International Festival and the Festival Fringe. For information: <g.o.brien@music.ed.ac.uk>.

**The Fribourg Organ Academy** takes place April 24-30. The schedule includes masterclasses, lectures, concerts, and an organ tour; presenters are Jörg-Andreas Bötticher, Giuseppe

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Clericetti, Maurizio Croci, Maurizio Salerno, François Seydoux, Luigi Ferdinando Tagliavini, Pieter Van Dijk, and the Ensemble Baroque de Fribourg. For information: Académie d'Orgue de Fribourg, C.P. 23, CH-1702, Fribourg, Switzerland; ph/fax 41 26 470 00 89; <www.academieorgue.ch>.

**Les Amis de l'Orgue de Saessolsheim** presents an organ festival May 10-11 in Saessolsheim (Alsace), France, featuring the 1995 organ by Bernard Aubertin. The schedule includes concerts, a musical play about the organ based on a Jules Verne novel, an exhibition and a meal. Performers include Willem Jansen, Martin Gester, and the Ensemble Le Parlement de Musique. For information: <perso.wanadoo.fr/asamos/>.

**The Herbert Howells Society** will present a conference June 13-15 at the Cathedral of St. Philip, Atlanta, Georgia, in commemoration of the 20th anniversary of the death of the English composer. The conference takes place immediately preceding the annual conference of the Association of Anglican Musicians (Atlanta, June 16-20). The conference will feature the music of Howells in concert and liturgy, as well as lectures and demonstrations by American scholars and musicians. Over the course of three days, attendees will

hear choral works sung in the context of Anglican liturgy, chamber music, solo song cycles, and organ works. For information: Jason Abel, Church of the Nativity, 208 Eustis Ave., Huntsville, AL 35801, <jason.abel@nativity-hsv.org>; or Bruce Neswick, 404/365-1051, <bneswick@stphilipscathedral.org>.

**The University of Michigan** and Marilyn Mason have announced their 49th Historic Organ Tour, July 10–24, of Baroque organs in Bach's homeland. The itinerary includes visits to Berlin, Wittenberg, Naumburg, Eisenach, Waltershausen, Arnstadt, Weimar, Altenburg, Eisleben, Halle, Leipzig, Dresden, and Meissen; organs by Hildebrandt, Reichel, Silbermann, Trost, Wender-Hoffman, Sauer, and others. For information: Matterhorn Travel, 410/224-2230; <www.matterhorntravel.com>.

**The 2003 International Summer Music Academy** in Leipzig, Germany, takes place July 16–August 5. The academy is presented by the Leipzig Musik Hochschule and the Juilliard School. Ullrich Böhme will lead a Bach workshop July 16–18; Michael Radulescu will give individual and group instruction July 19–26. Students will have lessons and perform on Leipzig organs and on historic organs such as the Bach organ in Naumburg. For information: <www.hmt-leipzig.de>.

**The Organ Historical Society** will sponsor a European organ tour to Sweden July 22–August 4. Tour leaders are Martin Weyer, professor of music at Phillips University in Marburg, Germany, and Bruce Stevens, director of OHS European tours and organist of Second Presbyterian Church, Richmond, Virginia. The itinerary includes visits to Stockholm, Uppsala, Bålinge, Tensta, Ängsö, Västerås, Munktorp, Köping, Karlstad, Mårbacka, Uddevala, Göteborg, Kalmar, and many other cities. For information: Organ Historical Society, European Organ Tour 2003, P.O. Box 26811, Richmond, VA 23261.

**The House of Hope Presbyterian Church**, St. Paul, Minnesota, will present its ninth House of Hope Organ Institute July 27–30. The focus of the conference will be the life and music of Louis Vierne (1870–1937). Guest teachers and performers include Martin Jean, Ben van Oosten, and Brigitte de Leersnyder. Martin Jean will play the opening recital on Sunday evening, July 27, preceded by a performance of the *Messe Solennelle* performed by House of Hope's Motet Choir, Thomas Lancaster, conductor, and organists Nancy Lancaster and Dee Ann Crossley. Ben van Oosten will play an organ recital on Tuesday evening, July 29. On Monday evening, July 28, there will be a concert of Vierne's rarely heard chamber music. The daily schedule includes lectures, masterclasses, and panel discussions. The final session, on Wednesday, will be a registrants recital. The church's two 19th-century organs (1878 Merklin and 1852 attrib. to Ducroquet) will be used in the conference as well as the C.B. Fisk, Op. 78 and the 2001 Jaeckel organs. For information: Nancy Lancaster, 651/223-7550; <nancy@hohchurch.org>; or visit the church's website <www.hohchurch.org>.

**The Bach Academy of Porrentruy**, Switzerland, takes place August 10–16, led by Michael Radulescu. Sessions are given on the Ahrend organ at the Jesuit Church in Porrentruy, and several organs are available for practice. The schedule includes classes, lectures, and concerts. For information: 41 32 466 51 09, <www.promusica.ch>.

**Eastman School of Music**, Rochester, New York, sponsored a "field trip" to Göteborg, Sweden, January 6–13. Thirty-one Eastman organ students and four faculty members took part in the trip. The city of Göteborg houses the Göteborg Organ Art Center (GOArt), an international center for

research in historical organ building and performance practice. Swedish organist and Eastman faculty member Hans Davidsson is GOArt's founder and artistic and research director. The Eastman visitors gave recitals on six organs and attended lectures, seminars, lessons, masterclasses, and concerts, in addition to exchanging ideas with students from the School of Music at Göteborg University. In addition, Göteborg students were able to attend daily colloquia given by the Eastman organ faculty.

**The 4th International Organ Competition of the City of Paris** took place November 8–17, 2002. No grand prize was awarded in interpretation; second prize went to Vincent Grappy; third prize to Béatrice Piertot, who also won the prize for the best interpretation of *Prélude de l'Enfant Noir* by Jean-Louis Florentz. In the improvisation category, no grand prize was awarded; second prize went to László Fassang, who also won the Duruflé prize; the Messiaen prize went to Olivier Grodcoeur. For more information: <www.civp.com>.

**The Barlow Endowment for Music Composition** awarded 12 new commissions for 2002. Aaron Travers won the Barlow Prize, a \$10,000 commission to write a 15- to 20-minute work for solo organ with premieres in 2004 by five prominent organists: Frederick Swann, Pamela Decker, Kimberly Marshall, Christopher Young, and Donald Cook. Travers is now in his final year of doctoral composition studies at the Eastman School of Music. The judging panel selected him from among 173 foreign and domestic applicants. The 2003 Barlow Prize (\$17,000) is for an orchestral work, 12–18 minutes, to be premiered in 2005 by the Indianapolis Symphony Orchestra and the American Composers Orchestra. Deadline for entries is June 1. For information: <www.byu.edu/music/barlow>.

## Appointments



Diane Meredith Belcher

**Diane Meredith Belcher** has been appointed assistant professor of organ at Westminster Choir College of Rider University, Princeton, New Jersey. She assumes the full-time organ position at Westminster in the fall of 2003, joining colleagues Stefan Engels and Ken Cowan. Ms. Belcher made her solo recital debut at age 15, and received her degrees from The Curtis Institute of Music and The Eastman School of Music. She is a laureate of both the St. Albans (England) and Chartres (France) international organ competitions, and won the American Guild of Organists' top prize in its professional certification examinations. She has given concerts throughout the United States for over 25 years, in addition to appearances in France and England. A recipient of the 2000 Golden Ear Award for her CD of the Glatter-Götz/Rosales organ in Claremont, California, her recordings are often broadcast on radio and television, including Public Radio International's *Pipedreams*. Ms. Belcher

was featured at the 2002 AGO national convention, performing the *Jongen Symphonie Concertante* with the Philadelphia Orchestra. She is currently on the roster of Karen McFarlane Artists.

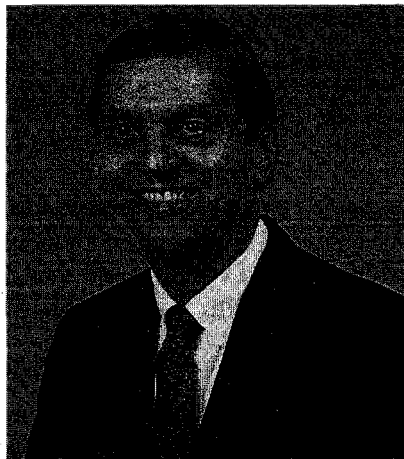
Ms. Belcher has taught privately and at the collegiate level for two decades, including organ performance, church music, and undergraduate music theory. She has presented numerous workshops and masterclasses, and will be the featured organ teacher and recitalist at the 2004 Montreat Conference on Worship and Music. Ms. Belcher is in demand as a competition juror, most recently the Calgary International Organ Competition for 2002, has served as consultant for church organ projects, and has commissioned and premiered several new organ compositions. She has also been active as a church musician for nearly three decades, and was the founding director of the Memphis Concert Chorale.

Ms. Belcher leaves her position as organist/music director at St. Elisabeth's Episcopal Church, and a private teaching studio based at Grace-St. Luke's Episcopal Church, both in Memphis, Tennessee. She will begin her duties at Westminster by joining Ken Cowan in teaching the Summer High School Organ Week, July 7–11, 2003. For information and applications, contact the Office of Continuing Education, Westminster Choir College, 101 Walnut Lane, Princeton, NJ 08540; ph 609/921-7100; e-mail <woce@rider.edu>.



Stephen Z. Cook

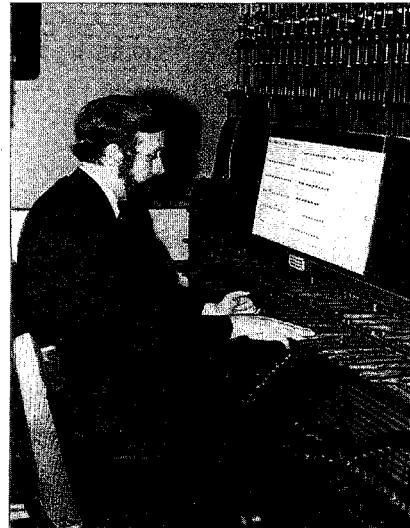
**Stephen Z. Cook** has accepted a senior staff position at Phillip Truckenbrod Concert Artists in Hartford, Connecticut. He leaves a position at the Alabama Choir School and Christ Episcopal Church, both in Tuscaloosa, Alabama. He studied at Belmont University, Nashville, earning a BMus, cum laude, in piano. He holds a master's degree in music (organ) from Southwestern Baptist Theological Seminary in Fort Worth, and he earned his doctorate in music at the University of Iowa. He is past Dean of the Lubbock, Texas, AGO chapter and is a published composer. Dr. Cook will work with the agency's keyboard artists and choral ensembles.



John Gilbert

**John Gilbert** has been appointed organist and director of music at Christ Church, Greenville, South Carolina, following the retirement of Robert Powell after 34 years with the parish. Gilbert

holds the MSM degree from Union Theological Seminary, New York City, where he majored in organ performance as a student of the late Vernon deTar; his BA degree, cum laude, is from Ashland College, Ashland, Ohio. Prior to his arrival in Greenville, Mr. Gilbert had served since 1993 as organist and director of music at All Saints Parish, Waccamaw, Pawley's Island. While there, he directed and managed a concert series funded by patrons and presented free to the parish and community—much like Christ Church's WinterClassics concert series offered to Greenville. For two decades, 1971–1992, Mr. Gilbert was an instructor, assistant professor, and then tenured associate professor of music at his alma mater, Ashland University. Concurrently he served as organist at First Presbyterian Church, Mansfield, Ohio, and then organist/choirmaster at First Congregational Church, Mansfield, and finally in the same capacity at St. Matthew's Episcopal Church, Ashland.



John Gouwens

**John Gouwens** has been appointed visiting lecturer in carillon at Ball State University, Muncie, Indiana, where he teaches several students and performs on the university's new 48-bell Paccard carillon. Mr. Gouwens, along with University of Michigan Carillonneur Margo Halsted, served as consultant on the Ball State carillon project. He continues to serve as organist, choir director, and carillonneur of The Culver Academies in Culver, Indiana. An active recitalist on organ and carillon, Gouwens has given many presentations on improvisation for AGO chapters as well as for the Guild of Carillonneurs in North America, in addition to presentations on carillon technique for the GCNA. He holds degrees from the University of Michigan and the University of Kansas. His organ instructors include the late Richard Carlson, Clyde Holloway, Robert Clark, and Robert Glasgow; he studied carillon throughout his college years as well, notably with Albert Gerken at the University of Kansas.

Gouwens is an active composer for carillon as well as for other media, and his compositions have been published by the Guild of Carillonneurs in North America, by American Carillon Music Editions, and by the Royal Carillon School in Mechelen, Belgium. He is completing a method book for carillon for publication by the GCNA, which will be the only carillon method book currently available, and the first by a North American.

**David Perry Ouzts** has been appointed parish musician and liturgist of Church of the Holy Communion, a 2000-member Episcopal parish in Memphis, Tennessee, where he works as co-director of music with James A. Brinson, organist and choirmaster. There he conducts The Motet Choir, a semi-professional mixed choir of adults, and is the founder and music director of the new Memphis Girls Choir for high school girls.

A native of Woodruff, South Carolina, Mr. Ouzts has served parishes in West Virginia, Texas, Florida, and

He is the greatest artist who has embodied in the sum of his works, the greatest number of the greatest ideas.

John Ruskin

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First Presbyterian Church  
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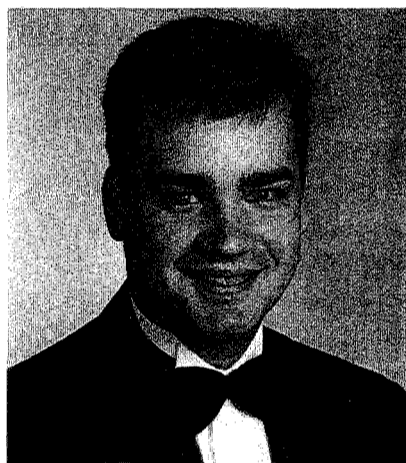
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Kansas. At Grace Cathedral, Topeka, Kansas, he was canon musician and liturgist, served on the diocesan liturgy and music commission, and served on the advisory board for the Leadership Program for Musicians. In West Virginia he was parish musician of Trinity Church in Huntington, chair of the diocesan music commission for the Diocese of West Virginia, and organ instructor at Marshall University. In Houston he served as senior associate on the music staff of ten for the 8400-member St. Luke's Methodist Church. He has served on the executive committees of chapters of the American Guild of Organists, Choristers Guild, Association of Anglican Musicians, American Guild of English Handbell Ringers, and American Recorder Society.

Mr. Ouzts holds the BMus in organ performance from Furman University, MusM in organ performance from Yale University, a Diploma from the Yale Institute of Sacred Music, and a Diploma in Anglican Studies from the Berkeley Divinity School at Yale. His organ teachers include John R. Turnbull, W. Lindsay Smith, and Robert S. Baker. Presently he is an organ and church music student in the DMus program at Indiana University, where he studies with Marilyn Keiser. He is an active member of the American Guild of Organists, the Association of Anglican Musicians, and the Royal School of Church Music in America.

## Here & There



Ken Cowan

Ken Cowan is featured on a new recording, *Ken Cowan & Ernest Skinner, Rosary Cathedral, Toledo, Ohio*, on the JAV label (JAV 131). Recorded on the well-preserved Skinner Opus 820 at Rosary Cathedral, Toledo, the program includes Humperdinck, *Prelude to Hansel and Gretel*; Mendelssohn, *Sonata in f minor*; Bossi, *Ave Maria*; Giga; Franck, *Choral in E*; Gigout, *Toccata in b minor*; Fleury, *Variations sur un Noël bourguignon*; Dvorák, *Humoreske*; von Weber, *Overture to Oberon*; and the hymn *America the Beautiful*. For information: <www.pipeorganeds.com>

James Diaz has been added to the regular roster of organ artists of Phillip Truckenbrod Concert Artists. For the past three years he was represented by the agency by virtue of his having taken first prize at the Dallas International Organ Competition in 2000. He is also a past first prize winner of the Calgary International Organ Competition in 1994, and took first place at the Fort Wayne National Organ Competition in 1994.

Mr. Diaz is a summa cum laude graduate of the University of Michigan where he studied organ with Robert



James Diaz

Glasgow and piano with Dickran Atamian. He holds a master's degree in organ performance from the Cleveland Institute of Music where he studied with Todd Wilson and worked with Karel Paukert as assistant organist at St. Paul's Episcopal Church. Following service as assistant organist and choirmaster at Christ Church Cathedral, Indianapolis, in 1998, he was appointed organist and choirmaster at St. Michael and All Angels Church in Dallas, one of the largest membership Episcopal churches in the United States.

He maintains an active performance schedule in both the United States and Europe, where he has performed at festivals in France, Switzerland, and England. As part of the prize for the Dallas International Organ Competition, Mr. Diaz appeared as a soloist with the Dallas Symphony Orchestra in the world premiere of a concerto for organ and orchestra by Joseph Schwantner, and will record for the Delos label on the Lay Family Organ at the Meyerson Symphony Center in Dallas. He previously recorded Gunther Schuller's *Concerto for Organ and Orchestra* with the Calgary Philharmonic as part of the Calgary Competition prize.



Peter Hardwick (photo by James Pauk Photography)

Peter Hardwick is the author of a new book, *British Organ Music of the Twentieth Century*. Released in January by Scarecrow Press, it is the first book-length survey of 20th-century British music for solo organ. Dr. Hardwick has focused on composers' works, musical styles and possible influences on specific compositions. The book consists of 416 pages, and there are 63 musical examples, 12 plates, a catalog of works, bibliography, and index. Born in England, Peter Hardwick studied at Leeds University's Bretton Hall and the Royal College of Music, London. After emigrating to Canada in 1966, he continued his studies at the universities of Manitoba and Alberta, and graduated with a PhD in historical musicology in 1973 from the University of Washington. Dr. Hardwick has held full-time teaching

positions at Stonyhurst College, Lancashire, England, and in Canada at the University of Guelph and Agincourt Collegiate Institute, Toronto. He has served as organist and choirmaster at St. John the Baptist Church, Erith, Kent, England, and in Canada at St. John's Anglican Cathedral, Winnipeg, Manitoba, and St. George's, Guelph, Ontario. He is currently director of music at Church of the Master (United Church of Canada), Toronto. Since 1980, 20th-century British organ music has been one of Dr. Hardwick's principal areas of research, and he has published fourteen articles on the topic. Several of his articles and many of his reviews have appeared in THE DIAPASON. The new book is available for \$59.95; for orders and information, contact Scarecrow Press, 800/462-6420; <www.scarecrowpress.com>.



Paul Jacobs

Paul Jacobs has been awarded the prestigious Arthur W. Foote Award by the Harvard Musical Association, and is the first organist ever to be so honored in the 15-year history of the award. He will perform a special award recital at the Church of the Advent in Boston this month. Mr. Jacobs shares the 2003 award with the Claremont Trio, a piano trio based in New York City. Paul Jacobs is represented by Phillip Truckenbrod Concert Artists.



Aaron David Miller

2002 was a busy year for organist and composer Aaron David Miller. In addition to numerous recitals across the country from California to New York, he received a number of commissions, all of which were premiered during the year. His concerto, *Fantasy for Organ and Orchestra*, was commissioned and premiered in March by members of the Toledo Symphony with the composer at the organ. Immanuel Presbyterian Church, Milwaukee, commissioned a work for choir and organ titled *Fantasy on Love Divine, All Loves Excelling* for the May rededication of its organ. Also in May, Tower Brass of Chicago premiered *Urban Litany* which was com-

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# The Texas Boys Choir



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"Their tone is beautiful, their ensemble elegant; their spirit is strong and true." (*The Boston Globe*)



## National Spiritual Ensemble

missioned for the Three Choir Festival at Fourth Presbyterian Church. Dr. Miller wrote several works for soprano, trumpet and organ, which were commissioned by Rita and Bernhard Sanchez. In November *Four Prayers* for two sopranos and piano was commissioned and premiered at Fourth Presbyterian Church, Chicago, by the vocal duet, Stephanie and Natalie Mann. Miller also arranged various Christmas carols for brass octet and percussion for Tower Brass of Chicago, and lastly he wrote *Wildwood Overture* which was commissioned and performed by the Toledo Junior Youth Orchestra. In addition, Miller was the featured organist on a video *Glory to God Alone, the Life of J. S. Bach*, which was produced by Mosaic, The Video Magazine of the ELCA. Dr. Miller serves as director of music at Monroe Street Methodist Church in Toledo, Ohio and is under management to Penny Lorenz Artist Management (425/745-1316).



Jay Peterson

*cert Variations on the Star Spangled Banner*, Eggert, Sowerby, Hampton, Diemer, Orr, Mader, and John Kuzma (*American Suite: I. March*). Peterson, professor of music, college organist, and music department chair, has taught at MacMurray since 1975. He made the recording as a sabbatical project commemorating the 50th anniversary of the organ (four manuals, 54 stops, 59 ranks), which remains totally unaltered and well maintained. The CD also honors alumni who contributed funds for the organ to the college in 1952 and those who helped make MacMurray's new William H. Springer Center for Music a reality in 2002. The CD is available for \$15 (plus \$1.50 shipping) from: The Organ at MacMurray, MacMurray College, Box 1083, Jacksonville, IL 62650.



Alan Morrison

Alan Morrison plays a number of recitals this spring: March 23, with Terry Yount and students, Rollins College, Winter Park, Florida; April 6, Our Lady of Sorrows, South Orange, New Jersey; May 4, Ursinus College, Collegeville, Pennsylvania; May 11, Curtis Institute of Music, Philadelphia; May 25, Holy Trinity Episcopal Parish, Decatur, Georgia; and June 1, St. Paul's Episcopal Cathedral, Syracuse, New York.

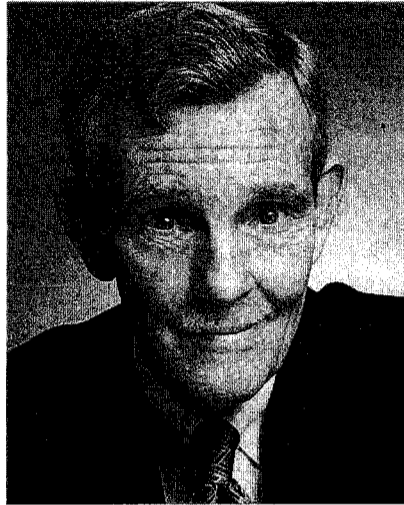
Jay Peterson is featured on a new recording, *The Organ at MacMurray College, Volume II*. Recorded on the college's 1952 Aeolian-Skinner organ, the CD includes music of Buck (Con-



Robert J. Powell

Robert J. Powell retired at the end of 2002 as organist/music director of Christ Church, Greenville, South Carolina, after serving the parish for 34 years. Mr. Powell has composed more

than 1,200 pieces of music for organ, choirs, and handbells, as well as for string, woodwind, and brass ensembles. He joined the Christ Church staff in 1968. Prior to that he was music director at St. Paul's Church, Meridian, Mississippi. His career also includes serving as assistant organist and choirmaster at the Cathedral of St. John the Divine in New York City and music director at St. Paul's School, Concord, New Hampshire. His compositions are listed in the catalogs of most major church music publishers. [See the interview with Jason Overall in THE DIAPASON, November 2002, pp. 18-21.]



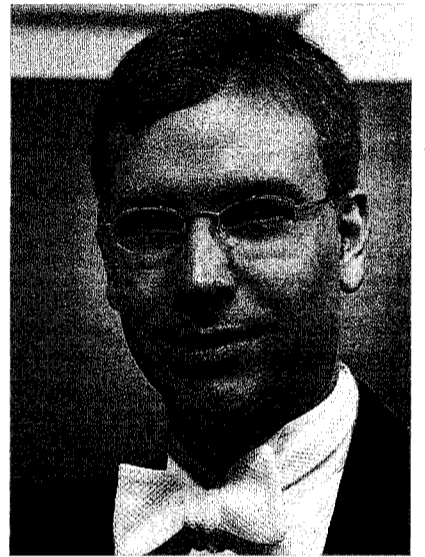
McNeil Robinson

McNeil Robinson will be honored with a Ruby Jubilee Concert on April 8, 7:30 pm, at Park Avenue Church, New York City, where he has served as director of music since 1984. Robinson's compositions for organ and choir will be featured, along with several of his original hymn tunes, including excerpts from his *Sacred Service*, the *Missa Brevis*, *Organ Sonata*, *Dismas Variations*, *Pedal Etudes*, and chorale preludes. The concert will be followed by a champagne musicale with toasts from numerous artists with whom he has collaborated over the past 40 years. Tickets are \$100 for the concert and reception, and \$30 (suggested contribution) for the concert only. Proceeds will benefit the Park Avenue Christian Church music, worship, and arts ministry. For reservations: Louise Hamilton, 212/288-3246.

Prior to his appointment at Park Avenue Christian Church, Robinson led the music program at the Church of St. Mary the Virgin in New York City for two decades. In addition he served as organist and choirmaster at the Park Avenue Synagogue since 1966. He is the

recipient of numerous commissions, including those from the Archbishop of Canterbury, the AGO, Group for Contemporary Music, Meet the Composer, Musica Sacra, Park Avenue Synagogue, the Church of St. Mary the Virgin, the Church of the Holy Family, the Cathedral of St. John the Divine, and the Trinity Institute, among others. His compositions are published by Theodore Presser and Oxford University Press. As a recitalist, Robinson has performed in the USA, Europe, and Japan, including national and regional conventions of the AGO. A graduate of the Juilliard School of Music, he is now chairman of the organ department at the Manhattan School of Music. He is represented by Phillip Truckenbrod Concert Artists.

Keith Shafer is featured on a new recording, *Warm Hymns for Cold Days*, which includes arrangements of popular hymntunes by Dale Wood. The CD was recorded on the Casavant organ, opus 2900, at St. Paul's Church, Augusta, Georgia, where Mr. Shafer serves as director of music and organist. Cuts can be heard on Dale Wood's website <www.mcn.org/k/woodworks/>. The recording is available for \$18 (includes postage and handling) from the Music Office, St. Paul's Church, 605 Reynolds St., Augusta, GA 30901; 706/724-2485, x215; <kshafer@saintpauls.org>.



Erik Wm. Suter

Erik Wm. Suter, organist of the National Cathedral, Washington, DC, plays the new Fisk pipe organ at St. James's Episcopal Church, Richmond, Virginia, on JAV Recordings' *Fête Française* (JAV 132, \$18.95). The CD includes works by Langlais, Franck, Bonnet, Vierne, Alain, Couperin, de Grigny, Dupré, and Widor. For information: JAV Recordings, Inc., 43 Wellington Court, Brooklyn, NY 11230; <www.pipeorgancds.com>.

Adoration Publishing Company, Denver, Colorado, provides a new venue for publishing quality music for Christian worship. One can view and listen to music playing MIDI files on-line at <www.adorationpublishing.com>. Users may purchase a license on-line and print out music with permission to make multiple copies. Several pieces are available at no cost: <www.adorationpublishing.com/freemusic.html>. For more information: <larry.ellis@softwright.com>.

Bärenreiter-Verlag has announced new releases in its "Choir & Organ" series, which presents great choral works with organ accompaniment. Antonín Dvořák, *Mass in D major*, op. 8

► page 8

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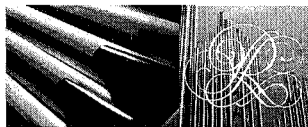
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### ► page 6: Here & There

86, is scored for soloists, choir, and organ; BA 7511, €12.00. The 30-minute mass was written for a private occasion and is of moderate difficulty. Franz Schubert, *Mass in G major*, D. 167, is arranged for soloists, choir, and organ by Michael Gerisch; BA 7512, €8.50. Apart from the "Benedictus," the solo parts are limited to short interpolations. Gabriel Fauré, *Requiem*, op. 48, is arranged for soloists, choir, and organ by Ingo Bredenbach; BA 7513, €8.00. This arrangement takes into account all three of the composer's surviving versions: the early version with string orchestra as well as the two later versions with symphony orchestra. Camille Saint-Saëns, *Oratorio de Noël*, op. 12, is arranged for soloists, choir, and organ by Andreas Köhs; BA 7514, €14.00. The subtitle reads "dans le style de J. S. Bach." For information: <www.baerenreiter.com>.

**Carl Fischer Music** has announced the release of the book, *Conducting the Music, Not the Musicians*, by Jerry Nowak and Henry Nowak. The text seeks to solve technical problems with musical solutions. The book focuses on conducting phrases, not just notes and measures, covers the full range of meters from simple patterns to compound and irregular meters, and provides a broad range of musical examples from both the choral and instrumental repertoires of all periods of music history (05536, soft cover, 480 pp., \$75). For information: <www.carlfischer.com>.

**GIA Publications** has announced new releases: *One Is the Body*, a collection of eclectic music by the Wild Goose Worship Group of the Iona Community (CD-513, \$15.95; cassette CS-513, \$10.95); *Mass of the Creator Spirit*, for assembly, cantor, SATB choir, piano or organ, and various instrumental possibilities, by Ed Nowak (G-5352, \$4.00); *Beneath the Tree of Life* Mass setting, by Marty Haugen (G-5221, \$4.00); *Four Festival Hymns, Volume II*, for congregation, organ, brass and timpani, with optional soprano descants, by Richard Proulx (G-5528, \$30.00); *Catholic Marian Classics*, by The Cathedral Singers conducted by Richard Proulx (CD-539, \$15.95; cassette CS-539, \$10.95). For information: 708/496-3800; <www.giamusic.com>.

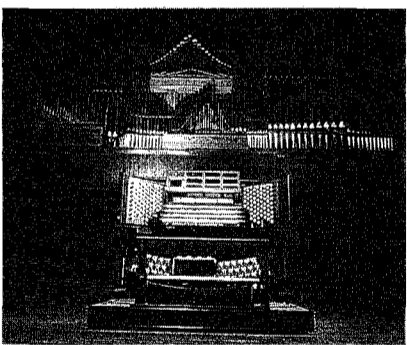
**MusicalAmerica.com**, a classical music business subscription website, has won the 2002 ASCAP Deems Taylor Internet Award. The ASCAP-Deems Taylor Award program, established in 1967 in memory of composer, critic, commentator, and ASCAP President Deems Taylor, honors excellence in books, articles, broadcasts, and Internet material on the subject of music. Past recipients include Aaron Copland, George Perle, and Andrew Porter. Only one award each is to be bestowed for radio, television, and the Internet this year; MusicalAmerica.com is being recognized as "the outstanding Website." The site, launched in 1998, is updated daily, Monday through Friday, with articles covering worldwide news of classical music and the performing arts industry. It also contains all the listings and feature articles available in the annual print edition of *Musical America International Directory of Performing Arts*.



Goulding & Wood, Inc. new assembly room under construction

**Indianapolis organbuilder Goulding & Wood, Inc.** is expanding its facility by building a new 40-foot tall assembly room connecting to the current shop. The current assembly room, where all prior instruments have been set up, has over 26 feet of clearance and will still be used for smaller instruments. The new room was prompted by the scope of their current project, Opus 41, for Preston Hollow Presbyterian Church in Dallas, Texas. Completion of the room is expected this month. For information: 317/637-5222; <www.gouldingandwood.com>.

**Wicks Organ Company**, Highland, Illinois, offers "e-mail updates" with company news. A recent update featured articles on the Wicks Optical Keying System, which reduces problems of old metal contacts; a description and demonstration of the Direct-Electric® action; and news of the new computer-controlled laser engraver which offers an unlimited number of typefaces and graphics for use on organ labels, drawknob faces, stopkeys, tilt tabs, and custom plaques. For information: 618/654-2191; <www.wicksorgan.com>.



Rodgers pipe/digital installation at Brigham Young University, Idaho

**Rodgers Instruments, LLC**, has installed a black four-manual custom console with 61 digital voices added to the 52 ranks of existing Ruffatti pipes in Barrus Concert Hall of the Eliza R.

Snow Center for the Performing Arts at Brigham Young University, Rexburg, Idaho. Heritage Church Organ Company of Shelley, Idaho handled the installation. This is the third large Rodgers pipe/digital organ for the school. The console was built of Indonesian rosewood and satin ebony woods. Drawknob heads and stems are of solid cocobolo. Extra long fulcrum length manual keyboards with adjustable tracker touch are featured. The AGO pedal clavier features solid maple naturals and ebony capped sharps. A solid rosewood lattice music rack includes a built-in color LCD monitor. The specification includes digital duplication of the pipe ranks for silent practice with headphones. Thirteen additional ranks of Ruffatti pipes are scheduled for installation in 2004. Concerts are planned to feature Linda Margetts, Tabernacle organist, and Felix Hell. Darwin Wolford is BYU-Idaho organ professor.

**The William Appling Singers** are featured on a new recording, *Shall We Gather: American Hymns & Spirituals* (Troy 476). Recorded live in concert, the CD includes 27 American hymns and spirituals from the 19th century. For information: 914/428-0114; <www.muzen.com>.

**Theodore Presser Company** has released two new titles in the *CD Sheet Music™* line of print music collections on CD-ROM: *Mozart String Quartets and Quintets* and *Haydn String Quartets*. The catalog now lists 31 collections. CD Sheet Music™ puts complete catalogs of sheet music on CD-ROM allowing users to print pages or entire books as desired. For information: <www.cdsheetmusic.com>.

**newmusicworks.com** is a site for unpublished composers and performers of contemporary works. It provides information on concerts, CD releases, festivals and competitions, awards and funding sources. For information: <www.newmusicworks.com>.



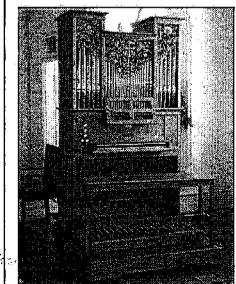
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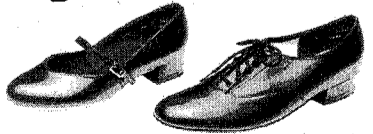
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## Harpichord News

by Larry Palmer

### Celebrating the Couperin

Jane Clark and Derek Connon: *The mirror of human life: Reflections on François Couperin's Pièces de Clavecin*. King's Music, 2002.

*School of Politesse: François Couperin Pièces de Clavecin* (Ordre 1, pieces 1-6; Ordres 6, 13, 19, and 27 complete, played by Jane Clark, harpsichordist). Janiculum compact disc (JAN D206). Book and recording available in the US (\$16.99 each, plus postage) from Rhinebeck Records <rhinebeckrecords@compuserve.com>.

*Complete Seventeenth-Century French Unmeasured Preludes*, played by Nannette G. Lunde, harpsichordist. Sparrow CD 101 (two compact discs issued in 2002) available from Skyline Publications

<www.skylinestudio.com>.

Armand-Louis Couperin: *Pièces de Clavecin* played by Brigitte Haudebourg. Arcobaleno compact disc AAOC-94352 (issued in 1999) <www.kuysleis.com>.

Indispensable! One word characterizes this new book by Jane Clark and Derek Connon.

The largest part of the paperbound volume (pages 47-109) consists of a catalogue of movements making up the four books of François Couperin's *Pièces de clavecin*. From ordre to magnificent ordre, Jane Clark shares the most recent discoveries about the composer's often-elusive titles. In her introductory essay "Aspects of the social and cultural background" Clark writes of Couperin's connections to the Bourbon-Condé family, in particular to the music-loving Mlle de Charolais (later the Duchesse Du Maine), facilitator, at the châteaux of Châtenay and Sceaux, of aristocratic theatrical entertainments, many of which have direct bearing on Couperin's music.

"Aspects of the literary scene" is Derek Connon's compendium concerning the increasingly-conservative French court during Couperin's time, the transvestite Abbé de Choisy, satiric offerings by the imported Italian theatrical troupes and their contrast to the style of the French Theatre, vaudeville, songwriters, the Fair theatres, and the Calotins. Both Clark and Connon note that Couperin had wide-ranging, non-highbrow literary tastes, and a particular interest in uniting Italian and French influences in his music.

In her choice of repertoire for the book's separate-but-complementary compact disc, Jane Clark "attempts to illustrate Couperin's theatrical sense" as it developed through the successive volumes of his *Pièces de clavecin*. In this traversal she succeeds elegantly, abetted by the properly-French timbres of her Feldberg Whale harpsichord after Jean Goujon.

Nannette G. Lunde's two-disc set comprising all the known 17th-century

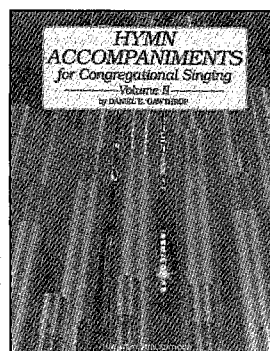
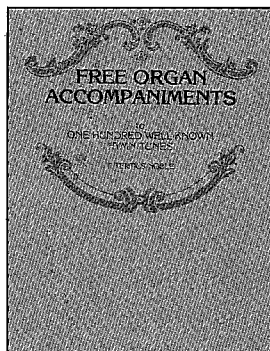
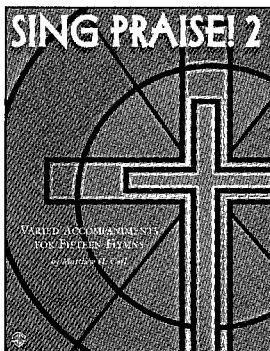
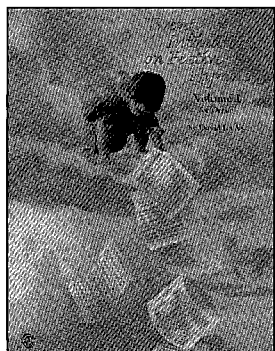
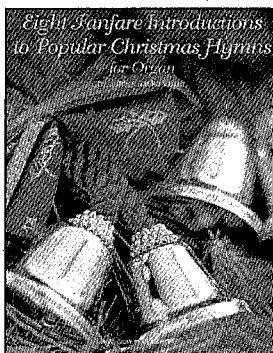
French unmeasured preludes for harpsichord is also a distinguished addition to the harpsichord discography. Beginning with sixteen "white-note" preludes of Louis Couperin, she continues with the multiple pieces in this style by Nicolas Lebègue, Elisabeth-Claude Jacquet de la Guerre, Jean Henry d'Anglebert, Louis-Nicolas Clérambault, Gaspard Le Roux, and unique examples from the pens of Marchand, Rameau, Siret, and Michel (?) Forqueray. Twenty-nine anonymous preludes from widely-dispersed manuscripts complete this comprehensive project.

Lunde plays with style, conviction, and, above all, musicality in this often problem-plagued repertoire. Her solutions for organizing the improvisatory works are sensible, her artistry subtle, and the sounds from her 1988 Willard Martin harpsichord (after a Blanchet instrument of 1720), appropriate. Tuning in 1/4-comma meantone temperament and her choice of a low "French opera" pitch (A=392) allow these works to sound both pungent and dark-hued.

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A suggestion to listeners: approach these discs as you would a large selection of appetizers from a gourmet menu! Too many at one time could lead to aural distress. The preludes were intended to preface dance movements or to test tunings. Use them as introductions to other, more rhythmically-structured works; savor the preludes one or two at a time, thus avoiding an overdose.

Harpichordist Brigitte Haudebourg achieved a first prize at the Paris Conservatoire in 1963 (studying with Marcelle Delacour and Robert Veyron-Lacroix). Since then she has pursued a successful career as soloist, continues as artistic director of an international summer festival of baroque art and music in Tarentaise, and has recorded at least fifty compact discs! She gives annual master classes at American universities in Laramie and Houston.

Haudebourg's playing of the (nearly) complete harpsichord works of Armand-Louis Couperin gives much pleasure. (The only solo works omitted from this disc are four pieces comprising "Les Nations"—a somewhat tongue-in-cheek glorification of French music in which the composer saved the best representation for his own country, following less-flattering musical evocations of the English, Italians, and Germans.)

Gems in this collection include the virtuosic *Les Cacquetteuses* (fowl humor), *l'Arlequine* (a piece that stands up well in comparison to the work of the same name by Armand-Louis's predecessor François), and the wrenching *l'Affligée* (with its particularly poignant harmonies in the pathetic key of B-flat minor).

An "edition" by Haudebourg of these pieces for the French publisher Zurlfluh consists of the original 1751 publication in facsimile, with slightly more than a page of commentary (in French) containing biographical information plus a few sentences about some of the people referred to in the titles. This same information, complete with English translation, may be found in the notes to the compact disc.

The harpsichord music of Armand-Louis Couperin presents a particularly felicitous choice for playing from facsimile, since most of the pieces utilize the familiar treble and bass clefs of present-day usage. Only three works detour into the alto (C) clef for a few measures (*Allemande*, *Arlequine*, and *Affligée*). For many years I have played from a facsimile issued in Basel, Switzerland by Mark Meadow (under the imprint Musica Musica). Like the readily available and clear facsimile edition published by Broude Brothers Limited in their Performers' Facsimile series (PF41; \$17.50), Meadow based his reprint on an original in the Library of Congress, uniquely identifiable by the Couperin signature scrawled at the lower right of the first page of *La Victoire*, the opening piece in the volume.

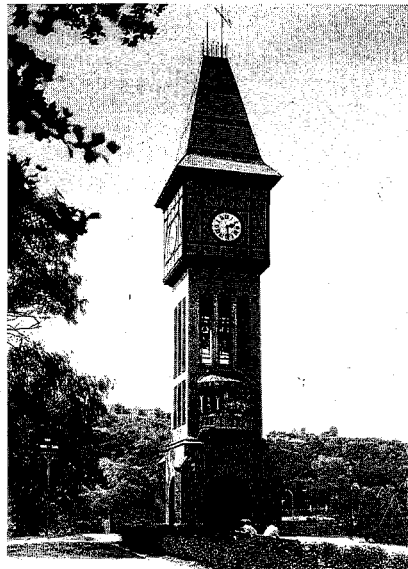
To learn more about Mme Victoire, to whom A-L Couperin dedicated his *Pièces de clavecin*, consult the indispensable book by Clark and Connon! Thus

we come full circle in this celebration of France's major musical dynasty.

Send news items or comments about Harpsichord News to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, TX 75275 (lpalmer@mail.smu.edu).

## Carillon News

by Brian Swager



The Carroll Chimes, Covington, Kentucky



The Pied Piper of Hamelin

### Profile: Covington, Kentucky

The Carroll Chimes are located just across the Ohio River from Cincinnati in the city of Covington, Kentucky. Somewhat of a misnomer, the instrument is neither a chime (a cast bronze bell instrument of less than two octaves) nor a set of chimes (orchestral tubular bells), but a full-fledged 43-bell carillon. The carillon is named for former Kentucky governor Julian Carroll. The free-standing tower is located in the MainStrasse Village at Goebbel Park. MainStrasse is a faux-German village with five blocks of restored 19th-century shops, restaurants, and homes that offer visitors a glimpse of the Cincinnati area's German heritage. Other attractions include the Goose Girl Fountain and a life-sized sculpture of a German *Fraulein* carrying two geese to market.

The carillon was installed in 1979. The bells were made by the Dutch firm of Petit & Fritsen. While there is a manual playing console, the carillon is most often heard with the automatic player which accompanies a set of jacquemarts, the mechanical figures that move onto a balcony to act out the story of the Pied Piper of Hamelin.

### Hoorn Competition Winners

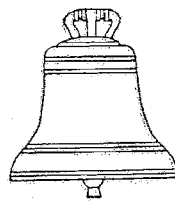
In the framework of activities commemorating the founding of the Dutch East India Trading Company, or VOC (*Verenigde Oostindische Compagnie*) 400 years ago, the organization "The Carillon of Hoorn" held a carillon composition competition. Carillonneurs and composers were given the challenge of writing a contemporary composition based on melodies from the time of the Dutch East India Trading Company. The winning composition became required repertory for the carillon performance competition in the VOC sister city of Enkhuizen on 22 June 2002.

The jury was unanimous in its decision that the work by Geert D'hollander of Belgium was clearly the best piece. He was awarded the first prize of 1815 Euros. Jury member and composer Mathieu Dijker wrote in his jury report: "This composition really demonstrates skillful writing on various levels, with sections that are unified yet contrasting, with thematic control and development, resulting in a carillon that dreams and laughs and sings and is completely highlighted." A well-deserved second place was given to Johan Adriaenssen (Norway), and third place went to Radek Rejaek (Czech Republic).

Reviewing and judging the various submissions was a formidable task for the jury which consisted of Peter Bremer (chairman of the jury, musicologist, carillonneur), Wim Franken (composer, carillonneur), Mathieu Dijker (composer, carillonneur), Carl van Eijndhoven (Lemmens Institute faculty, organist, carillonneur, Belgium), Geert Bierling (organist, carillonneur), and Frits Reynaert (non-voting secretary, municipal carillonneur of Hoorn).

The first Hoorn VOC Carillon Book was compiled in 2002. This collection contains the six best entries from the sixteen composers who sent compositions. Entries were received from composers in The Netherlands, The Czech Republic, Norway, Belgium, England, and The United States of America.

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



## Music for Voices and Organ

by James McCray

### Settings of the Psalms

O Come, let us sing unto the Lord: let us heartily rejoice in the strength of our salvation.

Let us come before his presence with thanksgiving; and shew ourselves glad in him with Psalms.

Psalm 95: 1

Since the advent of the gramophone, and more particularly the wireless, music of a sort is everywhere and at every time; in the heavens, the lower parts of the earth, the mountains, the forest and every tree therein. It is a Psalmist's nightmare.

Constant Lambert  
Music Ho (1934)

Psalms have given the world centuries of comfort, although it was Isaiah who wrote "Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem." But, Psalms do more than that, they also enhance celebration. The various messages often have a musical overtone as in Psalm 95 above. Their original form was as songs, not merely poetic statements. In the early church, Psalms played a significant role as texts in plainsong. Singing Psalms in the early days of Christianity was a large part of worship services. Today they function more as additional material in the service. Congregational singing of them is still found in many churches. Notice the music reviewed below of Michel Guimont, which is designed to bring choir and assembly together in 108 different Psalm settings.

There is a magical universality to the Psalms, and that may be one reason they have received such consistent attention from composers throughout history. They function well both as simple, unison musical statements or as extravagant, elaborate settings with diverse instruments, complicated melodies and harmonies, and assorted musical styles. Because of their extensive use in services, people have memorized many of the texts and hearing musical elaborations only heightens their appreciation.

From simple hymns (Coverdale) to sophisticated symphonic versions (Stravinsky), the ancient words have managed to speak to and, perhaps, mirror generations of worshippers. Often in hymns the words are paraphrased, yet attentive listeners understand the true source of the words. For instance, "Praise Ye the Lord, the Almighty" (often known by its German title "Lobe den Herren," is a scriptural reference from Psalm 103: 1-6 and Psalm 150. The tune first appeared in the *Stralsund Gesangbuch*, 2nd edition, in 1665. It is said that Joachim Neander personally chose this tune for his text, and his words have never been used with another melody. This Psalm setting has become a popular hymn for arrangers and congregations. For choral musicians, several Latin settings have

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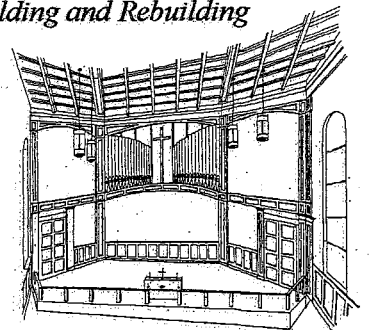
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become somewhat standardized repertoire. In these days of controversy in public schools surrounding the use of religious texts, the Old Testament words, sung in Latin, often do seem "to push the envelope as severely." *Cantate Domino* has become a favorite choice of composers and conductors, and can be found in many different styles from Lassus to Berger.

Vicomte de Chateaubriand (1768-1848) in his writing, *Genius of Christianity*, pointed out that "Song is the daughter of prayer, and prayer is the companion of religion." Churches use singing to connect congregational members and to help them move to a higher level of understanding through the choir. Psalms, whether read or sung, bring messages of hope, joy, comfort, etc.; but when set to music, they reinforce the meditation and celebration of the congregation.

Psalms are a part of the lectionary each week. Having a variety of style settings in the choir's repertoire will be a valuable teaching tool that helps the congregation understand the universality of the Psalms. Consider designing a service around the Psalms with a variety of approaches to the same Psalm, and have the minister preach on that same Psalm; it will clearly bring a deeper understanding to these very special words of the past.

**The Lord Is My Shepherd, David N. Childs. SATB, French horn or trombone, keyboard, Santa Barbara Music Publishing, SBMP 250, \$1.35 (M-).**

Psalm 23 certainly is one of the most favorite Psalms. This setting, unlike more traditional approaches, is fast. It has warm melodic and harmonic lines, and the addition of the French horn gives even more coziness to the arrangement. The piano music is easy with an arpeggiated left hand and repeated chords in the right. The horn is used in the somewhat extended introduction with the piano, then returns later as an obbligato. The middle section is for unison men. The chorus has limited areas of four-part writing and often sings in unison.

**Bless the Lord, James Hopkins. SATB, organ, and harp, ECS Publishing, M5205, no price given (M).**

Hopkins paraphrases Psalms 100 and 103 with additional texts from the Song of Solomon. Separate organ and harp parts are available although both are included in this choral score. The choral parts are on two staves throughout, primarily as block chords above the busier accompaniment. The harp plays a large role—used as accompaniment in addition to some solo areas; the organ part is on three staves. The harmony is mildly dissonant with fresh harmonic changes.

**Great Is the Lord, Andrew Carter. SATB, optional unison/junior choir, solo baritone and soprano, descant, optional congregation, handbells, and organ or optional instruments or orchestra, MorningStar, MSM-70-004, full score \$25; 70-004A, flute/choral score \$5 (M).**

This extended twelve-minute work has five movements with the choir singing in four of them. The junior choir movement may be sung by women's voices with flute and keyboard. The choral parts are not difficult, often in unison or two parts; the work is designed so that it may be sung entirely in unison. Included in the middle of the Psalm is the hymn, *For the Beauty of the Earth*. Only the third and fourth verses of Psalm 145 are used. There are four performance options: choir, organ, full orchestra (strings optional) and handbells; choir, organ, woodwinds, harp, handbells; choir, organ, handbells; choir,

organ. The practicality of these options makes the music very serviceable to all sizes and abilities of church choirs. The music is attractive and generally easy throughout. Included with the choral score are separate parts for flute solo, and a reproducible page of music for congregational participation.

**Three Festival Psalms, Kenneth Kosche & John Behnke. SATB and 2-3 octave handbells, Concordia Publishing House, 98-3674, \$1.35 (E).**

Psalms used are 96, 98, and 72; they are incorporated into special times: Christmas Eve, Christmas Day, and Epiphany. Each uses a familiar hymn as well. For example, Christmas Eve is structured around "Lo How a Rose." The music is organized so that the first half is a four-part setting with bell accompaniment. Then the antiphon is a free, unison, chant-like setting of the verses, some with as many as ten verses; often they only last for two musical lines. Very easy music that will serve the liturgy on those days; probably not a true anthem, but more for use as service music.

**I Will Sing and Give Praise, Kent Newbury. SATB unaccompanied, Paraclete Press, PPM00205, \$1.60 (M-).**

The music for this setting of Psalm

108, vs. 1,3,4, is in a rhythmic 6/8 with the choral parts on two staves. Using repeats and similar material, the music is easy to sing, with comfortable voice ranges, unison areas, and memorable lines.

**Sicut Cervus, Giovanni da Palestrina (1532-1594). SATB unaccompanied, Roger Dean Music Company (Lorenz Corporation), 15/1639R, \$1.95 (M).**

This is one of Palestrina's most beloved and frequently performed motets. It is based on Psalm 42 and has the Latin text only for performance. Unlike the more common editions, this has the entire motet with the second part; publications usually only provide the first part which is the first verse of the Psalm. This scholarly edition includes brackets above each vocal line to indicate ternary groupings of notes that run counter to the binary tactus. The music, nevertheless, is divided into 2/2 bar lines and the brackets help with the stylistic interpretation. Lovely music, and highly recommended.

**Where Shall I Go from Your Spirit?, Kenny Potter. Two-part choir with keyboard, Choristers Guild, CGA916, \$1.40 (E).**

Psalm 139 is set for children's voices with both parts in the treble clef. The keyboard part is accompanimental, and voice parts are easy with tuneful

melodies. The middle section has the voices as contrapuntal lines, but usually the two parts have the same rhythmic setting of the text.

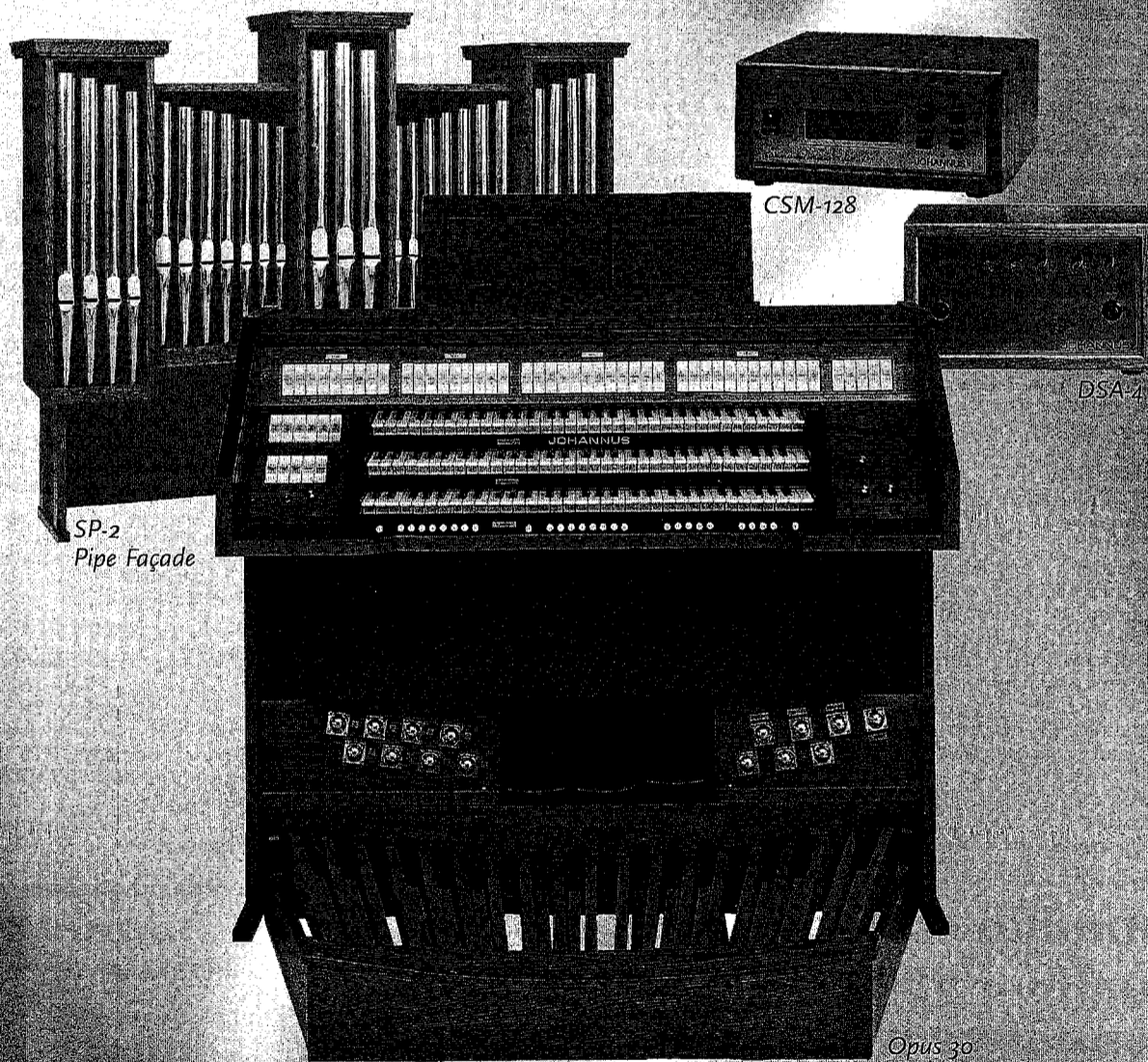
**Psalms for the Revised Common Lectionary, Michel Guimont. SATB with optional keyboard and optional treble instrument descants, GIA Publications, G-5616 A, \$9.95 (E).**

This comes in three publication formats. The choral edition (mentioned above) is a 108-page book that contains 187 brief settings. There also is an Assembly Edition (G-5626P, \$7.95) that contains only the music sung by the congregation; and, a separate publication is available, *Lectionary Psalms, Vocal and Instrumental Descants for Major Feasts* (G-4986A, \$2.90). These settings are practical with easy vocal and instrumental parts that will be used throughout the year. The choir sings in a four-part chant style that is then followed by the assembly singing a more rhythmically organized response. The choir has several verses in each setting.

**Psalm 150—Hallelujah!, Jesse Cann. SATB (opt. SAT) with keyboard and optional guitar, percussion, and handbells, Neil A. Kjos Music Company, Ed. 8766, \$1.45 (M).**

The opening sections employ soloists and have a calypso spirit. Then the tempo increases for the four-part choir,

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maintaining the musical idea of the opening but in a more developed state, yet still sustaining the rhythmic character. The score is not clear on when the handbells are used and what they play. The guitar part is published separately at the end.

## Book Reviews

**Elgar and the Three Cathedral Organists and Other Essays**, by Relf Clark. Oxford: Positif Press, 2002. 78 Pages. \$13.95. Available from the Organ Historical Society, Richmond, VA 23261; tel: 804/353-9226; fax: 804/353-9266; e-mail: <catalog@organsociety.org>; web: <www.ohscatalog.org>.

For the general music listening public Edward Elgar (1857-1934) undoubtedly is most strongly associated with the song *Land of Hope and Glory*, adapted from the trio of his *Pomp and Circumstance March No. 1*. Organists, on the other hand, may be acquainted with his two *Sonatas* for organ (No. 1, 1895; No. 2, 1933), the eight *Vesper Voluntaries* (1889), *Cantique* (1912),<sup>1</sup> and other miscellaneous works; fourteen in all. Elgar, a self-taught composer, acquired his interest in the organ early in life. He served as assistant organist to his father at St. George's Catholic Church, Worcester, succeeding him in 1886 and remaining in the position for three years before moving to London. This short-lived position was not entirely felicitous; as Elgar wrote to a friend, "I am a fully-fledged organist now and hate it . . . the choir is awful and no good to be done with them." Many of his completed works for organ, like much of his other music, use material derived from earlier projects. His long and productive career as a composer marks him as a pre-eminent figure in early twentieth-century British music.<sup>2</sup>

The essays in this book originally were lectures given at various meetings or conferences of the Elgar Society in England in the 1990s. The first and longest, "Elgar and the Three Cathedral Organists," consists mainly of biographical sketches of the lives and accomplishments of Ivor Atkins (1869-1953), organist of Worcester Cathedral from 1897 to 1950; Herbert Brewer (1865-1928), organist of Gloucester Cathedral from 1897 to 1928; and George Robertson Sinclair (1863-1917), organist of Hereford Cathedral from 1889 to 1917. The justification for their selection is that they were incumbent organists at their respective cathedrals during the period from 1899 to 1919 when Elgar's major compositions were composed and performed; also, all three were conductors of the Three Choirs Festival at various times in the same period. These professional colleagues and friends of Elgar were outstanding organists;<sup>3</sup> some of them also composed and edited musical works.<sup>4</sup> In various ways they reflected aspects of Elgar's personality: his scholarly inter-

ests (Atkins), his playful nature and social-climbing aspirations (Brewer), and his introspective nature (Sinclair). This essay includes a description of the organs of Worcester Cathedral (Hill, 1874; Hope-Jones, 1896), a selection of organ recital programs by Ivor Atkins (including pieces by Elgar and frequent transcriptions), and a list of Elgar organ transcriptions made by the three organists.

The second essay, "Elgar and Howells: Outsider and Insider; Moralism and Pragmatism," begins by tracing the emergence of a musical "establishment" that originated with the activities of George Grove, first with his *Dictionary of Music and Musicians* in 1879 and then the opening of the Royal College of Music under his direction. These initiatives contributed to a "musical renaissance" that excluded Elgar—an "outsider"—on account of his low social status (son of a tradesman, lower middle class, Roman Catholic, locally educated, unconnected with "university men"). Herbert Howells (1892-1923), on the other hand, started life as a potential "outsider," but this student of Brewer made the transition from "outsider" to "insider" by becoming a member of the teaching staff at the Royal College of Music from 1920 to 1979. The contrast between their respective paths to social success and recognition is drawn in the context of their significant life events, musical productivity, and complex personal characteristics. The "insider-outsider" dichotomy is also applied, in passing, to other figures of twentieth-century English music, such as Delius, Tippett, Britten, and Vaughan Williams; however, no significant conclusions emerge from this facile, imprecisely defined, social-class distinction.

"Elgar and Vaughan Williams," the third essay, reviews the main characteristics of both composers and comments on how their works were received; it also offers some observations on the concept of Englishness in music. Elgar's musical affiliations were to the Austro-Germanic tradition, from which he borrowed many devices and ideas of its leading nineteenth-century composers. Hence, his compositions contain intellectual elements that are independent of his rural English surroundings. The works of Vaughan Williams, on the other hand, exhibit a closer identification with the English landscape, places, and literary culture. However, he unconsciously borrowed musical ideas from Elgar, which is sufficient reason to reject the idea that Vaughan Williams's art is a distillation of exclusively English material.

The concluding essay, "Some Reflections on Variation XI," is presented as an appendix relating to some issues raised in the first essay and Elgar's relationship with G. R. Sinclair. The reference point is Elgar's *Variations on an Original Theme* ("Enigma"), op. 36, which is dedicated to Sinclair. First, there is a description of Sinclair's organ in Hereford Cathedral and the state of British organ playing and performing repertoire. As for the *Variations*, Elgar stated that the opening bars of Variation

XI portray Sinclair's bulldog falling down a steep bank into the river Wye, paddling upstream to find a landing place, and his rejoicing bark on landing. Ivor Atkins suggested that Sinclair's exuberant energy and buoyant spirit were depicted in later vigorous passages for brass that suggest an organist rejoicing in his solo reeds (probably the heavy-pressure trumpet stops on the Willis organ at Hereford). The analysis of the "enigma" mentions the suggestions of two other speculators that the tune *Auld lang syne*, in either the major or minor mode, can effectively be combined with the theme. The essay concludes with an invitation to listeners to decide for themselves whether Variation XI evokes a dog or virtuoso organist.

Relf Clark has successively converted his earlier lectures into literary forms by removing the lecturer's voice. Even so, the reader may wonder how their audiences received them and what additional insights, if any, may have emerged in the speaker-audience interaction. While each essay is appropriately documented, the collection lacks a consolidated bibliography of books and articles, which would have assisted curious researchers. A more rigorous editing of the material could have eliminated occasional repetitions of content among the three essays, along with internal topical digressions. Nevertheless, this collection provides an entertaining and instructive excursion into the life, times, and associates of one of England's most distinguished musicians.

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

### Notes

1. Recorded on CD: *Roger Fisher Plays Edward Elgar*, on the Chester Cathedral Organ. Motette CD 11501 (1991). This disc also includes Edwin H. Lemare's arrangement of the *Pomp and Circumstance March No. 1*.

2. Elgar's musical works number 305, both published and unpublished, in a variety of categories: early church music, oratorios and other religious works, sacred choral works, secular choral works, dramatic music, accompanied part songs, unaccompanied part songs, unison and children's songs, songs with orchestra, songs with piano, orchestral works, smaller orchestral works, string orchestra, chamber music, violin music, piano music, organ music, carillon, full orchestral transcriptions, orchestrations of vocal works by other composers, arrangements, and one edition. A complete list is given in Robert Anderson, *Elgar* (New York: Schirmer Books, 1993), 437-451. This inventory also includes recordings conducted by Elgar and his writings.

3. Atkins's recitals at Worcester Cathedral were so successful that the clergy insisted on the inclusion of hymns and prayers to counteract any impression that the cathedral had become a concert hall.

4. Ivor Atkins edited Novello's edition of Bach's *Orgelbüchlein*. (Walter Emery, in his Reviser's Preface, referring to Atkins's phrasing suggestions for slurs, states: "they are useful, but they are not infallible guides to phrasing.")

Michael I. Wilson, *The Chamber Organ in Britain, 1600-1830*. Burlington, VT: Ashgate, 2001, ISBN 0-7546-01757; available from Organ Historical Society, \$79.95 (plus \$2.50 shipping), 804/353-9226; <www.ohscatalog.org>.

Michael Wilson's pathbreaking study, *The English Chamber Organ* (London,

Cassirer; Columbia: University of South Carolina Press), appeared in 1968. It was a superb book; indeed, even after thirty-five years it remains a valuable resource on a fascinating musical and cultural artifact that has otherwise had only limited scholarly attention. On the other hand, those thirty-five years have seen a considerable amount of organ scholarship. Journals like *BIOS* that were not even in existence when Wilson published his original study have come to maturity; and such books as Stephen Bicknell's *The History of the English Organ* and Nicholas Thistlethwaite's *The Making of the Victorian Organ* have contributed immeasurably to our understanding of the whole field of British organs and their history.

At one level, the foregoing makes Wilson's original work in the 1960s all the more impressive. Even though *The English Chamber Organ* contained a "Select Bibliography," the scope and level of its contents were limited and of inconsistent reliability. Accordingly, he blazed his own trails to do much if not most of his work. At another level, however, the volume of organ scholarship published during the last third of the twentieth century mandated a revision of Wilson's original work. And that is what *The Chamber Organ in Britain* began as and ostensibly remains, although in fact it is a new book in title, organization, content and layout. Its geographical coverage is broader and its approach addresses the cultural and contextual as well as the organological.

The book begins with a section on the social and musical aspects of the chamber organ. Coverage and material are expanded over the 1968 study, and new text is written in a flowing and engaging style. It's all fascinating, and one hesitates to single out this part or that; however, the portions on Handel and the organ are especially noteworthy. There follows a brief but informative and accessible section on the construction of the chamber organ.

The revised and expanded catalogue of instruments is carefully annotated and far broader and more exhaustive than in the 1968 volume. The arrangement is alphabetical within chronological periods, rather than alphabetical by builders, as in *The English Chamber Organ*. A final section of appendices provides, among other things, a discography and gazetteer which includes a geographical listing of extant English chamber organs in Europe, the United Kingdom, America and Australia. A supplemental bibliography includes items not referenced in the text notes. Indeed, the only department in which *The Chamber Organ in Britain* falls short of its precursor is in the section of plates. *The English Chamber Organ* had forty-nine plates as compared with the twenty-one in *The Chamber Organ in Britain*, and the quality is perceptibly, though not dramatically, better in the older volume than in the newer one.

Michael I. Wilson is certainly to be congratulated. His landmark study, *The English Chamber Organ*, was definitive both in its time and over the three and a

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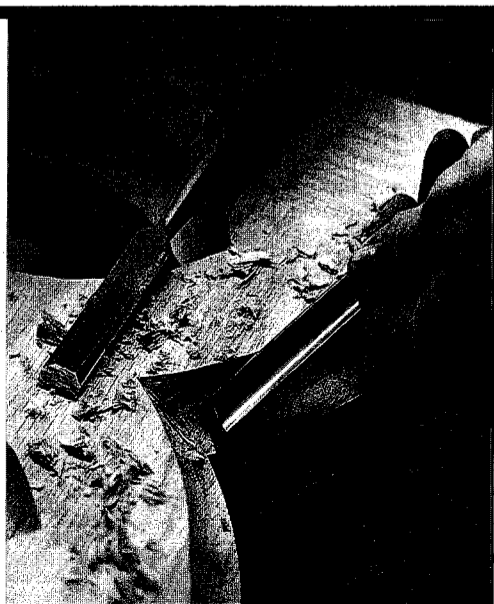


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half decades since it appeared. Now Wilson himself has superseded it with *The Chamber Organ in Britain*, a similarly definitive, landmark study on the subject, and one whose scholarship will doubtless stand up just as well over the coming decades.

—John Ogasapian  
University of Massachusetts, Lowell

## New Recordings

**Twelve Organs of Edinburgh.** Priory Records, PRCO 700AB, available from Organ Historical Society, \$29.98 (plus shipping), 804/353-9226, <www.ohscatalog.org>.

Some, but not enough, Americans know that Scotland is about more than bagpipes and "Braveheart." As Timothy Byram-Wigfield, one of the performers on this 2-disc set, states in the introduction, this sampler is intended as a "musical tour" of the organs of Edinburgh, the "Athens of the North." And what a trip it is, rewarding the listener sonically, musically, and historically. The instruments themselves are the focus of the set, although the performers—Byram-Wigfield, Peter Backhouse, John Kitchen, and Michael Harris—distinguish themselves both by their playing and their choice of repertoire. Musical selections unflinchingly match the instruments on which they are played. The recording quality is excellent, and the program booklet accompanying the set provides musical commentary in addition to specifications, history, and photographs of the instruments. This commendable project was underwritten by the Edinburgh Society of Organists.

A few brief comments in the introduction provide the context for organ culture in Edinburgh. The earliest references to organs in the city date from the 15th century. After the Reformation, however, the Presbyterian Church did not tolerate organs, so the only instruments built in the 17th and 18th centuries were small ones intended for domestic or secular use. In the mid-nineteenth century the Presbyterians finally relented, and instruments by Hope-Jones, "Father" Henry Willis, and others began to appear in Edinburgh's churches. Organbuilding activity has continued vigorously until the present, with the result that the city now "possesses arguably the finest collection of instruments in any city in the United Kingdom" (Byram-Wigfield). The newer instruments heard on this set are by Frobenius, Collins, Rieger, Ahrend, and the Irish firm of Wells-Kennedy; historic organs by Hope-Jones, Willis, Snetzler, and Thomas Parker are also included. A brief description of each organ follows in the order in which they are heard on the disks.

Buxtehude's *Prelude, Fugue, and Chaconne*, in a strong performance by Timothy Byram-Wigfield, introduces the listener to the sonic splendor of the Collins organ (1990) at Greyfriars Kirk. The next piece, Couperin's "Tierce en taille" from the *Gloria of the Mass for the Parishes*, features the French sounds of this instrument.

The "Enharmonic Organ" of St. Cecilia's Hall, now a part of the Russell Collection of Early Keyboard Instruments at Edinburgh University, is the second-oldest instrument heard on this set. Built c. 1765 by Thomas Parker of London, the "arresting, if rather alarming" colors that emerge on chromatic chords such as diminished sevenths and Neopolitan sixths is the result of meantone tuning. Handel's own transcription of the overture to *Il Pastor Fido*, engagingly played by John Kitchen, provides moments of harmonic pungency in

addition to lively rhythms and rapid passagework.

A more Romantic sound comes from the organ in St. Andrew's and St. George's Church. The Irish firm of Wells-Kennedy, perhaps unknown outside the United Kingdom, built a 2-manual organ of 24 ranks in a classically designed case. Michael Harris plays *Variations on an Original Theme*, Op. 34, by Adolph Hesse. This piece, as unfamiliar as the organ itself, is a good vehicle for the Swell Salicional as well as the Great principal chorus.

The massive organ at St. Cuthbert's Church, as played by Timothy Byram-Wigfield, reveals clear foundations and brilliant upper registers. This instrument is really two organs played from one console: the smaller one is in the chancel, the larger one in the nave. The organ was built by Robert Hope-Jones in 1899 and enlarged and modernized in 1957 and 1999 by the Walker firm. The French horn stop is especially memorable when it sings out at dramatic moments in Alfred Hollins' *Concert Overture No. 3 in F minor*.

Another historically significant organ resides in St. Stephen's Centre. Designed and installed in 1880 by "Father" Henry Willis, the instrument is heard on two very different works, Sweelinck's *Ballo del Granduca* and Saint-Saëns' *Prelude, Scherzo and Pas-sacaglia*. The Willis tonal design typical-

ly features a rich fundamental sound, round, full-throated flutes, and shimmering strings. These individual tone colors alternate with forceful, balanced choruses. The dark, fiery Great reeds (Bombard 8', Clarion 4') are stirring in the Saint-Saëns.

The 1992 Rieger, in St. Giles' Cathedral, is magnificent in both sound and appearance. (Its case is in the design of the prow of a ship.) Its pungently bright modern sound is eminently suitable for the spare, angular lines of Kenneth Leighton's *Prelude, Scherzo, and Pas-sacaglia*. The mutations used in the jiglike Scherzo are particularly satisfying.

Canongate Kirk boasts a 1998 instrument by Frobenius. The influence of late 17th-century German organbuilding is evident in a II/24 disposition and mechanical action. Michael Harris gives an exciting performance of Bruhns' *Praeludium in E minor* as well as the choral prelude *O König, dissen majestät* by Johann Ludwig Krebs.

St. Mary's Episcopal is the home of a splendid "Father" Henry Willis organ, the second one heard on this set. Timothy Byram-Wigfield plays Edward Lemare's transcription of the Angel-Scene from Humperdinck's *Hansel and Gretel*. The piece displays the astonishing variety and subtlety of orchestral colors for which this instrument and builder is famous. The liner notes quote a wry description of the Humperdinck

excerpt as "the Franck Choral that Wagner never wrote."

The Lewis organ (1882) in Broughton St. Mary's Church is small (17 speaking stops) but distinctive, with a bright Great mixture and warm strings. An interesting structural feature is a set of additional octaves of pipes which, when engaged by a pedal octave coupler, allow both 16' pedal stops to sound at 8' pitch for their whole range.

Reid Concert Hall at the University of Edinburgh is home to the only Ahrend organ in Great Britain as of this recording date. Designed along the lines of early 18th-century German instruments, the *Hauptwerk* and *Rückpositiv* are in separate cases; the pedal-board is flat and all action is mechanical. Pachelbel's partita on *Alle Menschen müssen sterben*, played by John Kitchen, reveals the bright, aggressive chorus and distinctive solo colors in various combinations. The Positiv Dulzian is delightfully nasal in tone, and pedal reeds (Posaune 16', Trompette 8') add *gravitas* and rich harmonic overtones in the final chorale.

The Snetzler organ (1757) in Lodge Canongate Kilwinning has perhaps the most colorful history of all the instrument on these disks. It was built in London, transported by ship to Leith and thence by cart to Canongate. The Lodge there is purportedly the oldest room in the world built for and used continuous-

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ly by the Freemasons. Tomkins' *Voluntary*, played by Peter Backhouse, allows us to hear the Snetzler's gentle Stopped Diapason; the treble Cornet II is a bold and brilliant contrast in the Walond *Voluntary* that follows.

The majesty of the Hope-Jones (1897) organ in McEwan Hall is on parade in Handel's "March" from the *Ode for St. Cecilia's Day*, performed by John Kitchen. The choice of music reflects the official use of McEwan Hall for graduation ceremonies at the University of Edinburgh. This unusual instrument, whose various "body-parts" are located in different areas of the building (in a "scattered and eccentric layout") because it had been designed without space for an organ, is well-suited for the two other works on this disk: Frank Bridge's *Adagio in E* and Egil Hovland's stunning *Toccata on "Now Thank We All Our God."*

This set gets high marks for all the usual reasons: interesting repertoire, outstanding performances, excellent recording quality, and thorough program notes with good layouts of the instruments. As distinguished as the organists are (all hold university and/or cathedral appointments), the real stars of the recording are the organs themselves. The title reflects the purpose of the project: to reveal the glories of organ culture in Edinburgh. With an incredible variety of designs and sounds, this is a part of the organ world that deserves to be better known on this side of the Atlantic.

—Sarah Mahler Hughes  
Ripon College  
Ripon, Wisconsin

**Johann Ludwig Krebs. Complete Works for Organ. Volume 5. Played by Felix Friedrich, assisted by Irmtraut Friedrich, harpsichord, and Susanne Scheinpflug, soprano. querstand VKJK 0017.**

**Johann Ludwig Krebs. Complete Works for Organ. Volume 6. Played by Felix Friedrich, assisted by**

**Johanna Baumgärtel, flute. querstand VKJK 0021.**

Both volumes are available from the Organ Historical Society, Box 26811, Richmond, VA 23261, \$14.98 each, plus \$2.50 shipping; <www.ohscatalog.org>; 804/353-9226.

Vol. 5 (65 minutes) contains *Praeludium c-Moll*; *Aria, Bist du noch fern*; *Praeambulum (I-VI) from Piecen Teil I*; *Vier Choralbearbeitungen (Ich ruf zu dir; Herzlich lieb hab ich dich, o Herr; Freu dich sehr, o meine Seele; Wir glauben all an einen Gott); Fuge in c; Concerto à II cembali.*

Vol. 6 (59 minutes) contains *Trio Es-Dur*; *Trio c-Moll*; *Fantasia C-Dur für Flauto traverso und Orgel*; *6 Choralbearbeitungen (Herr, ich habe mißgehandelt; Warum betrübst du dich; Jesus, meine Zuversicht; Ach Herr, mich armen Sünder; Wir glauben all an einen Gott; Von Gott will ich nicht lassen); Trio F-Dur; Praeludium und Fuge d-Moll.*

Krebs has been well served by CD recordings. There are recordings of substantial portions of his work by Gnann, Rami, Cramer, Porter, and Krüger, among others. Most of these were made on historic organs ranging from Weingarten to Waltershausen. Two sets, one performed by John Kitchen on suitable modern instruments in Great Britain and reviewed by John Collins in THE DIAPASON, March 2002, and the set represented by these CDs, are the most extensive. Friedrich quite clearly intends to record the complete works for organ and for organ plus other instruments using various historic organs in Saxony:

Vol. 5 contains largely unfamiliar music, much of which could well find a place in our repertory. There is certainly no reasonable objection to dividing the keyboard works from "Pieces" between harpsichord and organ—the organ plays numbers II, II, and V; the long sustained melody of the second *Praeambulum* probably works better on the organ. These works are a little reminiscent of Telemann's keyboard fan-

tasias. The concerto for two harpsichords works well with the organ playing the ripieno part, although Friedrich seems to me to overpower the solo harpsichord in the tutti. This concerto would work well with any two historic or historic-style instruments, and its technical demands are relatively modest. The organ used here is the Silbermann organ (I/13, one pedal stop) in Frankenstein. It has a bright, clear plenum and good flutes, but no 16' manual stop and no reed. It was chosen for this recording because it remains in so-called "Dresden Kammerton" (a=415) which coincides with the pitch of the Silbermann harpsichord, from the collections at Pillnitz Castle, used here.

Vol. 6 contains some of Krebs' finest organ works as well as the attractive work for flute and organ. The six chorale preludes are all highly developed works for two manuals and pedal; *Von Gott will ich nicht lassen* is specifically marked "pro Organo pleno." *The Prelude and Fugue in D Minor* is one of the most expansive of all works of its kind. Friedrich's performance, taken at a good brisk tempo, lasts about 23 minutes—the great double fugue has 382 measures.

The organ used for Vol. 6 is the II/32 Silbermann built in 1735 for the Petrikirche in Freiberg. This is the third largest extant Silbermann organ; it has been suggested that it served, in some respects, as a trial run for the larger organ of the Frauenkirche in Dresden. The instrument includes a 16' Prinzipal, a 32' pedal stop, and a relatively independent pedal division of five stops. The organ was considerably altered in the 19th century by the Jehmlich firm and partially restored by the same company in 1959–1961 and 1993.

All of the performers on these two discs are first-rate. Irmtraut Friedrich, the organist's wife, is a noted East German-trained harpsichordist. The soprano and the flautist, both East German-trained and well-established performers, have limited opportunities to show off, but both offer stylish, beautifully crafted performances. Felix Friedrich studied in Dresden and Weimar under K. Frotscher and J.-E. Köhler, among others. Since 1976, he has been organist at Altenburg Castle, where Krebs was organist for many years. He has been involved with

the restoration of the magnificent Trost instrument in the castle chapel, is widely known as musicologist, recitalist, and consultant, and is at present vice-president of the Silbermann Society. His playing here is meticulous and a model of scholarly but exhilarating playing. The enormous prelude and fugue can easily drag—I always suspected that it was much more fun to play than to listen to—but Friedrich, choosing a very brisk but quite justifiable tempo and establishing momentum without sacrificing clarity, proves me wrong. The organ is near-perfect for this music, although I have a slight preference for the instrument at Altenburg.

The documentation of both discs (German and English) is excellent—well illustrated, with quite detailed information about the organs, the harpsichord, the music, and the performers, and a list of the registrations used. The recording firm made, I think, one unfortunate choice: a long and very good biography of Krebs runs through the series so that each volume contains an installment—not a satisfactory arrangement for those who do not choose to acquire the whole set!

As was indicated above, there are a surprising number of fine Krebs recordings available. To me, these discs are the very best, with well-chosen programs, superb instruments, and excellent performances. Very highly recommended.

—W. G. Marigold  
Urbana, Illinois

## New Organ Music

**Organ Music for Manuals Only: 33 Works by Berlioz, Bizet, Franck, Saint-Saëns and Others. Selected and with an Introduction by Rollin Smith. Dover Publications, 31 East 2nd St., Mineola, NY 11501. \$14.95.**

This slender volume contains a wealth of both familiar and unfamiliar works ostensibly for manuals alone. Among the composers not mentioned in the title are Beethoven, Bruckner, Boulanger, Brahms, Chausson, D'Indy, Glière, Liszt, Mozart, Reger, Rossini, Vierne, and Widor. Many of these works have been unavailable in print for some time, and so it is truly an act of generosity on the editor's part to share these gems from his own personal music library.

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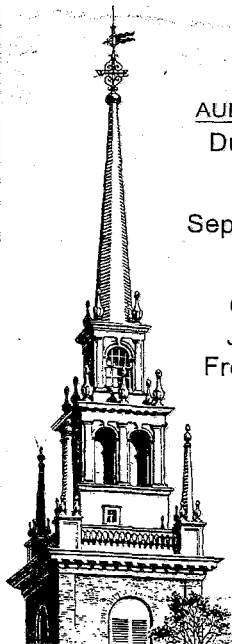
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A few of these works were originally written for harmonium, which, as much as organists might hate to admit it, is really a very different instrument from the organ. The harmonium pieces are notable not only for their characteristic registration indications (kindly explained by the editor in his preface), but also for their often stratospheric right hand tessitura and turn-on-a-dime dynamic changes. Most transfer effortlessly to the organ, but some will have to be effectively transcribed for organ. (Bizet's *Sérénade* will benefit from some judicious rearrangement of chords, use of two manuals, and occasional use of pedal.) A few pieces really overstep the bounds of playability on manuals alone for all but the largest hands, such as Gounod's *Invocation* (see measures 4 and 33), and Reger's lovely *Romanze in A Minor* (see measure 17). Nevertheless this is a valuable collection of unusual and charming music. It is wonderful to have the three tender pieces by Nadia Boulanger, Ernest Chausson's lilting *Antiphon for the Magnificat* (op. 31, no. 6), and Vincent D'Indy's deceptively tricky *Piece in E-Flat Minor*. Familiar works include the Mozart *Andante* (K. 616), the slow movements from Mendelssohn's first and fourth sonatas, Guilmant's famous *Grand Choeur dialogué*, and the Brahms *Es ist ein Ros' entsprungen* (here bizarrely translated as "A Rose Breaks into Bloom").

This being a Dover Edition, each piece is reprinted directly from an early edition, accounting for a great deal of authority as well some varied print quality. Rollin Smith's excellent introduction provides helpful historical and practical information on each piece. This volume of rare and delightful works of mostly moderate difficulty is certainly a valuable addition to the library of music for manuals alone, and, like many Dover Editions, well worth far more than its modest price.

**Fanfare for Organ, Dan Locklair. Subito Music Publishing (distributed by Theodore Presser Company), King of Prussia, PA 19406. \$13.95.**

This recent publication (2000) by Dan Locklair lives up to its name as a bold rhythmic and melodic outburst. Lasting about five minutes, this piece pairs limited tonal material (three clusters of three pitches that are hinged to form pentatonic melodies and chords) with shifting meters for an exciting effect. Initially driving the piece forward is a persistent boom-chick accompaniment, over which the melody is tossed between right hand, left hand, and pedal. This pattern is gradually interrupted by trills, glissandi, repeated chords, free sections, and double pedal passages that will require more than a little athleticism from the organist. Altogether an effective and rousing postlude or recital opener for accomplished players.

—Gregory Crowell  
Grand Rapids, Michigan

**Historical Organ Techniques and Repertoire, Volume 4, England 1660–1730, edited by Calvert Johnson. Wayne Leupold Editions WL5000010.**

Last year I had the pleasure of reviewing volume 5 in this series covering England 1730–1830 (THE DIAPASON, November, 2001), and am now delighted to write that the volume that

has just been published maintains the overall high standards we have come to expect from Calvert Johnson. It follows the same format of a section containing historical information, subdivided into ten chapters, each one giving the fullest information on every aspect of the instruments in use during the period under discussion, performance practice drawn from many contemporary sources with special emphasis on fingering, ornamentation, articulation and rhythmic alteration, and a list of sources both contemporary and modern, concluded by a list of articles and books in English relevant to the subject. Registration is discussed in great detail, with all the permutational possibilities with regards to the developing use of solo colors being listed, although this was not generally applicable to the pre-1730 period. A brief history of the use of the organ in England makes fascinating, and essential, reading for understanding the different requirements from the organist at different stages in the life of the church. Such important matters as posture and hand position are illustrated by quotes from contemporary writers; although most of the sources used are again from the later period, their comments would almost certainly have been drawn from earlier periods, given the conservative nature of the English organ and voluntary during the 18th century until well into the 19th. Of use to the student are the suggested exercises to encourage familiarity with the points discussed, hopefully leading to a stylish performance. One small error I have noticed: on page 10 it is stated that on a C-compass short octave keyboard, tenths could be played easily because the space between the notes was physically an octave—unlike the European short octave concept, this is not actually so in England, and such intervals are not found.

Three short pieces, two by Purcell and one by Blow, are printed within the appropriate chapters of the first section, mainly to illustrate contemporary fingering. Twenty-three further pieces follow, including settings of the psalms with their interludes by Daniel Purcell and John Reading. Space is provided for the reader to make his own arrangements of *The London Tune* in a similar manner, which would be an excellent exercise for degree students! It is interesting to be able to compare an earlier manuscript version from the Dulwich College collection of Stanley's well-known Voluntary, op. 6, no. 5, with variant registrations suggested. Attractive double voluntaries by Blow, Croft and Locke are included, as are two somewhat difficult and rather dissonant fugues by the wayward Thomas Roseingrave who spent time in Italy and became acquainted with Domenico Scarlatti. Three voluntaries by John Reading, compiler of the Dulwich manuscripts, are offered; these contain useful information concerning registration options. A Fugue in A from Philip Hart's volume of 1704 (the earliest English publication to include fugues) commences with a prelude whose half-note chords are marked arpeggio. Croft's charming Voluntary in D with a dialogue between trumpet and cremona for the second movement would make a worthy inclusion in any concert programme. Another trumpet voluntary by John James is also well worth reviving. Voluntaries (or verses) by Blow, Purcell and "Anon" give a further representa-

tion of the Restoration Voluntary in its gradual transition to the Georgian form made so popular by Stanley. A lively Fugue in F by Handel is also included. Each piece is fully annotated with variants from the different MSS in which it occurs, particularly useful and interesting in the case of a voluntary by John Barrett. Each piece is provided with editorial comments and thought-provoking questions in an introductory paragraph. Fingering is added to several pieces to illustrate a possible contemporary manner of tackling difficult passages.

Thirteen splendid line drawings of organ cases are reproduced from the 19th-century books by Arthur Hill. Also provided are two sectionalised drawings of an English chamber organ, albeit of the later 18th century, and of a three-manual organ of c1816; the only change from a century earlier appears to be the lack of a cornet! The pieces in this collection, along with those from Volume 5, England 1730–1830, have been recorded by the editor on *Early English Music Masters—Calvert Johnson plays five Historic English Organs* (Calcante CD035) which has been reviewed in THE DIAPASON (October 2002).

As with the previous volume devoted to England, this book should be an absolutely essential part of the library of anyone wishing to explore the English Baroque period. Hopefully it will provide the stimulus to encourage exploration of the complete organ works by these composers, most of which are readily available in modern scholarly editions or facsimiles. Calvert Johnson and his many associates again deserve the deepest commendation for making this material accessible in one volume—there should be no excuse now for performances lacking stylistic accuracy!

—John Collins  
Sussex, England

**Partita on "Veni, Creator Spiritus," Austin C. Lovelace. Birnamwood Publications (sole distributors MorningStar Music Publishers),**

2001, No. MSM-10-503, \$8.00.

In retaining the flavor of the ancient Sarum modal plainsong, and use of transparent textures and pure, clean-sounding economical registrations in this five-minute *Partita*, Lovelace's music in essence suggests the influence of Flor Peeters' similar theme-and-variation organ works of forty and fifty years ago. Unlike the Belgian, however, the American is clearly writing for the amateur with little manual technique and even less pedal fluency—only the last of the five movements requires the pedals. The second movement consists of two pages, the fifth three pages, and the rest are only one page in length. He does not embellish the plainsong at any point in the work.

The first movement presents the plainsong melody as a forthright, non-metric soprano reed solo, accompanied by a two-voice softer accompaniment in the left hand that contains imitation of the preexistent theme. In the second movement, the first variation in effect, the plainsong appears in long-noted cantus firmus fashion in a 6/8 gigue of dancing eighth-note figurations. The sprightly third movement is a dazzlingly sparkling toccata in which the plainsong is etched, rather than clearly drawn as in the previous movement. Marked *Andante*, the penultimate variation has the preexistent tune enunciated on the Krummhorn 8' in the left hand, with two high voices played on a flute 8' moving smoothly in conjunct motion on another manual in the right hand. In the last movement, the only one with a title, *Toccata*, the plainsong is rather more stridently pronounced in triumphant fashion on a trumpet 8' pedal stop, against a backdrop of sixteenth-note manual arpeggios played on the principal 8'.

*Partita on "Veni, Creator Spiritus"* could be performed at a church service, but would also make a very fine recital piece for a promising beginner. Highly recommended.

—Peter Hardwick  
Breckin, Ontario

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As usual, the playing is generally wonderful, with 31 organs, 35 performers, and 69 pieces of music as well as five hymns (details at ohscatalog.com). 4-CD set OHS-20, \$29.95

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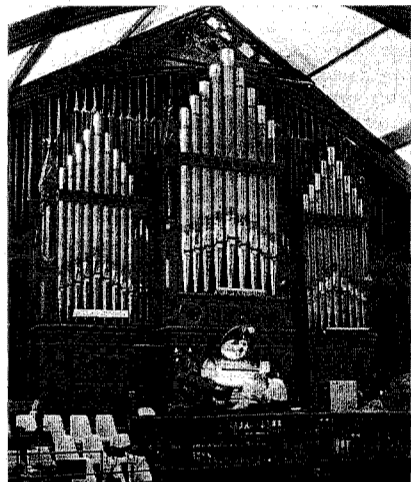
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# Organ Historical Society Convention 2002

## Chicago, Illinois, June 25–July 1

Ronald E. Dean

The forty-seventh annual convention of the Organ Historical Society took place in Chicago, with some forty events scheduled throughout the seven-day period. The headquarters was the Hotel Allegro, formerly the famous Bismarck where, according to local lore, many a secret political deal was conjured up in what one can imagine were the proverbial "smoke-filled" rooms (the Chicago City Hall is, after all, just around the corner). Since Chicago is known familiarly as "the windy city" (the term coming more from the renowned political rhetoric than from any breezes that might come from Lake Michigan), it was appropriate that the Organ Historical Society add to the "windiness" through the sounds produced by the thousands of wind-blown pipes during the week. The convention committee, ably chaired by Stephen Schnurr, organized a well-rounded series of events designed to display a wide variety of instruments, from small one-manual nineteenth-century trackers to a huge five-manual 8,000 pipe-Wurlitzer. There was something for every taste and inclination. As the week progressed, one of the famous Chicago heat waves rolled in with daytime temperatures in the mid-nineties, producing a bit of discomfort and tuning problems in churches without air conditioning. There was much fanning and sipping from water bottles. Those stalwart organ folks who went on to the AGO national in Philadelphia the next week experienced the same sort of weather. There certainly were, to paraphrase, "hot times in those two old towns" during late June and early July.



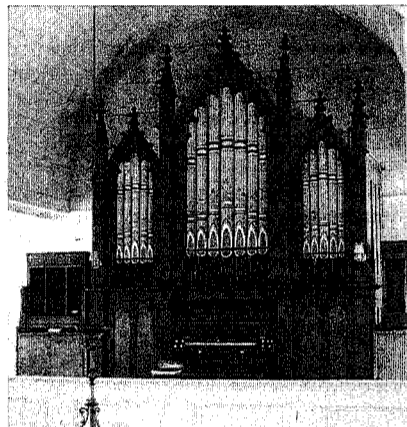
Hook & Hastings, Op. 794, Scottish Rite Cathedral, Chicago

### Tuesday

The first event of the convention was a major recital played by **William Aylesworth**, former OHS President, and convention co-chair for the previous OHS convention held in Chicago in 1984. This evening recital featured the famous 1875 Hook and Hastings three-manual, Op. 794, the oldest organ in Chicago. The building, now the Scottish Rite Cathedral, was originally Unity Church (Unitarian). The program opened with the spirited singing of the three verses of "The Star Spangled Banner" which was followed by *Voluntary No. 1 in D*, Boyce; *Deux Noël's (Laissez pestres vos bestes and Joseph est bien marié)*, Le Bègue; *Cantabile*, Franck; *Marche Funèbre*, Loret; *Praeludium und Fuge für Orgel zu vier Händen*, Albrechtsberger; and *Symphonie II*, Widor. **James Wily** provided the additional two hands in the Albrechtsberger piece. Following this beautifully played recital, which included cogent and helpful verbal commentary, Aylesworth provided the enthusiastic audience with an encore, "Marcia" from Widor's *Symphonie No. III* (original edition). Since Aylesworth is the regular organist for the Scottish Rite Cathedral, his elegant playing was at home with the musical choices which displayed both the subtle and grand sounds of the organ. In spite of the lack of reverberation to match the grandeur of both the instrument and the building, this opening program was a fitting beginning for the convention.

### Wednesday

The first full day began with a "Group A-Group B" split for the first event to accommodate limited seating space in a couple of churches. This report will follow the "Group A" plan. After a somewhat delayed departure from downtown Chicago with the compounding problems of heavy traffic and the omnipresent work on the highways, OHS regular **Mary Ann Crugher Balduf** presented the following program on a delightful one-manual organ of circa 1885 attributed to Chicago builder Emil



Emil Witzmann, c. 1885, St. John United Church of Christ, Palatine (photo by William T. Van Pelt III)

Witzmann in St. John United Church of Christ, Palatine: *March*, Marsh; *En Forme de Canon*, Salomé; "Élevation" (from *Heures Mystiques*, op. 49), Boëllmann; "Vision" (from *Sechs Charakterstücke für Orgel*, op. 64), Bibl; "Moderato," "Poco Allegro," "Moderato con moto" and "Allegro Giocoso" from *Miniatures for Organ* by Howells; "Prière pour les morts" from *Twenty-four Pieces for Organ* by Langlais; "All my hope on God is founded" from *Three English Hymn Tunes*, Clark; followed by singing of the hymn by Howells. The program closed with a *Scherzo* by Shelley. This instrument was one of the smallest to be heard and was masterfully handled by Ms. Balduf to show what can be done on a lovely little organ with seemingly limited resources. The building is a charming New England style church that has had some recent remodeling. The organ shares a rear balcony location with Hammond speakers. The high placement allows the organ to offer a fair amount of presence within a rather dead acoustical environment. The instrument was restored by parishioners Stan and Scott Regula.

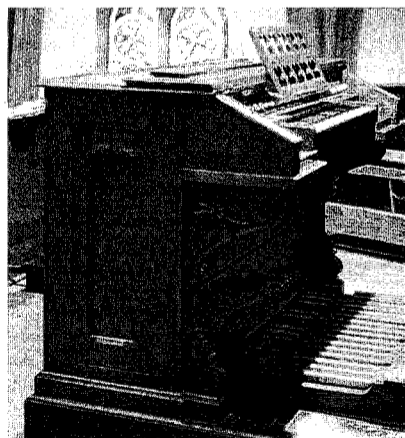
A trip to historic Woodstock (no, not THAT one; this one is in Illinois) and its 19th-century Romanesque-styled Opera House which houses a "steamboat gothic" theatre brought us to an informative lecture by **William Osborne** on one of Chicago's premier figures in the organ world, Clarence Eddy (1851–1937). Osborne's recently published comprehensive study on Eddy is available through the OHS catalogue. Though a native of Massachusetts, the often-traveling organist and pedagogue spent a great amount of time in Chicago, and these years were the center of Osborne's well-delivered and enlightening remarks which were followed up by a recital of some of Eddy's works the next day (see below). Prior to the lecture, John H. Scharres, managing director of the Woodstock Opera House, related the colorful history of the building and the many uses to which it had been put over the years.

St. Mary Catholic Church, just a short



Hutchings Organ Co., Op. 1661, St. Mary Roman Catholic Church, Woodstock

walk from the Opera House, was the site for both a box lunch and a recital by **Robert E. Woodworth, Jr.** on the church's 1910 two-manual Hutchings which has had some restoration by the Berghaus Organ Company. Michael Friesen presented an OHS Historic Organ plaque to the church. In spite of having wall-to-wall carpeting as well as pew cushions, the vast interior space with its high barrel-vault ceiling offered a good acoustical environment for the following program, which consisted of works by Chicago composers: "Fanfare" from *Sonatina for Worship No. 7* by Jones; "Meditation—Elegie" from *Suite for Grand Organ*, Borowski; *Allegretto (Andante quasi Allegretto)* and *Rondo (Allegretto non troppo)*, Buck; "Intermezzo" from *Sonata II for Organ*, Moline; *Rest in Peace*, Goode; and *Impromptu*, Bliss; followed by the vigorous singing of the hymn "Wonderful words of life." One wonders how many times that old Gospel hymn had been sung in a Roman Catholic church! The organ, with its keen strings and heavy, broad sound (especially in the reed stops), filled the room well.



Wisconsin Pipe Organ Factory, Op. 34, St. Mary Roman Catholic Church, Buffalo Grove

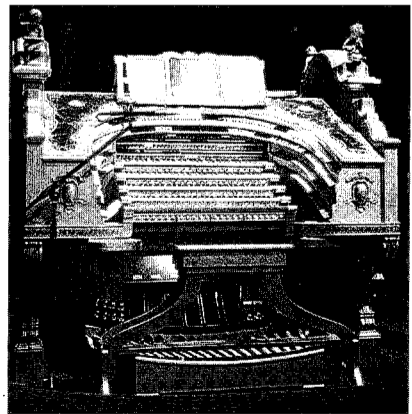
Our travel delays were further complicated by a bus breakdown before we arrived at St. Mary Roman Catholic Church in Buffalo Grove where **Susan Friesen** played the following program: "Offertoire" from *Heures mystiques*, Vol. 2, op. 30, Boëllmann; two settings of *Meine Seele erhebt den Herren*, Pachelbel; *Pastorale in F-Dur*, Bach; *Pastorale in A*, Clarke; *Pastoral Interlude* (op. 32, no. 4), Parker; and *Variations to the Sicilian Hymn*, Carr (arr. Owen), which had been preceded by the singing of the hymn "Saviour, like a shepherd lead us" to the tune *Sicilian Mariners*. The organ, a small one-man-

ual built by the Wisconsin Pipe Organ Factory in 1904, featured a reversed console. (See the *Organ Handbook*, 1993, p. 7, for a description of a similar instrument built by the same firm in 1905, reversed console and all, which was played by Rachelen Lien during the Kentuckiana Convention.) Ms. Friesen chose a program that was well-organized and energetically played to show the variety of sonic combinations available on this instrument of limited resources. The church building had been extended at its liturgical east end with the result that the worship space was considerably increased, yet the organ, with its favorable rear gallery location, filled the entire area effectively.



Hinners Organ Co., Op. 1216, Zion United Church of Christ, Carpentersville

Zion United Church of Christ in the beautiful little town of Carpentersville was the site for a short program played by **Mary Gifford** on a small two-manual tracker Hinners of 1911 which has had restoration work done by Gruber Pipe Organs, Inc. The instrument is well maintained and loved by the congregation. Ms. Gifford obviously enjoyed playing the following program: *Rustic Wedding*, West; *Prelude, Cradle Song, and Aria*, Lloyd Webber; *Andante*, Wild; and *Variations on "St. Elizabeth"*, Ferko. Prior to the Ferko piece, there was a very emotion-filled moment for many of the conventioners at the singing of the hymn "What heavenly music" from the 1849 publication, *Hymns for God's Peculiar People*. Ms. Gifford noted that this was the late Alan Laufman's favorite hymn to which she has provided a descant in his memory. Alan was a prime moving force in, as well as past President of, the OHS and served the Society in many other capacities. He was also the founder of the Organ Clearing House, an organization that has saved many an old and worthy instrument. Since Alan had been a friend to many at the convention, some people found it difficult to sing through increasingly misty eyes.



Victorian Palace, Barrington Hills, Illinois

After another lengthy bus trip, we arrived at the locale of what was undoubtedly one of the monumental highlights of the entire convention, a stunning memorized recital by **Ken**



Cowan given at the Victorian Palace at Plum Tree Farm in Barrington Hills, the residence of Jasper and Marian Sanfilippo. The entire setting defies description—it must be experienced. A catered buffet dinner took place in what one wag called “the rec room,” a large museum containing a variety of mechanical contrivances including automatic musical machines, a complete carousel, steam and other-powered engines and a Rolls-Royce Roadster. There was time to wander among the exhibits before taking a short walk to the main house and the continuation of displays of hundreds of mechanical musical instruments, all restored and in playing condition, and in an opulent and perfectly maintained facility, a part of which is actually the residence for the Sanfilippo family.

Cowan's recital took place in the astoundingly decorated multi-storied Music Room which houses, in addition to many more self-playing instruments, the *pièce de resistance*, an eight-thousand-pipe five-manual Wurlitzer which, in its present state, is the result of the late David Junchen's plan for the ultimate theatre organ. The instrument was originally a much smaller 1927 Wurlitzer built for the Riviera Theatre in Omaha. After considerable expansion, it now contains five enclosed divisions on several levels plus a set of tower chimes flanking the stage. People who did not mind climbing into the chamber were invited to do so at the end of the recital to see the inner workings. Those readers who have heard Ken Cowan realize that he is among the most outstanding young organists on the scene today. His unassuming manner and his sure and relaxed technique hide a fiery yet totally musical approach to organ playing. His program: *The Stars and Stripes Forever* (“my own arrangement with [obvious] borrowing from other peoples' arrangements,” said Cowan). He also noted that a program such as this one requires “rapid shutters” . . . he then turned again to the audience and in an aside added “. . . this may be the only group who knows what I mean!” He was probably correct. The program continued with *Rondo Capriccio (a study in accents)*, Lemare; “Nocturne” and “Scherzo” from *A Midsummer Night's Dream*, Mendelssohn; *Introduction, Passacaglia and Fugue*, Willan; *Prelude to Hansel and Gretel*, Humperdinck (arr. Lemare); the rousing singing of the wonderful English hymn *Angel Voices*, followed by “My Heart at Thy Sweet Voice” from *Samson and Delilah*, and *Danse Macabre*, Saint-Saëns (the latter arr. Cowan); and *Overture to Oberon*, von Weber (arr. Cowan). After several curtain calls, the artist returned with an encore, Moszkowski's *Etude in F Major*, a brilliant *tour de force*. As an added touch during the playing of *Danse Macabre*, one could see occasional appropriate and dramatic lightning flashes in the night sky. Surely, there was no Wurlitzer stop for that special effect!

#### Thursday

The day began at a somewhat more relaxed pace with **Michael Friesen** presenting an account of the Louis Mitchell organ built in Montreal in 1869-1870 for Holy Family Catholic Church, Chicago. At seventy-five ranks, it was reputedly the largest church organ in the country. It was rebuilt by Roosevelt in 1892 with a detached key-desk. After several additional rebuildings, all that remains is the huge case occupying a commanding place in the upper gallery. Even though the plethora of golden angels have descended from their once-ornamental location on the organ case (they are still intact and are in the process of being re-gilded), what remains is still imposing.

The landmark Pullman United Methodist Church and its wonderful 1882 Steere and Turner organ was the site of the first recital of the day. **Naomi Rowley** presented the following program: *Epilogue on St. Theodolph*, Willan; *Two Christmas Partitas: Lo, How a Rose E'er Blooming* and *Good Christian Friends, Rejoice*, Drischner;



Steere & Turner, Op. 170, Pullman United Methodist Church, Chicago

*How Brightly Shines the Morning Star*, Gade; *Prelude and Fugue in B-flat*, Simon; *Two Pieces* (op. 90): *Lamento*, and *Paraphrase on a Chorus from Judas Maccabeus*, Guilmant; and the hymn “Of all the spirit's gifts to me” sung to the tune *Meyer*. The instrument is a fine example of some of the best in nineteenth-century American organ building. Restored by Kurt Roderer in 1968, its tone is broad and solid yet clear and well-balanced in both its small and large ensembles. Dr. Rowley obviously understood the instrument and chose her program well to demonstrate its features. She is a consummate musician and responded modestly to the well-deserved standing ovation.

Our next stop was in the Hyde Park area and the Disciples Divinity House and the Chapel of the Holy Grail on the campus of the University of Chicago. The beautiful chapel has a small two-manual nine-rank Aeolian organ (Op. 1775; 1930) in the rear gallery. **Michael Shawgo** informally demonstrated the mildly-voiced instrument with the following selections that had been in the Aeolian player roll catalogue: “Meditation” from *Thais*, Massenet; *The Palms*, Fauré; *The Question and The Answer*, Wolstenholme; *Meditation*, Sturges; *Andantino*, Chauvet; *Hymn of the Nuns*, Lefébure-Wely; and “War March of the Priests” from *Athalie* (op. 74), Mendelssohn. Because of the intimate dimensions of the lovely chapel, listeners were encouraged to visit the demonstration in shifts. The organ, totally enclosed behind a wooden screen, has the character of many a residence organ built by the same firm. Since this campus was also the venue for a box lunch, conventioners were free to mill about the facility and perhaps take advantage of the following recital by **Rhonda**

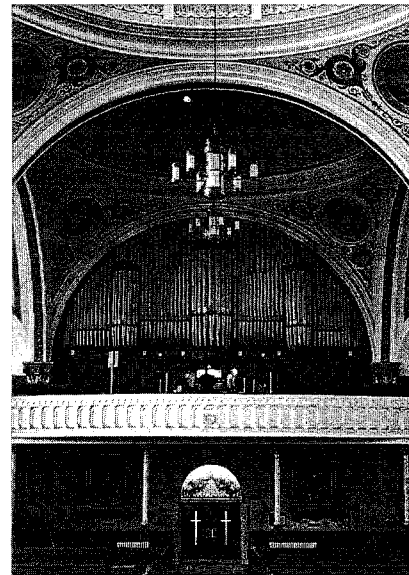


The Aeolian Company, Op. 1775, Disciples Divinity House

**Sider Edgington** played on the Laura Spelman Rockefeller Carillon of the University of Chicago's Rockefeller Chapel: *Prelude No. 5 in d*, Van den Geln; *Londonderry Air*, arr. Myhre; *Wondrous Love*, arr. Warner; *Changes*, White; *Three Short Pieces* (“Air,” “Lullaby,” “Chantey”), Miller; “On the Burro” and “Jumping Bean” from *Spanish Suite* by Della Penna; *Waltz*, Barnes; and *Chorale Partita IV on St. Anne*, Knox. Some of the more adventuresome listeners took up the invitation to climb the tower to visit the playing cabin.

Following these events, **Derek Nickels** played a recital on the unaltered 1928 Skinner, Opus 685, in the University Church, Disciples of Christ. His program: *Imperial March*, Elgar; *Chant sans Paroles*, Lemare; “Divertimento” from *Four Extemporizations*, Whitlock; *Prelude on Land of Rest*, Sowerby; the singing of the hymn, “O God, our help in ages past” followed by *Toccata and Fugue on St. Anne* from *Music for Elizabeth Chapel*, Ferko. Nickels treated the fine Skinner with style and aplomb during his expert playing of the program in what was some more oppressive heat. He maintained his composure and musicality during what must have been an unsettling and unwanted percussive hammering just outside the church whose windows were open in an attempt to invite some circulation of air. Mr. Skinner occasionally did include some percussion stops in his instruments, but certainly nothing like this.

**William Osborne** then played a program featuring works either dedicated to or by Clarence Eddy in the vast church of St. Mary of Perpetual Help Roman Catholic Church in the Bridge-



Austin Organ Co., Op. 1602, St. Mary of Perpetual Help Roman Catholic Church, Chicago

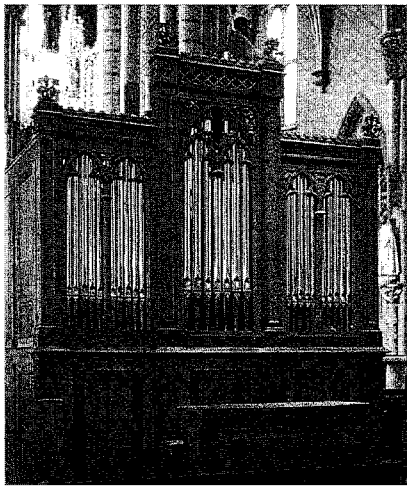
port neighborhood of Chicago. The large Austin, Opus 1602 of 1928, sang out its solid tones in the opulent, well-maintained and multi-domed structure. As a part of the recent restoration work, its seven-rank String Organ sounded for the first time in twenty-five years. Osborne is a seasoned musician with a great sense of style and an admirable feeling for the musical phrase. His program: *Concert Overture in c* (1899), Hollins (dedicated to Clarence Eddy); *Suite for Organ* (1905) “To Clarence Eddy,” Rogers; and Eddy's own *Festival Prelude and Fugue on Old Hundred* (1879), which was followed by the singing of the same tune to the text: “Before Jehovah's Awful Throne.” Osborne's deft handling of the incredible pedal cadenza at the end of the Eddy Fugue was nothing short of spectacular. Another well-deserved standing ovation followed.

Holy Family Roman Catholic Church was the site of a short program played by **Jason Alden** on a delightful one-manual Steinmeyer organ, Opus 197, of 1879 on loan to the church by Keith Hooper. Its reversed console allows the organist to view the now-empty Louis Mitchell case that had been the topic of Michael Friesen's lecture earlier in the day. Like many other churches, Holy Family is in the process of extensive restoration, and is a monument to the faith and persistence of both the clergy and parishioners. The program: *Onder een linde groen*, Sweelinck; “Andante” from *Twelve Fughettas* (op. 123a), Rheinberger; “Lebhaft” from *Six*

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G.F. Steinmeyer, Op. 197, Holy Family Roman Catholic Church, Chicago

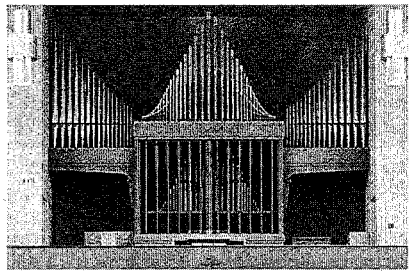
*Fugues on B-A-C-H*, Schumann; *Wie schön leuchtet der Morgenstern*, Buxtehude, followed by the singing of the hymn "Come unto me, ye weary" to the tune *Abendlied*. Alden, a fine young and very musical player whose interest in the organs of Costa Rica has recently been published in *The Tracker* (Volume 44; Number 2, 2000), chose his pieces wisely to demonstrate the lovely, bright and incisive sounds of this beautifully designed unenclosed nine-stop tracker. Amazingly, its sounds effectively filled the vast interior of the church.

The evening feature was a recital wonderfully played by **Will Headlee** on a rare Wurlitzer church organ (Opus 2065, 1930) of four manuals and 32 ranks installed in the breathtaking Reform Jewish Temple Sholom on Lakeshore Drive in the area of Chicago known as the "Gold Coast." After warm remarks by Rabbi Aaron M. Petuchowski, Headlee offered the following program: the hymn "Open your ears, O faithful people," sung to the tune *Torah Song*; *Fantasy: Torah Song*, Phillips; *Fantaisie in E-flat*, Saint-Saëns; *Prelude and Fugue in G* (BWV 541), Bach; *Grand Choeur Triomphal*, Guilmant; "Landscape in Mist" from *Seven Pastels from the Lake of Constance*, Karg-Elert; "Naiades" and "Clair de lune" from *Pièces de Fantaisie*, Vierne; *Introduction, Passacaglia and Fugue*, Willan; *Sweet Sixteenths—A Concert Rag for Organ*, Albright; and *Toccata on Leonie*, Bingham; which was followed by the singing of the hymn by the large audience. The unusual Wurlitzer is situated in two high and widely separated chambers with a balcony for choir and organist. Unfortunately, the placement of the console and the reflecting panel for the choir together make it very difficult for the organist to sense balance with the division on the south side of the gallery since the console is on the north side of the choir loft. Headlee provided us with appropriate and entertaining comments during the recital where he demonstrated the many colors of this unusual and quite fine instrument. Its full, somewhat bright yet smooth and well-balanced sound was a revelation to most, yet he used the Albright piece to bring out the theatre organ colors for which Wurlitzer is better known. An extended ovation followed the program. In recognition of the rarity and quality of the instrument, Michael Friesen presented an OHS Historical Organ citation to the Cantor,

Aviva Katzman. Upon leaving, one noticed that the listing of the staff included the name of a Rabbi named Moses—no wonder that this is an important Temple!

#### Friday

This was northwestern Indiana day that began with a program played by **Thomas Brown** on a tonally bright and strong 1963 Phelps-designed Casavant (Opus 1740) situated in a rear gallery of the acoustically live contemporary St. Mary of the Lake Roman Catholic Church in Gary. His program was pre-

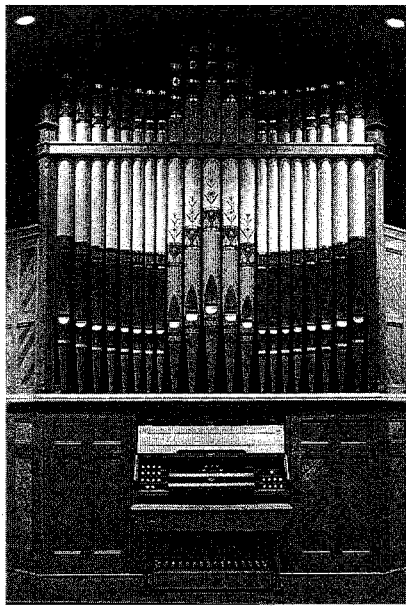


Casavant Frères Ltée, Op. 2740, St. Mary of the Lake Roman Catholic Church, Gary, Indiana

ceded by a surprise snippet of the great Bach *Toccata in D Minor* that then received a 'segue into a "Happy Birthday" salute to OHS President, Michael Barone, joyfully sung by all. The recital proper began with the following Bach works: *Prelude in G* (BWV 541a), *Ich ruf zu dir, Herr Jesu Christ* (BWV 639), featuring appropriate and subtle ornamentation, *Wenn wir in höchsten Nöten sein* (BWV 641) and *In dulci jubilo* (BWV 608), all from *Das Orgelbüchlein*, and *Fuge in E-flat* (BWV 552b) from *Clavierübung III*; "Berceuse" from *24 Pièces en style libre* (op. 31), Vierne; "Placare Christe servulis" from *Le Tombeau de Titelouze* (op. 38), Dupré, followed by the singing of the hymn "Christ Leads" sung to the artist's own magnificent tune, *Spes*. Brown can always be relied on for vigorous, exciting and accurate playing as well as sensitive phrasing, and this program showed his considerable abilities in abundance. After a short punch and cookies reception given by the ladies of the church, we were off to Valparaiso for the next two events as well as another box lunch.

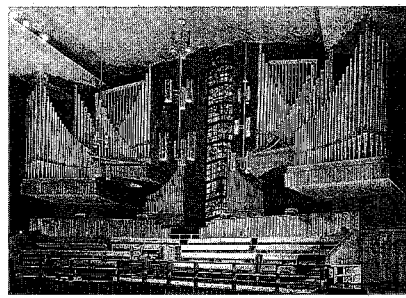
**David Schrader** played a dazzling program on a fine 1883 Johnson and Son organ (Opus 615) which had been relocated through the Organ Clearing House and restored in 1994 by the Rutz Organ Company and installed in the Chapel of Mary, Queen of the Apostles in St. Paul Roman Catholic Church, Valparaiso, where convention chairman Stephen Schnurr is organist. The program: the hymn "Ancient of days" sung by all to the tune *Albany*; *Postlude from Glagolitic Mass*, Janáček; *Postlude pour l'office de complies*, Alain; and *Grand Sonata*, Buck. Schrader's choices of registration showed the transplanted Johnson off to fine advantage in spite of the dead acoustics. Of particular note were the magical Alain *Postlude* and the Buck *Grand Sonata*, a composition made for an organ such as this.

OHS Archivist, **Stephen Pinel**, presented an illustrated lecture titled, "New and Notable at the OHS American Organ Archives," both a retrospective view and opportunities for the



Johnson & Son, Op. 615, Chapel of Mary, Queen of the Apostles, St. Paul Roman Catholic Church, Valparaiso, Indiana

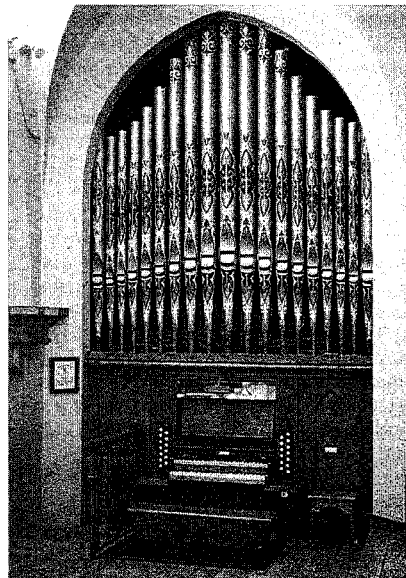
future of what has become one of the most noteworthy collections of organ research materials in the world. The collection began modestly and moved to various locations prior to settling in its present rather elegant space in the Talbott Library of the Westminster Choir College of Rider University. Profound thanks for many years' hard work and dedication are due to Stephen Pinel and his many helpers for bringing our archives to its present state of worldwide and noteworthy respect. If interested, contact the OHS headquarters ([www.organsociety.org](http://www.organsociety.org)) for further information on the Archives, its plans and needs.



Schlicker Organ Company, 1959, Chapel of the Resurrection, Valparaiso University, Valparaiso, Indiana (photo by Dr. James Nelson)

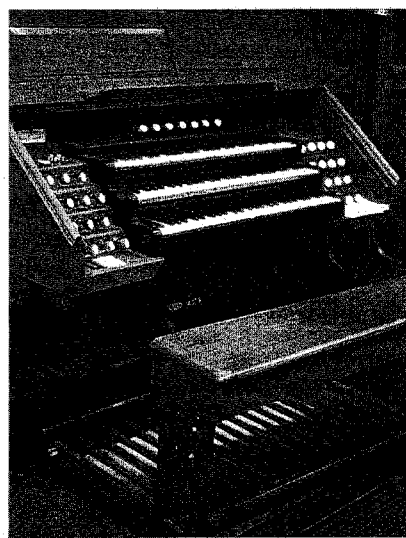
A visit to the magnificent Chapel of the Resurrection on the Valparaiso University campus brought us to another one of the feature programs of the convention, a recital by **John Gouwens** on the 102-rank Schlicker/Dobson. The ambiance is visually stunning as well as sonically commanding. After some welcoming remarks by Valparaiso's acting president and university organist, Gouwens played the following program: *Praeludium in e*, Bruhns; *Au jô deu de pubelle—Grans Déi, ribbon reibeine*, Balbastre; *Cathédrales*, Vierne; and the hymn "How lovely shines the morning star" sung with gusto by the entire audience, followed by Gouwens' magnificent improvisation on the same tune. The space and views through the incredible stained glass windows add an uplifting effect to what is reputedly the collegiate chapel with the largest seating capacity in the world. Even as left by Schlicker in 1959 with many stops prepared for, the organ was a *magnum opus*, and it is now even more so with the additions and changes completed by Dobson in 1996. We were told that this afternoon's performance was the first time that the organ had been featured in a national meeting. Kudos to John Gouwens for *tour de force* playing on yet another hot midwestern afternoon.

We then traveled to St. Paul Episcopal Church in La Porte for a short recital by **Gregory Crowell** on the church's much altered 1871 Steer and Turner tracker, Opus 45 (with some further rebuilding and additions by Ronald Wahl). The organ has a rather com-



Steer & Turner, Op. 45, St. Paul Episcopal Church, La Porte, Indiana (photo by William T. Van Pelt III)

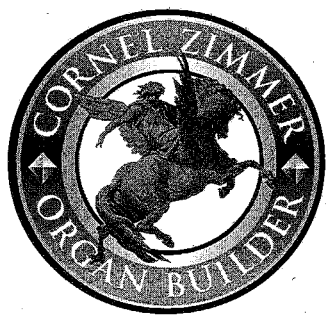
manding presence in the small and acoustically unsympathetic room, but it did exhibit some refinement in its full sounds and warmth and subtlety in the softer ranks when some annoying ambient sounds did not interfere. Crowell can always be counted on for a sensitive sense of phrasing and contour, both of which he displayed in the following program: *Overture in C* (K. 299), Mozart; *Prelude and Fugue in F* (BWV 901), Bach; *Five Variations on Fairest Lord Jesus Christ*, Woodman (followed by the singing of this well-loved hymn); *Prelude and Fugue in D*, Dvorák; *Solo pour la flûte*, Lemmens; and *Toccata*, Foote. The organ had received an OHS Historical Organ plaque in 1981.



Roosevelt, Op. 506, First Congregational Church, Michigan City, Indiana

The final recital of the day was played by convention chairman, **Stephen Schnurr**, on a transplanted Roosevelt three-manual (Opus 506) in First Congregational Church, Michigan City. The organ has been restored by Roland Rutz, who was in the audience and recognized for his fine work. The recipient of an OHS plaque in 1999, the instrument sits in a recess at the front of the church, and what could have been a resulting "tone trap" at the top of the front display pipes and behind a choir arch seemed not to inhibit egress of the sound. The recital (enhanced by the accompaniment of birds tweeting outside) was made up of works by Chicago composers: *Triumphal March* (op. 26), Buck; *Offertoire in g* (op. 194), Havens; *Prelude and Fugue in a*, Eddy; "In a Village," "Serenade," and "The War Dance Festival," all from *Impressions of the Philippine Islands* by Moline. The first two pieces in this set featured the fine Oboe and Doppel Flute stops, while the ferocious final piece was accompanied by frantic fanning. The program continued with *Meditation* (op. 29), Cole; *The Joy of the Redeemed*, Dickinson; the hymn "O what their joy and their glory must be," sung by all as an appropriate follower for the Dickinson piece; and "Allegro con fuoco" from *Sonata I*,

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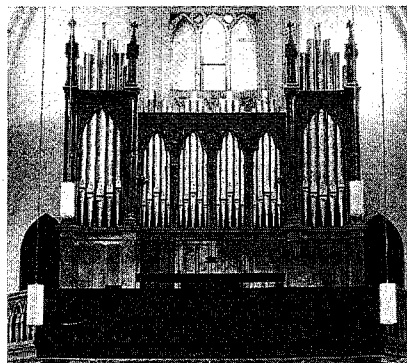
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Borowski. Schnurr was obviously at home on this powerful Roosevelt, his playing being equally vigorous and brilliant while at the same time displaying an inner warmth and musicality. He is a fine young player who is receiving increasing recital exposure throughout the country. Congratulations are due to Stephen Schnurr for a fine performance, even while tending to the myriad of details as convention chairman. A note at the bottom of the page listing his recital program ended with "... he intends to spend the remainder of the summer walking the dunes and shores of southern Lake Michigan as soon as the convention is completed!" He has certainly earned that bit of luxury.

Our Indiana visit ended with dinner in a dining room at the Blue Chip Casino in Michigan City. Some wondered if any OHSers visited the casino proper to try to recoup some convention expenses.

### Saturday

The first event was a stunning recital by **David Dahl** on the magnificent two-manual tracker-pneumatic Roosevelt, Opus 494 of 1891, in historic St. James Roman Catholic Church, Chicago. Festive bell ringing from the lofty tower welcomed us to the church. Fortunately, neither the bell tower nor the Roosevelt was severely damaged in a disastrous fire the church suffered in 1972 except for some adverse effects to the organ of extreme heat and moisture.

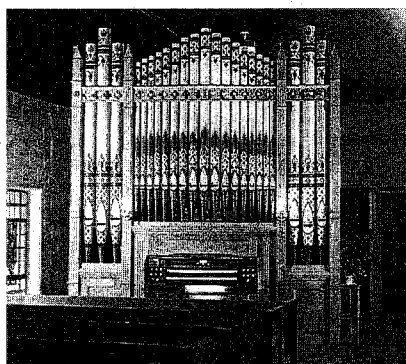


**Roosevelt, Op. 494, St. James Roman Catholic Church, Chicago**

The organ is essentially unrestored (except for some work done in 1949) and was recently put into playing condition by Walter Bradford. Even though there are some stops that are still inoperative, it was enlightening to hear this 1891 Roosevelt of two manuals and compare it with the slightly larger three-manual Roosevelt of the same year heard just the evening before in Michigan City, Indiana. The St. James instrument benefits from installation in a high rear gallery in a lofty nave helping to give a comforting bloom to the sound in the now rather stark interior. After some heartfelt and warm welcoming comments by the pastor who has only recently received appointment to the parish, Dahl presented an outstanding performance of the following program: *Trumpet Fanfare*, Purcell (arr. Biggs); *Allegro moderato maestoso*, Mendelssohn; Dahl's own *An English Suite Honoring the 18th-century English Organ Art* containing "Voluntary for the Diapasons (With solemnity)," "Sarabande Air (With lyricism)," "Voluntary for the Cornet or the Trumpet (With playful spirit)," "Pastorale for the Flutes (With serenity)," and "Jigg (With jaunty humor);" *Elegy*, Thalben-Ball; the hymn "O praise ye the Lord" sung to the tune *Happy Land*; *Aria*, Howells; and *Hymn Prelude on Song 22 of Orlando Gibbons*, Stanford. Among the many features of this Roosevelt, long a favorite instrument in the area, are a big, assertive yet colorful Great Open Diapason, and a grand and incisive Great Trumpet. Dahl was at one with the organ throughout his program, and his accompaniment of the hymn was truly outstanding, leading both the Roosevelt and the congregation in subtle text breaths. This was some of the best hymn playing of the convention and a true hallmark of a fine musician.

The next event took place in the massive Basilica of Our Lady of Sorrows for

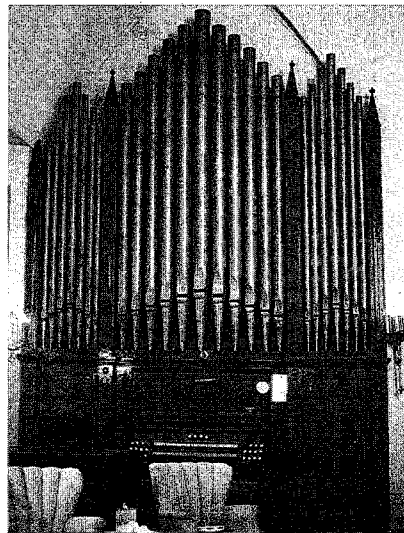
a recital played by **Dana Robinson** on what may be the largest surviving Lyon and Healy organ, their four-manual Opus 90 of 1902. The instrument received an OHS Historic Organ plaque in honor of its historical importance and the one hundredth anniversary of its installation. The vast interior with its 80-foot high barrel vault and nave of 230 feet is an example of opulent and breathtaking Renaissance revival architecture. The organ is divided on both sides of the wide half-dome chancel and fills the room with a warm and dignified sound. Robinson's program began with the singing of "Hail! Holy Queen," after which there was a short transition leading into the playing of the entire *Symphonie III* (op. 13, no. 3) by Widor. This was an appropriate choice since this huge work was well suited to the large and colorful sounds of the Lyon and Healy (on which, incidentally, Clarence Eddy had played the dedication recital), the massive ambiance of the building and Robinson's brilliant playing. The entire "package" worked wonderfully well. The artist obviously understood the organ, the room and the music. This was one of the most spectacular venues of the entire convention.



**Lancashire-Marshall, Op. 52, Good Shepherd Lutheran Church, Chicago**

For a total change of pace, the group went to Good Shepherd Lutheran Church, Chicago, where **James Russell Brown** played very ably on a small tubular-pneumatic Lancashire-Marshall (their Opus 52 of 1891) which had been relocated by the Organ Clearing House and rebuilt for its present location by the Bradford Organ Company of Evanston in 1987. Placed on an angle at the rear of the church, some of its "innards" could be seen by those entering the building. With the help of a stop assistant, Brown organized the following program to display the potential of what could be accomplished on a modest yet flexible organ: the hymn "A song of creation" sung by all to the tune *White-*

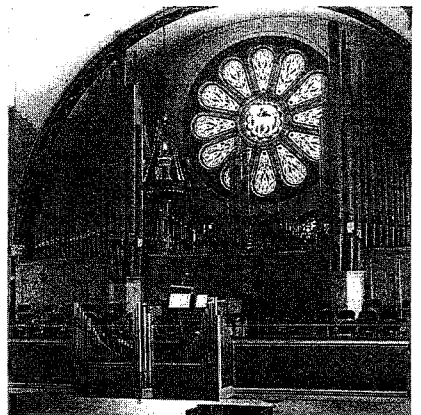
*head*, followed by a setting of the same tune by Locklair; *Ciacona in e*, Buxtehude; *Sur "La, Mi, Re,"* anonymous English, 16th century; *Scherzo*, Gigout; "The peace may be exchanged" from *Rubrics*, Locklair; *Angels (Chaconne)*, Ferko; and *Fugue in F* (BWV 540), Bach. Once more, the organist must have suffered greatly from the extreme heat but his performance was musical and assured, and communicated his joy in playing (perhaps aided by the twittering of more birds).



**Burlington Pipe Organ Company, 1903, Living Sanctuary of Faith, Oak Park**

**Frederick Beal** then performed the following program on a rare Burlington Organ Company tracker built in Burlington, Iowa, in 1903, and placed in a recess at the left front of the Living Sanctuary of Faith Church in suburban Oak Park. His program: *Voluntary in c*, Greene; *Meine Seele erhebt den Herren* from *Schubler Chorales* and *Fugue in g* (The Little), both by Bach; "Fidelis" from *Four Extemporizations for Organ*, Whitlock; "I am black but comely, O ye Daughters of Jerusalem" and "How Fair and how Pleasant art Thou" from *Fifteen Pieces for Organ*, Dupré; *Voluntary on St. Columba*, and *Prelude on Hyfrydol*, both by Willan, preceding the hymn "Love divine, all loves exelling" sung to the tune *Hyfrydol*. Thanks to work done by the Berghaus Organ Company and the loving ministrations of Fred Beal, the organ, in spite of its somewhat closeted enclosure and the fact that it still needs restoration, acquitted itself quite well. Beal noted that there had been a problem with the organ bench squeaking and that tightening repairs did not seem to do the trick, whereupon someone suggested that

perhaps an application of a bit of sacred olive oil from the communion table might work. Permission was granted, and the offending noises were quite mitigated. This is the only instance we could recall of an anointed organ bench at an OHS convention.



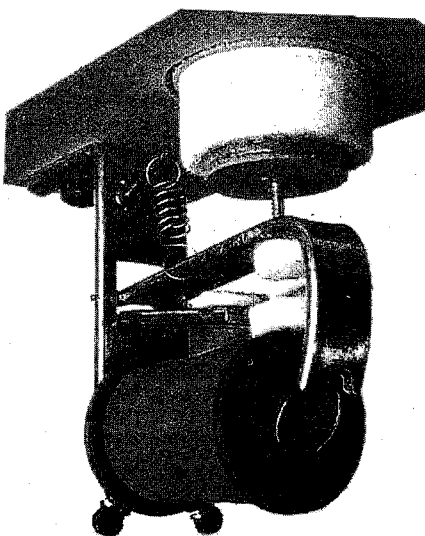
**Aeolian-Skinner Organ Company, Op. 1235, St. John Ev. Lutheran Church, Forest Park**

**Jonathan B. Hall** then presented the final recital of the afternoon in St. John Evangelical Lutheran Church in Forest Park on the landmark three-manual Aeolian-Skinner (Op. 1235, 1954) with floating positiv supplied by Berghaus in 1976. As a result of the continuing heat and humidity, several conventioners drifted in and out of "the arms of Morpheus" during the playing of the following program: *Concerto in a minor (after Vivaldi)*, Bach; *Offertoire*, Truette; the haunting *Lotus* by Strayhorn (arr. Wyton); the hymn "O love, how deep, how broad, how high" sung to the tune *Deus tuorum militum*, followed by Sowerby's *Prelude* on the same melody. The organ with its "pipes in the open" arrangement in the rear gallery, together with the added Rückpositiv on the gallery, gives a visually stunning effect in this highly decorated, vaulted and reverberant church. Hall obviously understood the potential of both organ and the wonderful room. This event was an exciting climax to an active series of performances before we went to Oak Park for the Annual Meeting, a barbecue dinner and the evening recital.

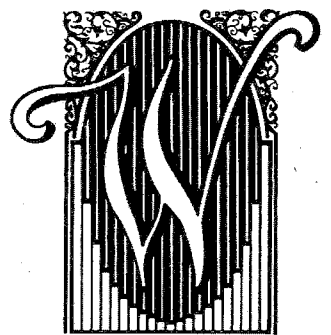
OHS President **Michael Barone** efficiently chaired the meeting which, in addition to the usual business items and reports from the treasurer and executive director, contained announcements concerning the modest expansion of oversight of the OHS publications, both books and periodicals, including our official quarterly, *The Tracker*. At this time also, this year's Biggs Fellows,

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**Michael Banks** from South Bend, Indiana, and **Charles Creech** from West Monroe, Louisiana, were introduced. The E. Power Biggs Fellowship was founded to allow deserving interested people to attend a national OHS convention who might otherwise not have been able to do so. Over the years, this function of the Society has resulted in many of the recipients having gone on to careers in music as performers, church musicians, scholars, or organ builders. In fact, Patrick J. Murphy, the first recipient of a Biggs Fellowship in 1978, and now a highly respected professional organ builder in Pennsylvania, was at this convention. The Distinguished Service Award went to **Julie Stephens**, who over the years has done exceptionally fine work and performed many tasks for the OHS. She also happened to be in charge of the committee responsible for seeing to arranging for all of the varied dinners and box lunches provided during this week.

After a sumptuous barbecue dinner served at Oak Park's First Baptist Church, many conventioners took advantage of a short stroll to the First Methodist Church where its 1925 four-manual E.M. Skinner (Opus 528) "open console" was generously hosted by the church's organist, Michael Shawgo, who had done the demonstration of the small Aeolian organ in the Chapel of Disciples Divinity House earlier in the week. The Skinner, though distinguished and serviceable, is awaiting restoration.

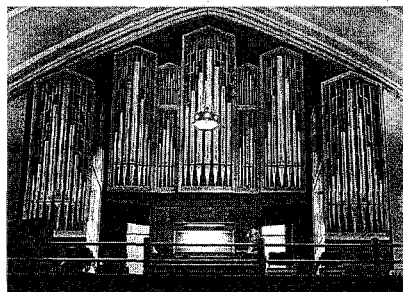
The Arts Center of Oak Park (formerly First Church of Christ, Scientist) and its three-manual Kimball of 1916 with a later Austin console was the site of an evening recital by **Christa Rakich**. Her program, interspersed with verbal comments that were both informative and entertaining, follows: *Prelude and Fugue in d* (op. 16, no. 3), Clara Schumann; the Suffragette hymn, "March of the Women," Smyth (sung lustily by all); *Répons pour le Temps de Pâques—Victimae Paschali Laudes*, and "Rorate Coeli," "Hosanna Filio David," "Domini Jesu," and "Veni Creator Spiritus," all by Demessieux; *Nocturne*, Tailleferre; and *Trois Préludes et Fugues* (op. 7), Dupré, performed in the following order: G minor, F minor, B Major. Peter Sykes assisted as page-turner and occasional cipher stopper, and now and then emerged "from the woodwork" (actually an anteroom) to tend to other mechanical ghosts. The selections, except for the Dupré works, were pieces by women composers. The program suited the organ well in spite of a mixture that tended to separate itself from the ensemble and a particularly huge and annoying sixteen-foot pedal stop that set up extensive vibrations in the room, and which frequently obscured the upper pitches. It is quite possible that the artist was not aware of these particular problems as the console is situated off to one side of the platform and is in a somewhat sunken valley where balances might have been difficult to perceive. Ms. Rakich's energetic performance elicited an appreciative standing ovation.

#### Sunday

The organizers of the convention wisely left the earlier part of this day open for those who wished either to attend churches in the area or to indulge in a late morning. The events

started with **Lee Orr's** lecture, "Dudley Buck in Chicago." Since Orr is deeply involved in the music of this noteworthy nineteenth and early twentieth century American organist and composer, it was fitting that he present this topic to our convention, particularly since Buck had spent some time working in Chicago before returning to New England and New York after the calamitous Chicago fire of 1871. Buck was apparently well known as a virtuoso with an especially "facile and quiet" pedal technique. One looks forward to Orr's publishing the results of his research, both with regard to Buck's music as well as his biography. The profession needs continuing scholarly studies of performers and composers like Dudley Buck and Clarence Eddy (see the comments on William Osborne's presentations noted earlier in this report) to help fill in our gaps of knowledge about these important and once highly popular figures.

The group then moved to the Epworth United Methodist Church where **John W.W. Sherer** (organist and director of Music for Chicago's landmark Fourth Presbyterian Church) presented the following program, "Chicago Composers: Past and Present," on a fine 1930 Möller, Opus 5881: *Fanfare*, Proulx; "Flourish" from *Suite for Organ*, DeLamar; *A Song of Gratitude*, Cole; "Communion" from Ferko's *Missa O Ecclesia*; *Bred dina vida vingar*, Webster; *Prelude on a Melody by Sowerby*, Simmons; the magnificent *Pageant* by Sowerby, and the hymn "This is the Spirit's entry now" sung by all to Sowerby's tune *Perry*. The organ, with its hefty reeds, vigorous full ensemble and lovely soft work, had been a gift of the Barnes family which included the famous William H. Barnes, who had been organist at this church and was known throughout the organ world for his many writings and the several editions of his book, *The Contemporary American Organ*. As usual, Sherer communicated both the demanding and subtle qualities of the program through utilizing both his remarkable virtuoso technique and his sensitive musical sense to serve the requirements of the music. He is a terrific musician.



**Lawrence Phelps & Assoc., 1974, St. Paul Ev. Lutheran Church, Skokie**

The rest of the day's program took place in Evanston and environs, beginning with **Philip Gehring's** warmly received recital on a two-manual tracker built in 1974 by Lawrence Phelps and Associates for St. Paul Evangelical Lutheran Church, Skokie. His program: *Passacaglia*, Buxtehude; *O Mensch, bewein dein' Sünde gross* (BWV 622), Bach, which featured elegant ornamentation on the Sesquialtera; this was followed by Pepping's setting of the same chorale melody and featured a solo line on the Principal; *Benedictus—Cro-*

*mome en Taille*, Couperin; the *Passacaglia* of Near followed by the audience singing the hymn "Now thank we all our God" sung to the usual melody by Crüger. Sectional works such as variations, chaconnes and passacaglias are particularly good choices for events such as these as they allow opportunities to display both solo colors and various ensemble combinations. The rear gallery organ with its detached console and beautifully designed case filled the modestly sized room with strong, bright and colorful sound.

The next stop was the small St. Andrew Episcopal Church in Evanston where **Ruth Tweeten** presented the following short recital on the church's dandy little Lyon and Healy organ, Opus 174, of 1905: *Voluntary in D*, Croft; *Chorale Prelude on Rhosymedre*, Vaughan Williams; *Jesus is tenderly calling*, *Open My Eyes that I May See*, and *This is My Father's World*, all by Diemer; *Voluntary in d (Diapasons)*, Walond; *Siciliano (Swell Flutes)*, Alcock; *Voluntary in D (Full Organ)*, Avison; and the hymn "Jesus is tenderly calling thee home" sung to a tune by George Stebbins. This diminutive "stock model" two-manual tracker of seven stops, restored by Bradford Organ Company with volunteer assistance from members of the Chicago-Midwest Chapter of the OHS, acquitted itself well under Ruth Tweeten's expert hands. Her fine, sensitive playing and creative registration showed what can be accomplished on an organ with only seven ranks. There were many such organs that served small churches well, and this one continues to do so under the watchful and enthusiastic care of this caring congregation. Prior to the program, Susan Friesen presented an OHS Historic Organ citation to the parish's articulate and appreciative rector.

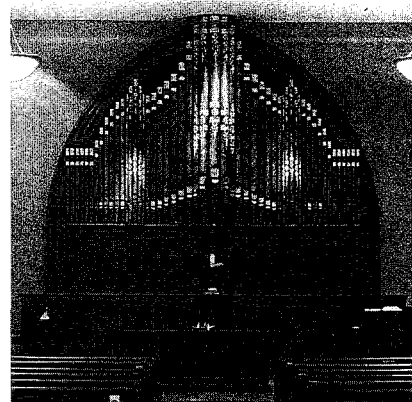
**Brian Harlow**, recently named assistant organist at St. Thomas Episcopal Church, New York, and who had served prior to that appointment as interim director of music, organist and choir-master at his Alma Mater, the Groton School in Groton, Massachusetts, played an outstanding recital on the well balanced Skinner (Opus 616) of 1927 in the First Congregational Church, Evanston. His program: *Variations de Concert* (op. 1, 1908), Bonnet; "Muzette" from *Six pièces* (op. 70, 1891), Bossi; *Berceuse*, op. 16, Fauré (trans. Commette); the hymn "The church's one foundation" sung to the tune *Aurelia*; and "Finale" from *Sonata I* by Harwood. Harlow is obviously one of the rising young stars on the organ scene and played magnificently on this beautiful and dignified Skinner that benefits also from being in a particularly good room. Once again, here is an artist who also knows how to play and lead a hymn—his subtle phrasings helped give life to the singing. As a virtuoso, his "horsepower" was well demonstrated in the infamous pedal cadenza near the end of the Bonnet Variations; it was done with both vigor and ease.

After a "dinner on your own" time to sample the various culinary delights in Evanston, we went to St. Luke's Episcopal Church for the feature event of the evening, a thrilling performance by **Thomas Murray** on the magnificently restored Skinner, Opus 327 of 1922. Details of the phases of its restoration by the A. Thompson-Allen Company of New Haven have been published elsewhere recently, but suffice it to say that here is what one might perceive as a "freshly-minted" (albeit eighty-year-old) E.M. Skinner. Everything seems just right, and the tuning, in spite of the continuing heat and thanks to the fact that Nick Thompson-Allen had been on site for several days, was tight and secure. The instrument, always a landmark in Skinner's output, is truly a monument. After some introductory welcoming remarks by Richard Webster, organist and choir-master of St. Luke's, Murray played the following program: *Fugue in g* (K. 401), Mozart; *Six Trios* (op. 47, 1900), Reger; *Two Preludes on Welsh Folk Tunes* (1956), *Romanza: The White*



**Skinner Organ Company, Op. 327, St. Luke Episcopal Church, Evanston**

*Rock and Toccata: St. David's Day*, Vaughan Williams; *Sonata I* (1904), Borowski; the hymn "Blessed be the God of Israel" sung to the tune *Thornberry*; followed by *Vocalise*, Rachmaninoff (trans. Potts); and *Sonata Eroica* (op. 94, 1930), Jongen. The event was a perfect match of organ, program and artist. Murray justly received a tumultuous standing ovation.



**Lyon & Healy, Op. 29, Lake View Presbyterian Church, Chicago**

#### Monday

The final day of the convention began with a short recital by former OHS President **Kristin Gronning Farmer** on a three-manual tubular-pneumatic Lyon and Healy, Opus 29 of 1898 in Lake View Presbyterian Church, Chicago. The organ has had some restorative repairs by the Bradford Organ Company and sounds quite good in this modernized and sympathetic room. The program began with the singing of the hymn "Not here for high and holy things" to the tune *Morning Song*, followed by *Chaconne in e*, Buxtehude; *Herzlich tut mich verlangen, Wie schön leuchtet der Morgenstern* and *Mach hoch die Tür, die tor macht weit* from *Zehn Choralvorspiele* (op. 77) by Georg Schumann; "Une femme pieuse essuie la face de Jésus" from *Le chemin de la croix*, Dupré, and concluded with *Concerto in D*, FXII/15 ("The Guitar Concerto"), Vivaldi. In spite of a few mechanical problems and with the assistance of her husband, John Farmer, Ms. Farmer played in her usual forthright and musical way and featured the considerably fine colors of this straight, modest-sized instrument.

Next, the large two-manual Johnson & Son tracker, Opus 690 of 1888, in Lincoln Park Presbyterian Church was played with verve and understanding by **Christine Marshall Kraemer**, the church's organist and choir director. The instrument was restored by the Bradford Organ Company in 1987 and received an OHS Historic Organ plaque to commemorate its centennial in 1988. This is one of only two Johnson organs remaining in Chicago of the many that firm installed in this city (see the articles, "Chicago, A Johnson Town" written for *The Tracker*, Vol. 10, No. 2 and No. 3, 1966 by the late F.R. Webber). Ms. Kraemer's program follows: *Volun-*

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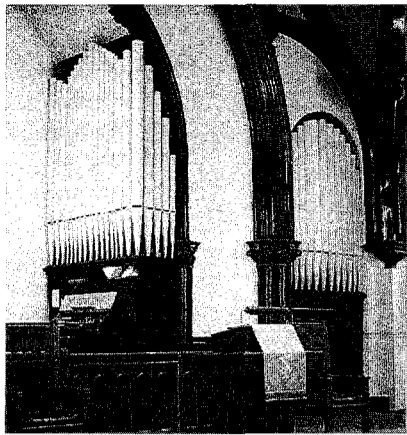
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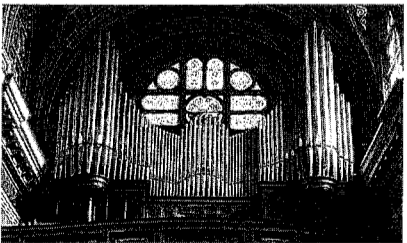
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Johnson & Son, Op. 690, Lincoln Park Presbyterian Church, Chicago

tary in D, Boyce; "Andante religioso" from Mendelssohn's *Sonata IV* (op. 65, no. 4); *Noël sur les flûtes*, d'Aquin; *O wie selig seid ihr doch, ihr Frommen* and *O Gott, du frommer Gott* from *Elf Choralvorspiele*, Brahms; "Adagio" from *Fantaisie in C*, Franck; and the chorale prelude *Wachet auf, ruft uns die Stimme* by Walther prior to the singing of the hymn, "Sleepers, wake! A voice astounds us" to the *Wachet auf* tune. Under Ms. Kraemer's expert control, the Johnson sounded quite typical and acquitted itself well in the somewhat dead room. We often need to be reminded that many fine nineteenth-century American organs were designed, voiced and installed in less than what we might consider favorable acoustical surroundings, yet they often sounded both grand and colorful—a tribute to the art of those builders of the past. This instrument served as just such a reminder.

The last event of the morning was a short but delightful recital played by **Elizabeth Naegele** on a fine and firm-sounding tubular-pneumatic Austin, Opus 172 of 1906 in St. Paul Community Church (originally St. Paul Norwegian Evangelical Lutheran Church), Chicago. The instrument, situated in a front corner of the room and angled toward the center of the congregation, has had a few tonal rearrangements and revisions, but has the overall fine Austin ensemble except for a two-foot fifteenth which is a bit strong when used with a super coupler. Ms. Naegele, with the help of one of her young and enthusiastic organ students as page turner and stop assistant, gave a rousing and energetic performance of the following program: *Overture to Die Meistersinger*, Wagner (arr. Karg-Elert, adapt. Morris), followed by the singing of the hymn "Oh, for a thousand tongues to sing" to the tune *Azmon*; *Schmücke dich, o liebe Seele* and *Herzlich tut mich erfreuen* from *Elf Choralvorspiele*, op. 122, Brahms; "Nicaea," "Ash Grove," "Ajalon" or "Redhead," and "Saint Kevin" from *Four Hymn Voluntaries*, Leavitt; and *Fiat Lux*, Dubois. Ms. Naegele's joy in playing brought a palpable uplifting effect to the program.



W.W. Kimball Co., 1920, St. Mary of the Angels Roman Catholic Church, Chicago

After yet another box luncheon, this time in the undercroft of the monumental St. Mary of the Angels Roman Catholic Church, Chicago, the group assembled in the upper church where **James Hammann** played a superlative recital on the highly unified Kimball of 1920 situated grandly in the rear gallery of this magnificent church. Designed to approximate one-sixth the scale of St. Peter's Basilica in Rome it is, as a result, the largest Catholic church in the state of Illinois. Closed for a time, considered unsafe and destined for demolition, the

gigantic multi-domed building has been beautifully restored and is a monument to the faith and persistence of the parish and the priests of the Prelature of Opus Dei. Hammann always rises to the occasion in vast enclosures such as this, and brilliantly played the following program: *Fantaisie in Freiem Stile No. 4 in e* (op. 133), Merkel (dedicated to Clarence Eddy); "Adagio molto espressivo" from *Sonata No. 2 in g* (op. 77), Buck (also dedicated to Clarence Eddy); and *Choral varie sur le theme du Veni Creator* (op. 4), Duruflé (programmed in commemoration of the centennial of the composer's birth). The glory of this final piece was the fact that those in attendance were invited to sing the unaccompanied chant (provided in our Hymn Supplement) alternately with the Duruflé variations. Doing so provided a totally different dimension to the work than is felt when it is simply performed in straight concert format. The result was elevating in its effect, thanks to the fact that Gregorian chant is a natural expression in a space such as this with the room helping to act as support for the pitch. Thanks are due to James Hammann for coming up with the idea. It worked spectacularly well. Prior to the recital, Michael Friesen presented an OHS Historic Organ plaque to the appreciative pastor of St. Mary's.

Holy Trinity Roman Catholic Church in Chicago was the locale for the next event, a recital by **Timothy Edward Smith** on a rare Van Dinter organ of 1909 situated in the rear gallery of this highly decorated and well-maintained air-conditioned church. This latter feature came as a very welcome relief to the conventioners as well as, I am sure, to the performer who presented a beautifully played recital on an organ with a surprisingly conservatively designed stoplist for its time. The large 37-rank two-manuals boasts not only a Twelfth and Fifteenth on the Great, but also a three-rank Mixture as well as an 8' Trumpet and 4' Clarion, a complete Pedal division (up through a 4' Octave and including a 5 1/2' Quint), and a large Swell division containing a variety of eight and four-foot colors as well as a Dolce Cornet. The original tracker action has been electrified and a new console supplied. The OHS had visited another and somewhat smaller yet equally bold and colorful Van Dinter organ played by Rosalind Mohnsen during the Kentuckiana convention. (See the *Organ Handbook* 1993, pp. 78-81.) Timothy Smith received a justly deserved standing ovation for his fine musical and vigorous playing of the following program: *Solemn Melody*, Davies; *Ciacona in c*, Buxtehude; *Can-*

*zona on Liebster Jesu*, Purvis; *Funeral March of the Marionette*, Gounod (trans. Smith); "Fantasia et Fuga" from *Sonata Cromatica*, Yon; followed by the hymn "Praise to God, immortal praise" sung to the tune *Dix*. Smith has performed frequently at OHS conventions and always with wonderful results. Hear him if you can, either in a "live" recital or on CD.

The final recital of the afternoon was presented by **Sally Cherrington Beggs** on a relocated large two-manual Hutchings, Opus 269, of 1892 located in St. Joseph Roman Catholic Church, Chicago. Originally installed in Cambridgeport, Massachusetts, it was rescued through the Organ Clearing House, relocated and reconstructed with some additions for St. Joseph's by the Bradford Organ Company. Ms. Beggs gave a lively and enjoyable performance of the following program: the hymn "Come now, and praise the humble saint" sung to the tune *Land of Rest*; *Fantaisie über Ein Feste Burg* (op. 13), Paine; "Rondo Ostinato," "Sarabande" and "Rhythmic Trumpet," all from *Baroques*, Bingham; *Sweet Sixteenths—A Concert Rag for Organ*, Albright; and *On an Ancient Alleluia*, Bitgood. The organ, though considerably altered, still has the Hutchings "heft" and color.



W.W. Kimball Organ Co., Op. 6949, First Baptist Congregational Church, Chicago (photo by William T. Van Pelt III)

For the final event of the convention, the group assembled in the vast First Baptist Congregational Church in the Union Park section of Chicago to hear **Peter Sykes**, a perennial favorite, in a major recital on the church's large four-manual, totally enclosed seventy-seven rank Kimball, Opus 6949 of 1927. The organ, with a case from the church's previous 1871 three-manual Hook and Hastings, is receiving some ongoing restoration work by the Bradford Organ Company. Its central location in a front gallery and surrounded by a variety of additional instruments, both acoustic and electronic, is ideal for projection into the entire large church, and Sykes took advantage of this feature in the fol-

lowing program: *Sonata III*, Hindemith; *Rhapsody* (op. 17, no. 1, 1915), "Moderato tranquillo," Howells; *Sonata No. 2 in d* (1914), Prokofiev (trans. Sykes); the hymn "Come all you thirsty" sung to a tune composed by Peter Sykes; *Scherzo-Fantasia* (1960), McKinley; *Clair de lune* (op. 53, no. 5), Vierne; and *Suite*, Duruflé. While coping with what appeared to be a problem with balky swell shades, Sykes' virtuoso playing and demanding program obviously delighted the audience which rose to its collective feet in appreciation. As part of the event, Michael Friesen awarded an OHS Historic Organ plaque to the organist and pastor of the church. During the intermission, OHS Vice President **Scot Huntington** eloquently expressed appreciation to the convention committee and to its chairman, **Stephen Schnurr**, for the years of work that went into the planning and ultimate realization of a very successful convention. Huntington noted that, since Schnurr is a native of Kentucky, he might enjoy (and certainly deserved) a gift of premier Kentucky sipping whiskey as tangible evidence of the Society's gratitude for a job exceptionally well done. One hopes that Schnurr will enjoy this as much as he will roaming the dunes of northern Indiana (see the note at the end of the report of his recital in Michigan City on June 28).

Each OHS convention has its own personality, and all are enjoyable, both from the standpoint of hearing a variety of noteworthy instruments well-played and renewing acquaintances with those who share one's interest in the OHS and its aims. The 2003 convention will be in south central Pennsylvania June 19-25, with headquarters in Harrisburg. Buffalo, New York, will be the site for the 2004 convention slated to run from June 14-24. Plan to attend a future OHS convention—you will not be disappointed. Both fun and enlightenment will be in store!

(Because of travel delays, the reviewer was unable to hear the opening event of the convention. The comments are distilled from those furnished by OHS members who were in attendance.)

Ronald E. Dean is Organist and Choirmaster at the Church of the Holy Cross (Episcopal) in Shreveport, Louisiana, and Professor of Music, Emeritus, at the Hurley School of Music, Centenary College. A graduate of Williams College and the University of Michigan, his organ study was with Frederick Kinsley, Robert Barrow and Robert Noehren. His reviews appear from time to time in this journal.

Photos by Stephen Schnurr unless otherwise indicated.

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## New Organs

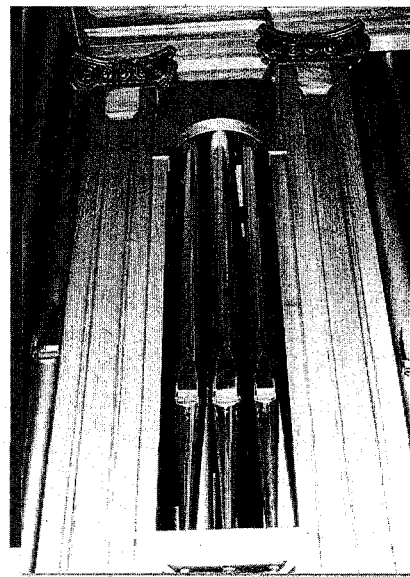
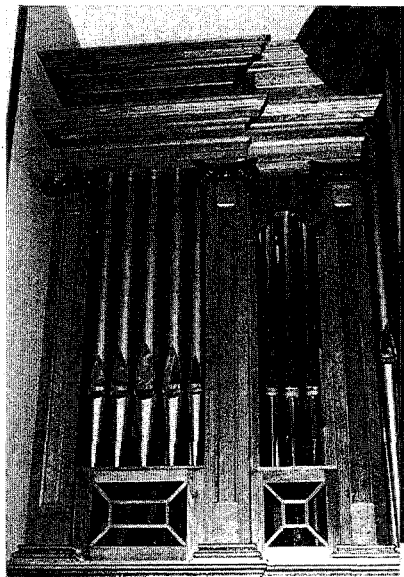


**Cover**  
**B. Rule and Company,**  
**New Market, Tennessee**  
**First Presbyterian Church,**  
**Columbia, Tennessee**

The First Presbyterian Church of Columbia, Tennessee, makes its home in a handsome Greek Revival structure of solid limestone built in 1916. When I first began correspondence with the building committee in 1998, the church was already gearing up for a long overdue renovation of the building. The structure had remained essentially unchanged through the years; the old post and tube wiring was still powering everything in the building, though most of the insulation had actually fallen off. The fact that the edifice had needed so

little attention over the years is certainly a testimony to the care taken by the builders.

The organ was similarly in need of serious attention. The original organ, Felgemaker #1269 of 1916, consisted of 15 stops over two manuals and pedal; the old chests were discarded in 1963 and the organ rebuilt by a local builder using new pitman chests and some additional new pipework. It had never worked well, and by 1998 was becoming unusable. Additionally, the 1963 rebuild had obviously left tonal matters entirely to chance, with the result being an instrument which was capable of producing some of the most peculiar and unmusical sounds one could imagine. A drastic solution for the instrument was



definitely in order, with conflagration being suggested as a possibility by several parties. Since this did not seem to be a practical solution, the church engaged John Brock, organ professor at University of Tennessee, as organ consultant, and the church began the search for an organ builder. In September of 1999, the church signed a contract with B. Rule & Co. for a new 27-stop instrument.

In 1999, the sanctuary and chancel were particularly unsympathetic to musical concerns; "harvest gold" carpet from the 1970s covered the original hardwood floor completely, and a low ceiling in the chancel created an uninviting space in which to build an organ. In addition, a low arch of solid brick covered with plaster separated the chancel from the sanctuary, creating a particularly egregious acoustical trap. After much discussion among the architect, engineers, organ consultant and organ builder, the church agreed to the removal of the arch, provided that an arch could be incorporated into the architectural design of the organ case. In addition, the ceiling of the chancel was raised to the same height as the sanctuary ceiling. Finally, the carpet was removed and the hardwood floors refinished. The room, which had been virtually an acoustical netherworld, became live and resonant, with good response to all frequency ranges. The eventual introduction of pew cushions dampened the reverberation some (one can't win all the battles), but the present acoustical state of the room is nonetheless a vast improvement. It has resulted not only in better congregational singing, but also in a remarkable increase in choir size. It seems that the improved acoustics have made singing in the choir "a lot more fun," as one member put it.

The organ itself is essentially new, but with a significant amount of old (mostly

19th century) pipework inside. Three ranks are from the 1916 Felgemaker, three more from the 1963 rebuild. In 1963 the new pipes were dropped into the organ barely voiced, so using these ranks was almost like voicing new pipework. Ten ranks of new pipes were made by Paul Byron, pipemaker, and four ranks of 19th-century pipework were provided by B. Rule. The rest of the mostly 19th-century pipework was obtained from the Organ Clearing House, which also provided the large, spacious slider chest which was extensively reworked to become the Great chest.

The detached console is the most interesting example of judicious recycling; it began life as a 1906 Jesse Woodberry electric console. Alan Laufman had rescued it from destruction, suspecting it could be used as a tracker console. Having had some experience "trackerizing" other early electric and tubular keyboards, my interest was piqued when Alan told me of it. Sure enough, Woodberry had built keyboards just as if he were building a tracker, and had actually hung tracker-sized brass strips from the keys at the rear. These strips were fitted with phosphor bronze pins which completed the electrical connection. All the electrical and pneumatic apparatus was stripped from the interior of the console, leaving only a shell and two very nice ivory keyboards. New mechanical coupler actions were designed and built for the very compact console, and new stop jambs were made to contain the new Harris drawknob units. The end result is a handsome, nicely detailed, frame and panel console of solid oak, representing the perfect marriage of old and new.

The wind system consists of a single large double rise bellows (9' x 3½') for both of the manual divisions and the Pedal Bourdon 16'. The rest of the Pedal is divided on the sides, with one



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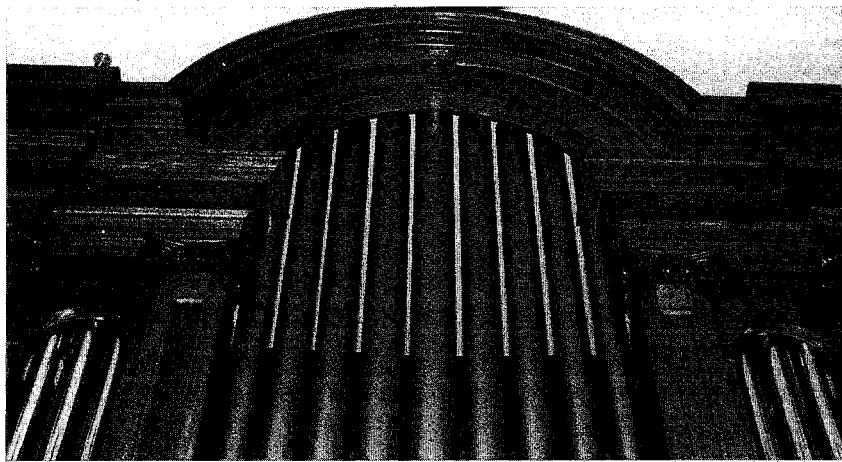
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small reservoir under each side. Having the two manuals and the Pedal 16' winded from a common large reservoir results in the slight give and take of wind which one so often hears in 19th-century instruments. It contributes greatly to making the organ sound like the living, breathing creation that it truly is. Wind pressure throughout is three inches.

The key action is designed to have the fewest number of moving parts possible. Rather than the usual two square rails and rollerboard which is usually used for the key action of a detached console, the key action here consists of fan trackers running directly from the keytail to a square under the chest. This reduces the number of axle points from four to two, as well reducing the number of connections which must be made (at rollerboard arms). The chests are chro-

matic from tenor f, so eight notes on the C-sharp side have rollers at the chest. The notes with rollers are noticeably less responsive than the rest of the action; since they are in the bass and low tenor range, however, rapid passages and trills are seldom required, so the player does not notice it. The action is quite responsive and easy to play, despite the extended length of tracker run required by the detached console. The entire action assembly floats to compensate for seasonal changes in humidity.

The organ case is entirely new, designed and built in the B. Rule shop.

The case is proportioned using the golden section (which seemed only appropriate for an organ in a Greek Revival sanctuary). The design of the case is intended to look as though it was always in the building, and as such takes many design and detail elements from the best of nineteenth and early twentieth-century American cases, while simultaneously following the entablature and cornice moldings found on the exterior and interior of the building. The case is built of solid rift-sawn red oak.

The tonal design of such an instrument must take its approach from a different starting point than an organ built entirely with new pipework. As organ builders, we tend to specify pipework with which we are familiar, with the result that almost all the ranks of pipes in a new instrument share a certain sameness. This makes it easy to achieve a tight, perfectly blending ensemble, but it sometimes makes an instrument a bit sterile sounding. In a situation like this, however, it is as though one must bring together the neglected stepchild, the recalcitrant cousin and the odd uncle to produce a perfectly blended ensemble which is more than the sum of its parts. One has the freedom, however (unlike a family relationship), to be perfectly ruthless; if a rank simply will not work with the rest, out it goes, banished into outer darkness, with a new rank ordered from the pipemaker.

All in all, it can be an exhilarating process, as one discovers subtle differences between different ranks of pipes, differences which can be played against each other, or which, occasionally, require taming. This particular instrument is quite influenced by its heavy heritage of 19th-century pipework. While not a romantic instrument, it does play the romantic works considerably more sympathetically than many new mechanical-action instruments. The slider chests, of course (and this may seem contradictory), bring about such cohesive speech in the pipes that it is actually possible to voice pipes with a great latitude of difference and still have them work together. The same pipes placed on individual valve chests will often complain about being asked to work together, and further steps in voicing must be taken to make the complaining ranks more like each other in order to make them blend. Ultimately, the organ is, and was intended to be, an eclectic instrument, capable of playing a wide range of literature with style and musical sensitivity.

The dedication recital was played by John Brock on September 8, 2002. It included the premiere of *Procession and Hymn* by John David Peterson, a piece commissioned by Ron and Marsha Scheusner for the dedication of the organ.

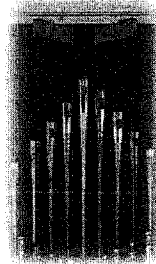
—Bradley Rule

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- Mixture IV
- 8' Trumpet

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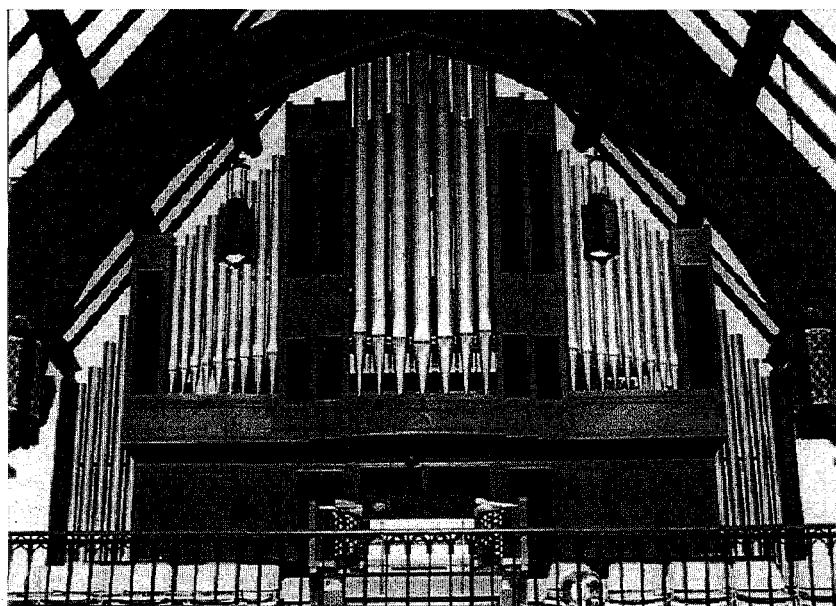
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**Fowler Organ Company**, Lansing, Michigan, has completed additions and restoration of the Schantz organ at Bethlehem Lutheran Church, Ft. Wayne, Indiana: three manuals and pedal, 42 ranks. The organ was designed by Paul Bunges and built in 1966, and the tonal design reflects Dr. Bunges' philosophies based on the North German organ as well as Schantz's American Classic ideas.

In the late 1990s there were some mechanical issues, particularly involving the console pneumatics and combination action, and a growing sense that the instrument could be made more flexible with a few changes including octave couplers.

This church has a fine tradition of music and choirs, and support for renovating the organ was not a question. In discussions with the church's musicians and based on our own experience, we felt that some additions would be beneficial to the tonal design without doing violence to Dr. Bunges' intentions. We recommended the addition of a 4' Principal and a Celeste to the enclosed Oberwerk division, and the possibility of a double (16' pitch) to the Hauptwerk. We also recommended a conservative approach to coupling with sub and super couplers for the Oberwerk only.

The possibility of adding a 32' stop to the organ was also raised as was the advisability of having the operating system outfitted with MIDI control and additional couplers. Ultimately it was decided that providing the organist with a full range of couplers would significantly expand the registrational possibilities, and that we would rely on organists' skill and judgement not to abuse them. One other priority for the musicians was the addition of an 8' Flute in the Pedal, as none was included in the original.

The console has been completely restored and fitted with solid state coupling control and combination action. It is equipped with a full complement of combination pistons, thumb and toe, with 32 memory levels, a transposer control, and full function MIDI control system.

Tonally the organ retains its original design. The mixture stops were repaired and refinished, and the Oberwerk reeds were rebuilt. The additions were executed in accord with the original scaling plan and fit seamlessly within the original. Space was found within the Oberwerk to add the 4' Principal, but it was not possible to add the Celeste, nor was space available for the Hauptwerk 16'. These and the 32' voices in the Pedal are digitally derived. To be sure, this is a compromise, though we feel one which does not detract from the original. By sampling from the existing instrument and taking time and patience to perfect these voices, they blend into the ensemble rather than calling attention to themselves.

Completion of the program of restora-

tion included extending the 16' Subbass to provide the Pedal with its 8' Flute, a thorough finishing and regulation of all ranks, and an eight-bell Cymbelstern with a gilded rotating star.

—Brian Fowler

#### HAUPTWERK

- 16' Quintaton\*
- 8' Prinzipal
- 8' Metal Gedackt
- 4' Octave
- 4' Hohlflote
- 2 1/2' Quinte
- 2' Octave
- Mixture IV
- 8' Trompete
- MIDI - A
- MIDI - B
- 16' Hauptwerk
- Unison Silent
- 4' Hauptwerk

#### OBERWERK

- 8' Holz Gedackt
- 8' Spitz Gamba
- 8' Gamba Celeste\*
- 4' Principal#
- 4' Rohrflote
- 2' Blockflote
- 1 1/2' Larigot
- Scharff IV
- 8' Schalmei
- 4' Klarine
- Tremulant
- 16' Oberwerk
- Unison Silent
- 4' Oberwerk

#### CHORWERK

- 8' Pommer Gedackt
- 4' Flachflote
- 2 1/2' Nasat
- 2' Prinzipal
- 1 1/2' Terz
- Rauschzimmel III
- 16' Ranket
- 8' Krummhorn
- Tremulant
- MIDI - C
- MIDI - D
- 16' Chorwerk
- Unison Silent
- 4' Chorwerk

#### PEDAL

- 32' Untersatz\*
- 16' Prinzipal
- 16' Subbass
- 8' Octave
- 8' Bass Gedeckt (ext)#
- 4' Labial Dulzian
- Mixture III
- 32' Contra Bombarde\*
- 16' Bombarde
- 4' Fagott

#### Couplers

- Oberwerk/Hauptwerk 16-8-4
- Chorwerk/Hauptwerk 16-8-4
- Oberwerk/Chorwerk 16-8-4
- Hauptwerk/Chorwerk 8
- Hauptwerk/Pedal 8-4
- Oberwerk/Pedal 8-4
- Chorwerk/Pedal 8-4

\* digital voices  
# new pipework

## Calendar

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

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

### UNITED STATES

#### East Of The Mississippi

#### 15 MARCH

**Terry Charles**; The Kirk of Dunedin, Dunedin, FL 2 pm  
Rogers Park Neighborhood Choir; St. Giles Church, Northbrook, IL 8 pm

#### 16 MARCH

**Ian Watson**; All Saints, Worcester, MA 5 pm  
**Olivier Latry**; St. Ignatius Loyola, New York, NY 4 pm  
**Robert Shone**; St. Thomas, New York, NY 5:15 pm  
**John Sheridan**; Christ Church, New Brunswick, NJ 6:30 pm  
**Gordon Turk**; First United Methodist, Toms River, NJ 4 pm  
**Craig Cramer**; Cathedral Basilica of the Sacred Heart, Newark, NJ 4 pm  
Liber unusualis; St. John's Lutheran, Boyertown, PA 3 pm  
**Gillian Weir**; Cathedral Church of the Nativity, Bethlehem, PA 4 pm  
**Christopher Herrick**; Christ Church (Episcopal), Pensacola, FL 4 pm  
Atlanta Youth Choir; Cathedral of St. Philip, Atlanta, GA 5:15 pm  
**Frederick Swann**; St. Luke's Episcopal, Atlanta, GA 7 pm  
Britten, *Canticle III*; The Church of the Covenant, Cleveland, OH 10 am  
**David Briggs**; Church Street United Methodist, Knoxville, TN 9 am service, 8 pm recital  
IPC Chamber Choir; Independent Presbyterian, Birmingham, AL 4 pm  
Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 4 pm  
**Johannes Unger**; Bethel Lutheran, Madison, WI 3:30 pm

#### 17 MARCH

St. Thomas Choir; Trinity Episcopal, Asheville, NC 7:30 pm

#### 18 MARCH

St. Thomas Choir; St. Peter's Episcopal, Charlotte, NC 8 pm  
**Mary-Julia Royal**, with soprano and flute; Medical University of South Carolina, Charleston, SC 12:15 pm  
**Preston Smith**, with AGO members, Bach Birthday Concert; St. Andrew's Episcopal, Tampa, FL 6:30 pm

#### 19 MARCH

**Olivier Latry**, with chorus & orchestra; St. Ignatius Loyola, New York, NY 8 pm  
St. Thomas Choir; Christ Episcopal Church, Ponte Vedra Beach, FL 7:30 pm

#### 21 MARCH

**Brian Jones**; Trinity Church, Boston, MA 12:15 pm  
**Olivier Latry**; First Church of Christ, Scientist, Boston, MA 7:30 pm  
**Peter Sykes**; Immaculate Conception, Boston, MA 8 pm  
Dubois, *The Seven Last Words of Christ*; Church of St. Joseph, Bronxville, NY 8 pm  
**Thierry Escaich**; St. Ignatius Loyola, New York, NY 8 pm  
Chanson; Mansfield University, Mansfield, PA 3 pm masterclass, 7 pm performance  
**Paul Jacobs**; Calvary Episcopal, Pittsburgh, PA 7:30 pm  
**Gillian Weir**; Cannon Memorial Chapel, Richmond, VA 7:30 pm  
**Susan Bates**, with Market Street Brass; Christ United Methodist, Greensboro, NC 8 pm  
**Melissa Moll**; St. Helena's Episcopal, Beaufort, SC 12 noon

St. Thomas Choir; Coral Ridge Presbyterian, Ft. Lauderdale, FL 8 pm  
**Tim Olsen**; Fourth Presbyterian, Chicago, IL 12:10 pm  
**Craig Cramer**; Holy Trinity Lutheran, Akron, OH 8 pm  
**Laughton & O'Meara**; First Presbyterian, Saginaw, MI 8 pm

#### 22 MARCH

**Janice Beck**; Eastern Michigan University, Ypsilanti, MI 8 pm  
**George Ritchie**, workshop; House of Hope Presbyterian, St. Paul, MN 10 am

#### 23 MARCH

**Henrich Christensen**, with choir; King's Chapel, Boston, MA 5 pm  
**David Briggs**; St. Andrew's Episcopal, Longmeadow, MA 5 pm  
Clausen, *A New Creation*; Bethany Presbyterian, Rochester, NY 11 am  
**Aaron David Miller**; St. John's Lutheran, Poughkeepsie, NY 3 pm  
**Grethe Krogh**; St. Thomas, New York, NY 5:15 pm  
**Peter Richard Conte**; Wilson College, Chambersburg, PA 3 pm  
**David Binkley**, with brass; Camp Hill Presbyterian, Camp Hill, PA 4 pm  
Chamber Choir of the University of Kansas; Lutheran Church of the Holy Trinity, Lancaster, PA 4 pm  
**John Walker** & Pittsburgh Camerata; Calvary Episcopal, Pittsburgh, PA 7:30 pm  
**Sean Vote**; Washington National Cathedral, Washington, DC 5 pm  
Rutter, *Requiem*; First Presbyterian, Lynchburg, VA 4 pm  
**Thomas Trotter**; St. Gregory's Episcopal, Boca Raton, FL 4 pm  
**Alan Morrison & Terry Yount**; Rollins College, Winter Park, FL 4 pm  
St. Thomas Choir; The Cathedral of St. Philip, Atlanta, GA 4 pm  
**Todd Wilson**; Severance Hall, Cleveland, OH 3 pm  
South Bend Chamber Singers; Church of Our Lady of Loretto, South Bend, IN 7:30 pm  
Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 4 pm  
**Christopher Urban**, with instruments; First Presbyterian, Arlington Heights, IL 4 pm  
**George Ritchie**; House of Hope Presbyterian, St. Paul, MN 4 pm  
**Olivier Latry**; Trinity Episcopal, Baton Rouge, LA 7:30 pm

#### 24 MARCH

**Paul Jacobs**, masterclass; Ingomar United Methodist, Pittsburgh, PA 8 pm  
**Thierry Escaich**; Austin Auditorium, Wingate University, Wingate, NC 7:30 pm

#### 25 MARCH

**Ray Cornils**, with Windham Chamber Singers; Portland City Hall, Portland, ME 12 noon & 7:30 pm  
**Yeyeon Soh**; King's Chapel, Boston, MA 12 noon  
**Robert Wolfe**; Auditorium Center, Rochester, NY 8 pm  
**William Gudger**, with chorus; Medical University of South Carolina, Charleston, SC 12:15 pm  
**Olivier Latry**; First United Methodist, Pensacola, FL 7 pm  
**David Brackley**; Grace Lutheran, River Forest, IL 8 pm  
**Gillian Weir**; St. Paul Reformation Lutheran, St. Paul, MN 7:30 pm

#### 28 MARCH

Rodolfus Choir; Trinity Episcopal Church, Concord, NH 7 pm  
**Thomas Joyce**; Trinity Church, Boston, MA 12:15 pm  
Rodolfus Choir; Trinity Church (Episcopal), Boston, MA 12:15 pm  
**Hector Olivera**; Slee Hall, State University of New York, Buffalo, NY 8 pm  
**Todd Wilson**; Cathedral of the Incarnation, Garden City, NY 8 pm  
Chorovaya Akademia; St. Bartholomew's, New York, NY 7:30 pm  
**David Briggs**; First Presbyterian Church, Ardmore, PA 8 pm  
**Cj Sambach**; First Baptist Church, Charlotte, NC 10 am, 1 pm, & 2 pm school Informances  
William Ferris Chorale; Mt. Carmel Church, Chicago, IL 8 pm

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29 MARCH

Rodolfus Choir; Church of St. James the Less, Scarsdale, NY 7 pm  
**Joan Lippincott**; Vassar College, Poughkeepsie, NY 8 pm  
**Alan Morrison**, piano, with choir and orchestra; Bryn Mawr Presbyterian, Bryn Mawr, PA 7:30 pm  
**Cj Sambach**; First Baptist Church, Charlotte, NC 7 pm  
**David Higgs**, masterclass; First Presbyterian, Gainesville, FL 10 am  
Gospel Choir Concert; North Park University, Chicago, IL 7:30 pm

30 MARCH

**Brian Jones**; All Saints, Worcester, MA 5 pm  
**Thomas Joyce**; Church of the Advent (Episcopal), Boston, MA 6 pm, following 5 pm Evensong  
Fauré, *Requiem*; Twelve Corners Presbyterian, Rochester, NY 10:30 am  
Wells Cathedral Choir; Christ Church, Bronxville, NY 4 pm  
**John Weaver**; The Church of St. Vincent Ferrer, New York, NY 3 pm  
**Karen Beaumont**; Cathedral of St. Patrick, New York, NY 4:45 pm  
**Lewis Bruun**; St. Thomas, New York, NY 5:15 pm  
**+Peter DuBois**; Webster Presbyterian, Webster, NY 3 pm  
**Gordon Turk**; First United Methodist, Red Bank, NJ 4 pm  
Trinity Choir and Musicians; Lutheran Church of the Holy Trinity, Lancaster, PA 4 pm  
**Sumner Jenkins**; Washington National Cathedral, Washington, DC 5 pm  
**John Mitchener**; North Carolina School of the Arts, Winston-Salem, NC 3 pm  
**Robert Parkins**; Duke University Chapel, Durham, NC 5 pm  
Rodolfus Choir; Ebenezer Lutheran, Columbia, SC 3 pm  
**David Higgs**; First Presbyterian, Gainesville, FL 4 pm  
Lenten Lessons and Carols; Cathedral of St. Philip, Atlanta, GA 4 pm  
Vierne, *Solemn Mass*; Church of the Covenant, Cleveland, OH 10 am  
Grand Rapids Cantata Choir, with orchestra; Cathedral of St. Andrew, Grand Rapids, MI 4 pm  
Choral Evensong; Trinity Episcopal, Fort Wayne, IN 5 pm  
**Timothy Olsen**; First Presbyterian, Neenah, WI 4 pm  
**Peter Richard Conte**; Christ Church Cathedral (Episcopal), New Orleans, LA 4 pm

31 MARCH

Wells Cathedral Choir; St. Michael & All Saints, Baltimore, MD 3:30 pm masterclass, 7:30 pm performance  
**Jill Hunt**; Elliott Chapel, The Presbyterian Homes, Evanston, IL 1:30 pm

1 APRIL

**Jonathan Schakel**; King's Chapel, Boston, MA 12 noon  
**Roy Stewart**, with trumpet; Medical University of South Carolina, Charleston, SC 12:15 pm  
Rodolfus Choir; Cathedral of St. John the Baptist, Charleston, SC 7:30 pm  
Wells Cathedral Choir; Cathedral of the Assumption, Louisville, KY 7:30 pm

2 APRIL

**Maxine Thevenot**; Metropolitan Museum of Art, New York, NY 3:30 pm  
**Mikhail Yanovitsky**, piano; Park Ridge Community Church, Park Ridge, IL 12 noon

3 APRIL

Rodolfus Choir; Church Street United Methodist, Knoxville, TN 7:30 pm

4 APRIL

**Michael Diorio**; Trinity Church, Boston, MA 12:15 pm  
Bethany Chamber Choir; Bethany Presbyterian, Rochester, NY 7:30 pm  
Biber, *Missa Christi resurgentis*; St. Vincent Ferrer, New York, NY 6:45 & 9 pm  
**Clive Driskill-Smith**; First Congregational Church, Suffield, CT 7:30 pm  
**John Weaver**; Pine Street Presbyterian Church, Harrisburg, PA 7:30 pm  
Rodolfus Choir; St. James Episcopal, Lancaster, PA 7:30 pm  
**Richard Beckford**; St. Helena's Episcopal, Beaufort, SC 12 noon  
**Marilyn Keiser**; Trinity Lutheran Church, Akron, OH 8 pm  
The Inman Piano Trio; St. Paul's Episcopal, Chattanooga, TN 7 pm

5 APRIL

New York Collegium; St. Vincent Ferrer, New York, NY 6:45 and 9 pm  
Rodolfus Choir; Grace Church, New York, NY 8 pm  
Rodolfus Choir, masterclass; St. James Episcopal, Lancaster, PA 10 am  
**Frederick Swann**; Lord & Taylor Department Store, Philadelphia, PA 2:30 pm  
**John W. W. Sherer**, Pipes for Kids; Fourth Presbyterian, Chicago, IL 10 am

**Cj Sambach**; Immanuel-Trinity Lutheran, Fond du Lac, WI 1 pm Informance

6 APRIL

**Jeremy Bruns**, with choir; All Saints Ashmont, Boston, MA 4 pm  
Bach, *B minor Mass*; Immanuel Congregational, Hartford, CT 4 pm  
**Maxine Thevenot**, with Choral Evensong; St. Peter's Episcopal, Bay Shore, NY 4 pm  
**Nadezhda Papayani**; St. Thomas, New York, NY 5:15 pm  
**Alan Morrison**; Our Lady of Sorrows, South Orange, NJ 3 pm  
Rodolfus Choir; St. Peter Episcopal, Morristown, NJ 4 pm  
**Marian Archibald**; Zion Mennonite Church, Souderton, PA 3 pm  
**John Walker**; Holy Trinity Lutheran, Greenville, PA 3:30 pm  
**Ross Wood**; Washington National Cathedral, Washington, DC 5 pm  
Cantate; Mount Vernon United Methodist, Danville, VA 4 pm  
Carolina Baroque; St. John's Lutheran, Salisbury, NC 3 pm  
**Thomas Murray**; First Presbyterian Church, Wilmington, NC 5 pm  
**Todd Wilson**; Jacoby Hall, Jacksonville, FL 4 pm

**Timothy Olsen**; Ascension Lutheran Church, Boynton Beach, FL 7:30 pm  
**Diane Belcher**; The First Congregational Church, Columbus, OH 4 pm  
Rose Ensemble; Westminster Presbyterian, Dayton, OH 4 pm  
**John Gouwens**; The Culver Academies, Culver, IN 7:30 pm  
Choral Evensong; Church of the Nativity, Huntsville, AL 5 pm  
**John W. W. Sherer**, with Tower Brass; Fourth Presbyterian, Chicago, IL 3 pm  
Motet Choir; Rockefeller Chapel, Chicago, IL 3 pm  
**Cj Sambach**; Immanuel-Trinity Lutheran, Fond du Lac, WI 9:30 am Informance, 4 pm recital

7 APRIL

**Paul Bisaccia**, piano; The Self Family Arts Center, Hilton Head Island, SC 8 pm  
Rose Ensemble, masterclass; Wright State University, Dayton, OH  
**Carlo Curley**; Reinhardt College, Waleska, GA 8 pm

8 APRIL

Wells Cathedral Choir; St. Peter's Episcopal, Bay Shore, NY 7:30 pm  
**McNeil Robinson**, Ruby Jubilee Concert; Park Avenue Christian Church, New York, NY 7:30 pm  
St. Thomas Choir of Men and Boys & Orchestra of St. Luke's; St. Thomas, New York, NY 7:30 pm  
Brahms, *Ein Deutsches Requiem*; St. Ignatius Loyola, New York, NY 8 pm  
**Paul Jacobs**; First Presbyterian Church, Charlottesville, VA 7:30 pm  
**William Gudger**, with soprano and countertenor; Medical University of South Carolina, Charleston, SC 12:15 pm  
**Vincent Dubois**; The Church of the Covenant, Cleveland, OH 8 pm  
**Clive Driskill-Smith**; St. Francis in the Fields Episcopal, Harrods Creek, KY 7:30 pm  
**David Higgs**; Illinois College, Jacksonville, IL 7:30 pm

9 APRIL

**Jared Johnson**; Dwight Chapel, New Haven, CT 12:30 pm  
Wells Cathedral Choir; Washington National Cathedral, Washington, DC 8 pm

10 APRIL

Wells Cathedral Choir, masterclass; All Saints Episcopal, Richmond, VA 6:30 pm  
**Rosemary Bailey**; The Kirk of Dunedin, Dunedin, FL 8 pm, also 4/11  
Choral Concert; Little Theatre, St. Mary's College, Notre Dame, IN 7:30 pm

11 APRIL

**David Ogletree**; Trinity Church, Boston, MA 12:15 pm  
Wells Cathedral Choir; All Saints Episcopal, Richmond, VA 7:30 pm

12 APRIL

Bach, *St. Matthew Passion*; Immaculate Conception, Boston, MA 7:30 pm  
**John Widmann**, carillon; Longwood Gardens, Kennett Square, PA 2:30 pm  
Wells Cathedral Choir; St. John Episcopal, Lynchburg VA 7:30 pm  
**Rosemary Bailey**; The Kirk of Dunedin, Dunedin, FL 2 pm  
**Vincent Dubois**; Clayton College & State University, Morrow, GA 8:15 pm  
Choral concert; Little Theatre, St. Mary's College, South Bend, IN 7:30 pm  
**Lisa Johnson**; Church of the Covenant, Cleveland, OH 4 pm  
**Stephen Cleobury**; St. Norbert Abbey, DePere, WI 2 pm  
Silent film accompaniment; Oriental Theatre, Mequon, WI 1 pm

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13 APRIL

St. Andrew Chorale and Orchestra; Madison Avenue Presbyterian, New York, NY 4 pm  
**Maxine Thevenot**; St. Thomas, New York, NY 5:15 pm  
Handel, *Messiah*, Part II; St. Joseph, Bronxville, NJ 3 pm  
**+Cj Sambach**; Holmdel Community United Church of Christ, Holmdel, NJ 4 pm  
The Wilmington Handbell Ensemble; Longwood Gardens, Kennett Square, PA 2:30 pm  
**Gail Archer**; Washington National Cathedral, Washington, DC 5 pm  
**Bruce Neswick**; Cathedral of St. Philip, Atlanta, GA 5:15 pm  
**David Briggs**; Kirk-in-the-Hills, Bloomfield Hills, MI 7:30 pm  
Dubois, *Seven Last Words of Christ*; First Presbyterian, Arlington Heights, IL 4 pm

14 APRIL

**Naoko Imai**; Old West Church, Boston, MA 8 pm  
**Vincent Dubois**; University of St. Thomas, St. Paul, MN 8:15 pm

15 APRIL

Mozart, *Requiem*; St. Bartholomew, New York, NY 7:30 pm  
College of Charleston Madrigal Singers; Medical University of South Carolina, Charleston, SC 12:15 pm

18 APRIL

Bach, *St. Mark Passion*; First Church of Christ, Wethersfield, CT 7 pm  
Stainer, *The Crucifixion*; St. Peter's Episcopal, Bay Shore, NY 8 pm  
MacMillan, *Seven Last Words from the Cross*; Bryn Mawr Presbyterian, Bryn Mawr, PA 8 pm  
Evensong; Emmanuel Church, Chestertown, MD 6 pm  
Scarlatti, *Stabat Mater*; Fourth Presbyterian, Chicago, IL 7:30 pm  
**Thomas Weisflog**; Rockefeller Chapel, Chicago, IL 7 pm

19 APRIL

Choir of the Advent; Church of the Advent (Episcopal), Boston, MA 6:30 pm

20 APRIL

**Judith Hancock & Brian Harlow**; St. Thomas, New York, NY 2:30 pm  
**Lisa Lonie**, carillon; Longwood Gardens, Kennett Square, PA 2:30 pm

22 APRIL

**Dong-Il Shin**; King's Chapel, Boston, MA 12 noon  
**Seung-ran Kim**, with flute; Medical University of South Carolina, Charleston, SC 12:15 pm  
**John Gouwens**, carillon; Ball State University, Muncie, IN 5 pm

23 APRIL

**Michael Smith**; United Church, New Haven, CT 12:30 pm  
Symposium; OHS American Organ Archives, Princeton, NJ (through 4/27)  
**Cj Sambach**; First Reformed Church, New Brunswick, NJ 12:15 pm

24 APRIL

**Lynn Butler**; Christ Church, New Brunswick, NJ 8:15 pm

25 APRIL

**Douglas Major**; Trinity Church, Boston, MA 12:15 pm  
**Cj Sambach**, Informances; St. Dominic's Church, Shortsville, NY 9 am, 11, 1 pm  
Organ research symposium; Christ Congregation, Princeton, NJ 9 am  
**Joan Lippincott**; Miller Chapel, Princeton Theological Seminary, Princeton, NJ 8:15 pm  
**William Gudger**; St. Helena's Episcopal, Beaufort, SC 12 noon  
UAB Chamber Choir; Cathedral Church of the Advent, Birmingham, AL 12:30 pm  
Choral Concert; North Park University, Chicago, IL 7:30 pm

26 APRIL

**+Cj Sambach**; St. Dominic's Church, Shortsville, NY 7:30 pm  
**John Ferguson**, workshop; Camp Hill Presbyterian, Camp Hill, PA  
**Phyllis Bryn-Julson & Donald Sutherland**; Seventh-Day Adventist Church, Midland, MI 5:30 pm  
**John Gouwens**, carillon; The Culver Academies, Culver, IN 4 pm

27 APRIL

**Todd Wilson**; First Presbyterian, Binghamton, NY 4 pm  
**+Cj Sambach**; St. Dominic's Church, Shortsville, NY 5 pm, 8:30 pm  
**Karl Moyer**; St. Thomas, New York, NY 5:15 pm  
**Kent Tritle, Nancianne Parrella, Andrew Henderson & Scott Warren**; St. Ignatius Loyola, New York, NY 8 pm  
Seton Hall University Choir; Our Lady of Sorrows, South Orange, NJ 4 pm  
**Thomas Spacht**; Christ Church, New Brunswick, NJ 6:30 pm

**John Ferguson**, hymn festival; Camp Hill Presbyterian, Camp Hill, PA 8:30 & 11 am  
Voices of Children; Bryn Mawr Presbyterian, Bryn Mawr, PA 10 am

**Edward Nassor**, carillon; Longwood Gardens, Kennett Square, PA 2:30 pm  
Antioch Vocal Ensemble; St. Paul's, Doylestown, PA 5 pm  
Choral concert; Old Presbyterian Meeting House, Alexandria, VA 3 pm  
**Frederick Swann**; Greene Memorial United Methodist, Roanoke, VA 4 pm  
**Susan Moeser**; North Carolina School of the Arts, Winston-Salem, NC 3 pm  
**David Schrader**; Jacoby Symphony Hall, Jacksonville, FL 4 pm  
**John Weaver**; First Presbyterian, Delray Beach, FL 4 pm  
Choral Guild of Atlanta; Peachtree Road United Methodist, Atlanta, GA 5 pm  
**Peter Richard Conte**; Broad Street Presbyterian, Columbus, OH 4 pm  
**Clarence Cloak**; Cathedral of St. Philip, Atlanta, GA 5:15 pm  
**Donald Sutherland**, masterclass; Central Michigan University, Mount Pleasant, MI 1 pm  
**William Aylesworth**; Cathedral of the Holy Angels, Gary, IN 3 pm  
**Diane Belcher**; Bartlett United Methodist, Bartlett, TN 7 pm

28 APRIL

**Thomas Wikman**; The Presbyterian Homes, Evanston, IL 1:30 pm

29 APRIL

**Andreas Meisner**; King's Chapel, Boston, MA 12 noon  
**Frederick Swann**; Asbury First United Methodist, Rochester, NY 7:30 pm

30 APRIL

**Charles Burks**; Dwight Chapel, New Haven, CT 12:30 pm  
Bach, *Missa Breves*; St. Bartholomew, New York, NY 6:30 pm

## UNITED STATES

### West of the Mississippi

15 MARCH

**Welch-Hancock Duo**; Community United Methodist, Half Moon Bay, CA 8 pm

16 MARCH

**Robert Bates**; Fredericksburg United Methodist, Fredericksburg, TX 3 pm  
**Paul Bisaccia**, piano; St. Mark's Episcopal, San Antonio, TX 4 pm  
**Thomas Murray**; First Congregational Church, Redlands, CA 4 pm  
Evensong; St. Thomas the Apostle Episcopal, Hollywood, CA 4:30 pm  
**Mark Thallander**; St. Thomas the Apostle Episcopal, Hollywood, CA 5:30 pm  
**Carol Williams**; Balboa Park, San Diego, CA 2 pm

17 MARCH

**Robert Hachmeister**; St. John the Evangelist, Rochester, MN 7 pm  
**Dennis James**; Paramount Theatre, Seattle, WA 7:30 pm  
•Members' Recital; Calvary Lutheran, Federal Way, WA 7:30 pm

19 MARCH

**Virginia Strohmeier-Miles**; Grand Avenue Temple, Kansas City, MO 12:10 pm

21 MARCH

**David Briggs**, with Arkansas Symphony; Subiaco Academy, Subiaco, AR 7:30 pm  
**Frederick Swann**, with the New West Symphony Orchestra; Oxnard Performing Arts Center, Oxnard, CA 8 pm

22 MARCH

Dale Warland Singers; Basilica of St. Mary, Minneapolis, MN 8 pm  
**Frederick Swann**, with the New West Symphony Orchestra; Thousand Oaks Civic Arts Plaza, Thousand Oaks, CA 8 pm

23 MARCH

**Gillian Weir**; First Presbyterian, Rochester, MN 4 pm  
**Clive Driskill-Smith**; First United Methodist, Little Rock, AR 7:30 pm  
Baylor University Chamber Singers; St. Stephen Presbyterian, Fort Worth, TX 7:30 pm  
**Thomas Murray**; Cathedral of St. John, Albuquerque, NM 4 pm  
**David Dahl**; Pacific Lutheran University, Tacoma, WA 3 pm  
**James Welch**; St. Marks' Episcopal, Palo Alto, CA 4 pm  
**David Gell**, with chamber orchestra; Trinity Episcopal, Santa Barbara, CA 3:30 pm

25 MARCH

**Clive Driskill-Smith**; Central Presbyterian, Des Moines, IA 7:30 pm

26 MARCH

**David Diebold**; Grand Avenue Temple, Kansas City, MO 12:10 pm

27 MARCH

**Olivier Latry**; Memorial Drive Presbyterian, Houston, TX 7:30 pm

28 MARCH

**Clive Driskill-Smith**; First Lutheran, St. Peter, MN 7:30 pm  
National Spiritual Ensemble; Cathedral of the Epiphany, Sioux City, IA 8 pm

29 MARCH

**James Welch**; California Palace of the Legion of Honor, San Francisco, CA 4 pm

30 MARCH

**Kiyo Watanabe**; First United Methodist, Wichita Falls, TX 3 pm  
Founders Day Concert; Cathedral of the Madeleine, Salt Lake City, UT 8 pm  
**Clive Driskill-Smith**; First Presbyterian, Portland, OR 3 pm  
**Craig Cramer**; Trinity Lutheran, Lynnwood, WA 7 pm  
**James Welch**; California Palace of the Legion of Honor, San Francisco, CA 4 pm  
**Scott Christiansen**; First Congregational Church, Santa Barbara, CA 3 pm  
**Carol Williams**; Balboa Park, San Diego, CA 2 pm

31 MARCH

**Dennis James**, silent movie accompaniment; Paramount Theatre, Seattle, WA 7:30 pm

1 APRIL

**Susanne Pumhoesl**, lecture-demonstration; Henderson University, Arkadelphia, AR 5 pm  
**Kathleen Scheide**; Henderson University, Arkadelphia, AR 7:30 pm

2 APRIL

**Susanne Pumhoesl**, harpsichord; Henderson University, Arkadelphia, AR 7:30 pm

4 APRIL

**George Ritchie**; Bethel College, North Newton, KS 7:30 pm  
**James Welch**; Cathedral of the Rockies, Boise, ID 7 pm  
**Clint Kraus**; St. James Cathedral, Seattle, WA 8 pm  
**Craig Cramer**; St. Michael's Lutheran, Portland, OR 7:30 pm

5 APRIL

**Aaron David Miller**; Central Lutheran, Winona, MN 7 pm  
**David Higgs**; Dordt College, Sioux Center, IA 7:30 pm  
Wells Cathedral Choir; Cathedral of St. Louis, St. Louis, MO 8 pm  
**George Ritchie**, masterclass; Bethel College, North Newton, KS 10 am

6 APRIL

Wells Cathedral Choir; St. Paul's Episcopal, Salem, OR 9 am, 11 am 4 pm services, 4:30 pm concert  
**David Dahl**; Tacoma Central Lutheran Church, Eugene, OR 4 pm  
**Christoph Tietze**; St. Mary's Cathedral, San Francisco, CA 3:30 pm  
**William Peterson**; Pomona College, Claremont, CA 3 pm  
Bach, *St. John Passion*; All Saints' Episcopal, Beverly Hills, CA 4 pm  
**Carol Williams**; Balboa Park, San Diego, CA 2 pm

8 APRIL

**Joan Lippincott**; Kerr Gothic Hall, University of Oklahoma, Norman, OK 8 pm  
**Christian Elliott**, silent film accompaniment; Lake Avenue Church, Pasadena, CA 8:15 pm

11 APRIL

**Joseph Adam**; University of Puget Sound, Tacoma, WA 12:05 pm

13 APRIL

**Chiemi Watanabe**; Floral Heights United Methodist, Wichita Falls, TX 3 pm  
Bach, *St. John Passion*; Christ the King Lutheran, Houston, TX 5 pm  
**Roberta Gary**; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA  
**Detlef Steffenhagen**; St. Mary's Cathedral, San Francisco, CA 3:30 pm  
**John Obetz**; St. Mark's Episcopal, Berkeley, CA 5:30 pm  
**Carol Williams**; Balboa Park, San Diego, CA 2 pm

14 APRIL

**Alison Luedecke**; First Methodist, Escondido, CA 12:15 pm

15 APRIL

**Kiyo & Chiemi Watanabe**; Broadway Baptist Church, Fort Worth, TX 12 noon

18 APRIL

Bach, *St. John Passion*; Christ the King Lutheran, Houston, TX 3 pm  
Pergolesi, *Stabat Mater*; Cathedral of the Madeleine, Salt Lake City, UT 3 pm

MARCH, 2003

20 APRIL

**Ulrik Spang-Hanssen**; St. Mary's Cathedral, San Francisco, CA 3:30 pm  
**Carol Williams**; Balboa Park, San Diego, CA 2 pm

22 APRIL

**Jeremy Filsell**; Wichita State University, Wichita, KS 7:30 pm

25 APRIL

**Felix Hell**; Church of St. John the Evangelist, Rochester, MN 7:30 pm

27 APRIL

Dale Warland Singers; Ted Mann Concert Hall, University of Minnesota, Minneapolis, MN 4 pm  
Durufle, *Messe cum jubilo*; Episcopal School of Dallas, Dallas, TX 7:30 pm  
**David Hatt**; St. Mary's Cathedral, San Francisco, CA 3:30 pm  
**Carol Williams**; Balboa Park, San Diego, CA 2 pm

28 APRIL

**Huw Lewis**, with Seattle Symphony; Benaroya Hall, Seattle, WA 7:30 pm

**INTERNATIONAL**

15 MARCH

Ferko, *Stabat Mater*; Dominicus Kerk, Amsterdam, The Netherlands 8:15 pm  
**Anne Page**; St. Saviour's Church, St. Albans, England 5:30 pm  
**Thomas Hewitt-Jones**; St. John the Evangelist, London, England 6:30 pm  
**Carlo Curley**; Esplanade Theatres on the Bay, Singapore

16 MARCH

**Robert Quinney**; Westminster Cathedral, London, England 4:45 pm  
**Carlo Curley**, masterclass; Esplanade Theatres on the Bay, Singapore

18 MARCH

**Carol Williams**; Oxford Town Hall, Oxford, England 1 pm

19 MARCH

**Philip Rushforth**, with Warrington Choral Society; Parr Hall, Warrington, England 7:45 pm  
**Peter King**; The Temple Church, London, England 1:15 pm

20 MARCH

**Hanne Kuhlmann**; St. John's Smith Square, London, England 1 pm

21 MARCH

**Naji Hakim**; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm  
**Darryl Nixon**, with strings; University Chapel, Vancouver, BC, Canada 8 pm

22 MARCH

**Naji Hakim**, masterclass; Holy Rosary Cathedral, Vancouver, BC 9:30 am

23 MARCH

**Carlo Curley**; Bedworth Civic Hall; Bedworth, Warks, England 7:30 pm

26 MARCH

**Takeshi Kondo**; Minato Mirai Hall, Yokohama, Japan 12:10 pm  
**Gary Sieling**; The Temple Church, London, England 1:15 pm

27 MARCH

**John Scott**; St. Giles Cripplegate, London, England 6:30 pm

28 MARCH

**Gillian Weir**; Bath Abbey, Bath, England 1:05 pm  
**Rachel Alflatt & Denis Bédard**; Queens Avenue United, New Westminster, BC, Canada 8 pm

29 MARCH

**John Pryer**; Victoria Hall, Hanley, Stoke-on-Trent, England 12 noon  
**Gillian Weir**; All Saints Church, London, England 7:30 pm

30 MARCH

**Martin Baker**; Westminster Cathedral, London, England 4:45 pm  
**Sylvie Poirier & Philip Crozier**; St. Andrew's, Montréal, QC Canada 4 pm

1 APRIL

**Thomas Trotter**; Symphony Hall, Birmingham, England 8 pm

3 APRIL

**Jennifer Bate**; Reading Concert Hall, Reading, Berkshire, England 7:30 pm  
**George Athanasiades**; St. Margaret Lotherbury, London, England 12:45 pm

5 APRIL

**Gillian Weir**; St. Olaves School, Orpington, Kent, England 7:30 pm

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*In Memoriam*

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1919-1998

Colin Walsh; All Saints' Hertford, Hertford, England 7:30 pm

6 APRIL  
Matthew Martin; Westminster Cathedral, London, England 4:45 pm  
Vincent Dubois; Westminster United Church, Winnipeg, MB Canada 8 pm

9 APRIL  
Andrew Sampson & James Longford; St. Matthew's Westminster, London, England 1:05 pm  
Olivier Latry; Royal Festival Hall, London, England 7:30 pm

12 APRIL  
Roger Fisher; The Old Chapel, Trelogan, England 3:15 pm  
Ansgar Wallenhorst; St. Albans Cathedral, St. Albans, England 5:30 pm

13 APRIL  
Jonathan Scott; Alexandra Palace, London, England 3 pm  
Robert Quinney; Westminster Cathedral, London, England 4:45 pm

14 APRIL  
Anne Marsden Thomas; All Souls, London, England 7:30 pm

16 APRIL  
Colin Walsh; Lincoln Cathedral, Lincoln, England 6 pm

17 APRIL  
Jonathan Scott; St. John's Smith Square, London, England 1 pm

20 APRIL  
Gabriele Damiani; Westminster Cathedral, London, England 4:45 pm

21 APRIL  
Ian Tracey; Liverpool Cathedral, Liverpool, England 11:15 am  
Gordon Stewart; Beverley Minster, Beverley, England 6 pm  
Marcus Huxley; Lincoln Cathedral, Lincoln, England 7 pm

23 APRIL  
Colin Walsh; Lincoln Cathedral, Lincoln, England 6 pm

24 APRIL  
Maurizio Croci & Maurizio Salerno, harpsichord; Eglise des Capucins, Fribourg, Switzerland 8:30 pm

26 APRIL  
David Briggs & Wayne Marshall; Cathedral Church of St. Mary the Virgin, Blackburn, England 7:30 pm  
Donald Mackenzie; Victoria Hall, Hanley, Stoke-on-Trent, England 12 noon  
Anne Marsden Thomas; All Souls, Langham Place, London, England 7:30 pm  
Adrian Gunning; St. John the Evangelist, London, England 7:30 pm

27 APRIL  
Luigi Tagliavini; St-Pierre-aux-liens, Bulle, Switzerland 5 pm

28 APRIL  
Pieter Van Dijk; Cathédrale St-Nicolas, Fribourg, Switzerland 8:30 pm

29 APRIL  
Jörg Bötticher; Eglise paroissiale, Payerne, Switzerland 8:30 pm  
Andrew Lumsden; Winchester Cathedral, Winchester, England 7:45 pm

30 APRIL  
James Vivian; The Temple Church, London, England 1:15 pm

## Organ Recitals

COLIN ANDREWS, The Church of St. Agnes, New York, NY, November 13: *Three Royal Fanfares*, Bliss; *Psalms Preludes No. 1* (Set 1, op. 32), Howells; *Prelude and Fugue in D*, BWV 532, Bach; *Stèle pour un enfant défunt (Triptyque*, op. 58), Vierne; *Variations de Concert*, op. 1, Bonnet; *Adagio-Introduction-Fugue (Fantasia and Fugue on the Choral Ad nos, ad salutarem undam)*, Liszt.

WILLIAM AYLESWORTH & DEREK NICKELS, Cornelia Avenue Baptist Church, Chicago, IL, November 10: *Voluntary in A*, Selby; *Prière in F*, op. 16, Guilman; *Fantasia alla extempore*, Zeuner;

*Arioso*, Bach, arr. Grace; *Andante and Variations in D*, Mendelssohn; *Postlude in C*, Smart; *Sheep May Safely Graze*, Bach, arr. Taylor; *Rhapsody for Organ and Piano*, Demarest.

DAVID BRIGGS, Christ Church Cathedral, Hartford, CT, October 18: *An Occasional Trumpet Voluntary*, Gowers; Choral (*Symphony II*), Vierne; *Flight of the Bumblebee*, Rimsky-Korsakoff, arr. Nagel; *Adagio in E*, Bridge; *Daphnis et Chloe*, Ravel, arr. Briggs; improvisation.

ELIZABETH and RAYMOND CHENAULT, Subiaco Academy, Subiaco, AR, October 29: *Rhapsody*, Hakim; *Eclogue*, Shephard; *Allegro for Organ Duet*, Moore; *Shenandoah*, White; *Ragtime*, Callahan; *The Stars and Stripes Forever*, Sousa, arr. Chenault.

ROBIN DINDA, The University of Texas at Austin, Austin, TX, September 15: *Variations on the Star Spangled Banner*, Buck; *Will-o'-the-Wisp*, Nevin; *Prelude and Fugue in G*, BWV 550, Bach; *Ev'ry Time I Feel the Spirit*, Dinda; *Prelude and Fugue in B*, op. 7, no. 1, Dupré; *Nibs and Nobs, Suite Ayla*, Dinda.

RHONDA SIDER EDGINGTON, The Presbyterian Homes, Evanston, IL, November 25: *Fanfare*, Cook; *Three Preludes Founded on Welsh Hymn Tunes*, Vaughan Williams; *Ayre for the Dance*, Locklair; *This Is My Father's World, Rescue the Perishing*, Diemer; *Cantilène*, Final (*Symphony III*, op. 28), Vierne.

ROBERT GLASGOW, First Presbyterian Church, Midland, TX, November 7: *Four Noëls with Variations*, Dandrieu; *Come Now, Savior of the Nations*, BWV 659, O Man, Bewail Thy Grievous Fall, BWV 622, Bach; *Sonata in D*, K. 288, *Sonata in C*, K. 215, Scarlatti; *Marche funèbre et Chant sérénaphique*, Guilman; *Canonic Study in B*, op. 56, no. 6, *Sketch in c*, op. 58, no. 1, *Fugue on B-A-C-H*, op. 60, no. 3, *Sketch in D-flat*, op. 58, no. 4, Schumann; *Fantaisie in A*, Franck; *Mors et resurrectio (Trois Paraphrases Gregorienne)*, Langlais.

GERRE HANCOCK, St. David's Episcopal Church, Glenview, IL, October 20: *Choral in a*, Franck; *Prelude and Fugue in e*, Bruhns; *O Whither Shall I Flee*, S. 646, Art Thou, Lord Jesus, from Heaven to Earth Now Descending, S. 650, *My Soul Doth Magnify the Lord*, S. 648, Bach; *Canon, Chacony, and Fugue*, Sowerby; Improvisation.

CHRISTOPHER HERRICK, First United Methodist Church, Montgomery, AL, October 13: *Grand Offertoire in D*, Batisse; *Siyahamba (Three Global Songs)*, Behnke; *Trio Sonata No. 3 in d*, BWV 527, *Prelude and Fugue in b*, BWV 544, Bach; *Matin Provençal (Poèmes d'Automne)*, Bonnet; *Trumpet Voluntary*, Clarke; *An Occasional Trumpet Voluntary*, Gowers; *Six Roumanian Folk Dances*, Bartók, arr. Herrick; *In a monastery garden*, Ketelbey; *Line Dance (Dance Suite)*, Rawsthorne.

SARAH MAHLER HUGHES, Ripon College, Ripon, WI, November 1: *Praeludium in g*, In dich hab ich gehoffet, Herr, Tunder; *Fantasia in d*, WV 83, *Canzon in F*, WV 44, Scheidemann; *Praeludium in E*, Lübeck; *Aus tiefer Not schrei ich zu dir*, Vom Himmel hoch da komm ich her, Böhm; *Praeludium in e*, BuxWV 142, *Wie schön leuchtet der Morgenstern*, Buxtehude; *Schmücke dich, O liebe Seele*, BWV 654, *Toccata and Fugue in d*, BWV 565, Bach.

DAVID HURD, Eastern Michigan University, Ypsilanti, MI, November 3: *Con moto maestoso, Andante tranquillo (Sonata III, op. 65)*, Mendelssohn; *Fantasia in A*, Franck; *Sonate pour Orgue*, Grunenwald; *Toccata, Four Spiritual Preludes*, Hurd; *Pièce Héroïque*, Franck; improvisation.

PAUL JACOBS, Kenwood United Methodist Church, Milwaukee, WI, November 3: *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.

MARTIN JEAN, Gettysburg Seminary, Gettysburg, PA, October 13: *Prelude in b*, BWV 544a, *Wenn wir in höchsten Noten sein*, BWV 642, *Fugue in b*, BWV 544b, Bach; *Wie schön leuchtet*, Buxtehude; *Menuet, Romanza, Final (Symphony IV, op. 32)*, Vierne; *The 94th Psalm*, Reubke.

VANCE HARPER JONES, First Presbyterian Church, New Bern, NC, November 10: *Sonatina in d*, Ritter; *Was Gott tut, das ist wohl getan*, Marburg; *Toccata and Fugue in F*, BWV 540, Bach; *Offertory no. 3 in C*, Lefebure-Wély; *Violet (with Hail to the Purple)*, Pethel; *Deep River*, Hurd; *Deep River*, Utterback; *120th Regimental Blues*, Monte-abaro.

ANN LABOUNSKY, St. Paul Cathedral, Pittsburgh, PA, November 5: *Te Deum*, Langlais; *Symphonie des Mystères pour orgue et chant grégorien*, Nin-Culmell; *Suite de Deuxième Ton*, Clérambault; *Fantasia and Fugue in g*, BWV 542, Bach; improvisation.


ALISON J. LUEDECKE, with Susan Barrett, oboe, and John Wilds, trumpet, Clairemont Lutheran Church, Clairemont, CA, October 27: *Suite in D*, HWV 341, Handel; *Toccata Prima*, Frescobaldi; *Sonata in g*, BWV 1030b, Bach; *Sonata II in D*, Biber; *Quiet City*, Copland; *La Volta and Pavanne*, Byrd; *Sonata in d*, op. 5, Loeillet; *Trio Sonata in a*, Cima.


AARON DAVID MILLER, First Presbyterian Church, Arlington Heights, IL, November 3: *Litanies*, Alain; *Chaconne*, Pachelbel; *Prelude and Fugue in E-flat*, BWV 552, Bach; *Pièce héroïque*, Franck; *Improvvised Organ Symphony*, Miller.


ALAN MORRISON, with Raina Wood, organ; Church Street United Methodist Church, Knoxville, TN, November 4: *Pageant*, Sowerby; *Concerto II in B-flat*, op. 4, Handel; *Resurrection*, King; *Berceuse à la mémoire de Louis Vierne*, Cochereau/Blanc; *Thou Art the Rock*, Mulet; *Symphony No. 6*, op. 42, Widor.


DENNIS NORTHWAY, Cathedral of the Holy Angels, Gary, IN, October 27: *Chorale in a*, Franck; *Berceuse (Vingt-Quatre Pièces in Style Libre)*, Vierne; *Praeludium et Fugue in b*, BWV 544, Bach; *Passacaglia*, op. 3, Northway; *Suite sur le Quatrième Ton*, Boyvin; *Kommst du nun, Jesu, von Himmel herunter*, BWV 650, Bach; *Andantino in D-flat*, Lemare; *Carillon de Westminster (Pièces de Fantasia)*, Vierne.

JOHN OBETZ, Corpus Christi Catholic Church, Lawrence, KS, November 3: *Te Deum laudamus*, *Chant de paix*, Langlais; *Pièce d'orgue*, BWV 572, *Schmücke dich, o liebe Seele*, BWV 654, Bach; *Verbum supernum prodiens*, Kemner; *Deux danses à Agni Yavishita*, *Postlude pour l'Office de complies*, Alain; *Choral No. 3 in a*, Franck.

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KAREL PAUKERT, The Cleveland Museum of Art, Cleveland, OH, November 10: *Symphonie No. 2 in D*, op. 13, Widor; *Choral No. 3 in a*, Franck.

RINO RIZZATO, Fourth Presbyterian Church, Chicago, IL, October 11: *Canon II*, Gabrieli; *Toccata per l'Elevazione*, Frescobaldi; *Concerto in b*, Vivaldi, transcr. Walther; *Sonata per Organo*, Bellini; *Andante per l'Elevazione*, *Sonata finale*, Petrali; *In Paradisum*, Dubois; *Variations de concert*, op. 1, Bonnet.

NAOMI ROWLEY, First United Methodist Church, Appleton, WI, November 3: *Prelude and Fugue in e*, op. 37, no. 4, Hesse; *Before Thy Throne I Now Appear*, BWV 668, Bach; *Allegro (Concerto in g)*, Graun; *Partita on Shall We Gather at the River*, Spong; *Swing Low, Sweet Chariot*, Simpson; *Fanfare*, Cook; *Prelude, Fugue and Variation*, op. 18, Franck; *Sonata in D*, K. 288, Scarlatti; *For the Fruits of This Creation, Thanks Be to God*, Near; *Toccata on Praise God, from Whom All Blessings Flow*, Jones.

ARMIN SCHOOF, Yale University, New Haven, CT, October 6: *Te Deum laudamus*, BuxWV 218, Buxtehude; *Praeambulum pedaler in F*, *Allein Gott in der Höh sei Ehr*, Hasse the Elder; *Jesus Christus, unser Heiland*, *Canzona in G*, Tunder; *Praeludium ex d fis con pedal*, Hasse the Younger; *Vater unser im Himmelreich*, Kluge; *Alleluia*, Allegro scherzando (*Sonata for Organ*), Schoof; *Partita on Nun komm, der Heiden Heiland*, op. 8, no. 1, Distler.

JOHN SCOTT, Benaroya Hall, Seattle, WA, November 4: *Overture to St. Paul*, Mendelssohn, arr. Best; *Concerto in G*, op. 4, no. 1, Handel, arr. Dupré; *Nun komm, der Heiden Heiland*, BWV 659, Bach; *Variations de Concert*, Bonnet; *Toccata capriciosa*, Rogg; *Chanson de Matin*, Elgar, arr. Brewer; *Fantasia and Fugue on Ad nos, ad salutarem undam*, Liszt.

ANN ELISE SMOOT, Yale University, New Haven, CT, November 3: *Fantasia and Toccata in d*, op. 57, Stanford; *Theme and Variations in D*, Mendelssohn; *Hallelujah! Gott zu loben*, Reger; *Improvisation on Victimae Paschali*, Tournemire, transcr. Durufle; *Scherzo*, op. 2, Durufle; *Alléluias sereins d'une âme qui désire ciel (L'Ascension)*, Messiaen; *Variations on a Noël*, op. 20, Dupré.

FREDERICK SWANN, Trinity United Methodist Church, Wilmette, IL, November 12: *Introduction and Passacaglia (Sonata VIII, op. 132)*, Rheinberger; *Requiescat in pace*, Sowerby; *Fantasia and Fugue in c*, BWV 537, Bach; *Choral in E*, Franck; *Introduction and Fugue on St. Denio*, Weaver; *Méditation*, Durufle; *Introduction, Passacaglia and Fugue*, Willan.

STEPHEN THARP, Passau Cathedral, Passau, Germany, October 17: *Overture*, Bourée, La Paix, La Rejouissance, Menuet I & II (*Music for the Royal Fireworks*), Handel; *Sonata No. 6 in d*, Mendelssohn; *La Croix du Sud*, op. 15, Florentz; *Trois Poèmes*, Escaich.

JOHANNES UNGER, Colorado College, Colorado Springs, CO, October 8: *Fantasia in G*, BWV 572, Bach; *Sonata in D*, op. 65, no. 5, Mendelssohn; *Adagio espressivo (Sonata in A-flat, op. 65, no. 2)*, Rheinberger; *Sonata in e*, op. 11, Neuhoff; *Fantasia III pour orgue*, op. 57, Saint-Saëns; *Petite Pièce*, *Ballade en mode Phrygien*, Grave, Alain; *Choral (Symphony in a, op. 42, no. 7)*, Widor; *Pièce pour Grand Orgue*, Franck.

JOHN WALKER, Westminster Presbyterian Church, Dayton, OH, October 13: *Tuba Tune*, Crocker; *Bergamasca*, Scheidt; *Prelude and Fugue in a*, BWV 543, Bach; *Prelude on Psalm 34, verse 6*, Howells; *Choral in E*, Franck; *Variations on America*, Ives; *Resurrection*, King; *I'll Fly Away*, Sexton, transcr. Henry; *Toccata (Suite, op. 5)*, Durufle.

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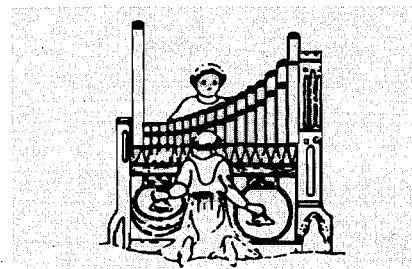
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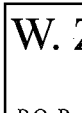
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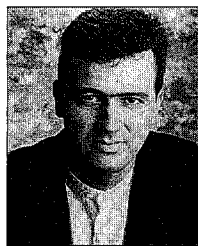
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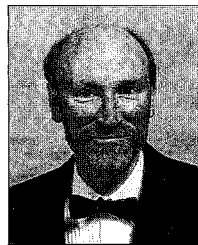
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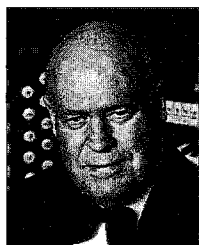
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