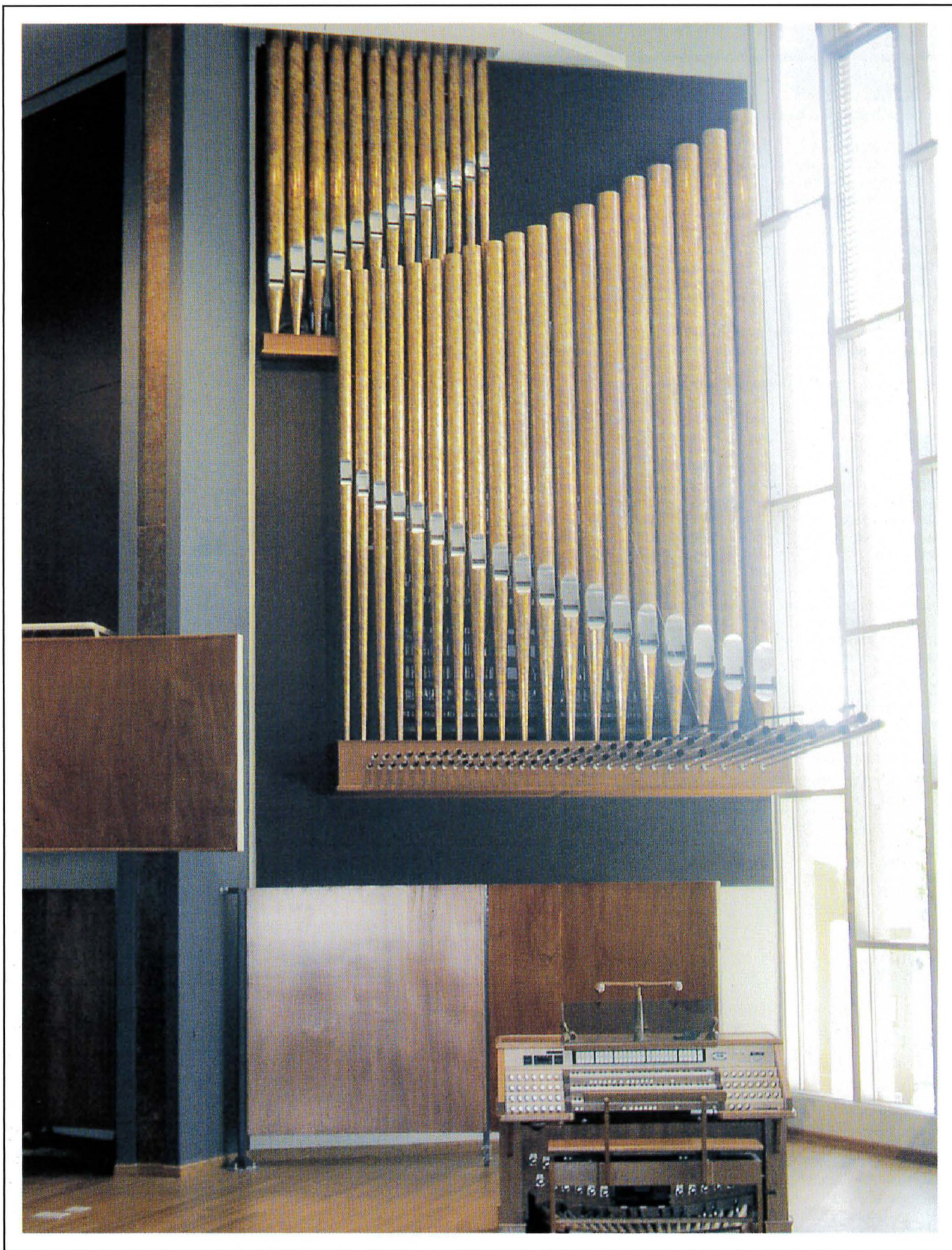


THE DIAPASON

OCTOBER, 2003



First Unitarian Church, San Diego, California
Specification on page 27

Letters to the Editor

Casavant organ, St. Michael's Cathedral, Springfield, Massachusetts

Having recently read the August issue of THE DIAPASON, the Diocese of Springfield would like a clarification made concerning the submission of Mr. Arthur LaMirande in reference to the 1929 Casavant organ of the cathedral. Mr. LaMirande is indeed accurate in stating that Theodore Gilbert of Wilbraham, Massachusetts, accomplished a major rebuilding of the organ from 1983 to 1987. Mr. Gilbert's work was exemplary and added much brilliance to the instrument; however, one would be hard pressed to say that the organ was enlarged at that time. During the Gilbert renovation the organ went from

the original 84 stops to 75 stops and the entire solo division was removed.

Though many salient features of Mr. Gilbert's contribution to the instrument still exist, it is only right and fair to state that the current tonal quality of the instrument is more reflected by the work still in progress by Michael Fazio and Richard Taylor, principals of the American Classic Organ Company of Chester, Connecticut. This current work was prompted by a major renovation of the entire cathedral complex and has sought to retain a sense of the Gilbert brilliance while adding a much more romantic quality indicative of the original Casavant.

Ladislav Pfeifer, Director of Music Roman Catholic Diocese of Springfield

Here & There

Wesleyan University, Middletown, Connecticut, presents a series of events, entitled "Responses: The 21st Century Replies to the 20th," in celebration of the renovated Memorial Chapel and the new organ, Holtkamp Opus 2085: October 3, celebration concert; 10/31, *Phantom of the Opera*, silent film with organ accompaniment; November 1, Ronald Ebrecht; November 2, Wesleyan sings music by the Wesleys; December 5, Candlelight Concert; February 13 & 14, 2004, Young Virtuosi. For information: 860/685-3355.

The Cathedral of St. Mary of the Assumption, San Francisco, continues its series of concerts on Sunday afternoons at 3:30 pm: October 5, Angela Kraft-Cross; 10/19, David Hatt, with tenor and piano; 10/26, Allan Blasdale; November 2, Susan Matthews; 11/9, Douglas Bruce; 11/16, Christoph Tietze; 11/23, David Hatt; 11/30, Arthur Johnson. For information: 415/567-2020, x213.

Trinity Episcopal Church, Santa Barbara, California, continues its Music at Trinity series: October 5, Beverly Staples and Keith Paulson-Thorp, cembalo duo; November 2, Young Artists in Concert, featuring children and youth from the community; 11/30, December 7, 14, 21, Advent organ series; 12/19, Community Christmas carol sing-along and Wassail party. For information: David A. Gell, 805/965-7419; <www.trinitysb.org>.

The Cathedral Church of St. Luke (Episcopal), Orlando, Florida, has announced its 2003-2004 concert season: October 9, Benjamin Lane; November 9, downtown progressive organ concert, sponsored by the Central Florida AGO chapter, featuring organs at St. James Catholic Cathedral, St. Luke's Cathedral, First Presbyterian Church, and First Methodist Church; January 27, Benjamin Lane with 25 brass and percussion players; February 5, Benjamin Lane with trumpeter John Almeida; 2/17, Delbert Disselhorst; March 28, Vigil for Peace, led by the Cathedral Choir featuring music from Taizé and the Iona Community. For information: 407/849-0680; <www.StLukesCathedral.org>.

St. Helena's Episcopal Church, Beaufort, South Carolina, presents its fall series of organ recitals on Fridays at noon: October 10, Antje Traub; 10/24, Bruce Stevens; November 7, Adrienne Cox Olson; 11/21, Gail Archer. For information: 843/522-1712 x214; <adolson@islc.net>.

Dale Warland Singers presents its fall season of concerts: gala dinner and preview concert at the Minnesota History Center, October 10; An American Thanksgiving, November 1 at Nativity

of Our Lord Catholic Church, St. Paul, and November 2 at First Lutheran Church, Columbia Heights; Echos of Christmas, December 6 at St. Olaf Catholic Church, Minneapolis, December 7 at Wayzata Community Church, Wayzata, and December 13 at Nativity of Our Lord Catholic Church, St. Paul. For information: 651/632-5870; <www.dalewarlandsingers.org>.

Early Music Now, the Milwaukee presenter of international Medieval, Renaissance, and early-Baroque ensembles, has announced its 17th season, featuring one American, one European, one Brazilian, and three British ensembles: October 11, The Scholars of London at St. Joseph Center; November 1, The Terra Nova Consort at Wisconsin Lutheran College; December 6, Anima at All Saints Cathedral; February 1, Red Priest at the Zelazo Performing Arts Center; March 6, Passacaglia at Wisconsin Lutheran College; and April 3, The Stadler Trio at the Sharon Lynne Wilson Center for the Arts. For information: 414/225-3113; <www.execpc.com/~emn>.

The Church of the Ascension and St. Agnes, Washington, DC, presents its 2003-2004 music series: October 12, Haig Mardirosian; November 8, Fauré, *Requiem*; 11/23, The J. Weldon Norris Chorale; December 28, Christmas Lessons & Carols; February 8, Gail Archer; April 18, The Suspicious Cheese Lords (male a cappella group). For information: 202/347-8161; <h.mardirosian@verizon.net>.

Camp Hill Presbyterian Church, Camp Hill, Pennsylvania, presents its fall music events: October 12, Shelly Moorman-Stahlman; December 7, Advent Lessons and Carols; December 24, Lessons and Carols. For information: 717/737-0488; <chpcmusic@epix.net>.

St. Stephen's Episcopal Church, Millburn, New Jersey, presents its 2003-2004 season of Beckerath Organ Recitals on Sundays at 4 pm: October 12, Richard Erickson; February 15, David Hurd; and May 2, Anthony Newman. For information: 973/376-0688.

St. Stephen Presbyterian Church, Fort Worth, Texas, presents its music events: October 12, Donna Ingham; 10/19, Kirkin' O' the Tartan; November 2, All Saints' choral service; 11/16, Choral Evensong; 11/23, TCU Concert Chorale; December 7, Advent Lessons & Carols; 12/15, Schola Cantorum of Texas; 12/28, Christmas Lessons & Carols. For information: 817/927-8411; <www.ststephen-pcusa.com>.

The St. Thomas Choir, New York, New York, presents its 2003-2004 Tuesday evening concert series: October 14, St. Paul's Cathedral Choir; 10/28, Ned

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Forem 80th birthday celebration, with the St. Thomas Choir of Men and Boys singing Forem's *Missa Brevis, Exaltate, Domine*, and *O God, my heart is ready*; December 16 and 18, Handel, *Messiah*; March 30, 2004, Handel, *Israel in Egypt*; and April 27, the Choir of the Church of the Advent, Boston. For information: 212/664-9360; <www.saintthomaschurch.org>.

Peachtree Road United Methodist Church, Atlanta, Georgia, continues its music series: October 14, Michael Shake; 10/17, St. Paul's Cathedral Choir; 10/26, Choral Guild of Atlanta; 10/29, Scott Atchison, with silent film *Phantom of the Opera*; November 2, William Krape; 11/22, Handel, *Messiah* (Atlanta Choral Artists); December 7, Peachtree Road United Methodist Church choirs and the Choral Guild of Atlanta; 12/21, Handel, *Messiah*. For information: 404/240-8212.

The Cathedral of St. Patrick, New York City, continues its concerts on Sundays at 4:45 pm: October 19, Gail Archer; 10/26, Sandor Szabo; November 2, Stephen Jon Hamilton; 11/9, John Peragallo, III; December 14, Stanley H. Cox. For information: 212/753-2261 x245; <Shespc.aol.com>.

Old Presbyterian Meeting House, Alexandria, Virginia, has announced its

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music events: October 19, The Colonial Singers of West Potomac High School; November 7, Colin Andrews; December 14, Advent and Christmas music by the OPMH adult choir and instrumentalists. Wayne Earnest is minister of music. For information: 703/549-6670; <www.opmh.org>.

St. Luke's Chapel at the Medical University of Charleston, South Carolina, continues its organ recitals on Tuesdays at 12:15 pm: October 21, Ann Hood with singers; 10/28, Martha Welch; November 4, Thomas White with soprano; 11/18, C. Lynn Bailey; 11/25, Seung-lam Kim. For information: 843/953-4914; gudgerw@yahoo.com.

The AGO chapters of Arrowhead and Twin Cities and the Archdiocese of St. Paul-Minneapolis and Duluth will sponsor Marie Louise Langlais in a festival entitled **Langlais plays Langlais**, featuring St. Mary's Basilica Choir, members of the Duluth-Superior Symphony Orchestra, and hosted by Michael Barone, October 23-30. The schedule includes recitals, church services, concerts, lectures and a masterclass at various locations in Duluth and Minneapolis. For information: 218/728-3646 x109; <www.saintolaf.org>.

The Accademia di Musica Italiana per Organo, Pistoia, Italy, presents its

60th Interpretation Course, October 23–25 in Toulouse-Tarbes, featuring Guy Bovet. The topic is music of the French classical period and its connection with Italy (Marchand, Guilain, de Grigny, Dandrieu; Daquin); organ by Robert Delaunay, 1680, restored by Barthélémy Formentelli in 1993. For information: 0573 403053; Farnio, Villa di Scornio, Piazza Belvedere, 5 – 51000 Pistoia, Italy; <info@accademia-organo.it>.

The Church of St. Ignatius Loyola, New York City, has announced its Sacred Music in a Sacred Space series: October 24, Cherubini, *Requiem*; November 18, Duruflé, *Requiem*; December 5, Handel, *Messiah*; 12/13, 14, 15, Christmas concerts. The organ recital series began on September 25 with Gillian Weir, and continues: November 9, John Grew; 11/10, masterclass with John Grew. For information: 212/288-2520; <www.saintignatiusloyola.org>.

The Church of the Nativity, Huntsville, Alabama, presents its 2003–2004 music series: October 24, Cameron Carpenter; November 2, Choral Evensong; December 21, Lessons & Carols; February 22, Choral Evensong with guest organist Craig Phillips, featuring the premiere of a commissioned anthem by Dr. Phillips; March 7, Meditation on the Passion of Christ, with guest conductor David R. Davidson; April 4, Choral Evensong; May 14, Bach, *Easter Oratorio*; Handel, *Organ Concerto No. 13*. Jason Abel is organist and choirmaster of the church. For information: 256/533-2455; <jason.abel@nativity-hsv.org>.

On October 25, the **Aeolian-Skinner organ of First Methodist Church**, Tacoma, Washington, will be featured in an all-day festival on the anniversary of its installation in 1953. The celebration is co-sponsored by the Tacoma, Olympia and Seattle AGO chapters in conjunction with First Methodist Church. The three-manual organ, one of the last to be designed by G. Donald Harrison, is an unaltered instrument in original condition, installed within a large domed-ceiling sanctuary with favorable acoustics. The festival will include the following events: an opening recital will be played by the incumbent organist, Jonathan Young (senior organ major at Pacific Lutheran University); an illustrated lecture by Jonathan Ambrosino on the influence and importance of G. Donald Harrison and the Aeolian-Skinner organ company upon mid-20th-century American organ building. The concluding event will be a recital by Douglas Cleveland, featuring works played at the organ's dedication by Alexander Schreiner, as well as repertoire performed by subsequent famous organists including Virgil Fox and Pierre Cochereau. Further information may be obtained by contacting David Dahl, Dean, Tacoma AGO, at <dahl@plu.edu>.

Duke University, Durham, North Carolina, has announced its series of organ recitals on Sundays at 5 pm: October 26, Hans Eckart Schlandt; November 30, Colin Andrews; February 1, Gail Archer; 2/29, David Arcus; and March 21, Robert Parkins. For information: <rparkins@duke.edu>.

Westminster United Church, Winnipeg, Manitoba, has announced its organ concert series: October 26, David Briggs; February 22, Erik Suter; April 25, Patricia Wright. For information: <www.westminsterchurchwinnipeg.ca>.

Presbyterian Homes, Evanston, Illinois, continues its organ recital series in Elliott Chapel: October 27, Colin Andrews; November 24, Ruth Harris. For information: 847/492-2920.

All Saints' Episcopal Church, Beverly Hills, California, has announced its 2003–2004 music events: November 2, Festival Choral Evensong; 11/30, Advent Procession with Carols; Decem-

ber 14, Handel, *Messiah* (Part 1); February 1, Todd Wilson; March 7, French Lamentations; 3/28, All Saints' Choir and Orchestra, music of Duruflé and Finzi; May 2, Craig Phillips. For information: 310/275-2910; <allsaintsbh.org>.

CONCORA, Connecticut Choral Artists, under the direction of Richard Coffey, has announced its 2003–2004 season: November 7 & 8, Song of the Modern Poet, at Trinity College Chapel, Hartford; December 13 & 14, Christmas with CONCORA, at Asylum Hill Congregational Church; February 15, song recital, at St. John's Episcopal Church, West Hartford; March 20, Bach in the Belding, with the Hartford Symphony Orchestra; April 25 (Faith Lutheran Church, East Hartford) and 26 (Center Church, Hartford), Consort of Voices, a cappella music. For information: 860/224-7500; <www.concora.org>.

Illinois College will present a symposium on the organ music of J. S. Bach, its reception and influence in the 19th century, November 7–8 at sites in Jacksonville and Springfield, Illinois. The two-day program will feature recitals, classes and lectures at Illinois College (1979 Holtkamp), MacMurray College (1952 Aeolian-Skinner), and First Presbyterian Church, Springfield (2001 Brombaugh). Presenters include Russell Stinson, Douglas Reed, Rudolf Zuiderveld, Jay Peterson, and Robert Clark. The symposium will culminate on Saturday evening with a performance by the presenters, recreating the August 6, 1840 Bach recital played by Mendelssohn in Leipzig. For information: 217/245-3410.

The Pistoia Academy will present an improvisation course featuring Antonio Galanti, November 9, December 14, January 10, February 7, March 6, and April 3. Topics include basso continuo, improvisation and composition for the liturgy. For information: 0573 403053; <info@accademia-organo.it>.

The third International Organ and Early Music Festival takes place in Oaxaca, México, November 14–17, sponsored by the Instituto de Organos Históricos de Oaxaca. The schedule includes five concerts of 16th–17th century organ music on five restored Oaxacan organs. Besides the scheduled concerts, this year's program also includes two all-day field trips to visit four unrestored organs, two meals in outlying towns, and a guided tour to Monte Albán. Performers include Enrico Viccardi, Eliseo Martínez, Edward Pepe, Cicely Winter, José Suarez, Lourdes Ambriz, Lynn Edwards Butler, and the Ensemble de Cámara de México. The state of Oaxaca is perhaps the most culturally diverse in Mexico and has long been appreciated for its archaeological sites, colonial architecture, arts and crafts, and local cuisine, as well as its climate and ecological diversity. It is only in recent years, however, that the historical and musical significance of the antique pipe organs has been recognized (sixty-two of them registered to date, most in authentic condition, and seven of them restored and playable), so that now they can be added to Oaxaca's list of attractions. For information: <www.iohio.org>.

The Pistoia Academy presents the 61st Interpretation Course, organ and harpsichord performance practice, November 20–23, with presenters Paolo Crivellaro, Lorenzo Ghielmi, and Andrea Marcon. Topics include the first and second practices, a comparison of stylistic changes and musical forms in Rome and Naples 1550–1650, the development of the instrumental canzona, and the art of variation—music of Gabrieli, Merulo, de Macque, Rossi, Cavazzoni, Frescobaldi, and others. For information: 0573 403053; <info@accademia-organo.it>.

First Presbyterian Church, Fort Wayne, Indiana, has announced its 37th

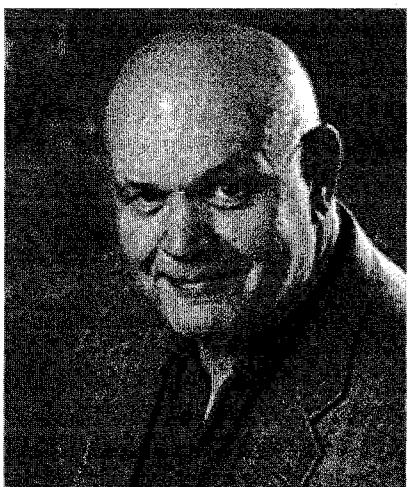
National Organ Playing Competition to take place on March 20, 2004. Competitors must not have reached their 35th birthday by that date. Applications and tape recordings for the preliminary round are due by January 15, 2004. A panel of organists will select six finalists to compete on March 20. Repertoire requirements are one complete trio sonata or a work of comparable difficulty by Bach, a work by a composer born between 1800 and 1902, and a work by a composer born no earlier than 1903. For information: 260/426-7421; <iator@firstpres-fw.org>.

The Chicago AGO chapter has announced the **2004 Gruenstein Memorial Organ Competition**, formerly sponsored by the Chicago Club of Women Organists. The competition is open to all organists who will be under the age of 30 on April 3, 2004. First prize is \$1000, second \$400, third \$250, and an audience award of \$100. The winner will be presented in recital at a Chicago church in the fall of 2004. For information: Melody Turner, 736 S. Humphrey, Oak Park, IL 60304-1717; <www.agochicago.org>.

Macalester-Plymouth United Church, St. Paul, Minnesota, has announced winners of its 2002 hymn contest, a search for hymns which call the church to affirm gay, lesbian, bisexual and transgender persons and to celebrate their gifts and ministries. The four winners are Mary Louise Bringle, of Etowah, North Carolina, for *The Love That Goes Unspoken*; David Gambrell, of Austin, Texas, for *Though the Spirit's Gifts Are Many*; Alan J. Hommerding, of Chicago, Illinois, for *Faces and Facets*; and The Rev. Richard Spalding, of Williamstown, Massachusetts, for *In the Desert Where They'd Wandered*. For information: Rev. Heidi Vardeman, 651/698-8871.

Trinity Episcopal Church, Santa Barbara, California, presented La Musica Antigua de España, the 16th annual Old Spanish Days' Fiesta Concert, on August 2. Performers included David Gell, Angelica Scherp, Randolph Scherp, Charlene Williams Peyton, Linda Nager Brandt, and Samuel dePalma, playing works by Angles, Beobide, Albéniz, C.P.E. Bach, Poorman, Oliveira, Gell, Mompou, Debussy, Granados, Lara, Yradier, Di Capua, and Nunó.

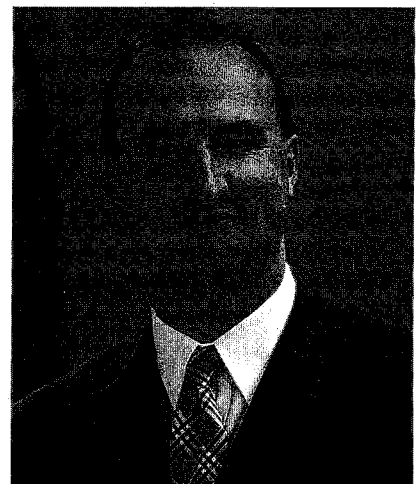
Appointments



Jerry F. Davidson

Jerry F. Davidson has been appointed music director for St. Paul's Episcopal Church in New Orleans. He leaves a similar position at Grace Memorial Episcopal Church in Hammond, Louisiana, where he supervised the rebuilding of the parish organ, established a notable parish choir, and instituted monthly Choral Compline services with music from the Taizé tradition. A graduate of Union Theological Seminary and Northwestern University, Dr. Davidson has served as associate dean of the School of Music at

Louisiana State University and professor and chair of the music department at the University of Arkansas at Little Rock. He is a member of ASCAP, holds the AAGO and ChM degrees, and is married to The Very Rev. Susan Davidson, rector of All Saints' parish in River Ridge.



Michael McCarthy

Washington National Cathedral has announced the appointment of **Michael McCarthy** as Cathedral Director of Music; he will replace the retiring Dr. James Litton. McCarthy, 37, is founder and current director of the London (England) Oratory School Schola. Founded in 1996, the Schola has become one of London's premier boys concert choirs, performing regularly on the London concert platform and in the studio for both the recording and film industries. The Schola performs regularly at the Royal Opera House, Covent Garden, and with both the Royal Philharmonic and Philharmonia Orchestras. Recent recordings for film include *Sleepy Hollow*, *The Lord of the Rings* cycle, and *Harry Potter*. A graduate of Guildhall School of Music and Drama, McCarthy has worked with numerous professional choirs including The Sixteen, The Gabrieli Consort, and The Monteverdi Choir under the direction of Sir John Eliot Gardiner. In January of 2002 he became the choir manager for The Monteverdi Choir. His experience directing young choristers includes duties as lay clerk at Christ Church Cathedral, Oxford, and St. Alban's Abbey in Hertfordshire. He also served as master of music at St. Benedict's Abbey, Ealing, prior to beginning the London Oratory School. As director of music he will oversee the cathedral's expanding music program, as well as serve as principal choirmaster.



Peter Stoltzfus

Peter Stoltzfus has been appointed organist and choir director of All Saints Church, Worcester, Massachusetts, effective All Saints Day, to lead the nation's oldest continuous choir of men and boys (established 1868) and St. Cecilia choir for girls (1878), develop a mixed choir program, and continue the series of concerts and special musical events offered by the parish. Mr. Stoltzfus earned the MMus from Yale University and BMus from the University of Michigan, and studied at the 1990 International Summer Academy in

Paris. His principal teachers have been David Bartlett, Robert Glasgow, Gerre Hancock, Charles Krigbaum, Walden Moore, Thomas Murray, and Carl E. Schroeder. Trained in church music through assistantships at St. Paul's Cathedral, Detroit, Trinity Church on the Green, New Haven, and St. Thomas Church, Fifth Avenue, he served from 1995-2002 at Plymouth Church of the Pilgrims, Brooklyn Heights. For the past year he has served Christ Episcopal Church, Los Altos, California. He has performed throughout the United States and in the British Isles, Austria and France, and is organist for Mastersingers USA, a TTBB ensemble founded by Bruce McInnes. He is also active as a composer, published by Oxford University Press, and has recorded several Skinner and Aeolian-Skinner organs for JAV Recordings.



Mark Wick

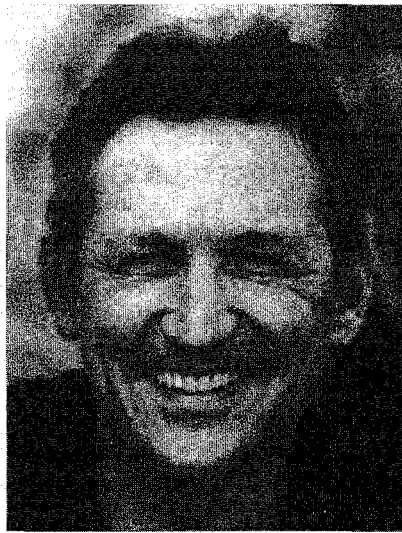
The Wicks Organ Company of Highland, Illinois, has announced the appointment of **Mark H. Wick** to the position of Chief Operating Officer. Mark is the grandson of Wicks Organ Company founder John F. Wick, and son of former longtime company president Martin M. Wick. He was brought up in the organ building trade, having worked in almost every department of the Wicks shop. Mark holds a bachelor's degree in marketing from Illinois State University. He spent several years in sales and development in southern California, before returning to Highland to manage sales in the Western Region of the United States for Wicks. In his new position he will be directing sales and company operations, and can be emailed at <markw@wicks.com>. Production management, tonal direction, and other day-to-day shop operations continue unchanged.

Here & There

George Akerley has been named winner of the 2004 Holtkamp-AGO Award in Organ Composition. The 11th biennial competition called for a concert piece for organ and narrator based on a nursery rhyme. The winning composition, *A Sweet for Mother Goose*, will be performed at the AGO national convention in Los Angeles, July 4-9, and published by Hinshaw Music. Mr. Akerley is organist/choirmaster at the Episcopal Church of the Resurrection in Philadelphia. He holds a bachelor of music degree from the Philadelphia Musical Academy and a master of music degree from the University of the Arts. For 11 years he was organist for the Philadelphia Flyers hockey team. In addition to playing the organ during the games, he composed signature themes and a variety of music for the Flyers, Philadelphia 76ers, the Phantoms, Wings, and Kicks, and produced radio commercials for the teams. He has composed scores for dance, theater, independent film, production companies, and television. Mr. Akerley teaches composition and music technology at the University of the Arts in Philadelphia and is a member of the Philadelphia AGO chapter. He and his wife Gintare, a physician, have a 6½-year-old son, Christian Frederick, to whom *A Sweet for Mother Goose* is dedicated.

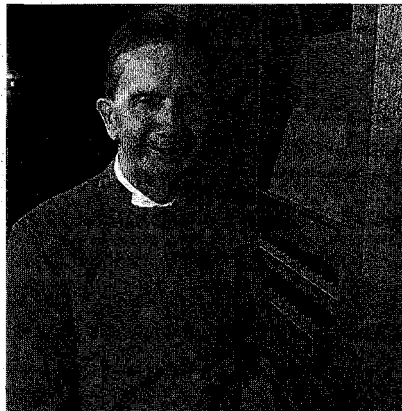
Alan R. Crabtree was honored by the Royal Canadian College of Organists for a lifetime of service to the organ and to church music; he was named an honorary life member of the Ottawa Centre of the RCCO. A recital and reception in his honor took place on July 9 at Metropolitan United Church in London, Ontario, with performances by Christopher Dawes of St. James' Cathedral, Toronto; Gregg Redner, of Metropolitan United Church in London; and Angus Sinclair, of St. Paul's Cathedral, London.

Earlier this year in May, **Michael Gailit** was invited to play the only solo organ recital at the annual Internationales Musikfest at the Konzerthaus, the most important music festival in Vienna. Featured in a series of keyboard artists such as Alfred Brendel, Gailit performed on the 1913 five-manual Rieger organ at the Konzerthaus, which is the largest concert hall organ in Europe. After the recital, Gailit was invited to perform Richard Strauss' *Festliches Präludium* with the Vienna Philharmonic orchestra on October 19 (con-



Michael Gailit

ductor Christian Thielemann), for the celebration of the 90th anniversary of the Konzerthaus (www.konzerthaus.at). The prominent concert hall was dedicated together with the Rieger organ on October 19, 1913, and Strauss' *Festliches Präludium* was composed for that special event. Later this year Gailit will teach and perform again in the United States. From November 16-24, he will serve as artist-in-residence at Yale University, New Haven, Connecticut, teaching the graduate students for one week, lecturing on Julius Reubke and his *Sonata on the 94th Psalm*, and giving a solo recital at Woolsey Hall on Sunday, November 23. In the US, Gailit is represented by Concert Artist Cooperative (director Beth Zucchini, ph 707/824-5611; BethZucchini@aol.com). Another US tour is planned for 2004.



Gerre Hancock

Gerre Hancock is featured on a new recording, *On a Sunday Afternoon, Volume 2*, on the JAV label. Recorded at

Washington National Cathedral, the program includes improvised versets on *Victimae Paschali Laudes*, with the alternating verses sung by the men of the cathedral, three of Bach's "Schübler" chorales, Sowerby's *Canon*, *Chacony and Fugue*, and a four-movement improvised symphony on submitted themes. For information: <www.pipeorgancds.com>.



Charles Huddleston Heaton

On Friday, October 31, **Charles Huddleston Heaton** will perform "Music 'til Midnight" at St. Andrew's Episcopal Church, Pittsburgh, Pennsylvania. The recital will begin at 11 pm on Hallowe'en, and the end of the program will mark Dr. Heaton's 75th birthday. As the organist/choir director at East Liberty Presbyterian Church from 1972 to 1993, Heaton performed over a dozen recitals following the 11 pm-12 am "Music 'til Midnight" model. This recital marks his first such program since 1996. Heaton says he borrowed the idea from Calvin Hampton in New York City. "I never actually heard one of his," says Heaton, "but it seemed like a great idea for Pittsburgh. Initially I thought it would only draw younger people, but to everyone's astonishment, it drew a mix of young and old. Plus it gives me a chance to play pieces that wouldn't work on Sunday morning." In this case, some of those pieces include the Hallowe'en classic *Danse Macabre* by Saint-Saëns, and a rousing rendition of Wagner's *Ride of the Valkyries*. Also included will be works by Widor, Sowerby and Lemare and Chicago composer, Morgan Simmons. For information: 412/661-1245 or 617/628-3374.

Herman Jordaan, a native of South Africa, won both First Prize and the Prize of the Audience at the 2003 St. Albans International Organ Competition in England. He is a 1997 music graduate of the University of Pretoria, the city of his birth, having studied organ with Prof.

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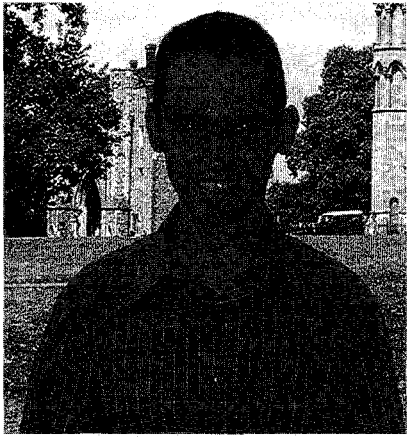
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 Foster" (The Dallas Morning News)

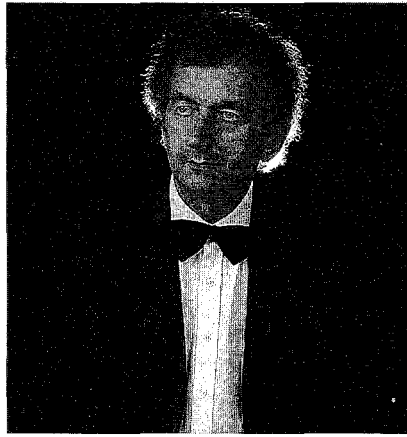
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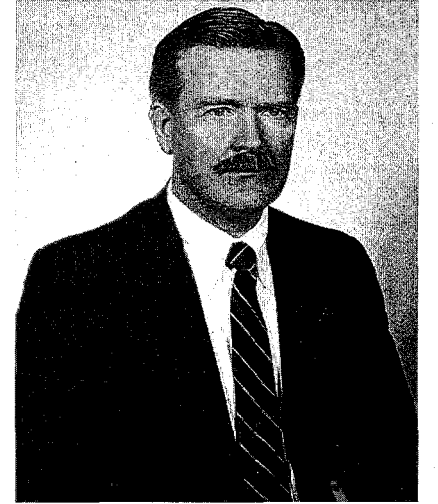


Marek Kudlicki



Carlene Neihart

tions and English romantic music, Nigel Potts gave a series of recitals this year entitled "Fanfares and Folk Tunes—Celebrating Percy Whitlock's Centenary" across the country including Grace Cathedral in San Francisco and The Riverside Church in New York City. Mr. Potts is organist and director of music at St. Peter's by-the-Sea Episcopal Church, Bay Shore, New York. For information: <www.nigelpotts.com>.



Rollin Smith

Wim Viljoen and composition with Stefans Grové. The same year he earned the Performer's Licentiate from the University of South Africa. Following graduation, Mr. Jordaan studied in the Netherlands with Jacques van Oortmerssen at the Conservatory of Amsterdam, earning the diploma "uitvoerend musicus." He has also won first prize at the UNISA National Organ Competition in 1996 in South Africa, first prize and the prize of the audience at the International Schnitger Organ Competition at Alkmaar in 1999, and first prize at the International Organ Competition in Nijmegen in 2002, as well as taking second prize at the Kotka International Organ Competition in Finland in 2002. He is currently pursuing a master's degree at the University of Pretoria and is active as a church, concert, and chamber musician.

Previous winners of the St. Albans Competition have included Gillian Weir, David Briggs, Guy Bovet, Lynne Davis, Thomas Trotter, and Johannes Unger. Herman Jordaan will make his debut tour in North America during concert season 2004-2005 through the agency of Phillip Truckenbrod Concert Artists. The tour will be part of the agency's "Winner's Circle" program in which it represents the first place winners of the Grand Prix de Chartres and the Dallas International Organ Competition as well as the St. Albans Competition.

Polish concert organist and conductor **Marek Kudlicki** will make his 25th North American tour in November, playing recitals in Harrisburg, Pennsylvania; Beloit, Wisconsin; Huntingburg, Indiana; Wayzata, Minnesota; Richmond, Virginia; and Birmingham, Alabama. One of the few organists who earns his living almost exclusively from appearing in concerts, he tours the world constantly and has performed on every continent. Marek Kudlicki studied organ

(under Joachim Grubich) and conducting (under Krzysztof Missona) at the Academy of Music in Cracow. He continued his postgraduate studies with Flor Peeters in Mechelen, Belgium and Hans Haselböck at the Vienna Academy of Music. He has given concerts in almost all of the European countries, in the U.S.A. and Canada, as well as in Australia, New Zealand, South Africa, Colombia, Argentina, Mexico, Hong Kong, Japan, Malaysia, Singapore and Taiwan, and has appeared at international festivals as performer and judge for organ competitions. In 1985, the Bach 300th anniversary year, he was invited to perform on the largest organ of Asia in the International Festival in Seoul, Korea. Kudlicki regularly promotes Polish organ music, and he routinely includes works of native composers in his recitals and his recordings. He has given lectures at various universities on different continents and has recorded for numerous state radio stations, as well as for several television and record companies. Apart from solo works, he has in his repertoire numerous and seldom played pieces for organ and orchestra. In addition, Mr. Kudlicki is also active as a conductor. Resident in Vienna for the past 25 years, his repertoire ranges from standard orchestral works to lighter programs of Strauss, Lehar, Stolz, etc., as well as promoting music from his native country (Górecki's Third Symphony.)

Carlene Neihart has been named Kansas City Musician of the Year by the Kansas City Musical Club, announced at the club's annual brunch on May 6. Each year the club honors an individual who has made outstanding artistic contributions to the community. Of note is the fact that Ms. Neihart is the first organist to receive this award. Carlene Neihart is organist at Unity on the Plaza and organist and director of music at the New

Reform Temple. She is also an active concert organist and has taught organ at UMKC and Park College, and continues to teach privately. She has played recitals and given workshops across the United States and Canada and has performed 13 times in Europe. In 1982 she represented the United States in nine concerts in the Netherlands in recognition of 200 years of Dutch-United States relations. She was selected by the National Endowment of the Arts to play recitals overseas under the auspices of the United States and American Embassies. In 1984 she was named United States Solo Recitalist by the NEA. She was also named both the Kansas City Touring Artist and the Missouri Touring Artist and was chosen as the Outstanding Graduate in Music for the last 50 years from Pittsburg State University, Pittsburg, Kansas. In May, 2003, she was honored by the AGO, which created a foundation in her honor, the Carlene Neihart Organ Competition, to award prizes for organ students across the nation. Ms. Neihart is married with two sons and five grandchildren.

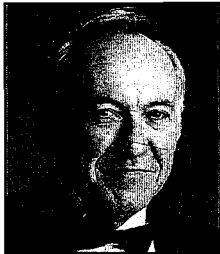
Nigel Potts is featured on a new recording, *So Mote It Be!—Transcriptions from The Scottish Rite Cathedral in the Masonic Temple of Detroit*. This CD is the first commercial recording of E. M. Skinner's Opus 529 of four manuals and 64 ranks, which was built in 1927 and has remained unaltered and in pristine condition. The program includes works by Haydn, Wagner, Liszt and Mozart's Allegro vivace from *Symphony No. 41, K551 ("Jupiter")*, and *Masonic Funeral Music for Orchestra, K477*, which were both transcribed by Nigel Potts for this recording. This CD (JAV 135) can be ordered direct from JAV Recordings at <www.greatorgancds.com>.

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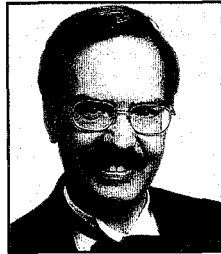
The Organ Library of the Boston AGO chapter has awarded the first Max B. Miller Book Award to **Rollin Smith** for his book, *Louis Vierne: Organist of Notre-Dame Cathedral*. The award was established to recognize distinguished scholarship in the fields of organ literature and performance. In making the award, the Organ Library Committee observed that "the extent of the documentation provided, together with its distinguished interpretation, will surely make the monograph on this important composer the undisputed major reference work for decades to come." In addition to seven other books, Dr. Smith contributed the article on Louis Vierne to *The New Grove Dictionary*, second edition. For information about the library and the Margaret Power Biggs Research Grant see <www.organlibrary.com>.

The premiere performance of **Jenny Olivia Johnson's** organ solo piece, *Deux Images: Champagne Red and a Slow Freeze*, was given by **Maxine Thevenot** on June 29 as part of the Evensong Recital Series at Washington National Cathedral. Miss Johnson will be attending New York University this fall as a scholarship PhD student in composition and theory. Miss Thevenot is the associate organist/choir director at the Cathedral of the Incarnation, Garden City,

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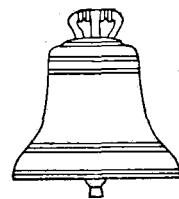
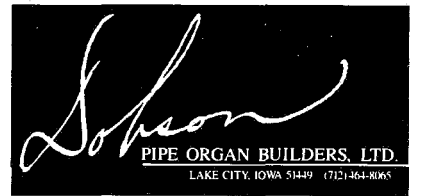


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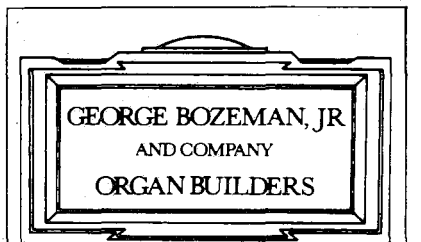
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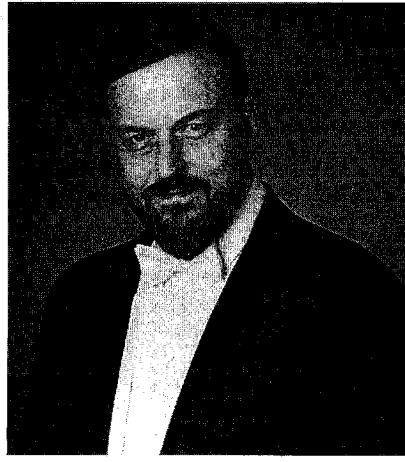
Maxine Thevenot and Jenny Olivia Johnson

New York, and a scholarship DMA student at the Manhattan School of Music studying with McNeil Robinson.

On August 24, **James Welch** performed a recital in memory of Dale Wood, who died in April of this year. As part of the Sunday concert series at the

National Shrine of St. Francis of Assisi, San Francisco, the program was entitled "A Treasury of Wood Works: A Tribute to Dale Wood." Dale Wood composed more than 125 pieces for the organ. The recital included representative works by Wood, including a number of his hymn arrangements ("How Firm a Foundation," "Amazing Grace," "The Gift to Be Simple," "Blessed Assurance," "The Ash Grove," and "Rock of Ages"). Also on the program was a set of seven pieces from his collection *Wood Works on Original Themes*, published in 1996. Each of the pieces in this set is based on a scriptural passage identified by Wood, giving insight into the composer's sense of praise, devotion, and celebration of his faith.

Thomas Wikman, organist and artist in residence at Chicago Theological Seminary, played four recitals in Germany and Italy this summer. In Füssen (Bavaria) on July 4, he played a recently restored 1750 Andreas Jaeger organ. In Landsberg am Lech on July 5, he played

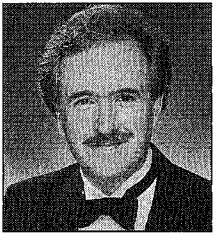


Thomas Wikman

a new symphonic organ by Siegfried Schmid in the Stadtpfarrkirche Maria Himmelfahrt. In Ingolstadt on July 6 he played on a restored 17th-century organ in Maria de Victoria church. He then went to Naples, where he played on July

13 in the historic Basilica of Santa Chiara. At the seminary, Wikman plays some 30 recitals annually on the Reneker Organ, built by Karl Wilhelm in 1983. He also hosts the international CTS organ festival in the spring. Thomas Wikman was founder and conductor of several vocal/instrumental ensembles including Chicago's Music of the Baroque, which he led for 30 years and from which he retired in 2001. In 1999 he led the Houston Symphony in four performances of Handel's *Messiah*. He has also distinguished himself as a harpsichordist, pianist/accompanist, and voice teacher. At the Church of the Ascension in Chicago, he leads an all-professional choir in a complete Anglo-Catholic musical liturgy. Mr. Wikman was awarded an honorary doctorate from the University of Illinois at Chicago last year in recognition of his "incomparable contribution to Chicago's musical life."

Advent Press, under the direction of **Richard Webster**, has released its newsletter celebrating the start of its



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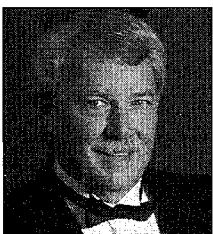
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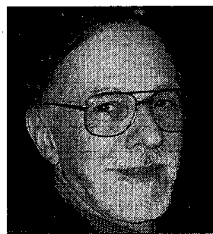
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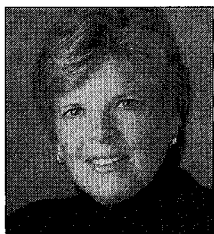
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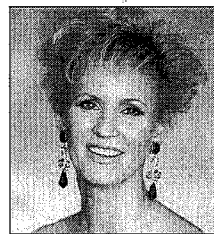
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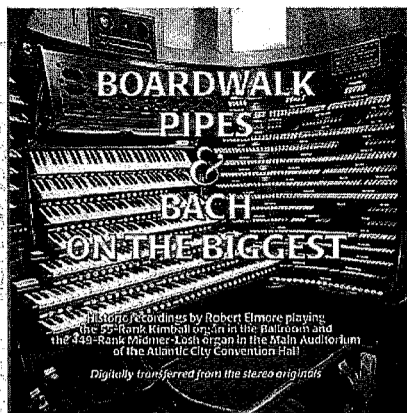
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fourth year of operations. The newsletter highlights several items: *Hymns! Volume 1* (Advent, Christmas & Epiphany), a collection of settings of 14 classic hymns for choir and organ; *Fanfare!* (compact disc of Richard Webster's hymn settings along with anthems and hymns from the catalog); four new works recently published; hymn festivals, workshops and organ recitals; and six new commissions for anthems, canticles, and hymn tunes, along with a complete listing of the music now available. For information: Advent Press, Inc., 1519 W. Glenlake, Chicago, IL 60660; 773/338-1540; <www.advent-press.com>.



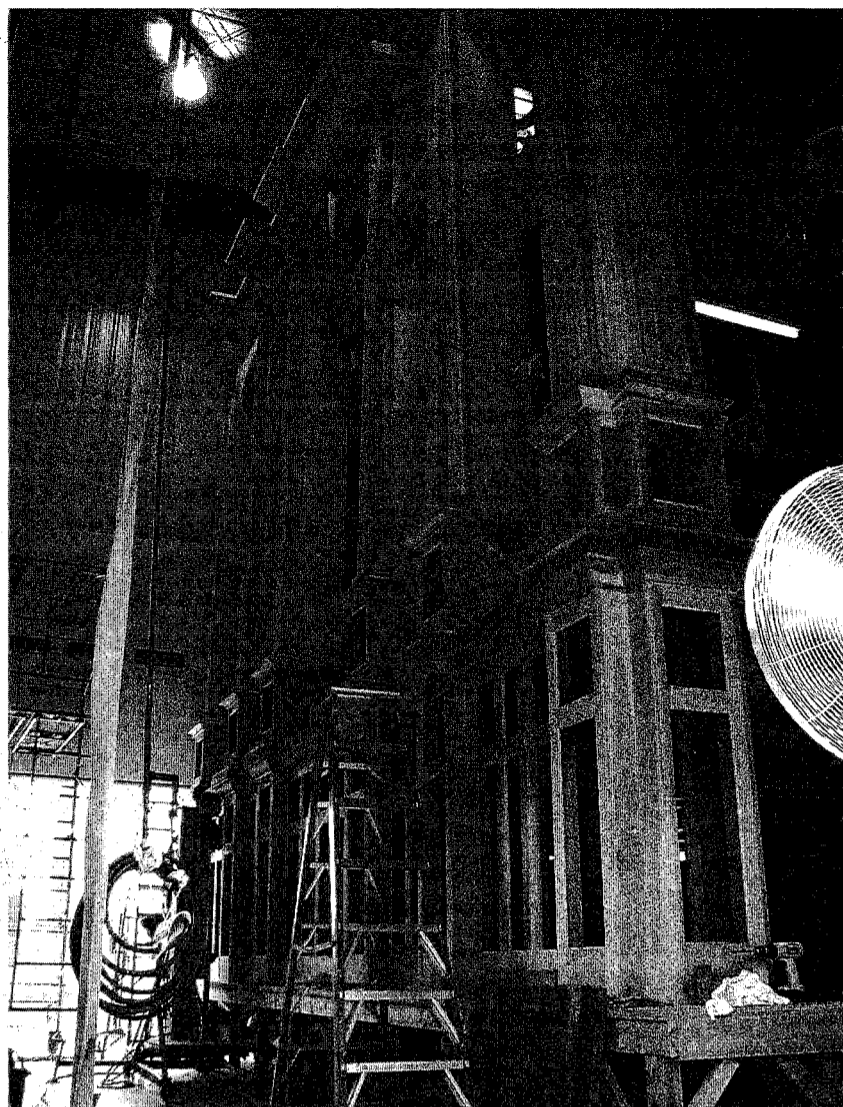
Bärenreiter-Verlag has announced new releases. *Léon Boëllmann, Complete Organ Works, Vol. II: Suites*, is edited by Helga Schauerte-Maubouet (BA 8425, €32.95), and includes both suites and the *Fantasy* (1906). This trilingual edition utilizes previously unresearched source material and contains a number of unknown or unpublished works as well as a comprehensive preface and facsimiles of the *Suite Gothique*. *Vincent Lübeck: New Edition of the Complete Organ and Keyboard Works I* is edited by Siegbert Rampe (BA 8449, €38.). This two-volume urtext edition is the first to present all currently accessible organ and clavier works by Vincent Lübeck père and fils. Besides five works by the elder Lübeck, it also contains the only known compositions of his like-named son (1684-1755) as well as 38 clavier pieces and 22 chorale settings. For information: <www.baerenreiter.com>.

Wayne Leupold Editions, Inc. has announced its intention to expand its book division and welcomes submissions of abstracts in English of potential books in English dealing with all aspects of the organ. Specific areas of interest include (but are not limited to) organ music, organ performance practices, biographies of composers who wrote for the organ, performing organists, teachers of organ, organ pedagogy, organ methods, organ building, and organ builders. Submissions should be sent to Wayne Leupold Editions, Inc., 8510 Triad Dr., Colfax, NC 27235; phone 800/765-3196.

The Atlantic City Convention Hall Organ Society, Inc. announces the release on compact disc of the two legendary Mercury stereo recordings: *Boardwalk Pipes* and *Bach on the Biggest* featuring **Robert Elmore** playing the 55-rank ballroom Kimball organ and the 44-rank Midmer-Losh organ in the

main auditorium. The recordings were made in 1956 when it is thought that both organs were in nearly complete operating condition. *Boardwalk Pipes* features selections by Sousa, Kreisler, Elmore, Weaver, Kramer, Boex and Clarke. *Bach on the Biggest* includes the *Tocatta & Fugue in D minor, Wachet auf, In dulci jubilo*, and the *Tocatta, Adagio & Fugue in C*. The famous Grand Ophicleide stop on 100" of wind is heard on *Wachet auf*. To make this CD recording in 2003, the stereo original tapes were transferred to digital format sampled at 88.2 kHz/24 bit, and the CD recording was mastered using the High Definition Compatible Digital® process. Proceeds from the sale of these recordings will benefit the restoration of the organs in Boardwalk Hall in Atlantic City, New Jersey. Recorded by Mercury Records on November 23-24, 1956 in Atlantic City, New Jersey, *Boardwalk Pipes* and *Bach on the Biggest* appear courtesy of Mercury Recordings under license from Universal Music Enterprises. The CD is available online at <www.acchos.org> in the store or by calling the Organ Historical Society at 804/353-9226.

Circles International has announced a new series of DVD music videos, "See Music." Richard Torrence and Marshall Yaeger, who were responsible for the light show for Virgil Fox's "Heavy Organ" concerts, have taken the original optical Kaleidoplex™ (which projected kaleidoscopic images through mirrored lens assemblies) and digitized it for DVD-Video replication. The first release, *Sonic Bloom*, features **Larry Douglas Embury** on the 4/42 Möller pipe organ in Atlanta's Fox Theatre, with jazz and popular music from Cole Porter, Gershwin, and "Fats" Waller to the Beatles. The second release features **Richard Morris** playing the 3/79 Ruffatti organ at Spivey Hall, Morrow, Georgia, in music of Mozart, Vierne,



Façade of Opus 41 under construction in the Goulding & Wood shop

Reubke, Hebble, and Franck. Morris, who coached most of these works with Virgil Fox, was recorded live in concert, *Heavy Organ Tribute to Virgil Fox*. For information: <www.seemusicdvd.com>.

Goulding & Wood, of Indianapolis, held an open house on 5 September to demonstrate their Opus 41 for Preston Hollow Presbyterian Church of Dallas, Texas. Annette Albrecht, organist at Preston Hollow Church, performed a mini-recital, which was followed by an open console session. Organists from several local chapters across Indiana were in attendance as well as visitors from Texas, Pennsylvania and Kentucky. After the open house, Goulding & Wood opened their shop to the Massachusetts Avenue

Gallery Walk, an annual arts community event showcasing local art studios.

J.H. & C.S. Odell of East Hampton, Connecticut, has been in recent consultation with the Historic Albany Foundation regarding the Odell pipe organ located in the former St. Joseph's Roman Catholic Church of Albany, New York. Opus 485 (1912, IV/59) is the largest surviving Odell organ in existence, as well as the second largest pipe organ ever built by the firm. The organ originally had tubular-pneumatic action and featured a 4-manual terrace-jamb keydesk in the gallery, which also controlled an 11-stop Echo division installed in the nave of the church. In addition, the Echo division also had an independent all-electric console, likely one of the first ever built by the firm. The specification includes a full-length 32' Diapason from the previous instrument. The dedicatory recital was played by Pietro Yon in 1913.

St. Joseph's was designed in 1856 by Patrick Keeley, one of America's most prolific designers of Catholic churches, >page 10

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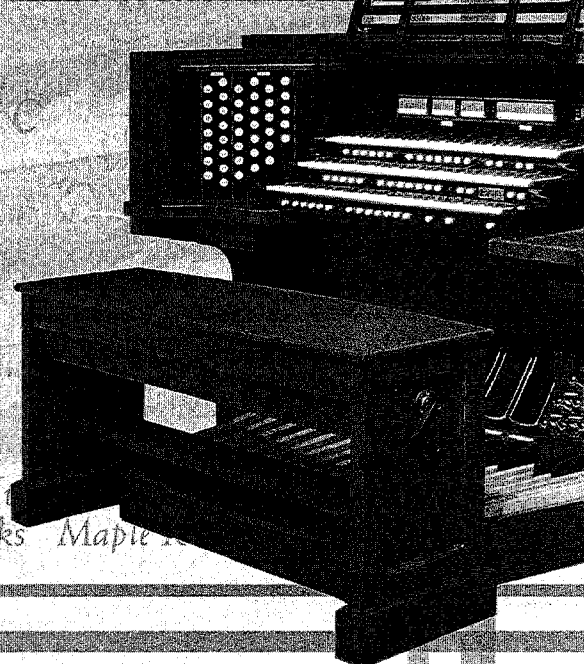
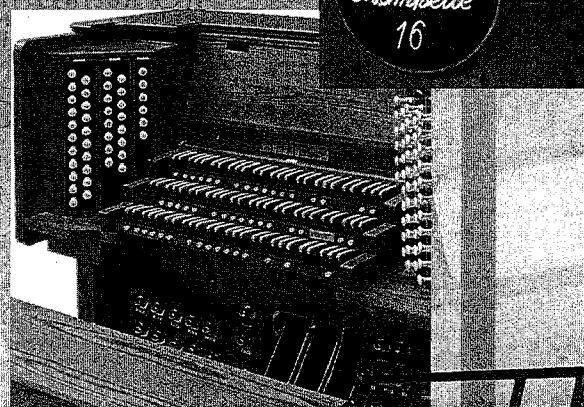
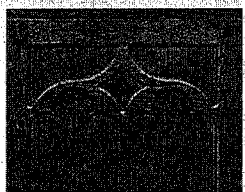
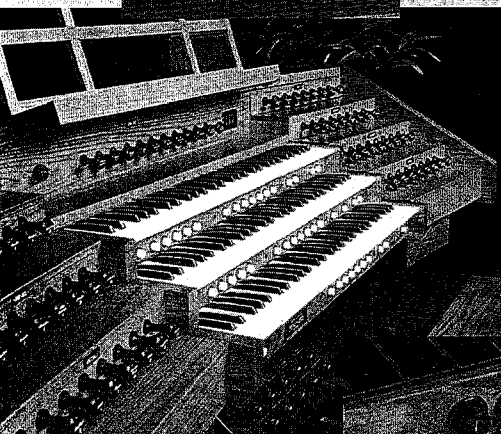
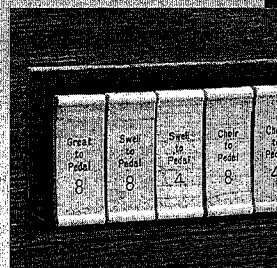
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and is considered his masterpiece. The building defines the historic Arbor Hill neighborhood in which it stands, and its steeple, added around 1910, is the most visible element in Albany's northern skyline. The building has been essentially derelict since decommissioning by the local Catholic diocese in 1993. The structure reached a crisis point in December 2001, when a report from a structural engineer warned that the building was in a "dynamic mode of failure." It was only through emergency action that the edifice was rescued.

Thanks to cooperative efforts from the Mayor and City of Albany, New York's Department of Parks, Recreation and Historic Preservation, the Preservation League of New York State, and the Historic Albany Foundation, the building is being stabilized and proposals are being sought for its adaptive re-use. The Historic Albany Foundation has stated that they will include restoration of the organ in their overall plan to rehabilitate the building. For information: <www.historic-albany.org> and <www.odellorgans.com>.

A new website devoted to the early Moravian organbuilder **David Tannenberg** is now on the Internet. The site includes detailed histories of the organs built by Tannenberg, along with many photos and sound files of the organs. The website was created and is hosted by Philip T. D. Cooper, a recognized authority on the Pennsylvania-German organs; <www.davidtannenberg.com>.

Solid State Organ Systems has provided control systems for the following organ builders. The new Lively-Fulcher organ at St. Olaf Catholic Church, Minneapolis, Minnesota, used the MultiSystem for relay functions and a 16-level MultiLevel capture action with programmable crescendo. Holtkamp Organ Company's new organ in Trinity Episcopal Church, Clarksville, Tennessee, features the SSOS MultiSystem for all switching and coupling and the integrated capture for MultiSystem with 25 levels of memory. With the CFM SCOPE feature, the organist can make any piston affect any groups of stops quickly and easily allowing the pistons assignments to be changed on an as-need basis. Di Gennaro-Hart Organ Builders of McLean, Virginia, selected SSOS for their new organ at St. Thomas Parish, DuPont Circle, Washington, DC: coupling and relay functions are controlled by the MultiSystem, while the pistons are controlled by the MultiLevel capture

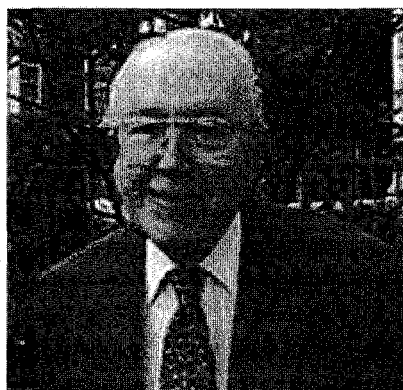
combination action with 8 levels of memory. Lawless-Johnson, Inc. has used SSOS for recently completed projects, including a new organ for Calvary Episcopal Church, Front Royal, Virginia: MultiSystem for all coupling and switching and MultiLevel capture action with 8 levels of memory and programmable Tutti and Crescendo. Lawless-Johnson also used SSOS for the new control systems for the Aeolian-Skinner organ at the Kennedy Center for the Performing Arts in Washington, DC. For information: <www.ssos.com>.

Independence Day was celebrated with Deagan Tower Chimes in at least three concerts this summer. On June 29, Jerry Anderson, organist at Topeka's First Lutheran Church and a 1967 graduate of Topeka High School, played his third annual program of patriotic music on the 18-note Deagan system at Topeka High School. Several children and adults from the audience of 400-500 were given a chance to play the chimes after the program. A new extension cable for the keyboard allowed the chimes to be played from the front entrance of the building for the first time. As prelude to a July 4th service, Mr. Anderson played a half-hour program on the 10-note Deagan system at Grace Episcopal Cathedral in Topeka. Also on July 4, William T. Pugh played for the 96 wheelchair entrants and the 55,000 runners of the 10-kilometer Peachtree Road Race in Atlanta, Georgia. Mr. Pugh, president of Top Rung Tower Chime & Organ Service and a co-organist at First Congregational Church in Manhattan, Kansas, played the three-hour program of patriotic and folk song selections on the 21-note Deagan system at Peachtree Christian Church, which is on the race route. The chapel keyboard of this system has an extension cable that allows it to be played from outside. All three of these Deagan Tower Chime systems were restored and are serviced by **Top Rung Tower Chime & Organ Service** of Manhattan, Kansas.

Allen Organ Company has announced the Renaissance™ Heritage, a new series of custom-designed instruments at affordable prices. The series offers customers the opportunity to meet with an Allen designer and choose the look and tonal design of their two-, three-, or four-manual digital organ. Through the use of an interactive CD, Heritage customers are provided on-the-spot photos and specifications for the instrument they designed. The series offers a wide selection of console and bench finishes, individual components,

and console detail preferences. Heritage also allows customers to choose between American Classic, French Romantic, neo-Baroque, or English Cathedral stop lists—or further sound customization through the use of the exclusive SoundMatrix™ technology. For information: <www.allenorgan.com>.

Nunc Dimittis



Alfred E. Lunsford

Alfred E. Lunsford died on July 22 at his home in Knoxville, Tennessee, after a long illness. He was 85. Born on July 13, 1918, he spent most of his adult life as a church musician and pipe organ builder. He served as organist in various churches in Knoxville, most recently St. Michael's and All Angels Episcopal Church. In addition to his long membership in the American Institute of Organbuilders and the Organ Historical Society, he was also the last surviving charter member of the Knoxville AGO chapter, serving four times as its dean, more than any other individual. In 1946 Mr. Lunsford was offered the position of regional sales manager of the greater southeast for the Schantz Organ Company, a position he held for over 50 years. During his tenure, he literally sold hundreds of new Schantz pipe organs as well as hundreds of related projects such as additions, restorations, or renovations of existing instruments. In his home state of Tennessee alone, he sold 82 new Schantz instruments. In addition, he built several new pipe organs which were installed in the greater Knoxville area, one being a two-manual tracker in Grace Lutheran Church. A memorial service was held at St. John's Episcopal Church, Knoxville, on July 25. A memorial scholarship fund is being established to promote the pipe organ among young people who may

wish to attend the AGO "Pipe Organ Encounter" program. This scholarship is part of the New Organist Fund administered by the AGO. Donations to this fund in memory of Mr. Lunsford may be made to the AGO with designation of the Alfred E. Lunsford Scholarship Fund: American Guild of Organists, 475 Riverside Dr., Suite 1260, New York, NY 10115.

Carillon News

by Brian Swager

Bok Carillon Festival 2004

Historic Bok Sanctuary announces its 19th International Carillon Festival to be held 28 February through 7 March 2004. The festival will feature guest carillonists Geert D'hollander (Belgium), Bernard Winsemius (The Netherlands), John Courter (Berea, Kentucky), David Hunsberger (Berkeley, California), as well as resident carillonists Milford Myhre and William De Turk.

This will be Milford Myhre's final official festival appearance, as he will be retiring at the end of June 2004. This festival will also be a part of the 75th anniversary celebration of Historic Bok Sanctuary. Events will include daily recitals at 3 pm, a moonlight recital by D'hollander at 8 pm on Thursday 4 March, carillon and art exhibits, and non-carillon concerts as well.

Information is available from Bill De Turk; Historic Bok Sanctuary; 1151 Tower Blvd.; Lake Wales, FL 33853-3412; 863/676-1154. E-mail: <bokbells@cs.com> <www.boksanctuary.org>.

GCNA Composition Competition

The Guild of Carillonists in North America has announced its biennial Carillon Composition Competition. The competition is open to composers of any age or nationality. Compositions must be of four to ten minutes' duration and playable on a four-octave carillon (47 bells, C, D, E, chromatic to c4). Compositions which have already been performed or published, or which were written prior to August 1, 2001, are ineligible. First prize is \$800 (US) and second prize is \$400. (The judges reserve the right not to award either prize.) Prize-winning pieces are premiered at a congress of the GCNA and published by that organization. Deadline for submissions is 15 January 2004.

The competition is organized by the Johan Franco Composition Fund Committee, which is also active in commissioning new music for carillon. For information: John Gouwens, attn: Composition Competition, The Culver Academies, 1300 Academy Rd., #133, Culver, IN 46511-1291; <gouwenj@culver.org> <www.gena.org/compcomp.html>.

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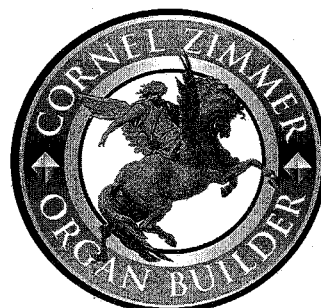
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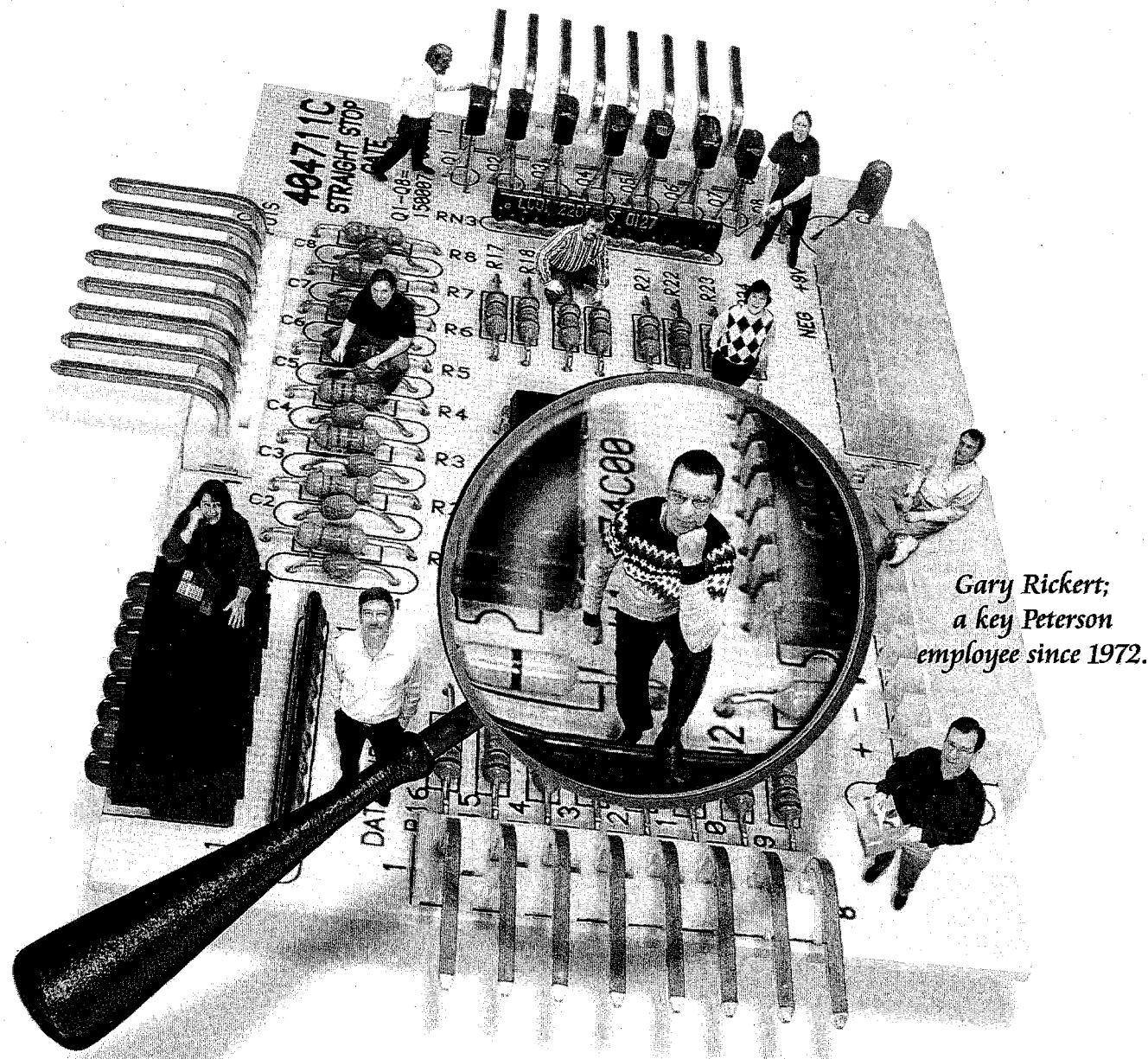
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Book Reviews

All the Stops: The Glorious Pipe Organ and Its American Masters, by Craig R. Whitney. New York: Public Affairs, 2003, xxv + 303 pages; \$22.50 plus shipping, available from the Organ Historical Society, Box 26811, Richmond, VA 23261; 804/353-9226; <www.ohscatalog.org>.

This book emerged from the unique background of the author, whose work as a journalist and editor with *The New York Times* consisted of foreign assignments that included writing about pipe organs around the world; he is also an amateur organist. His personal enthusiasm for the instrument is evident throughout the book, which is written for "both enthusiasts and people who enjoy good music but don't necessarily know much about the organ" (xvii). Nevertheless, he points out that the book is not a comprehensive history of the organ, but "a peace offering in the organ wars" between those who advocate authenticity and those who prefer a more eclectic approach, both in organ design and the performance of organ literature. These polar positions are reflected in the discussions of E. Power Biggs and Virgil Fox, the two rival "American masters" whose careers dominate a large portion of the book.

This chronicle of the organ in America unfolds in nine chapters. Chapter 1, "Ernest M. Skinner and the Orchestral Organ," documents the activities of one of the greatest names in early twentieth-century organbuilding. Through his association with other builders, Skinner devised several mechanical and technical innovations—including the invention of several stops that became his trademarks—within the context of his own business, which flourished through the boom years of the early 1920s. This included the theater organ market, although not to the same extent as Wurlitzer's production of thousands of such organs. These years, indeed, were the "golden age" of the American organ.

Chapter 2, "Monster Organs, Mammoth Audiences," continues this success story, beginning with the installation of three organs at the World's Columbian Exposition in Chicago in 1893. This is followed by accounts of recital tours by famous international players that attracted audiences of thousands. Companies like Skinner, Austin, and Möller, in addition to their installations in churches and concert halls, supplied instruments—some featuring automatic players—for the palatial residences of the wealthier classes. For the less affluent members of society, Wanamaker's department store in Philadelphia offered concerts on an instrument installed by the Aeolian Company. Although organs were at the center of American musical life by the late 1930s, the Depression years, the eclipse of silent movies, and the ensuing collapse of the organ market left churches as the only chief clients.

Chapter 3, "G. Donald Harrison and Aeolian-Skinner: The American Classic Organ," describes how Skinner's tours of European organs inspired him to strive for a new clarity in organ sound; the result was the development of an ideal instrument with a distinctive voice. Although the 1932 merger of the Aeolian and Skinner companies seemed promising, differences of opinion over tonal and technical matters between Harrison and Skinner led to the closure of their bankrupt company in 1942. After Skinner's death Harrison continued his experimentation, culminating in the large Mormon Tabernacle organ in Salt Lake City in 1948. Whitney's judgment of Harrison is that "He had become the premier American organbuilder of his time" (80).

Chapter 4, "The Invention of E. Power Biggs," is a biographical account of the life and times of one of the "masters," beginning with his early musical training in England. In America he became widely known through his radio broadcasts in the 1940s, his hugely successful recitals and transcontinental tours, and his influential activity in various organ promotion schemes in association with established organbuilders such as Aeolian-Skinner and often with the support of wealthy sponsors. He shared Harrison's commitment to a return to old organbuilding principles and supported the establishment of the new American Classic ideal. Whitney comments: "The organs he saw in Europe were an epiphany that revealed to him a new vision of the organ as a musical instrument and of himself as the leading American evangelist of that vision" (120).

Chapter 5, "The Fox," turns to Biggs's chief rival, Virgil Fox, the other "master" whose flamboyant, self-centered personality was sometimes described as vulgar and in poor taste. This biographical account relates Fox's precocious beginnings on the organ at the age of eight, his scholarship to the Peabody Conservatory of Music, study with Marcel Dupré in Paris, his prolific recordings and active crowd-pleasing recitals that featured high-romantic organ playing. His career was also enhanced by the support of wealthy patrons from the Coolidge and Rockefeller families. Working from his base at Riverside Church, New York, by the mid-1950s Fox had established a reputation that challenged Biggs as the leading American concert organist of the day.

Chapter 6, "The Way God Intended Organs to Be Built," resumes the story of Biggs's accomplishments as an advocate of a return to the tonal principles of the great organs of Europe, along with his ideas about playing and interpretation. At one point Biggs delivered several manifestos against electronic instruments and their pretensions to produce authentic organ tone, along with a challenge to American organbuilders to change their voicing ideals based on an imitation of the orchestra. A European tour and an ambitious concert and recording schedule provided both the stimulus and support for these general

convictions. As for Biggs's contributions to the organ world, Whitney quotes Barbara Owen's assessment: "Biggs created his own memorial in the records he made, the music he edited, the students he helped, and the untold number of organs his influence helped to save or to bring into being" (185).

Chapter 7, "Heavy Organ," deals with Fox's post-Riverside years and his attempt to broaden his audience to include younger people in popular venues by touring with his personal Rodgers electronic organ (later succeeded by an Allen instrument) and often indulging in undignified slapstick. His contempt for authenticity included derisive remarks about Biggs's approach to the organ, both in design and performance. Fox's public appearances were extravaganzas, such as his all-Bach concert with a psychedelic light show in 1970 at the Fillmore East, a rock concert hall, whose recording bore this chapter's title. The remainder of the chapter includes reports of an altercation with Biggs, Fox's grandiose Center for the Performing Arts at the Wolf Trap Farm Park, further touring performances, estrangement from his managers, and deteriorating health that preceded his death in 1980.

Chapter 8, "Back to the Future," opens with a discussion of equal and unequal temperament to reintroduce the recurrent topic of organs influenced by historical research and scholarship. This chapter is largely an account of the work of organbuilder C. B. Fisk, whose eclectic productions signified a retreat from the Baroque-inspired excesses of the mid-1970s. By this time, Whitney observes, "the American organ had—once more—truly come into its own" (239).

Chapter 9, "Reborn," takes its title chiefly from the chronicle of the restoration (not rebuilding) of many important historical instruments in America, beginning with the Newberry Memorial organ in Woolsey Hall, Yale University. The rescue of old organs has been supported by such organizations as the Organ Clearing House, the Organ Historical Society, and the American Guild of Organists, and has been achieved by enlightened cities that again regard them as objects of civic pride. At the same time, renewed public interest in pipe organs has been encouraged by radio and television programs that feature accomplished performers who offer a broad repertory representing a rediscovered eclecticism. Also, both improvisations and transcriptions have reappeared in many programs. Whitney concludes: "With inspired playing and bold performance, organists can yet restore 'Bach's Royal Instrument' to the prominent place in American musical life that it occupied a century ago" (265).

Considering the audience of informed nonspecialists for which this book is intended, this book has many virtues. It is a "reader-friendly" work, written in an informal, vernacular, free-flowing, conversational style consistent with the author's journalistic background. Accordingly, it projects a sense of im-

mediacy to significant events not commonly found in more scholarly productions. The reportorial style incorporates fragments of conversations with prominent people, letters, excerpts from newspaper reviews and other reports, some typical recital programs, and relevant anecdotes. Definitions of technical terms are often incorporated directly into the text, supplemented by a more formal glossary of 35 terms at the end of the book. Throughout, there are 26 photographs of organs and prominent persons.

Informed readers who are familiar with the major publications in the field will notice the author's indebtedness to several original sources: Barbara Owen, *E. Power Biggs, Concert Organist* (1987); Richard Torrence and Marshall Yeager, *Virgil Fox (The Dish)* (2001); Rollin Smith, *The Aeolian Pipe Organ and Its Music* (1998); and Charles Callahan, *The American Classic Organ: A History in Letters* (1990); these are listed in the concluding Bibliography of 45 titles. There is a short section on sources of recordings.

This book should experience wide acceptance among friends of the organ, tutored and untutored alike.

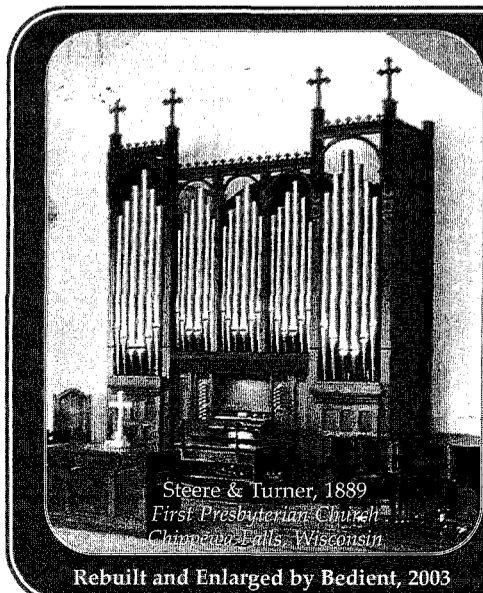
—James B. Hartman
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New Recordings

John Near: The Boston Years 1970–1985. John R. Near Plays the Aeolian-Skinner Organ at The Mother Church, First Church of Christ, Scientist, Boston, and the Aeolian-Skinner at Grace Cathedral, San Francisco. Raven Recordings OAR-620 (2 discs), <www.ravencd.com>; available from the Organ Historical Society, \$14.98 (plus \$3.50 shipping), 804/353-9226, <www.ohscatalog.org>.

Georg Böhm: *Prelude and Fugue in C Major*; César Franck: *Choral No. 1 in E Major*; Louis Vierne: *Adagio from Symphony No. 3, Carillon de Westminster*; William Boyce/arr. Virgil Fox: *Ye Sweet Retreat*; J. S. Bach/arr. Virgil Fox: *Come Sweetest Death, Come, Blessed Rest*; James G. MacDermid: *Behold What Manner of Love* (with Esperanza Ismann, soprano); Zoltán Kodály: *Praeludium in D-flat Major*; Ralph Vaughan Williams: *The Old Hundredth Psalm Tune*; Olivier Messiaen: *Dieu Parmi Nous*; Maurice Duruflé: *Suite (Prélude, Sicilienne)*; *Fugue sur le thème du carillon des heures de la Cathédrale de Soissons*; Eugène Gigout: *Toccata in B Minor*; Charles-Marie Widor: *Choral from Symphonie romane, Finale from Symphony No. 8*; Marcel Dupré: *Berceuse from Suite Bretonne, Prélude and Fugue in B Major*; Dale Wood: *Prelude on New Britain (Amazing Grace)*.

Organ Master Series (Volume One). Gillian Weir Plays the Aeolian-Skinner Organ of The First Church of ▶page 14



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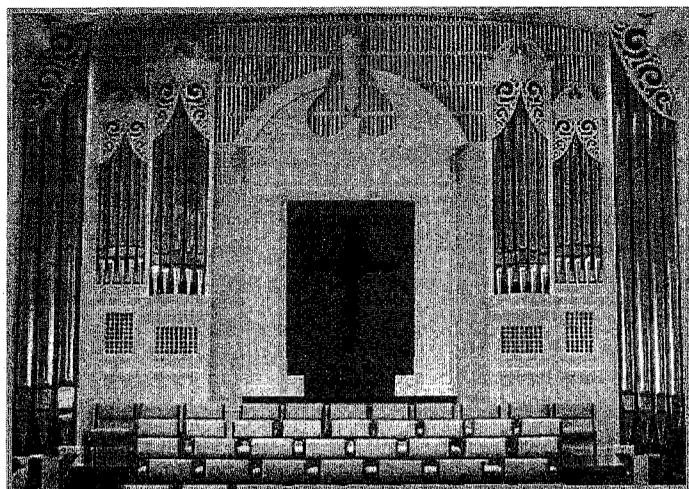
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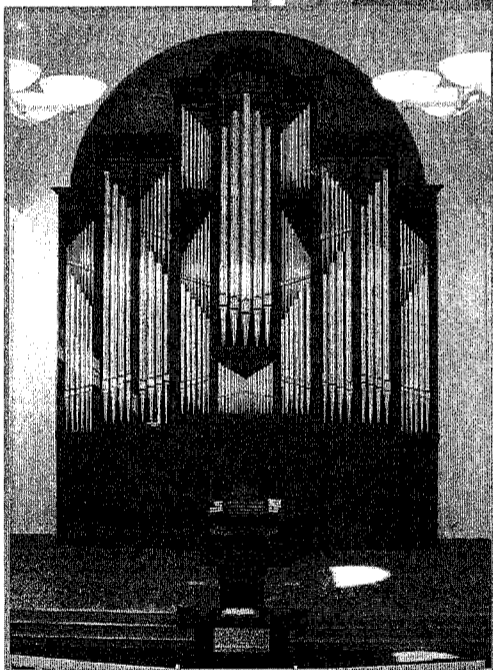
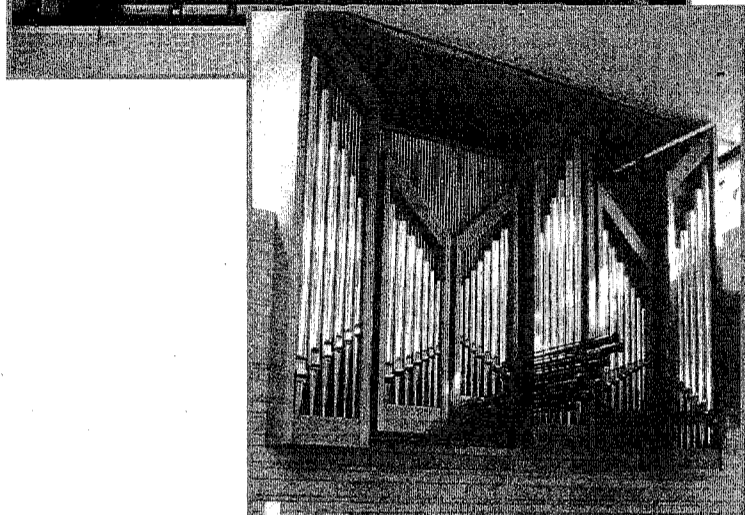
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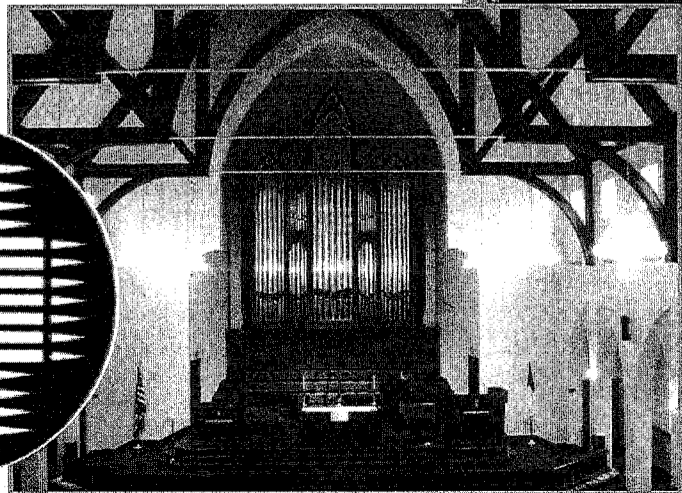


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Joseph Jongen: *Sonata Eroica*; Healey Willan: *Introduction, Passacaglia and Fugue*; Paul Hindemith: *Sonata I*; Julius Reubke: *Sonata on the 94th Psalm*.

The July 1, 1952 issue of THE DIAPASON heralded the near-completion of Aeolian-Skinner's Op. 1203 in the Extension of the Mother Church, the First Church of Christ, Scientist (hereafter referred to as "the Mother Church"), in Boston. This organ contained 235 ranks of pipes (twenty-nine of which were from the previous 1906 Hook & Hastings organ) and 13,389 pipes, and was to be the largest that Aeolian-Skinner built. The tonal design was the work of Lawrence I. Phelps (1923-1999), who had previously worked for Aeolian-Skinner as a technician, voicer, and tonal finisher. The organ's tonal orientation was slightly unusual for a large Aeolian-Skinner in the early 1950s: 108 of the 235 ranks (roughly 46%) were contained in both chorus and solo mixtures. Phelps later wrote, "the motives of the designer in endowing this organ so richly with compound stops were several. First among these was the wish to create an instrument in which each division would be complete and in every way independent."

Some aspects of the tonal finishing were not completed by Aeolian-Skinner in 1952 due to cost overrun. The final tonal finishing was completed during the years 1972-1979 by Jason McKown, a former Aeolian-Skinner technician. In addition, a few tonal modifications were performed over the years, and the organ's size increased to 237 ranks and 13,588 pipes. Extensive changes to the Mother Church organ were carried out by the Austin Organ Company from 1995-99 in consultation with Lawrence Phelps. The organ currently contains 233 ranks and 13,290 pipes. This review will compare two recordings of the Mother Church organ by John Near and Gillian Weir that were recorded before and after the changes made by Austin, respectively.

John Near is known to many for his ten-volume critical edition of the *Symphonies for Organ* by Charles-Marie Widor. In addition, Near was associate organist of The Mother Church from 1972-1981. He recorded the selections on this album between the years 1973-1985 using The Mother Church's recording equipment solely for his own enjoyment. The recordings lay dormant until 1999, when Near decided that it was time to transfer them to compact disc. Fortunately, the transfer was successful, and Raven Recordings has produced this memorable set of recordings in which the Mother Church organ's original sound has been preserved.

Over half the selections in this album are from the nineteenth and twentieth-century French organ repertory. While some may feel that this literature would sound more authentic on an instrument with a greater French leaning, the Mother Church organ's musical sound diffuses any such misgivings. The warmth of the 8' *fonds d'orgue* is readily apparent. The Swell Vox Humaine and Choir Clarinet, both ranks from the original Hook & Hastings instrument, add their respective mystical and full-throated voices in the Franck and the Prélude and Sicilienne movements of Duruflé's *Suite*. The organ's tutti, though mixture-dominated, is simply thrilling and never shrill or oppressive. At the same time, the bright, clear plena of the Hauptwerk, Positiv, and Swell serve as an effective musical medium for the Böhm *Prelude and Fugue in C Major*, the only German work on the recording.

Large organs are often recognized for their ability to render transcriptions effectively, and the Mother Church organ is no exception. Virgil Fox's arrangement of William Boyce's *Ye Sweet Retreat* showcases the beautiful Swell strings, Choir flutes, and the Solo English Horn and French Horn, while Fox's well-known arrangement of *Come Sweetest Death, Come, Blessed Rest*, displays the organ's broad tonal palette and Near's ability to register seamless crescendi and decrescendi. Near solos out the melody of "Amazing Grace" in Dale Wood's *Prelude on New Britain* on the enchanting 2' Waldflöte and 4' Koppelflöte stops from the Positiv division, which provides a beautiful encore to this memorable album. All of the remaining organ works receive fine performances. Of special note is Near's model accompaniment of James MacDermid's *Behold What Manner of Love* for soprano Esperanza Ismann.

The tempi on a few of the works are a little slower than one might encounter on other recordings, but Near easily expresses his love of the organ and its music through his sensitive musical interpretations and registrations. Extremely detailed liner notes narrate his personal odyssey of organ acquaintance and study, the history of the recordings, and comments on the featured works. A detailed stoplist, reflecting the modifications set forth in 1978-79, is also included.

Dame Gillian Weir, one of the world's leading concert organists, needs no introduction here. Her multifaceted career has carried her across the globe as an ardent ambassador for the organ and its literature. Weir also has a very personal connection with the Mother Church Organ in that she was married to Lawrence Phelps. She has issued a set of three compact discs that were recorded on organs for which Phelps was responsible to honor both him and his work. The recording of the Mother Church organ is the first in the series, and it is worthy to note that it is the first recording of this instrument that reflects the changes made by Austin, which are detailed in the liner notes to

Weir's recording.

The opening octaves of Jongen's *Sonata Eroica* provide a commanding introduction to this album. These beginning gestures, which lesser players might pass off as a brief octave etude, are musically shaped by Weir and powered by a visceral drive. Thankfully, she achieves optimal balance between the dramatic and the sublime throughout this work. She delivers a tenderly-wrought main theme and slow movement on one hand and passionate virtuosity on the other, which culminates in a stunning coda.

Weir offers a first-rate performance of Healey Willan's monumental *Introduction, Passacaglia and Fugue*. She carefully controls the Introduction's hushed beginning and plays the ensuing fantasia-like section with a fervent outpouring of technique, musicality, and spirit. Weir plays each variation of the ensuing Passacaglia so its unique contribution to the whole is readily apparent. She paces the Fugue expertly from its simple beginnings through a tempestuous middle section which transitions into a dramatic conclusion.

Hindemith's lengthy *Sonata I* is brought to life with a spontaneous and fresh approach. The album concludes with Julius Reubke's *Sonata on the 94th Psalm*, where Weir's extensive piano training serves her well. She tosses off the difficult passages with Lisztian bravura, but provides the right amount of introspection in the brooding Grave and the hopeful Adagio sections. The concluding Allegro-allegro assai section has plenty of intensity and drive, propelling the listener to a hair-raising finish using the organ's full resources.

There has been much debate and controversy over the changes made by the Austin Organ Company under Phelps's direction in the 1990s. This reviewer has read a few arguments from various parties that have been both for and against these changes. One thing remains clear no matter what side of the fence on which one sits—the current sound of the Mother Church organ is noticeably different now than it was originally. I prefer the tone the organ had before these changes to its current voice. No matter what one's personal conviction might be regarding these changes, both artists should be congratulated for their fine recordings and their desires to preserve the "old" and "new" sound of this instrument for all to enjoy.

—David Pickering
McMurry University
Abilene, Texas

The Complete Organ Works of Sir Hubert Parry. Played by James Lancelot at Durham Cathedral. Priority PRC D 682 AB, 2 CD set. Available from Organ Historical Society, \$29.98 plus \$3.50 shipping, 804/353-9226; <www.ohscatalog.org>.

The two CDs have playing times of about 56 and 78 minutes. CD 1 contains *Fantasia and Fugue in G* (1882 version); *Chorale Fantasia* on "When I survey the wondrous Cross"; *Chorale Fantasia* on

"O God our help"; *Seven Chorale Preludes for Organ* (Set 1—settings of "Dundee," "Rockingham," "Hampton," "Old 104th," "Melcombe," "Christe, Redemptor omnium," "St. Ann's"); *Elegy* (1913); *Toccata and Fugue "The Wanderer."* CD 2 contains *Seven Chorale Preludes for Organ* (Set 2—settings of "Croft's 136th," "Martyrdom," "St. Thomas," "St. Mary," "Eventide," "St. Cross," "Hanover"); *Chorale Fantasia* on "The Old Hundredth"; *Elégie* (1918); *Fantasia and Fugue in G* (later version); *A Little Organ Book in Memory of Sir Hubert Parry*.

The *Little Organ Book*, published in 1924, contains a miniature by Parry himself, and twelve short pieces (averaging just over two minutes each), some titled, some not, by C. V. Stanford, Herbert Brewer, Alan Gray, Charles Macpherson, Ivor Atkins, Frank Bridge, Harold Darke, Charles Wood, Walter Alcock, G. Thalben-Ball, H. G. Ley, and Walford Davies. Most of these pieces are not widely known; they vary from routine and rather dull works to really delightful gems.

Parry (1848-1918) was not a very prolific composer of organ music. The evidence suggests that his inspiration came in short spurts. The two versions of the *Fantasia and Fugue in G*, which are as different as two works stemming from the same basic ideas can be, and the *Toccata and Fugue "The Wanderer"* are episodic and decidedly uneven. Portions of "The Wanderer," a posthumously published work whose title comes from the name of Parry's boat, are, I think, the finest things that Parry wrote for organ, but they barely counterbalance some very prosaic passages.

The two sets of chorale preludes contain a number of the best chorale preludes based on English hymn tunes ever written. In fact, virtually all of Parry's chorale preludes show a deft touch. The single exception is the isolated fantasia on "When I survey," a meandering prelude that suggests that the tune did not beguile the composer! James Lancelot (1952-) was a chorister at St. Paul's London; he studied organ in London and Cambridge with Ralph Downes and Gillian Weir. After a period as sub-organist at Winchester, he became organist and master of the choir at Durham in 1985. He is fairly widely known as a recitalist in the U.S.A. and Europe. Lancelot clearly knows Parry's works thoroughly, and treats them both seriously and with affection. His choices of registration for the chorale preludes are so suitable that they seem inevitable!

The Durham Cathedral organ was built by "Father" Willis in 1876 and extensively rebuilt and enlarged by Harrison and Harrison in 1905, 1935, and 1970. It is a four-manual of 97 stops (about 115 ranks); the 12-stop Positiv is played from the Choir keys. There are 24 pedal stops, including a two-foot and a four-rank mixture, but there are also four (!) eight-foot Diapasons on the Great. The chorus reeds are magnificent and are largely responsible for the imposing "Full Swell," a feature of many English cathedral instruments. We hear

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only a few of the organ's possibilities here. Lancelot uses a wide variety of fine solo stops in the chorale preludes. The relatively loud combinations are rich and solid, a bit too solid for my taste! The accompanying leaflet (English only) is extremely informative and provides an excellent introduction to Parry's organ music.

This is not a recording for repeated listening, at least for most of us. It is an important record of some notable work that belongs in any comprehensive public or private library.

—W. G. Marigold
Urbana, Illinois

New Organ Music

Scala Aretina, based in Mollerussa, Spain, is a new publisher dedicated to works from the Peninsular. There are currently three series in progress; two contain vocal music in both Latin and the vernacular, and a third series is dedicated to keyboard music. A fourth series dedicated to works from Portugal has just been commenced. In the series devoted to keyboard music, some pieces are intended mainly for harpsichord or clavichord, such as sonatas by Espona and Clausells. Other volumes contain works that are indeed intended primarily for the organ; I have chosen two of these to review. The objective of the editor is to produce a good computer-set edition in modern clefs with a brief introduction giving details of the composer and the works. There is no critical apparatus, but although they are not intended as scholarly editions, these editions are carefully produced to a high standard of desktop publishing at a very reasonable price. It is the intention of the editor to publish works which in many instances have never been printed before. With the enormous quantity of keyboard music particularly from the 18th century still awaiting scholarly attention in Spanish libraries and archives, this initiative is to be commended. Further details can be found on the website:

<www.scalearetina.com>.

Vicente Rodríguez. *Batalla y tocata de clarines para órgano*, edited by Javier Menéndez; Scala Aretina Serie C; Volumen 4C.

Perhaps better known today for his manuscript of 30 sonatas and a pastorella for harpsichord, Rodríguez, successor to Cabanilles as organist at Valencia cathedral, also left some organ works in manuscript. Here we have two more examples of the genre of *Batalla*, but these two pieces, both in D, show signs of European classicism. The first piece opens with a movement marked *Grave*; after 14 bars RH arpeggio figuration is carried into the LH under half-note chords before a short passage in quarters leads into an *Ayroso*. Here the low D is marked for *contras* (pedal), and the RH contains predominantly arpeggiated 16th-note figures (although there is a series of repeated notes) punctuated with passages in 6ths and 3rds. Similar sequences over a dominant pedalpoint A modulate back into D and three final bars over A bring the piece to a closing chord. The second movement is a rollicking "fugue" in 12/8, the subject of which is mainly arpeggiated. There follows a short binary form movement in 3/4, the RH almost entirely in thirds over held pedalpoints. The concluding movement is a "Con Ayre" consisting of RH figures in thirds and sixths developed entirely over a pedalpoint D until the final cadence.

The second *Tocata* is clearly conceived for a RH solo and is in two

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movements only. The first (without tempo indication) contains rhythmic variety including 16th-note triplets and dotted figures. The second in 3/4 contains more oscillating and scalar 16th-note figures than the preceding piece, and a jaunty modulatory sequence of two 16th-notes followed by four 8th-notes is passed from hand to hand. The piece closes with 32nd-note sweeps over a dominant pedal, and a decorated final chord. These pieces, especially the second, would make good recital pieces, or could serve as voluntaries for a festal occasion, providing that the organ has good trumpets, clear but not too stridently raucous!

António Soler. Obras para órgano, edited by Javier Menéndez; Scala Aretina Serie C; Volumen 3C.

While Soler is justly renowned today for his 120 or so keyboard sonatas and fandango primarily conceived for harpsichord, clavichord or fortepiano, he left a small corpus of organ pieces in addition to the concerti for two organs. This volume contains four pieces, a *Partido y Fuga* in F, with three *Intentos*. The *partido* contains much galant figuration, including some oscillating figures which call for widening leaps of up to two octaves. The key signature changes as the modulations run through remote keys, and the active LH against a rhythmically varied RH makes this a most challenging movement. The following fugue is really a bipartite sonata with repeated sections; the light galant style and texture rarely make demands on player or listener. The next two *intentos*, in d minor and c minor, are much sterner stuff, running to 295 and 342 bars respectively. These pieces pay homage to an earlier golden age of Spanish keyboard mastery, with some clashing dissonances, particularly in the c minor piece at the end of the subject when there is a trill on the sixth as a half-note before it falls to the dominant, and typical melodic augmented seconds. The second piece is more densely contrapuntal, but in both, voices appear

and disappear far more arbitrarily than the *intentos* closing the six sonatas 63-68 in the Rudio edition. In the c minor piece there is a wonderful moment in bars 304-7 when the rhythm dissolves into groupings of three as the LH arpeggios descend under held thirds in the RH. For both pieces, careful study will bring ample rewards. The final work is a much lighter *Intento* in G, with long pedalpoints played on the contras. Far more homophonic than the previous two, it has several interesting modulations before its 270 bars of quarter-note movement in cut time conclude. One source does include a *Prelude in c minor* associated with the *intento* but it has not been made available here, nor has an *Intento* in G published by Pedrell nearly 100 years ago.

Both these volumes are neatly produced and contain a brief introduction. The titles projected for publication include *tientos* and *versos* by Gabriel Menalt, *tocatas* and a sonata by Pedro Rabassa, and *versos* by Espelt. I look forward to Señor Menéndez continuing to make some of these treasures available.

—John Collins
Sussex, England

Toccata Festiva, Franklin D. Ashdown. Birnamwood Publications (sole distributor MorningStar Music Publishers), 2001, catalogue number MSM-10-966, \$8.00.

The 8-page showpiece *Toccata Festiva* calls for a powerful, bright-sounding organ with two manuals and pedals (three manuals are listed in the specifications in the score, but the Swell is coupled to the Great and Choir manuals and pedals, and is never heard alone). The composition is in A-flat major, with many transient dissonances created by the emphasis on linear movement of parts, and 6/8 time, and Ashdown is concerned with the development of three happy, lively ideas. The first to be heard is a sixteenth-note germ motif of six tones that is the basis of a carillon-like *moto perpetuo*. The next to appear is a

chordal fanfare motif. And finally, a wide-ranging, dancing theme in eighth- and quarter-notes is introduced. The fanfare appears intermittently and is always performed on the Great. More important is the sixteenth-note rippling motif that rings out in the manner of pealing bells. This is mainly played on the Choir manual and provides a carpet of sound from beginning to end. As a counterpoint to this, the lilting lyrical theme is articulated throughout the composition either on the Choir or the pedals.

Ashdown develops these ingredients with conviction and joy, and he builds up to a brilliant, full organ climax at the end. Such a felicitous work will probably delight many able church organists who are on the lookout for a new, modern-sounding, flashy postlude that is easy to learn and yet sounds formidably hard to play. In fact, *Toccata Festiva* is not technically difficult, due in no small part to the very repetitive, simple sixteenth-note carillon patterns.

—Peter Hardwick
Brehin, Ontario

Lehotka, Gábor, Noël pour orgue. E.C. Schirmer 5496, \$19.95.

Polish concert organist Gábor Lehotka has produced an intriguing set of four carol arrangements. This major work of roughly twenty minutes duration consists of a free fantasy on *In dulci jubilo*, a rather rustic pastorale in which shimmering broken chord figuration alternates with a Polish carol, a ternary-form scherzo with "spiky" clusters that frame a legato setting of another Polish carol, and a brilliant set of variations on *Noël nouvelet* (of the Dupré *Variations* fame). The harmonic language is consistently interesting with strong tonal references that are expanded by clusters, added tones, lots of very clean quartal and quintal sonorities, pandiatonicism, and frequent usage of Hungarian folk modes or scales which are highly reminiscent of Bartok and Kodály. This is decidedly modern music in which the harmonic, melodic and rhythmic elements are still able to engage rather than repel most listeners and performers alike. It was originally composed for a two-manual instrument of nineteen stops, and works equally well on either a small or large instrument. The piece is fairly difficult from a technical standpoint, but is highly recommended either in its totality or as individual movements for recital or festival service use.

White, Jack Noble, Grace and Jubilation, Six Organ Solos. H.W. Gray GBM0110, \$8.95.

Jack Noble White has produced a bright jig for the trumpet, a gentle, undulating setting of an Iona folk song, and four pieces that are based on the hymn tunes *Ode to Joy*, *Picardy*, *Amazing Grace*, and *For All the Saints*. The writing is facile and uncomplicated, and may be an excellent answer to the those situations, such as so-called blended services, when well-written organ music with interesting harmonies is desired that must also have easily accessible melodic and rhythmic features.

Wold, Wayne, Suite on O Day Full of Gladness. Augsburg Fortress 11-10827.

Each of the five sections of this carefully crafted suite is based on the hymn "O Day Full of Gladness," and they are

described in the score as follows: intonation, trumpet tune, veneration, invention, finale. The compositional idiom is interesting, but rather conservative yet moderately easy to perform. Although the piece works well as a cycle, the individual movements could also stand independently. For example, the trumpet tune would make a fine processional; the veneration works nicely as a communion meditation; and the delightful neo-Bachian two-part invention should cause a few toes to tap, and perhaps elicit a smile among organists because of its close approximation to a well-known Bach fugue subject.

—Warren Apple
Venice Presbyterian Church
Venice, Florida

New Handbell Music

Song of the Manger, Arnold B. Sherman, arr. for 3-5 octaves of handbells with optional 3-5 octaves of handchimes, Agape (Hope Publishing Company), Code No. 2272, \$3.95, Level 2+ (M).

Here is a unique arrangement of the familiar carol using the tunes "Away in a Manger" and "W Zlobie Lezy." The uniqueness results from changing the meter of these tunes from 3 to 4, the added beat in each measure giving the setting a more reflective nature. The music is very accessible and should make a nice diversion from any of the available handbell "manger" pieces.

Carol of the Bells, Kerry Boyce, arr. for two octaves of handbells, Agape (Hope Publishing Company), Code No. 2275, \$3.50, Level 2 (M-).

This Ukrainian Carol, originally written by M. Leontovich, is given quite a gentle approach, different from the many non-stop choral/instrumental arrangements available. There is some new material provided by the arranger which brings the piece to a momentary halt, with the familiar theme beginning again, key change and all. This is a perfect piece for a small ensemble of ringers.

We Three Kings, arr. by Mark Hayes, transcribed for handbells by Jefferey A. Hall, for 3-5 octaves of handbells, Harold Flammer Music (Shawnee Press), HP5428, \$3.25, Level 2 (M).

This popular Epiphany carol is well written with some tricky syncopation coupled with the meter in 4/4 time rather than the usual lilting 3/4. This change in rhythm adds a totally different dimension to the arrangement. Players and audience should enjoy this novel approach. Although quite approachable, rhythmically it will be a challenge.

O Little Town of Bethlehem, arr. by Cynthia Dobrinski for 3-5 octaves of handbells, Agape (Hope Publishing Company), Code No. 2270, \$3.95, Level 3 (M+).

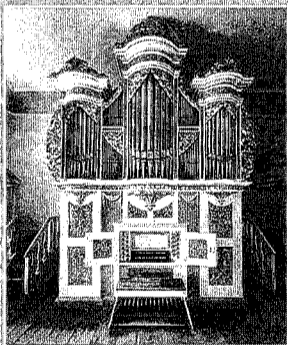
The traditional melody for this text is given fresh melodic treatment to keep it interesting from beginning to end. Full, luscious harmonies make the text come alive. This should be a joy to play and hear.

—Leon Nelson
First Presbyterian Church
Arlington Heights, Illinois

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Sewanee Church Music Conference

Church musicians from 22 states participated in the 53rd annual Sewanee Church Music Conference, which was held July 14-20 at DuBose Conference Center in Monteagle, Tennessee, and at the University of the South in Sewanee. Keith Shafer, director of music and organist at St. Paul's Episcopal Church in Augusta, Georgia, planned and directed the conference.

Heading the conference faculty was Murray Somerville who had just completed a long tenure as university organist at Harvard and had moved to Nashville as the newly appointed director of music and organist of St. George's Church. Along with Somerville, Robert Delcamp, professor of music and university organist at the University of the South; Thomas Gibbs, professor at Birmingham-Southern College; Mark



Joseph Flummerfelt conducts a rehearsal of the Mozart Requiem

Schweitzer of St. James Press; and Keith Shafer led rehearsals and presented lectures, workshops, and reading sessions. Hazel Somerville, artistic director

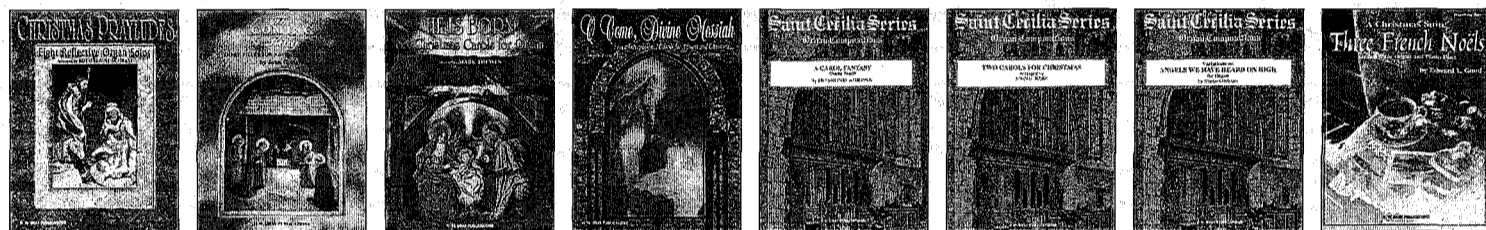
of Youth Pro Musica, the Greater Boston Youth Chorus, discussed choral techniques for young voices. For demonstration purposes Jason Abel,

organist and choirmaster of the Episcopal Church of the Nativity in Huntsville, Alabama, brought his junior choir. The Rev. Dr. Christopher Bryan, professor of New Testament at the School of Theology of the University of the South, led the daily services and in a series of lectures explored Biblical concepts of creation.

In mid-week three buses took 125 conferees to Atlanta where they formed the choir for Evensong at the Cathedral of St. Philip. Somerville conducted the choir, David Fishburn, associate organist and choirmaster of the cathedral, played the organ, and Bryan was the officiant. On Saturday night at the University of the South the conferees sang the Mozart *Requiem* with the Sewanee Summer Festival Orchestra conducted by Joseph Flummerfelt. On Sunday the Holy Eucharist service used the *Missa Brevis in D* by Mozart and Telemann's *Laudate Jehovah*, all accompanied by organ and a string ensemble under Somerville's direction.

—Mary Fisher Landrum

New Organ Music for Advent and Christmas from Warner Bros. Publications



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HE IS BORN

(Six Christmas Carols for Organ)
arranged by Mark Thewes
(GBM0312) \$7.95

Mark Thewes is known for his wonderful arrangements of hymn tunes, and organists will enjoy this collection of intermediate-level carol arrangements. All of these carols are familiar and will make very nice additions to holiday services or recitals. These pieces will be effective on almost any size instrument. Titles include: He Is Born • Infant Holy, Infant Lowly • What Child Is This • Silent Night • Hark! The Herald Angels Sing • O Come, All Ye Faithful.

O COME, DIVINE MESSIAH

(Seven International Carols for Advent and Christmas)
by Robert J. Powell
(GBM0112) \$12.95

Robert J. Powell presents another splendid collection of beautiful hymn tunes from around the world for the Advent/Christmas season. The pieces represent a variety of moods such as peace, radiance, anticipation, etc., and congregations will surely be moved by these arrangements. Each is easily learned and suitable for almost any size instrument. Something new for every church organist.

THE COMING KING (Three Pieces for Christmas)

by John G. Barr
(GBM0306) \$8.95

John Barr never disappoints and has written another exciting collection of organ music for Advent and Christmas. The first piece is an uplifting trumpet tune based on "Adeste Fideles," with the melody moving from hand to hand accompanied by both duple and triple patterns, and a simple pedal part. The lovely melody "O Come Little Children" is set in a bright, almost trio style and will be quickly learned. The final piece is a multi-sectioned partita based on "Veni Emmanuel." Barr opens with a haunting prelude with open fourths in a free meter and then moves to a simple trio form followed by "The Angel's Harp" emulated by arpeggiated chords throughout. Movement IV is a sensitive "Meditation" registered with strings in the manuals and the melody in the pedal. Barr concludes this work with a grand toccata that lies easily under the hands. A must!

Solos

A CAROL FANTASY

(Suite Noel)
by Franklin D. Ashdown
(GSTCM0206) \$4.95

Ashdown has created another spectacular piece incorporating six familiar carol melodies into a continuous suite. The free form will intrigue many organists, making this piece a wonderful recital selection. The carol tunes used are: This Is the Truth Sent from Above (English) • The Holly and the Ivy (English) • O Little One Sweet (German) • Good King Wenceslas (English) • Silent Night (Austrian) • The First Noel (English). Also a great selection for pre-service music on Christmas Eve!

TWO CAROLS FOR CHRISTMAS

arranged by John G. Barr
(GSTCM0205) \$4.95

John Barr, a favorite of many, has arranged two beloved Christmas carols for the coming season. Meditation on "In the Bleak Midwinter" is a reflective setting with lush chords supporting the familiar melody in the left hand. A bit more involved is his Prologue on "On This Day Earth Shall Ring." A running fourth pattern and a sixteenth-note pattern in the right hand offer a challenge but add to the mood and excitement of the overall work. A great recital piece or service prelude.

VARIATIONS ON

"ANGELS WE HAVE HEARD ON HIGH"

by Michael Helman
(GSTCM0305) \$4.95

Exquisite! A set of variations like no other. Helman has done it again, giving organists a truly fantastic set of variations on a favorite Christmas tune. Each variation includes the text, offering an idea of the musical image portrayed. These are not for the average organist and will make a spectacular addition to any recital or worship service. Helman's variations deserve a serious look by serious organists. The set opens with a flowing pastorello and then a trio followed by a brilliant trumpet tune. Next is a beautiful meditation in mixed meter with the melody in the pedal, and the set closes with a splashy toccata.

Organ and Piano Duet

A CHRISTMAS SUITE

(Three French Noël's for Organ/Piano Duet)
by Edward L. Good
(GOPDM0301) \$12.95

Organ and piano duet teams will greatly enjoy this set of French Noël's. The melodies are passed from player to player, and each also has bright accompaniments throughout. Congregations and audiences are sure to enjoy hearing these duets. The tunes are all familiar and include: Noël Nouvelet, Une jeune Pucelle, and Il est né. (Two copies are included.)



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London Chats #1

Michael McCarthy

Gordon and Barbara Betenbaugh

Michael McCarthy has recently been appointed director of music at Washington National Cathedral. We had occasion to speak with him on June 25, 2003, at the London Oratory School where he is currently director of The Schola of the school, a choir of boys. We attended an 8:00 a.m. rehearsal of the Beethoven *Mass in C* and the daily Psalm. Then we had coffee in the lounge and adjourned to the garden for an interview. We spoke on a variety of topics.

GB: Michael, you said earlier over coffee that you were going to do a lot of polyphonic music when you get to Washington Cathedral.

MM: Yes, I hope it will feature highly in the musical program. Whilst the composers of the polyphonic era were organists they were in fact singers first and foremost. They progressed through the choirs to direct, so they had a distinct understanding of vocal phraseology. I believe that understanding polyphonic music texturally and structurally is terribly important to articulating and understanding musical phraseology in general.

GB: What are your plans for the Psalter at Washington Cathedral?

MM: In Washington the Psalter must do two things. Firstly, it must reflect the wealth of great chant writing throughout the world, but secondly and significantly it must reflect the history of the place in which it has evolved and composers associated with that particular place, either locally or regionally. The heritage of the cathedral needs to be at the heart of such a book.

GB: Well, what are your hopes and dreams for Washington?

MM: Well, I don't know. I'm not going on a crusade either for my own self or for the sake of Washington. I'm just going to do a job and to do it to the best of my ability. It is easy to want to aspire to be like other famous cathedral choirs. Whilst ambition is, of course, positive in nature, it can be damaging. There is much work to do in Washington. Rather than try necessarily to emulate the great cathedral choirs such as Westminster or St. Paul's, it is important to identify our own unique strengths and characteristics and build on those. At the end of the day our central role is to help enhance the work of the cathedral by uplifting prayer.

GB: The crux of good choir training is first of all knowledge of the voice. I think it's important to note that they were wise enough to get a vocal culturist instead of just an organist that was a skilled trainer.

MM: Yes, I think that the heart of good choral singing is good choral technique. I really believe that my strength in this post will be an understanding of essential technique. There are a lot of services to get through and if the children are having vocal trouble because they haven't been taught how to use the instrument it slows things down. If you can get to grass roots and teach them about vocal production, then they will have some grasp about how they can fix their own technical questions. It will speed the process through, you'll get more music done and to a higher level.

BB: Will you do girls choirs as well?

MM: Yes, I'm there to do all the choral music basically.

GB: Several times during my time at Washington Cathedral as a Fellow in music during Evensong with just the boys singing, there were a couple of "train wrecks." Things didn't go too well. However, it would be fixed the next time around.



Michael McCarthy

MM: I think you have to expect that if you're going to be the train driver. Occasionally the train will come off the rails and that will be the case whatever. It happens even with the best choirs. There is no foolproof way of avoiding this. However, by investing heavily in the choristers' musical and vocal education you can reduce the level of risk.

BB: What system does Washington Cathedral have in place for teaching the probationers?

MM: The probationers will train for about two years. Part of their weekly routine would be to attend Evensong. They will also be given a fairly intensive course in music theory and sight-reading as well as vocal instruction. Gradually they will come up to speed at which point that up so that they can slipstream into the main choir.

GB: Jim Litton, the "Man for All Seasons," interim choirmaster, has certainly made your job much easier.

MM: I got to know Jim well over the past six months. He is a real gentleman and a man of great integrity. In a very short space of time I appear to have acquired a very good friend. He's retiring now, but I'm not entirely sure he's quite worked out the definition of retirement yet! I understand he's going to Princeton to look after one of their choirs for a term.

GB: Four of our choristers from Cantate, the Children's Choir of Central Virginia, auditioned and were accepted into The American Boychoir. We've worked with Jim there through the years and have great respect for his abilities.

MM: He's a real gem!

GB: Tell us about your work singing in professional choirs.

MM: I have sung for about 15 years now with The Sixteen. They are a choir I have been with for most of my working life. Sadly, that came to an end two nights ago with a fairly big party following a concert in the northernmost island of Scotland—that was fun. I'm still recovering! The other well-known choir would be the Monteverdi Choir. I have been involved with them for about five or six years now. The last three of them I've been the choir manager, so I deal with the contract booking of all the singers, and work closely with John Eliot Gardiner, personnel and a little bit of programming. Along with that there are a few other London-based choirs, the English Consort, the Gabrieli Consort, for whom I have done occasional work. One other newish choir I sing for is the Cardinal's Musick. Andrew Carwood is the director. We went to school together, were at Christ Church Oxford as lay clerks for a time together, and are life-long friends. When we were at Christ Church he formed the choir which is a now well established and well known touring group. I suppose those are my

main singing groups.

BB: Tell us about your film and TV projects with The Schola.

MM: Through my singing contacts I've been able to nurture a relationship with the film companies for the possibility of bringing the boys in to record. *Harry Potter* has been a little bit of our lives, but certainly *Lord of the Rings* the last two years has been the bulk of it. It's a very unpredictable business. The phone rings, and they'll want something next week. It could be *Lord of the Rings*, it could be a documentary about driving safely on the right hand side of the road (laughter). It could be anything really.

BB: Do you normally have to put in extra hours for prep?

MM: Yes, with the film stuff it always comes at short notice, so you can't just manipulate their time in school. Their education comes first. With the concert work you'll see it coming up six months ahead, and you'll just work it in to the schedule. I think it's only fair to try and make sure that you achieve what you want to achieve in the time you've got. If you go asking for extra time it needs to be for something really quite important.

GB: Do you have another rehearsal at the oratory besides the 40 minutes?

MM: No, that's it, Monday to Friday, and then an hour before Saturday mass. There are occasions when we are putting on concerts where we have to get professional singers in, so we rehearse in class time, but this is only once or twice a term. The discipline is to use the time as well as you can and not intrude into any other time. It's important for the choristers to get away from music as well and to be children. That is really important. Take someone like James O'Donnell (Westminster Abbey) who's fantastic with the kids. Never for one moment does he forget that he has 8 to 13-year olds in front of him, but yet he treats them like adults when they are working. The boys really respond to it—they respect him and he respects them and the results show.

GB: Do you have anything specific about Washington that you'd like to share?

MM: Accepting that job has been a huge decision personally to give up a singing career that has taken me all over the place and provided some wonderful music making experiences. The job at Washington is huge, but the potential there goes beyond any other place I have seen. You can work with children from age four and put together a program at a junior level. At the other end of the scale you could then have a student choir of 16-18 year olds who will have had a considerable amount of experience with sight reading, and vocal pedagogy. I have not seen any other program anywhere that has that sort of opportunities that are there.

I'm very lucky to be able to have the task of taking this program forward. If it works it could be spectacularly successful. I hope so, if not for my sake then for the next person. I'm conscious, as I've been conscious of both the choirs I've built in the past ten years, that the person who really cuts their teeth with the choir probably at the end of the day doesn't get to enjoy the benefits of their labours. It would be my hope that the next director of music 10 years, 20 years, 100 years down the line will inherit a strong program and will then be able to take the choir on to another level. We'll see.

GB: Well put!

MM: In the UK if you drove around every church that had a professional sung service on Sunday morning in London you'd be counting 20 or 25 cathedrals and churches. This is music sung by essentially professional (or thereabouts) quality singers. In Washington there isn't really that depth in numbers so the pool of excellent choral singers is quite small. A wonderful thing to be able to do in Washington would be to nurture and widen the net of teenage singers as a way of investing in the future, possibly through advanced choral courses to prepare potential choral singers.

BB: The RSCM is having their first course for handpicked older youth at the cathedral this summer.

GB: One of our sopranos (a 17-year old) is in it.

MM: It may be through the RSCM that the cathedral can offer real support. This is something that I look forward to exploring with Ben Hutto. In England there is a well-known and well organized choral course for 16-18 year olds at Eton College near Windsor. It does excellent work in providing a focus for young singers. To be able to invest in the musical education of the choristers at the cathedral and see them return one day as professional singers or as professional people for whom singing is a big part of their lives would be truly rewarding.

GB: We need that really badly. I hope it can happen. It will be exciting.

MM: For every ten singers that we will have trained I hope that at least one or two of them might go on to be singers/directors themselves. As I prepare to start my work at Washington this particular aim has to be somewhere well down on the list, but it's something to work towards. I look forward to the challenge very much.

Our interview ended with the burning question of the day as to whether Michael's 1-year old daughter would speak American English or the Queen's English. There was much laughter as this point was debated. The results remain to be seen. We wish Michael well in his new post and welcome him to our side of "the pond." We feel confident he will be very successful in Washington. As we left the oratory school, he was on his way to a rehearsal of the Stravinsky *Mass*.

Several weeks later, Michael conducted his last service at the oratory. Gordon sang with the boys plus professional men in the Beethoven *Mass in C*. The performance was exciting in that wonderful room. At the conclusion of *Mass* the choir parents hosted a going away party for Michael in the garden. ■

Gordon and Barbara Betenbaugh are organist/choirmasters at First Presbyterian Church in Lynchburg, Virginia. They have recently returned from a 13-week sabbatical in the UK. They also direct Cantate, the Children's Choir of Central Virginia, and Mrs. Betenbaugh is chapel organist and assistant choral director at Virginia Episcopal School in Lynchburg.

Redlands Rejuvenated: Organ & Festival

(The return of Casavant Opus 1230)

Irmengard Jennings

The late Dr. Samuel John Swartz founded The Redlands Organ Festival in 1987. Held on the campus of the University of Redlands in southern California, the festival features many of the world's leading organists in concerts, lectures and masterclasses. Formerly, clinicians had to rely heavily on the aging 1927 Casavant organ (opus 1230). The Memorial Chapel, on the university campus, houses the organ. Due to the renovation of the chapel the festival was silenced in 2000. The organ returned to the Casavant Frères factory in St-Hyacinthe, Québec, Canada for rebuilding. On April 3, the reinstallation of this grand symphonic organ was complete, and hailed, once again, as a great success.

The week-long celebration of this landmark instrument ran from May 11-14, 2003. The artists for this year included Pierre Pincemaille, Craig Williams, James Welch and Russell Hancock, Christopher Pardini, and Jacquelin Rochette. M. Pincemaille is titular organist of the Cathedral-Basilica of St-Denis in France. Mr. Williams is organist and director of music of the Cadet Chapel at The United States Military Academy, West Point, New York. Dr. Welch is university organist at Santa Clara University. Russell Hancock is director of the Shorenstein Forum for Asia-Pacific Studies at Stanford. Mr. Pardini is the senior organist at the Crystal Cathedral, Garden Grove, California. Jacquelin Rochette is artistic director at Casavant Frères.

Jacquelin Rochette gave the keynote address covering the history of Casavant, its ties to the great Cavallé-Coll tradition, and the influences that shaped the original design of the University of Redlands instrument—and comments on the renewal of interest in the symphonic organ. He emphasized preserving high quality performances and diversity in programming.

Pierre Pincemaille presented the inaugural concert with virtuosic flair. His program included the *Prelude and Fugue in E-flat Major*, BWV 552 by J. S. Bach, *Choral in a minor* by César Franck, the Scherzo from *Symphony No. 2* by Louis Vierne, *Choral varié sur Veni Creator*, op. 4, of Maurice Duruflé, and *Le banquet céleste* by Olivier Messiaen. He also performed two improvisations on submitted themes: the first, a chorale suite in the style of J.S. Bach; and the second an improvisation in free style.

Craig Williams presented a solid performance of nicely varied repertoire. This program included *Carillon*, op. 27, no. 4, by Marcel Dupré, *Trio Sonata in C Major*, BWV 529, by J. S. Bach, a transcription of the theme from "Largo" of *Symphony No. 9* by Antonin Dvořák, and the *Concert Variations on "The Star-Spangled Banner"*, op. 23, by Dudley Buck. The second half included *Trumpet Tune in B-flat Major* by Roy Brunner, *Sonata in F minor*, op. 65, no. 1, by Felix Mendelssohn, and three movements from *Dix Pièces* by Eugène Gigout. Lynwood Farnham's *Toccata on "O Filii et Filiae"* was the encore.

The Welch-Hancock Duo was delightful, and featured seldom-heard organ and piano music: *Prelude, Fugue and Variation* by Franck, the *Festival Overture*, op. 50, by Edwin Grasse, *Prelude and Jubilee* by Dale Wood and three movements of the *6 Duos pour Piano et Harmonium* by Widor. They also played the *Final alla Schumann* by Guilmant, the evocative "Muir Woods" from *Three Northern California Landscapes* by Sondra Clark, *Intermezzo* and *Scherzo* from Joseph Clokey's *Symphonic Piece*, three movements from *6 Duos pour Harmonium et Piano*, op. 8, by Saint-Saëns, and finally, *Fantaisie* for

Organ and Piano by Clifford Demarest.

Christopher Pardini played with confidence and gave a skillful performance. This diverse program included *Festival Toccata* by Percy Fletcher, *Clair de Lune* by Claude Debussy, *Fantaisie in E-flat Major* by Saint-Saëns, *Soliloquy* by David Conte, *Rubrics* by Dan Locklair, *Cathédrales* by Vierne, and *Sonata I in d minor*, op. 42, by Guilmant. He closed with an encore, *Sonata on the First Tone* by José Lidon.

The festival featured an eclectic sampler of workshops, lectures and demonstrations. Jacquelin Rochette spoke describing the specific changes accomplished on the Opus 1230 project. He discussed Casavant's philosophy regarding organ restoration, and gave an exhibition of the various stops in each of the divisions of the organ. He played the *Variations de concert* by Bonnet, *Pascha Nostrum* and *Terra Tremuit* by Reboulot, and the *Adagio and Final* from *Symphony No. 3* by Vierne.

Christopher Pardini presented a service repertoire workshop that highlighted music that is accessible to most organists and appealing to a wide range

of tastes and styles. Organist James Welch and pianist Russell Hancock gave a lecture-demonstration entitled "Unlikely Bedfellows: The Organ and the Piano." This focused on the small but fascinating body of classical literature written for piano and organ duo. A significant portion of the lecture was devoted to the 19th-century literature for harmonium and piano, including a history of the harmonium in 19th-century France.

Craig Williams led a workshop entitled "The Instrument from the Organist's Perspective." He established practical and effective ways to approach the diverse range of instruments that we face and how to choose appropriate repertoire for any organ. Next, he displayed registration techniques using the university's 17-rank Schlicker and then demonstrated how to apply registration skills learned to repertoire of different countries and musical periods. His final workshop on hymn playing had special focus on the poetry of the hymn texts fitting the tune. Discussion centered on various ways of interpreting a variety of hymn types.

M. Pincemaille taught a performance masterclass. During this lively teaching session four organ students from California universities participated. M. Pincemaille's unique style and flair brought out the best in each of the performers. His passion for music was evident in his exuberant teaching. At the student recital, three of the performers returned to show what they had learned during the masterclass. The students represented Christopher Cook of San Diego; Ladd Thomas and Cherry Rhodes, USC; Esther Jones, Cal State Fullerton and Irmengard Jennings, University of Redlands.

We wish to extend a special thank you to all the individuals and organizations that are too numerous to mention that helped to make this program possible.

For information about the festival, scholarship opportunities, or study at the University of Redlands, call or write: 909/793-2121, ext. 3264; <irmengard_jennings@redlands.edu>.

—Irmengard Jennings
Adjunct Professor of Organ
Redlands Organ Festival Coordinator
edited by W. G. Chapman



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Four Centuries of Great Keyboard Instruments: Vermillion, South Dakota

Larry Palmer

In an historic first for the United States, three regional early keyboard societies (Southeastern, Midwestern, and Western) met for a joint conference ("Four Centuries of Great Keyboard Instruments: What They Tell Us") at the National Music Museum, Vermillion, South Dakota, May 16-19. Gratifying as it was to participate in this possible first step toward a national organization, the main attraction of the Vermillion gathering was the Museum and its superb collection of historic musical instruments.

150 registrants overfilled the concert venue named for Museum founder Arne Larson, and the group often spilled from the tearoom into hallways for breakfast and coffee breaks. Still, the capable and welcoming staff were able to overcome most difficulties and make all feel welcome—sometimes rather warmly so! From an elegant buffet reception at the home of University of South Dakota President Jim Abbott to the closing party at program co-chair John Koster's rural retreat, physical hungers and thirsts of the crowd were well served. All other meals, included in the modest registration fee, were taken together in the University's Coyote Student Center. Communal dining, a feature of previous gatherings in Vermillion, was an appreciated convenience in this small Midwestern college town.

A recital capped each jam-packed day. Two of these proved to be especially fortuitous partnerships between artist and instrument. Closing the conference, Andrew Willis played his aptly-chosen program on an early-19th-century Viennese piano by Anton Martin Thym. For the first half he chose works by Moscheles, Field, Hummel, and the rarely-performed *Sonata in E minor*, opus 70 of Carl Maria von Weber. Following intermission Willis gave transcendent performances of Schubert's *Moments Musicaux* (the fifth, in F minor, will never sound right again without the piano's Turkish percussion effects) and Beethoven's *E Major Sonata*, opus 109, perhaps the musical highpoint of the conference. Among several visiting European artists, Miklós Spányi stood out for his effortless musicality and consistently interesting playing in a program of sonatas by Johann Eckard, C. P. E. Bach, and Joseph Haydn, performed on the colorful Späth & Schmahl 1784 Tangentenflügel (using the correct spelling of Späth, without its ubiquitous umlaut, as discussed by Michael Latham in an illuminating lecture on this instrument and its maker).

A concert by Tilman Skowronek (earnest performances of works by Louis and François Couperin and Rameau) introduced the resonant 1785 Jacques Germain harpsichord. Luisa Morales gave straightforward readings of Iberian sonatas, allowing only two of them to be heard on the wiry and virile José Calisto Portuguese harpsichord of 1780, and playing far too many more on a beefy 1798 Joseph Kirckman double harpsichord, utilizing the kaleidoscopic possibilities for registrations available on this instrument. Morales was joined by Spanish folk dancer Cristóbal Salvador for her two concluding Scarlatti sonatas, after which Salvador led a post-concert dance class for those brave enough to participate.

The conference schedule listed an additional (and overwhelming) 32 lectures or short performances! This attendee, for one, found it impossible to attend all of them, especially those given late in the afternoons.

Some memorable programs included:

- A deeply moving clavichord recital of Bach preludes and fugues, played by wounded warrior Harvey Hinshaw, who had tripped while loading his instrument late at night for the trip to Vermillion. Fortunately neither Harvey nor his fine Lyndon Taylor clavichord sustained permanent damage, although each showed bruises from the unfortunate altercation.
- Carol lei Breckenridge's Mozart



John Koster, making an announcement. (photo by Bill Willroth, Sr.)



Andrew Willis performing on a piano by Anton Martin Thym, Vienna, about 1815. (photo by Bill Willroth, Sr.)



Miklós Spányi performing on a Tangentenflügel by F.J. Späth and C.F. Schmahl, Regensburg, 1784. (photo by Bill Willroth, Sr.)

played on two clavichords from the Museum's collection: a 1770 Swedish instrument and an 1804 Johann Paul Kraemer & Sons, built in Göttingen.

Three consecutive Sunday afternoon programs dealt with repertoire from the now-historic 20th century, as well as some new works of the fledgling 21st:

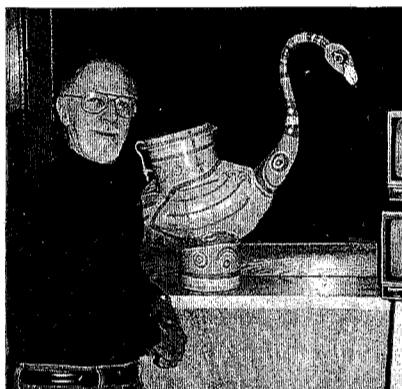
- Larry Palmer spoke about Herbert Howells' *Lambert's Clavichord*, the first published clavichord music of the revival period. Recorded examples played on clavichord, harpsichord, and piano served as illustrations. Inferior sound equipment forced an impromptu performance of the first clavichord example on the Wolf harpsichord.
- Attractively garbed in gold happy coat, Berkeley-based Sheli Nan presented some of her own harpsichord compositions, complete with video camera to record her every gesture.
- Calvert Johnson, with understated virtuosity, presented a superb concert of harpsichord music by Japanese women composers Makiko Asaoka, Karen Tanaka, and Asako Hirabayashi (now there is a focused specialization!) on the Museum's 1994 Thomas & Barbara Wolf harpsichord, an instrument tonally



Harpsichordist Luisa Morales and dancer Cristóbal Salvador take a bow at their recital. (photo by Bill Willroth, Sr.)



Instrument maker Peter O'Donnell shows his fortepiano. (photo by Bill Willroth, Sr.)



Larry Palmer with "Flabonga" (photo by Karyl Louwenaar)

modeled on the Germain instrument, but tastefully decorated in sober black and red with gold bands, rather than the 18th-century instrument's unfortunate color scheme of raspberry pink and ultramarine, with a gratuitous 20th-century "French bordello" lid painting.

The original Germain, an exceptionally fine-sounding instrument, was the most utilized harpsichord of the conference. It was heard in programs played by Elaine Thornburgh, Paul Boehnke, Nancy Metzger, Nanette Lunde, and Jillon Stoppels Dupree, who proved to be a passionate advocate for the far too little-known music of Belgian composer Joseph-Hector Fiocco.

A smaller gem, the Museum's recently-acquired Johann Heinrich Silbermann spinet (Strasbourg, 1785) was heard in performances by Paul Boehnke and Asako Hirabayashi.

The "home team" of faculty members from the University of South Dakota made major contributions:

- Piano professor (and program co-chair) Susanne Skyrn played appropriate music on the soft, clavichord-like piano by Manuel Antunes (Lisbon, 1767) as well as a much-appreciated traversal ("from the sublime to the ridiculous," she noted) of music by Beethoven (three *Bagatelles*), Vorisek, and Herz. This program concluded with the bell-cose *Siege of Tripoli: An Historical Naval Sonata* by Benjamin Carr, for which Professor Skyrn employed all the "Drums, Bells, and Whistles" available on the Thym piano. Her partner in hilarity was handkerchief-waving narrator, Dr. Matthew Hardon.
- Organ professor Larry Schou demonstrated the fine six-stop organ by Christian Dieffenbach (Pennsylvania,

1808) as well as the 1786 Josef Loosser house organ from the Toggenburg Valley of Switzerland.

Virtuoso lectures included:

- Peggy Baird's slide presentation showing keyboards in a wide variety of paintings ("Music for the Eye and Art for the Ear"), delivered with her usual irrepressible wit.

- Ed Kottick's informative and entertaining "Tales of the Master Builders," amusing vignettes from his just-published book *A History of the Harpsichord* (Indiana University Press). Hermann [Pohl] the Hapless, indeed!

- Sandra Soderlund's well-organized, informative talk on Muzio Clementi, enriched by musical examples played on a square piano by John Broadwood, London, circa 1829.

San Francisco's Laurette Goldberg invented some *Goldberg Variants* on harpsichord history in an amazing after-dinner ramble following a memorable vegetable, chicken, or beef Wellington banquet on Monday evening.

Throughout the meeting several instrument makers displayed examples of their work. Among these a French double harpsichord by Knight Vernon featured a splendidly light action; Paul Irvin's 1992 unfretted clavichord produced a generous volume of sound; and Owen Daly's Vaudry-copy harpsichord delighted these ears and fingers, as did finely crafted instruments by Robert Hicks and Douglas Maple.

During her first visit to the United States in the early 1960s, harpsichordist Isolde Ahlgrimm was especially amused by the ubiquitous pink flamingo representations she saw in many suburban front yards. It was with a sense of recurring cultural history that my eyes were captivated by the colorful pink bird statue displayed at the Museum's visitors' desk, visible through the windows of the Larson Concert Hall. Closer inspection showed it to be a hand drum, dubbed the "Flabonga," a gift to Museum Director André Larson.

Because of unavoidable travel difficulties, papers by David Chung (Hong Kong) and Eva Badura-Skoda (Vienna) were read by Museum staffers.

So what *did* these examples from four centuries of great keyboard instruments have to teach us? For this listener they reinforced, once again, that most music sounds better, and far more interesting, when played on period instruments tuned in appropriate temperaments. They underscored how vast the variety of historic keyboards is. They showed how comparatively monochromatic a tonal range the contemporary piano presents, and how impoverished it is by its paucity of coloristic devices such as modulators, bassoon stops, bare wood (or variously-covered) hammers, and Janissary percussion.

Keyboards from Vermillion's National Music Museum (formerly known as The Shrine to Music) demonstrated that informed restoration and constant care permits them to function as superb instruments for music. Curator John Koster announced early in the proceedings that keeping 1588 strings in tune for the weekend would be a major task! He managed it with grace and skill, as he did his many other responsibilities during the conference.

It was encouraging to note a number of other visitors to the Museum during our time there. Many of them were young students, a group distinctly, and disturbingly, not well represented on the rosters of our keyboard societies. I would urge each reader to plan a visit to this outstanding American museum, and, if possible, to make this collection of early keyboard instruments known to a student. A virtual visit to these holdings is available through the Museum's website: <www.usd.edu/smm>. ■

On the Road in Bach Country with Michael Barone

Pipedreams Organ Tour, April 21–May 3, 2002, Part 2

Mary Ann Dodd

Part 1 of this article appeared in the September issue of *THE DIAPASON*.

Day Four

Morning arrived all too quickly—cloudy and chilly—but by now we were getting used to that. We were to spend the entire day in Leipzig—no packing, no luggage to wrestle—and we would sleep in our same beds again tonight. I was more than ready for a relatively “low-key” day and looking forward to it. What I would soon learn is that there is absolutely nothing “low-key” about the city of Leipzig!

Early in the Middle Ages, before the end of the ninth century, Leipzig was settled by Slavs, who named it Lipsk (City of Limes). Located at the crossroads of ancient trade routes and at the confluence of three important rivers—Pleisse, White Elster and Parthe—Leipzig has been, from the very beginning, an important center for commerce, publishing, learning, technology and the arts. It has survived the devastation of many wars and hostile occupations. Over the centuries, it has continued to preserve, restore, and reconstruct, never losing sight of its identity. Today, the city exudes an atmosphere of energy and vitality as it forges ahead on the cutting edge of the future. From the very beginning, it has prospered and—rather like the Energizer bunny—it just keeps going, and going, and going! And so it came as no surprise to learn that Leipzig's motto is “Leipzig kommt!”

Leipzig Gewandhaus

There is so much here to see and to explore that one could spend weeks and barely scratch the surface. The possibil-

ities are dizzying. But our time was short, and we were here to pay homage to J. S. Bach and some of the other great musicians associated with Leipzig. What better place to start our tour than at the famous Gewandhaus? Located on the south side of the Augustusplatz and opposite the Leipzig Opera House, which can be seen reflected in its large glass windows, this is the third home of the Gewandhaus Orchestra, the oldest civic orchestra in Germany, founded in 1743. The new building, built in close cooperation with conductor Kurt Masur, was dedicated in 1981. It is well worth the visit even if one never ventures beyond the breathtaking, spacious lobby whose open tiers and stairways are dominated by a large and dramatically colorful ceiling mural, said by some to be the largest in all of Europe.

We were headed for the Great Hall and a demonstration of its four-manual, 92-rank Schuke organ. The hall itself is a large, multi-sided amphitheater seating 1900 people. The organ is visually stunning, mounted high on the wall above and behind the gallery seating area, which faces the rear of the stage. The action is mechanical, and—just as we saw at the Berlin Konzerthaus—there is a second, electric-action console for onstage use. We were greeted by the Gewandhaus organist, who turned out to be none other than Michael Schönheit, who had so graciously demonstrated the little Ladegast in Merseburg Cathedral only the day before. On this occasion we were treated to the entire Widor Fifth Symphony—a good choice to put the organ through its paces and an opportunity, for those who wished, to move around and hear the instrument

from every possible vantage point.

St. Nicholas Church

From there we made our way to the church of St. Nicholas, easily identified by its triple towers. Nikolai Church is the city's oldest church, dating from c.1165 when it sat at the crossroads of two important trade routes. St. Nicholas is the medieval patron saint of merchants and travelers, and even today the church sits at the center of the city among banks and office buildings, open to visitors from all over the world. Both exterior and interior have been altered over the years, reflecting the trends and tastes of the times. At present, both church and organ are undergoing restoration, so an organ demonstration was not possible. The lavishly decorated interior is indeed splendid and more than one could possibly assimilate in one brief visit. For me, the enormous galleries on three sides of the nave seemed to invoke those masterpieces of Bach, the music of which had once filled this very space.

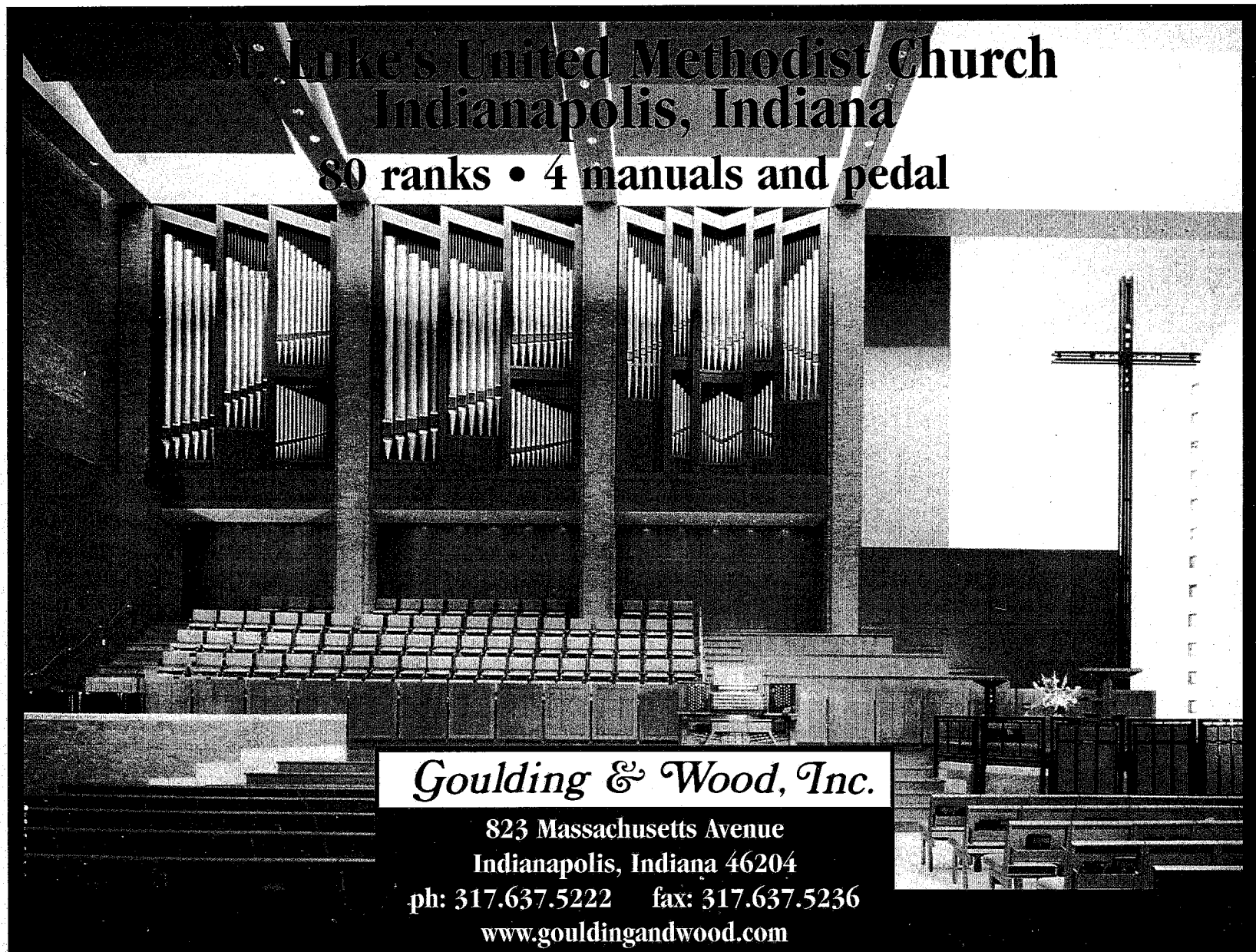
The organ started out as a large, four-manual Ladegast of eighty-four stops with an open 32' in the case. Built between 1858 and 1862, it was rebuilt by Sauer in 1902/03. Now, one hundred years later, it is being restored as closely as possible to its original state by the Eule firm.

We cannot leave this sacred spot without taking a moment to remember the events of October 9, 1989—events which forever altered the course of history. It was here, on this very spot, led by Kurt Masur, among others, that the more than 2000 people who had filled St. Nicholas for the Peace Prayer Ser-

vice were joined in the streets outside by more than ten thousand demonstrators, all holding lighted candles. After forty years of oppression under the GDR, this non-violent, bloodless revolution turned the tide and paved the way for the reunification of Germany. I treasure the memory of the brief time I was able to spend in the Church of St. Nicholas, and I find hope and comfort in the knowledge that the prayers for peace continue in this very special place.

Out on the sidewalk again and back to the present, we had the luxury of some time on our own. We had been offered a guided tour of the University of Leipzig's Musical Instrument Museum, which we had the option of taking either before or after lunch. This important collection features 5000 exhibits spanning five centuries. For some of us it felt good to stretch our legs and shed our tourist guises. After an alfresco coffee break and a little more walking around, we encountered others from our group on their way to lunch. We decided to join them, and that is why I cannot tell you about the Musical Instrument Museum, because I never got there.

Just in front of The Old Stock Exchange is the famous statue of Goethe, whose gaze is eternally fixed on the entrance to the Mädler Passage, Leipzig's most magnificent arcade and the only one to have survived the centuries intact. Just inside the entrance, marked by two unusual sculptures, is the ancient stairway leading down to one of Leipzig's most famous and historic restaurants—Auerbach's Keller, the barrel cellar immortalized by Goethe in a famous scene from *Faust*.



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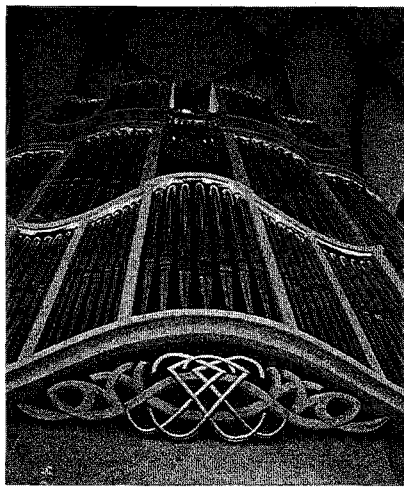
We were seated in a rear corner at a table in front of a long banquette. Surrounded as we were by dark wood paneling and soft lighting, the ambiance was deliciously warm. The large room seemed to be filled nearly to capacity, and our table kept expanding as others from our group joined us. My recollection of the meal is hazy, but I do recall a delicious stein of beer and a hearty, hot soup. There may have been a dozen of us at the table. It was a wonderful opportunity to get better acquainted with some of our fellow travelers and to simply relax and soak up the atmosphere of this timeless place. I remember thinking to myself: so this is *Gemütlichkeit*! Service was slow and somewhat hampered by the size of our group and our marginal—to say the least—German. By the time we had settled our checks and were once more out on the street again, it was too late to join the museum tour. Nourished and refreshed, we went our separate ways. We would gather later on at the Thomaskirche for a demonstration of the organs by Ulrich Böhme.

Thomaskirche

St. Thomaskirche is easily identified by its extremely steep-pitched tower and the much-photographed statue of Bach in the small square just to the south. The church occupies the site of an earlier church for the Augustinian Monastery founded in 1212 by Margrave Dietrich with—as legend would have it—a choir of twelve boys. At the time of Bach's 27-year tenure (1723–1750), there were fifty-four boys, and today the choir consists of one hundred boys and young men who give weekly performances of the cantatas, motets and oratorios of Bach. Originally buried at St. John's Church, which was destroyed in World War II, Bach's remains have since been removed and were reburied here in 1950. His final resting place is in the choir room directly under the chancel. Needless to say, the church has become a very popular tourist attraction, generating an atmosphere more akin to a museum than to a house of worship.

Although the basic architecture of the church has remained unchanged since the end of the fifteenth century, many alterations and additions have occurred over the years, reflecting current styles and tastes. After the reunification of Germany in 1990, and after nearly one hundred years of neglect, a total restoration of the church was undertaken and completed just in time for the Bach anniversary in July of 2000. Included in the project was the installation of a brand-new "Bach" organ built by Gerald Woehl. Public funding for this 5.5 million dollar undertaking was provided by the European Union, the German Federal Government, the State of Saxony and the City of Leipzig. There were private donations as well. A four-manual instrument of 61 stops, the organ was designed in accordance with the principles of eighteenth-century, middle-German organ building. The casework was inspired by that of the Scheibe organ in the Pauliner (University) Church in Leipzig, which Bach had examined in 1717. The specification is based on that of the Georgenkirche in Eisenach (Bach's hometown), an instrument that the young Bach would have known well, as it was designed by his uncle, Johann Christoph Bach. The new Woehl organ sits in the center of the north balcony across from the Bach window.

In addition to the new instrument, St. Thomaskirche has a second, older, three-manual organ of 88 stops built by Sauer in 1889 (considerably enlarged in 1908). Midway through the twentieth century it succumbed to the "Baroque" craze, but in 1988 it was returned to its original state. It sits in the rear (west) gallery. It has a rich, warm, romantic sound, and it is this instrument that would have been played by Straube and Ramin, among others. Ulrich Böhme, who demonstrated the organs for us, has been the organist of St. Thomaskirche since 1985. He played the Bach *Pièce d'Orgue* on the Woehl, and on the



The 2000 Woehl (IV/61) in St. Thomaskirche, Leipzig (photo by Roland Rutz)

Sauer, some Mendelssohn.

There was a little more free time at our disposal before we gathered for an early dinner. Our day in Leipzig ended as it had begun—at the Gewandhaus where we heard the famous orchestra, under the direction of Roger Norrington, perform Ralph Vaughan Williams' Fifth Symphony and Brahms' First. Filled with people, the huge amphitheater bore little resemblance to the nearly empty space we had occupied only a few hours before. The atmosphere was one of eager expectancy. Our group was dispersed to various locations throughout the Great Hall so that it was easy to imagine that we were simply Leipzigers out for an evening of fine music. Often, in my lectures, I have spoken of the synergistic triumvirate of composer, performer and listener. But never have I experienced it as I did on this particular occasion. The audience seemed to be every bit as focused on the music as were the musicians themselves. Listening in the Great Hall of the Gewandhaus is clearly not a passive activity. Our collective ears were on the edges of our seats. Music was happening here, and all of us were involved in the process. It was an evening to remember. And then it was back to our hotel to pack, to sleep and to prepare for an early departure the next morning.

Day Five

It was hard to leave Leipzig behind knowing how many of its treasures—landmarks, architecture, monuments, museums and libraries—still remained to be explored. Back on the bus once more, we headed out of the city and toward the open countryside. Our final destination on this Friday would be Eisenach, Bach's birthplace. But first we had some very interesting stops to make along the way.

Rötha

First stop on our agenda was Rötha, a picturesque small town of very narrow streets. It offered a pleasant contrast after the lively hustle and bustle of Leipzig. We were about to see and hear our first Silbermann organ. Photographs and recordings—wonderful as they are—cannot begin to capture the actual visual and aural experience. St. Georgenkirche dates back to the twelfth century. The architecture is eclectic, and it has been rebuilt many times. The twin-towered edifice dominates the surrounding landscape and is at once sturdy and elegant. When I stepped inside the church, I felt as though I had entered another dimension. Although it was another dark and gloomy day, the interior was bright, filled with a diffusion of soft, golden light and a subtle, not unpleasant smell that seemed to invoke things ancient and holy. One tended to speak in hushed tones. The space is not vast by any means. The gothic-style windows are tall and narrow and of plain glass. The impression is of elegance and simplicity with lots of dark wood and white plaster. The nave opens into a rather spacious choir, and the eye is compellingly drawn to a sumptuous altarpiece with frescos of the Crucifixion and the Last Supper.

The organ, of two manuals and 23 stops, was built between 1718 and 1721 by Gottfried Silbermann. Dedicated in 1721 by Kuhnau, Bach's predecessor at St. Thomaskirche, it is in meantone tuning and has reeds only in the pedal. Although I would not have described the sound as "silvery," it was indeed bright and, at the same time, very rich. These small instruments are noteworthy for their economy and yet amazing variety of sounds. A former cantor, Mrs. Schoedel, played the Bach A Major for us, and then we were on our own. Those who wished to play needed no urging and started queuing up immediately. It is perhaps interesting to note that this particular instrument served as the model for the Marilyn Mason Organ at the University of Michigan built by Fisk. Yet another Silbermann can be found in Rötha at the Marienkirche—a one-manual instrument of eleven stops.

St. Wenzelskirche, Naumburg

Back on our bus once more, we headed for St. Wenzelskirche in Naumburg. It was pleasant to ride through the peaceful, rural landscape. The country here is quite flat, and we passed small farms, grazing cattle, carefully tended gardens and fields of winter wheat, occasionally punctuated by large automotive centers off in the distance.

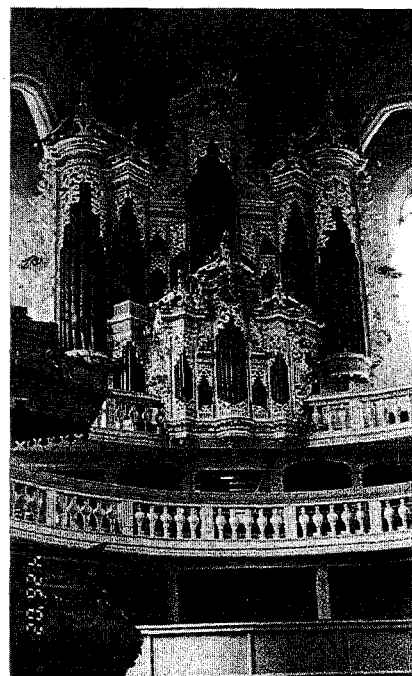
Naumburg was founded in 1028. The medieval gates and fortification walls still stand around the old city with its narrow, cobbled streets. The City Church of St. Wenzel has been in existence since 1426. The organ we have come to see and hear is a 1746 Hildebrandt of three manuals and fifty-three stops. The instrument was drastically altered during the nineteenth and early twentieth centuries. Miraculously spared in the WW II Allied bombing of Naumburg, it suffered from years of neglect during the subsequent Communist regime. By the time of the Reunification in 1990, the organ had deteriorated so badly that it was barely playable. In 1992 the City of Naumburg and the Friends of the Hildebrandt Organ convened an international symposium which recommended the restoration of the organ to its 1746 condition. The cost of the project, which was entrusted to the Eule firm, was estimated at 2.5 million dollars. The Rückpositiv was tackled first and completed in 1996 in time for the 250th anniversary of the organ, and the entire restoration was completed in the year 2000. It was re-dedicated on the first Sunday in Advent with a solemn worship service and a dedicatory recital played by Ulrich Böhme, organist of St. Thomaskirche.

What is it about this historic instrument that has generated so much international excitement and attention? And why has this particular instrument come to be regarded by many as the ideal "Bach" organ?

In 1723, shortly after coming to St. Thomas, Bach took his choir to the nearby village of Störmtal to perform a cantata he had written for the dedication of a new organ in the village church. It was on this occasion that Bach first met the builder, Zacharias Hildebrandt, who had apprenticed for five years under Gottfried Silbermann. The Störmtal organ, still extant today, was examined by Bach and pronounced to be "an excellent and durable instrument, very worthy of praise." The two men soon became lifelong friends, and in 1735, Hildebrandt moved his workshop to Leipzig.

In 1743, Bach's advice, among others, was sought by the city council of Naumburg in regard to the Wenzelskirche organ—a Thayssner instrument built in 1700. Although two other builders had been consulted, the contract for a new instrument went to Hildebrandt. When the organ was completed in 1746, Bach played it, examined it, and wrote glowingly about it. Moreover, there is good reason to believe that Bach himself collaborated with Hildebrandt on the design of the instrument.

What are some of the characteristics that set this instrument apart from other



The 1746 Hildebrandt (III/53) in St. Wenzelskirche, Naumburg (photo by Roland Rutz)

more typical middle-German instruments of the first half of the eighteenth century? Consider the following: multiple color stops at low pitches and a steady, copious wind supply; a spacious chest layout affording easy and convenient access to all of the pipes; a complete and well-developed pedal division; 16' stops in the manual divisions and two 32's in the pedal; well-tempered tuning; a large and complete Rückpositiv; divisions that achieve their distinction not by placement or *Werkprinzip*, but by the individual scaling of each of the principal choruses—all of this espoused by Bach and well documented.

As we gathered expectantly at the entrance to the church, Michael said: "Take several deep breaths, because when you go into the church, your breath will be taken away." He was right. Nothing could have prepared us for the sight of the interior of this splendid gothic building with its lavish baroque decoration, and then to let our eyes travel upward past the first two galleries and then to the uppermost gallery and that sumptuous organ case. The organ case, with its gorgeous decorations by the woodcarver Johann Goericke, has been retained from the Thayssner. The keyboards and stops are also original. Inside the white cabinet doors, the "interior" of the console is painted a rich "bluer-than-blue" color.

The organist, Irene Greulich, played for us—Bach, of course—and the sound was magnificent. The plenum was rich and brilliant with plenty of that gravitas of which Bach was so fond.

This instrument stands, among many other things, as a model of historically informed restoration. Archival documents and photographs provided much important information. The preservation and restoration of this very special instrument is surely no small miracle. To stand in this place which has stood for more than half a millennium, to see, hear, touch, and actually play this historic instrument is a spiritual experience to be treasured and long remembered.

Our time at St. Wenzelskirche passed quickly, and all too soon it was time to come back down to earth again. It was already early afternoon, and after a quick lunch, we were back on the bus headed for Eisenach, the birthplace of Bach. But first, our itinerary called for a visit to Buchenwald.

Buchenwald

Buchenwald Concentration Camp is located just north of the city of Weimar atop Ettersberg Hill. Buchenwald means beech tree wood, and at one time this must have been a lovely spot. Legend has it that Goethe spent many pleasant contemplative hours here beneath his favorite tree. Today, only the stump remains of "Goethe's Oak," which was damaged by bombs in 1944 and later cut down. Buchenwald was not originally

planned as a place of genocide. Nevertheless, more than 250,000 people were held captive here, of whom more than 50,000 died. Near the end, as many as 1,500 prisoners a day were sent to the crematorium. At the time of the liberation and the arrival of the US Army on April 11, 1945, around 21,000 prisoners including 900 children and young people remained in the camp.

Our tour, with Sonja as our guide, began at the top of the hill at the entrance to the gate building, which is flanked on either side by the arrest houses. Two of the twenty-two watchtowers remain, and the crematorium is near by. Many artifacts remain in the buildings and about the grounds, offering mute testimony to the atrocities committed here. The more than fifty camp barracks that lined the hillside below in neat rows are no longer standing, but the location of each is marked by a stone which displays the block number, and the outlines of each building are shown by layers of broken stone. As I stood at the top of the hill, taking in the stark scene spread out below me, I was reminded that only four days ago I had stood in a place of similar topography—Sansoucci Palace. Sansoucci had been all warmth and color and light. Here at Buchenwald, all was cold and gray and dark. I'm sure that on occasion the sun does indeed shine on Buchenwald. But at that moment it seemed to me that sunshine—in this awful place of despair and death—might easily be regarded as profane. Our usually lively and congenial group was subdued and silent as we made the long descent to the Storehouse at the bottom of the hill where the prisoners had been relieved of their clothing and all personal effects. Today it is a museum with a permanent exhibition of documents and relics depicting the grim history of Buchenwald and commemorating the lives of the thousands who perished here. Our tour lasted nearly two hours. There was much to see and to try to understand. How does one comprehend the incomprehensible? The atmosphere of such a place is indescribable. As we left the museum, a cold, steady, drenching rain had begun to fall. Finally, it was time to make the long ascent back to the top of Ettersberg Hill, where warmth and transportation and normalcy awaited us.

Bach House

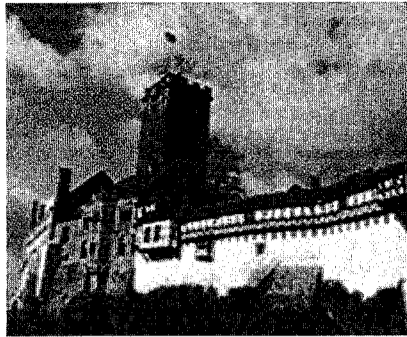
And so we continued on to Eisenach, a bit weary and bedraggled. After settling into our hotel where we were given dinner, we ended our day with an evening arranged just for us at the Bach House. The house in which Bach was actually born no longer exists, but today this house is officially recognized as the Bach family home. There is much of interest to see here, and the house is furnished as authentically as possible, and many instruments of the period are on display. Having explored the museum a bit, we were invited to make ourselves comfortable. Our amiable hosts, dressed in authentic attire, treated us to a private concert using several of the period instruments in the collection. It was an informal and relaxed occasion, and the music was lovely. One could easily imagine that we had been transported back in time to a musical evening at the Bach's. It was an extraordinary end to an extraordinary day.

Day Six

Saturday morning came all too quickly, but what a delight to wake up in the city of Bach's birth. Here we were in the heart of Bach country with four organs and a castle awaiting our pleasure. By the time we had climbed aboard our bus, we were primed and ready for our next adventure.

Wartburg Castle

Destination: Wartburg Castle. Dating back to 1067, this medieval castle sits high atop a 1230 foot cliff overlooking the city of Eisenach below. Complete with drawbridge, half-timbered ramparts, and dungeons in the southern tower, Wartburg is one of the best preserved castles in Germany. Although



Wartburg Castle (photo by Arnold Kloock)

largely Romanesque and Gothic, some original sections from the feudal period still remain. Legend has it that the Great Hall, which dates back to 1160, provided the setting for the famous minstrels' competition immortalized by Wagner in *Tannhäuser*. It has also been suggested that perhaps Martin Luther had this magnificent structure in mind when he wrote "A Mighty Fortress."

It was here, in 1521, that Martin Luther, excommunicated and condemned as a heretic, took refuge for three hundred days under the protection of William the Wise. Transformed from a pious monk to a bearded "Knight George," Luther wore cloak and dagger and hunted the woods. It was during these solitary days of voluntary captivity that he translated the New Testament

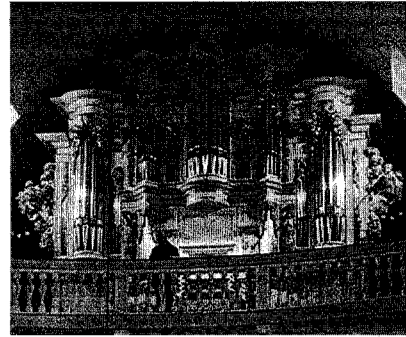
from Greek to German. Up until that time there had been no uniform written language, and it was Luther's synthesis of the many dialects with which he was familiar that came to define the German language as it is known today. The rooms, in which Martin Luther lived and worked, have been preserved. For more than four hundred years, they have been the object of countless pilgrimages, and the names of many pilgrims—dating back to the 1600s—have been carved into the walls.

Also inside the castle are many authentically restored and furnished rooms filled with the art and artifacts of another age—frescos, paintings, mosaics, tapestries, pottery, stone carvings, and medieval clothing. The whole experience was very much like entering a magical time machine, and we were reluctant to leave.

Arnstadt

But we could not afford to linger. And so it was back to the bus and on to the town of Arnstadt with its charming market square and uneven cobblestone streets. It was here, in 1703, that Bach took on his first regular employment as organist of the New Church.

Arnstadt was the hometown of Bach's grandfather, and many Bachs were born, christened and buried here. Founded in 704 and granted a city charter in 1266, Arnstadt is the oldest town



The 1703 Wender (restored by Otto Hoffmann in the Bachkirche at Arnstadt) (photo by Roland Rutz)

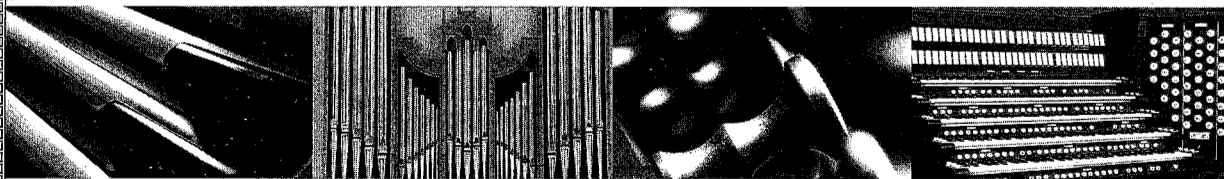
in Thuringia. Located on the edge of the Thuringian Forest, it was, in Bach's time, a thriving trade center of 3,800 inhabitants. The New Church—one of three—was built between 1676 and 1683 on the site of the ruin of St. Boniface's, a medieval edifice, which had been destroyed by fire in 1581. It took sixteen years to raise enough money for the organ, and the contract went to the renowned organ builder, Johann Friedrich Wender of Mühlhausen. A modest instrument of two manuals and 21 stops, the organ was completed in 1703. The young Bach, only eighteen years old, recently graduated from St. Michael's in Lüneburg, and now in the employ of Duke Johann Ernst of

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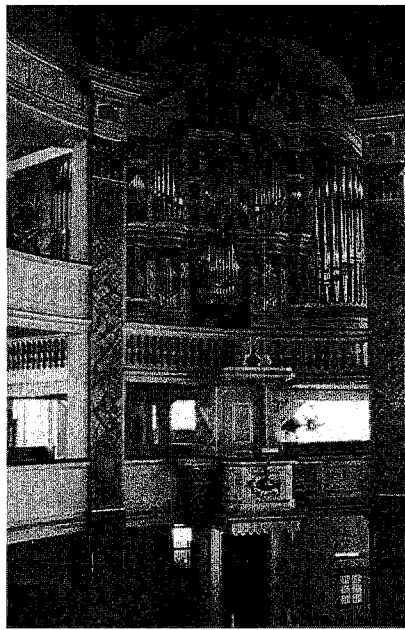
Weimar, was invited to Arnstadt to conduct the official organ examination. He was also invited to perform the inaugural recital, which perhaps served as an informal audition for the organist position, which he would assume in August of that same year. What a feather in young Sebastian's cap, and what a testimony to his knowledge of organbuilding and his considerable keyboard skills. Christoph Wolff, in his biography of Bach, *Johann Sebastian Bach: The Learned Musician*, writes: "For the first time in his life, he [Bach] had free reign over a fine instrument with no technical defects, a luxury most organists of the time could only dream of." Bach remained in Arnstadt for three years—years which were extremely important to his development as an organ virtuoso and composer. It is not without significance that the new instrument was tuned in the "new" well-tempered tuning system developed by Werckmeister. Bach's duties were minimal and he had lots of time to practice on a fine new instrument and to study all of the organ repertoire he could get his hands on. It was here that he confused the congregation with his wild hymn improvisations, clashed with the town authorities over his job description, and overstayed his leave when he made his famous pilgrimage to Buxtehude in Lübeck.

Unfortunately, the organ has been the victim of many modifications over the years, and aside from the case, very little of the original instrument remains. However, in the year 2000, it was reconstructed by Otto Hoffmann and returned to something close to the original design in time for the Bach sesquicentennial. Today the church is known as the Bachkirche, and it was indeed a thrill to stand in the nave of this historic place. The wooden building is plain, but elegant, with double galleries on three sides. The organ sits high in the third (west) gallery under the barrel-vaulted ceiling, with small galleries on either side of the choir loft for instrumentalists. Since there is no Rückpositiv, the organist at the console sits in plain view. On a typical Sunday, Bach might have had a congregation of as many as 1500 worshippers. After the demonstration by organist Gottfried Preller, those who wished were free to try the instrument for themselves. However, we had a schedule to keep and could not tarry long.

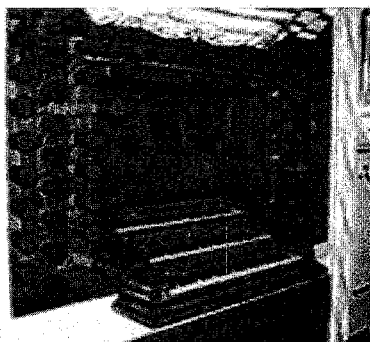
Waltershausen

Back on the bus once more with our "Bach's" lunches, our next stop was the Parish Church of Waltershausen. The church tower dates back to the fifteenth century and has been rebuilt many times over the centuries. Today only part of the original tower still remains. The foundation stone for the church was laid by Frederick II in 1719, and the church was dedicated in 1723.

Nothing about the exterior prepares the visitor for the amazing sights and sounds which lie in store. To step inside the church is to travel back in time and enter another dimension. I was struck, as I had been earlier at the St. Georgenkirche in Rötha, by the otherworldly quality of the light in the vastness of this splendid interior. I found it mesmerizing. One's eyes are drawn upward past the eight vertical pillars to the remarkable fresco on the ceiling, which gives the distinct impression of a rounded ceiling vault, when indeed the ceiling is quite flat. There are double galleries like those we had seen at Arnstadt, except that the Bachkirche has a relatively long and narrow nave, whereas the nave here is much wider. The three boxes in the first gallery at the rear were reserved for the duke, the judges and the residents of Tenneberg Castle. I had the feeling that they might walk in and take their seats at any moment. Beautiful artwork adorns



The 1730 Trost (III/53) in the Parish Church at Waltershausen (photo by Roland Rutz)



Console of the Waltershausen organ (photo by Arnold Kloock)

the walls, and one could spend hours taking it all in.

But we were here to see, hear and play the organ of three manuals and 47 stops built by Heinrich Gottfried Trost between 1724 and 1730. It was at that time that Trost left the project even though the organ remained unfinished. It was not finally completed until 1753. By now it came as no surprise to learn that the instrument had undergone considerable alteration and modification during the nineteenth and early twentieth centuries. The original organ, as well as the church, has recently been restored. The organ sits high above the altar and the pulpit in its elaborately carved case. Organist Theophil Heinke demonstrated for us. Visually magnificent as the instrument is, nothing had prepared us for the remarkable sound, which was quite unlike anything I had ever heard. Colorful, bold and bright, the sound is never harsh or shrill. The plenum is gutsy, with gravitas, but never overwhelming. The music seemed to surround us with a clarity and presence ideal for the polyphony of Bach. There is a preponderance of colorful 8' stops—wide flutes and narrow strings—including an especially luscious doppel flute. On the other hand, there are only two mixtures and relatively few and mild reeds. It is an instrument far removed from the Werkprinzip and the ideals espoused by the organ reform movement. Harald Vogel, in an article for the Westfield Center Newsletter, has praised this very successful restoration for bringing us ever closer in our ongoing search for the ideal Bach organ. In any case, it is understandably the pride and joy of the people of Waltershausen. It was for me perhaps the highpoint of the tour. It was hard to take our leave.

Erfurt

And then it was back on the bus and on to Erfurt Cathedral. Erfurt is the

largest city in Thuringia with a population today of 200,000. One of the oldest cities in Germany, it was first mentioned by St. Boniface in the eighth century. It was here, in the year 1501, that Martin Luther came to study at the university and later took his monastic vows at the Augustinian monastery. It was also here that Bach's father and mother were born. In fact, during the seventeenth and eighteenth centuries, a whole dynasty of Bach musicians flourished in and around the city of Erfurt.

Although archaeological evidence has been found of a ninth-century church, construction on the Cathedral that stands today was not begun until the year 1153. Over the centuries, many alterations and additions have been made, combining both Romanesque and Gothic elements. Today the Cathedral is a treasure house of religious art from the medieval, Romanesque and Renaissance periods. It is arguably one of the most beautiful churches in all of Germany.

On this particular day, Saturday, April 26, we were not certain exactly what to expect since only the day before, at the Gutenberg High School, an expelled student had opened fire, killing eighteen people including himself. What we found was a city in crisis—overwhelmed by shock and grief. People had flocked to the cathedral in huge numbers, and crowds of people were thronging the streets and the square. The entrance to the cathedral is high atop a hill, approached by a huge, terraced flight of steps. The steps were deeply flanked on either side by candles, flowers, messages and other mementos. The cathedral was filled with mourners. Apparently a special mass had taken place earlier. We were unable to climb up to the organ loft, and the organist, Silvius von Kessel, was unable to play for us the organ demonstration he had planned. There are two organs in the cathedral—a 1963 Schuke II/29, and a 1992 Schuke, III/63. Herr Kessel improvised for us on the larger, newer of the two instruments, concluding with a very moving performance of the Bach *O Mensch, bewein*. The improvisation was quite lovely and, by necessity, rather subdued. I found myself pleasantly surprised by the rich principal sound and the warmth of this modern instrument. I was seated near one of the side aisles, and the sight of the grief-stricken, tear-stained faces of those young boys and girls as they filed out of the church is a sight I will long remember.

By now our group was visibly drooping. It had been a very long and full day, and our brief sojourn in the Cathedral had been emotionally draining. But we had one more stop to make before our departure from Erfurt. A cold and rainy walk through the congested streets brought us to the Predigerkirche where we were to hear yet another Schuke (1978) instrument—a rebuild of an 1899 instrument of 56 stops. The organ was demonstrated for us by organist Matthias Dreissig. Johann Pachelbel had been organist here from 1678–90, and we were treated, among other things, to a lovely Pachelbel chorale prelude on *Vater Unser*.

Back aboard our bus once more, we settled down for the drive back to Eisenach, most of us more than ready for a quiet dinner and early bed.

Day Seven

We awakened to the pleasant prospect of a leisurely Sunday morning. Our departure was not scheduled until late morning, and there was time for a leisurely breakfast and a stroll around the Market Square with its historic landmarks and picturesque half-timbered houses. Those who wished had the option of attending the early service at

the Georgenkirche where Bach was baptized in 1685. The organ there today is a modern 1982 Schuke, III/60.

St. George Church

The parish church of St. George is an ancient structure dating back to 1162 and rebuilt many times since. It has witnessed a lot of history. It was here, in 1221, that Count Ludwig IV of Wartburg Castle was wed to Elizabeth, daughter of Hungarian King Augustus II. When Count Ludwig died six years later on his way to a crusade, the countess left the castle to embrace a life of poverty and charity for which she was later canonized as St. Elizabeth. As a boy, Martin Luther sang in the choir at St. George's and studied in the Latin School, as did J. S. Bach nearly two hundred years later. In 1521, Luther preached here twice on his way to and from the Diet of Worms. Beginning with Johann Christoph Bach in 1665, all of the organists of St. George's would be Bachs for the next 132 years!

Most of us know Eisenach as Bach's birthplace and St. George's as the place he was baptized. But that was only the beginning. It was here that the young Bach learned his trade, and learned it well from the ground up. In 1671, Bach's father, Ambrosius, moved from Erfurt to Eisenach in order to become the director of town music. What must it have been like for the young Sebastian growing up in a large household surrounded by professional musicians—family, assistants, and apprentices. The market square was the center of all of this musical activity with regular and frequent performances at the town hall, at the ducal court, and at the church. One can imagine the young boy transporting, maintaining and repairing all manner of musical instruments as he learned to perform on them as well. Collecting music and copying scores and parts must also have been part of his duties. Bach's cousin, Johann Christoph, organist of St. George's, was probably the most famous musical Bach in Thuringia at that time. Renowned for his virtuosity and his improvisational skills, he almost certainly must have given Bach his first organ lessons. And what a role model to his young cousin Johann Christoph must have been. The old organ had seen better days, and the young Bach must have spent many hours inside the old organ helping with tuning and repairs as plans for the new instrument, to be built by the local builder Stertzing, began to take shape. By the time the actual construction of the organ was under way, Bach was no longer living at home. But the influence of this firsthand experience on Bach's knowledge of organbuilding and his ideas about organ design can hardly be overestimated.

Mühlhausen

Much remained in Eisenach to explore and to reflect upon, but we had promises to keep, and it was time to be on our way. Our first stop would be at the Divi Blasii Church in Mühlhausen, the post for which Bach left Arnstadt in 1707, remaining only one year before going on to Weimar. The winding road from Eisenach to Mühlhausen took us through the lovely, forested hills of the Thuringian countryside. We passed through small villages nestled in green valleys with freshly tilled soil and flowering trees. The ubiquitous half-timbered houses with their red-tiled roofs were becoming a familiar sight. One descends down into Mühlhausen, population, 44,000—a lively, commercial city that managed to survive WW II unscathed.

Mühlhausen was a free, imperial city, independent of princely rule since the thirteenth century. Second only to

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Erfurt in size, it too is a city of churches with at least thirteen spires gracing the skyline. Some of the original fortifications and gates from the twelfth century still remain and mark the boundaries of the original town. St. Blasius, with its twin towers, is a compact, but elegant Gothic cathedral dating from the thirteenth century. At the time of Bach's arrival it already had a distinguished tradition of church music as well as an important music library, which must have been an added incentive to the young Bach. It was a step up for him professionally in every way, offering more income, more responsibility, and greater opportunities than he had had at Arnstadt. The organ, built by Jost Pape of Cöttingen, dated from the mid-sixteenth century and had been extensively rebuilt and enlarged (1687-1691) by Bach's old friend Friederich Wender, builder of the new organ at Arnstadt. It was a fairly large two-manual instrument of 30 stops with a Rückpositiv. Though it served Bach well, there were some defects—not so surprising considering the fact that major parts of the instrument were almost 150 years old. Bach, accordingly, began to make imaginative plans for major improvements and renovations. Bach submitted the plans for this ambitious project when he was only six months into the job. That they were almost immediately approved by the powers that be is a testimonial to how proud and pleased the city and church officials were with their new organist. Bach, of course, did not remain in Mühlhausen for the completion of the rebuilding project, but the fact that his plans have survived has been an invaluable source to scholars. It was a busy and successful year in every way for the twenty-two-year-old Bach. Inspired by his visit to Buxtehude in Lübeck, Bach took advantage of the new opportunities for vocal composition and enhanced his rapidly growing reputation with some spectacular performances of large-scale cantatas, at least one of which found its way into print. He and his new bride, Maria Barbara, left Mühlhausen in 1708 very much appreciated and having made many new friends.

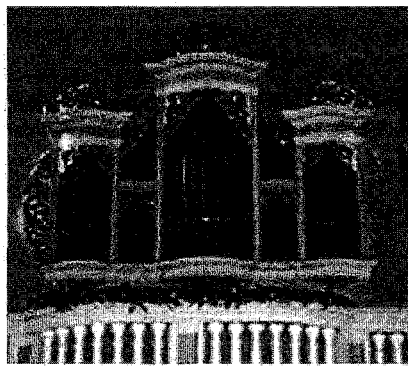
The organ today is a modern instrument by Schuke of three manuals and 40 stops built according to the original specification, which Bach drew up for the church council back in 1708. Herr Sterchbarth was on hand to demonstrate the instrument for us. Those who wished tried it for themselves, and then it was back to the bus and our "Bach's" lunch, and on to our next stop, the "Bach" organ in the Stadtkirche St. Marien in Bad Berka.

Bach Organ

In 1743, Heinrich Nicolaus Trebs, resident organ builder at Weimar, built an organ for this church according to a specification created by his good friend and colleague, Bach. Over the years the instrument has been altered and rebuilt many times. The present instrument, which retains the original case, was built in 1991 by Gerhard Böhm of Gotha. The intention has been to restore the organ, in as much as possible, to its original condition. The Gothic-style nave, though not large, has double galleries and a tall, vaulted ceiling. The organ is a modest instrument of two manuals and 28 stops with a sound which I would describe as surprisingly sweet and gentle. Bernd Müller played an interesting program for us designed, it would seem, to demonstrate the organ's versatility. We heard music from many different styles and periods—Gottfried Homilius to Gordon Balch Nevin and everything in between, concluding with the Bach *Toccata in D Minor*. There was some open console time for us, and then it was back to the bus and on to Weimar.

Weimar

Nestled in a scenic river valley, just over the hill from Buchenwald where we had been only two days before, Weimar is a small, thriving, industrial city of 60,000 people. Because of its rich intellectual and cultural history, it possesses



The 1991 Gerhard Boehm organ at St. Mary's Church, Bad Berka (a recreation of the original 1743 instrument by Heinrich Nicolaus Trebs) (photo by Arnold Kloock)

an abundance of monuments, museums and libraries and has become a popular tourist mecca. The artistic and intellectual associations are mind-boggling: Schütz, J. G. Walther, Cranach the Elder—and the Younger, Goethe, Schiller, Liszt, Wagner, Nietzsche, Strauss, Brahms and—more recently—Walter Gropius' Bauhaus movement. And so the list goes on. At one time it was suggested that Goethe had made Weimar the literary capital of the world.

But we had come to Weimar to pay homage to Bach. It was here that Bach spent ten years of his life, fathered three

famous sons—among other offspring—composed thirty church cantatas, and created most of the great organ works which we cherish. In Bach's day, Weimar had a population of around 5,000—at least a third of whom were in the employ of the ducal court. Of the original buildings, only the tower and gate remain to remind us of earlier times. The ducal castles have disappeared, including the chapel in which Bach once worked. His house no longer stands, but the site—just off the market place—has been marked by a commemorative tablet. In Weimar, it seems that Bach has been upstaged by Goethe, whose presence continues to dominate the scene.

We were scheduled for a guided tour of the Liszt House (every celebrity except Bach seems to have a "House" in Weimar). Since the Liszt house could only accommodate half of us, there was time to stroll about a bit. The day was cold and damp and dreary, and the city seemed strangely silent and subdued even for a Sunday. We were not all that far from Erfurt, and perhaps that may have been the reason. As the afternoon drew to a close, we gathered in the old market square and split up into smaller groups to find dinner on our own. And then it was back on the bus and on to Altenburg for the night. By the time we arrived, it was well after dark, and most of us were more than ready to collect our

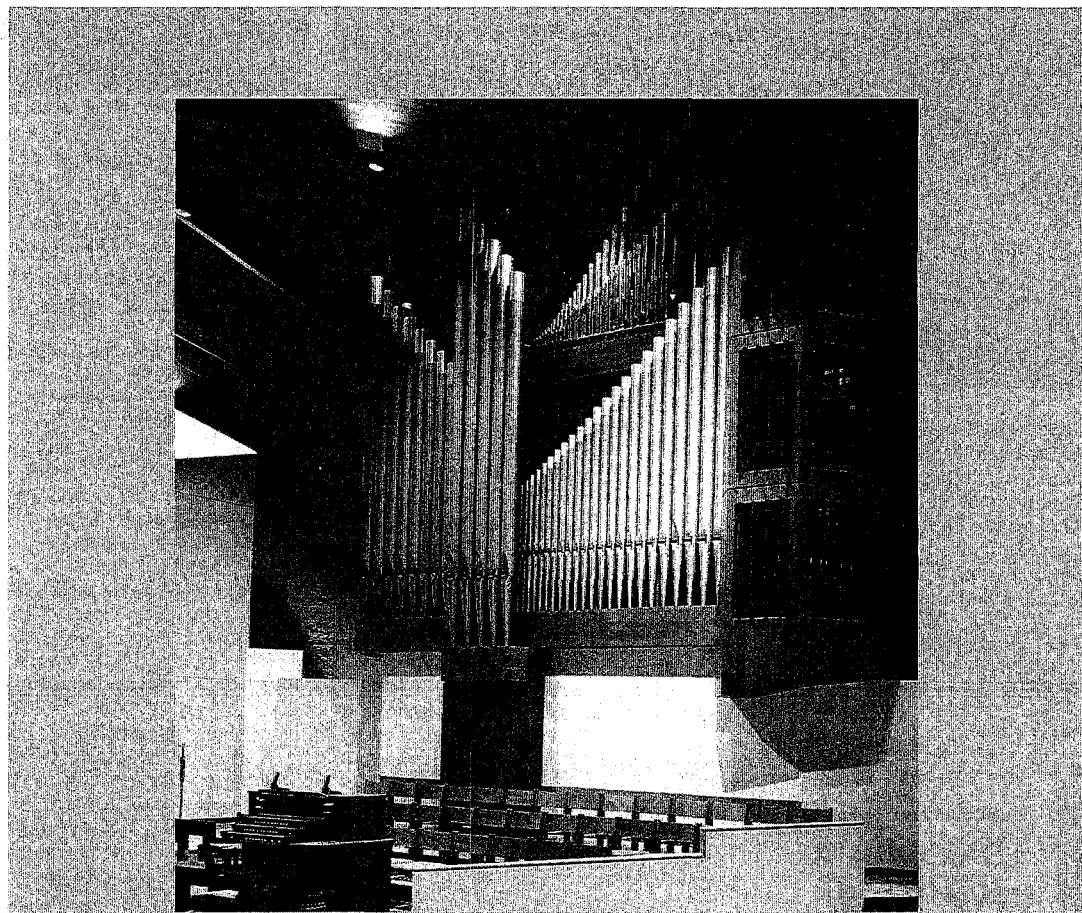
luggage and call it a day.

But Fate had other plans in store for our tired and somewhat bedraggled little group. It would seem that somewhere in the land of "tourdom," a communication glitch had occurred. Our small hotel had been anxiously awaiting our arrival for nearly three hours. Extra staff had been brought in, and an elaborate and sumptuous buffet had been prepared and beautifully laid out for us. When our genial hosts learned that we had already eaten in Weimar, the disappointment was quite palpable. We were all tired, and no one could possibly have been hungry. I freshened up and returned to the lobby to make a phone call home with absolutely no intention of having a second supper. But by the time I had finished my call, the magic had begun, and people were drifting back down and into the dining room. Who could resist?! A misbegotten dinner was rapidly transforming itself into an impromptu party with much mingling and good conversation all around. It struck me as being a bit like the welcome "interval" at a long concert—time to relax, time to process that which had already transpired, and time to gather a "second wind" for the remainder of our adventure yet to come. Gemütlichkeit prevailed, and by the end of the evening, I was already looking forward to tomorrow.

This article will be continued.

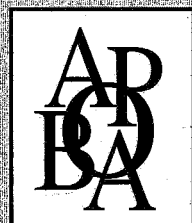
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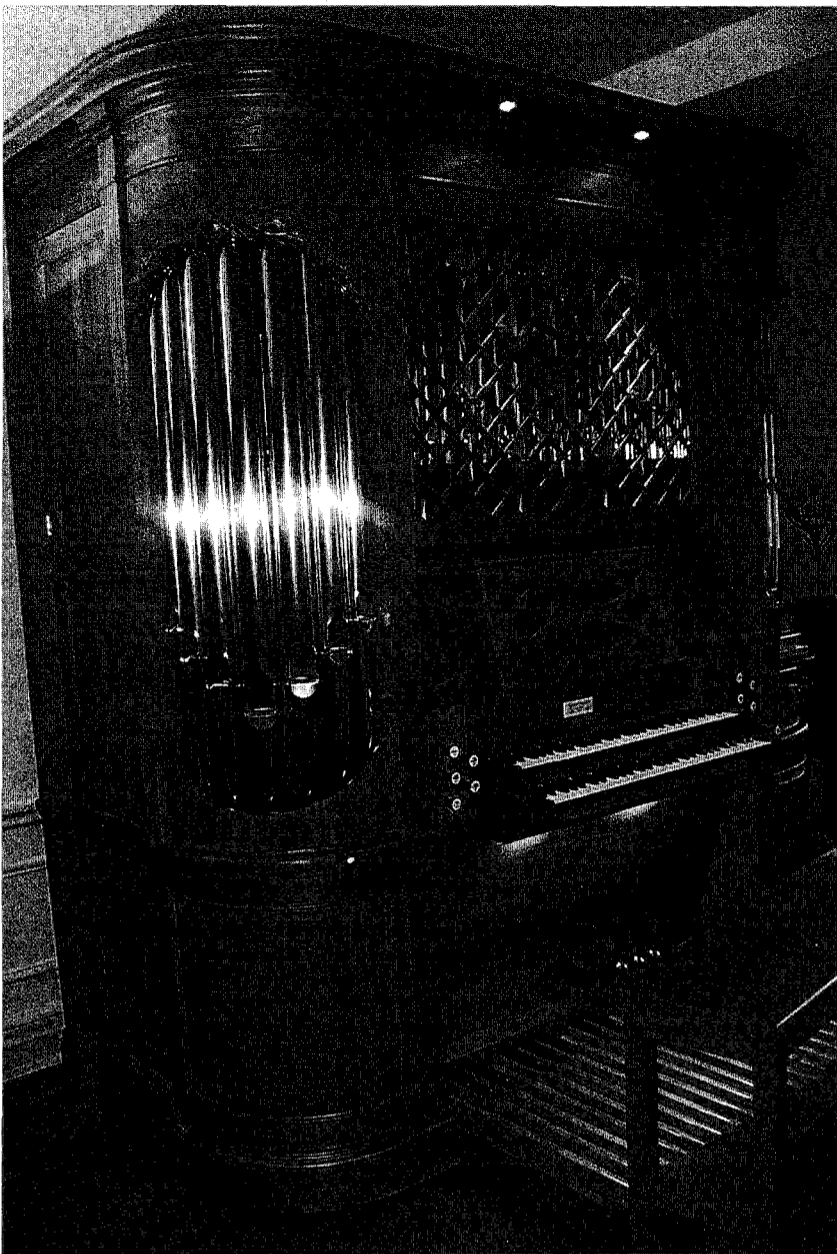


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New Organs



In June 1999, **Guilbault-Thérien**, Inc. of Saint-Hyacinthe, Québec was commissioned to build an organ for the New York City apartment of Dr. Keith S. Toth. This organ, Guilbault-Thérien's opus 46, was designed by the late master organ builder Guy Thérien in collaboration with Dr. Toth and Dr. John B. Herrington III.

The organ consists of two manuals

and pedal and has eight independent stops. The specification and design of the organ is greatly influenced by those house organs of the late 19th/early 20th century built by the firms Cavaillé-Coll and Cavaillé-Coll-Mutin. However, this is not a copy of any one particular instrument from those firms. Of special note is the enclosed *Récit* division (*Récit expressif*), which gives much color and



flexibility to the instrument.

The case is of solid cherry. The manuals have polished bone coverings for the naturals and ebony for the sharps. The tuning is equal temperament at a=440hz. Mechanical action is utilized for the key and stop actions and couplers.

The organ was installed in Dr. Toth's apartment during May 2002. The stops were voiced by Jacques L'Italien and Alain Guilbault.

—Keith S. Toth

Grand-Orgue (58 notes, C1-A58)

- 8' Bourdon à cheminée (basse)
- 8' Bourdon à cheminée (dessus)
- 8' Flûte traversière (dessus, harmonic pipes)
- 4' Prestant
- Récit au Grand-Orgue

Récit Expressif (58 notes, C1-A58)

- 8' Cor de nuit
- 8' Dulciane
- 8' Voix céleste
- 4' Flûte à cheminée
- Trémolo

Pédale (30 notes, C1-F30)

- 8' Basse (stopped wood)
- Récit à la Pédale
- Grand-Orgue à la Pédale

Ferrie Pipe Organ, Inc. of Kilkenny, Minnesota, recently completed the rebuild with additions of a United Organ Co. instrument at Zion Lutheran Church, Stratford, Wisconsin. The instrument is in a chamber, newly configured to accommodate an additional windchest and reservoirs. Chamber renovations were undertaken by members of the congregation and included back lighting a large art glass window, insulating, and adding double 5/8" sheetrock, taped and painted. Scaling and specification are by Bob Rayburn, design and cabinetwork by Wes Remy. Switching is Peterson. Additional pipework on a new windchest includes 8' Trumpet, 8' Principal, 2 2/3' Twelfth, 2' Fifteenth, 1 1/2' Tierce, on 4 1/2" wind pressure. The combination action features four levels of memory; general pistons 1-4 on thumb and toe pistons, 5-8 thumb pistons; Gt/Ped and Sw/Ped reversibles; sforzando.

GREAT

- 16' Lieblich Gedackt
- 8' Principal
- 8' Holtz Gedackt (ext 16')
- 8' Rohr Gedackt
- 8' Gamba
- 4' Octave
- 4' Hohl Flute
- 2 2/3' Twelfth
- II Cornet (from Gt 12th & Sw Tierce)
- 2' Fifteenth
- II Mixture (from 12th & 15th)
- 8' Trumpet
- 4' Clarion (ext)
- Gt/Gt 4
- Sw/Gt 16-8-4
- Ped/Gt
- Tremolo

SWELL

- 16' Lieblich Gedackt (Gt)
- 8' Holzgedackt (Gt)
- 8' Gamba (Gt)
- 8' Vox Celeste
- 4' Geigen Principal (from Gt Gamba & Oct)
- 4' Rohr Flute (from Gt 8')
- 2 2/3' Quint (Gt 12th)
- 2' Octave (from Gt Gamba, Oct & 15th)
- 2' Flautino (Gt 4' Hohl Fl)
- 1 3/4' Tierce (TC, 37 pipes)
- 1 3/4' Octave Quint (ext Gt 12th)
- 8' Trumpet (Gt)
- 4' Clarion (Gt)
- Sw/Sw 16-4
- Tremolo

PEDAL

- 16' Bourdon (Gt)
- 8' Principal (Gt)
- 8' Cello (Gt)
- 8' Gedackt (ext)
- 4' Choral Bass (Gt Oct)
- 2' Octave (Gt 8' Princ)
- 8' Trumpet (Gt)
- 4' Clarion (Gt)
- Gt/Ped
- Sw/Ped



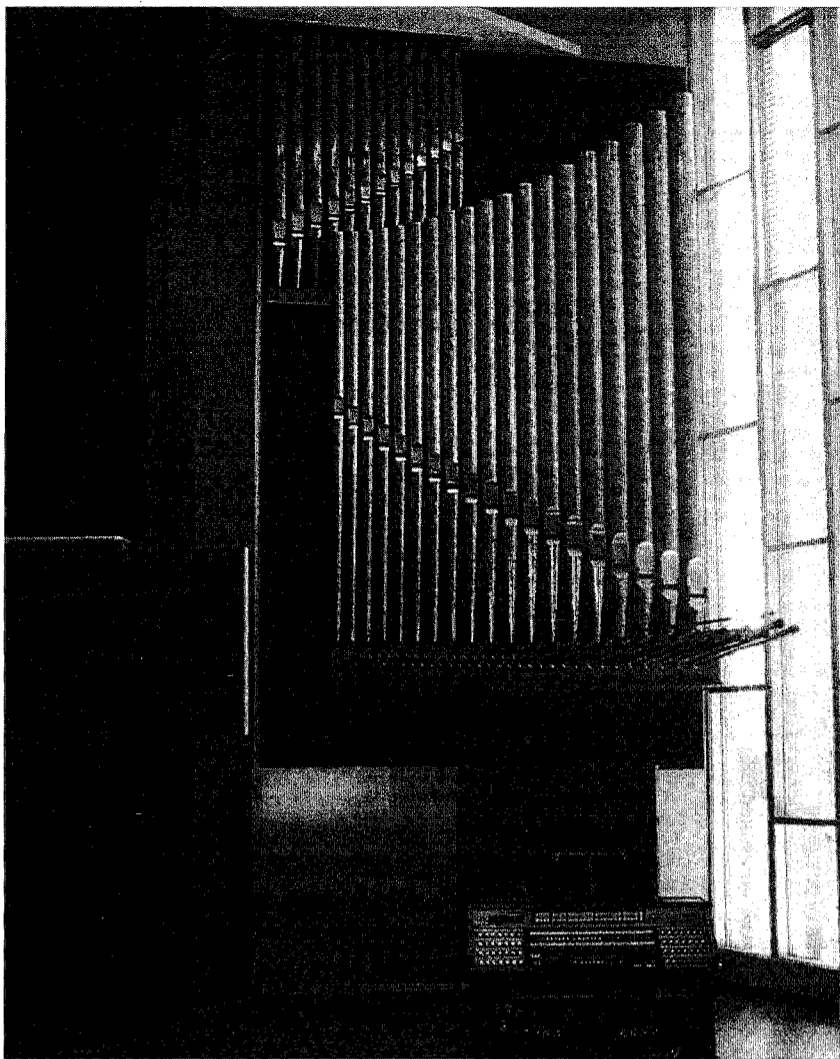
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Cover
Marceau & Associates,
Portland, Oregon
First Unitarian Church,
San Diego, California

When we think of a reunion, it usually involves either high school or college or perhaps even family. But a reunion with an organ? Highly unlikely, but in this case true. For in the summer of 1971, as a fledgling apprentice, I first made the acquaintance of the Abbott & Sieker pipe organ at First Unitarian Universalist Church in San Diego, California. At that time the instrument was still incomplete with several manual and pedal stops as well as the entire third manual (Positiv) remaining to be added. My memories of those visits are sketchy and incomplete, but I do recall that I thought the overall sounds were quite successful and very compelling. Notwithstanding the evolution of tonal design in the past 30 years, I was still impressed with the sound of the organ when I heard it in the spring of 2001. It was no mere coincidence that Ken Herman, organist of the church since 1968, should contact me for a visit. Having been the resident organist since the original installation and overseeing the subsequent additions, his concern for the future of this instrument was to insure that the tonal and mechanical concepts of Larry Abbott and Pete Sieker would not be lost in any modifications, improvements or augmentations that would occur in this project. Therefore, my connections with this church through my employment at Abbott & Sieker were critical in the assignment of the project. It was with a great deal of excitement and apprehension that I approached this project. The ultimate challenge was to retain as much of the Abbott & Sieker design while allowing for improvements (both tonal and mechanical) to have equal footing.

What a wonderful and rewarding experience it is to visit an instrument that brings back memories of that first summer as an "organ builder!" Firsts always are the strongest and this was no exception. A well-built instrument with a good range of tonal flexibility, its sounds provide both spiritual nourishment for the soul and a wide range of literature for the ear. So, where does one go from here? The primary task was to make a list of the organ's strengths

and weaknesses and come up with ideas that would address the latter without affecting the former. After extensive consultation with Ken Herman, the following areas were considered to be part of this project:

- The organ lacked any sort of visual identity. Although the original plans were to include the low octave of the Pedal 16' Principal, these pipes ultimately were placed in the original chamber. The solution was to integrate a new 16' Prestant of flamed copper that would be available on the Great. It was decided to include an 8' Trompette en Chamade to add a multi-dimensional design to the organ as well as the tonal excitement that comes from a stop of this nature.

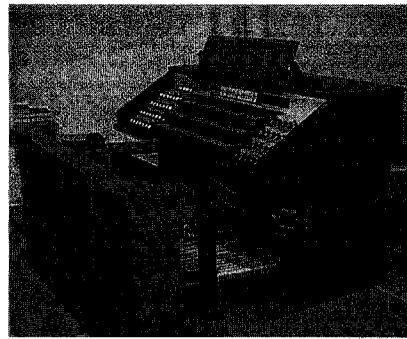
- While the console was in fairly good condition, the need for a lower profile design that included maneuverability suggested a new tiered drawknob unit that would also allow for tonal expansion.

- The Positiv division, having a somewhat delicate sound, needed more stops at 8' pitch as well as some orchestral complements to the Swell organ. This division was augmented with the existing Principal stops (8' & 4') and the 16' Quintade from the Great. A pair of Erzahlers were also added for softer combinations. The final addition was to make this division expressive since it is located directly next to the balcony and choir.

- Modest tonal changes included adding new Principal stops to the Great at 16', 8' & 4' pitches, relocating certain reeds to enhance their new divisions, as well as rescaling certain stops to create a richer, more energetic sound.

Another idea was one to create a balcony adjacent to the organ so that the choir could have a designated area in which to gather and work more effectively in the leading of congregational singing as well as presenting choral and organ music in the service.

The task of developing a working plan for this project was assigned to G. Michael Ruppert of my staff. He took on all of the challenges, working closely with architect Manuel Oncina to facilitate a smooth exchange of ideas and concerns that enabled all of the building modifications to work for the organ rather than against it. I relied heavily on Michael for his experience and exper-



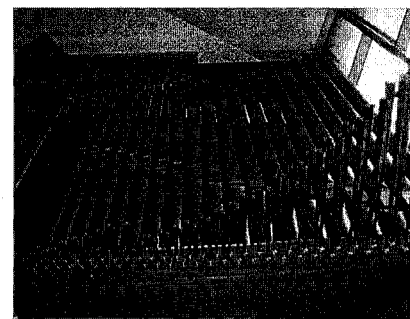
tise, and the results are quite stunning. From the majesty of the 16' Prestant to the intimate details of the music light, all aspects of this project were executed with utmost care that is the trademark of Michael's work. Thank you, Michael, for a job well done! A special thanks is also in order to colleague Frans Bosman who participated in the on-site tonal finishing duties, sharing his talents as a first class voicer and good friend.

As one enters into the Meeting House, the eye is drawn to the simple, yet elegant façade of the organ. Comprising the low 19 pipes of the 16' Prestant and low 13 pipes of the 8' Principal (both from the Great), this layout integrates the minimalist design of the space and yet somehow creates a historic link to façade arrangements of early 20th-century Europe. The organ stands next to a north-facing, clear glass wall; there is enough natural light to the flamed copper that accentuates different pigments of the metal throughout the day. The most noticeable difference is the inclusion of the Trompette en Chamade. Given its prominent location, this stop stands proudly above the full choruses yet does not dominate and overpower the ear. The tiered drawknob console incorporates recessed castors which allows for its placement anywhere on the platform or in a storage space immediately below the organ chambers. Constructed entirely of solid cherry, it features a hand-rubbed oil finish and complements the other furniture, also built out of cherry. Some of the prominent components include keyboards by P&S Organ Supply, stop action units by Harris Precision Products, and a Multi-System by Solid State Organ Systems.

The Principal choruses of the organ are both distinctive and complementary. Loosely based on the Werkprinzip, the Great is based on the 16', Choir on the 8' and the Swell on the 4'. Each chorus includes mixtures within their respective divisions, including the Pedal. When coupled together, the overall sound incorporates the strength of the 8' ranks, culminating with the brightness of the mixtures. The flutes are the main attraction of the organ. They all manifest their individual characters of sound and can work successfully either in solo or ensemble settings. With the addition of the Erzahler ranks to the Choir, there are now two dynamic settings that contrast the larger more prominent strings on the Swell with the quiet, introspective flavor of those same Erzahlers from the Choir. The original reeds required some extensive rethinking. While these stops worked well for the original sounds of the organ, it was determined that with some creative relocation of certain stops, a more dynamic result could be obtained without compromising the original design. The reeds now have a much more commanding role and they add not only color, but also increased presence to the ensemble sounds of the organ.

A project of this magnitude cannot succeed without the efforts of many. I am indebted to Ken Herman for his faithfulness to this church and commitment to the Abbott & Sieker pipe organ. I have truly come to admire him for that stand and to appreciate all that he did for this project. I am also grateful to members of Marceau & Associates, who shared the vision of what could be done and helped make this a reality.

—René A. Marceau, President
 Marceau & Associates
 Pipe Organ Builders
 Portland, Oregon



First Unitarian Church
San Diego, California
Abbott & Sieker 1969
Marceau & Associates 2003

GREAT

- 16' Prestant (new)
- 8' Principal (new)
- 8' Rohrfloete
- 4' Octave (new)
- 4' Blockfloete (existing Ch Blockfloete)
- 2' Super Octave
- 1½' Mixture IV
- 16' Bassoon (Existing Gt Tpt, 1-12 new)
- 8' Trumpet (existing Sw Clarion, 1-12 new)
- 8' Trompette en Chamade (new)
- Gt Unison Off
- Sw/Gt 16-8-4
- Ch/Gt 16-8-4
- MIDI on Gt

SWELL

- 8' Harmonic Flute (new)
- 8' Viola
- 8' Viola Celeste (TC)
- 4' Principal
- 4' Nachthorn
- 2½' Sesquialtera II
- 2' Waldfloete
- 1' Mixture IV
- 16' Hautbois
- 8' Trompette
- 8' Oboe (new)
- Tremulant
- Sw 16-UO-4
- Ch/Sw
- MIDI on Sw

CHOIR

- 16' Quintade (existing Gt Quintade)
- 8' Principal (existing Gt Princ)
- 8' Gedeckt
- 8' Erzahler (new)
- 8' Erzahler Celeste (TC, new)
- 4' Octave (existing Gt Oct)
- 4' Koppelfloete (existing Gt Koppelfl)
- 2' Principal
- 1½' Larigot (new)
- ¾' Terzian II
- ¾' Zimbel III
- 8' Krummhorn (existing Gt 16' Dulzian)
- 8' Trompette en Chamade (Gt)
- Tremulant
- Ch 16-UO-4
- Sw/Ch 16-8-4
- Gt/Ch
- MIDI on Ch

PEDAL

- 32' Untersatz (1-12 digital, ext Subbass)
- 32' Quintade (1-12 digital, ext Ch)
- 16' Principal (ext 8' Octave)
- 16' Prestant (Gt)
- 16' Subbass
- 16' Quintade (Ch)
- 8' Octave
- 8' Gedeckt
- 4' Choral Bass
- 2½' Rauschquinte III
- 32' Contre Fagot (1-12 digital, ext 16' Fagot)
- 16' Fagot
- 16' Hautbois (Sw)
- 8' Fagot (ext)
- 8' Trompette en Chamade (Gt)
- 4' Fagot (ext)
- Gt/Ped
- Sw/Ped
- Ch/Ped
- MIDI on Ped

39 stops
 51 ranks
 2,864 pipes

René A. Marceau: initial design, shop voicing, on-site tonal finishing; G. Michael Ruppert: working design, shop set up, console building, installation; Chris Nordwal: shop set up, installation; Tom Skyler: shop set up; Dick Wrye: shop set up; Angela Suchy-Ingram: bookkeeping, purchases; Frans Bosman: on-site tonal finishing.

Calendar

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

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

UNITED STATES East Of The Mississippi

15 OCTOBER
St. Paul's Cathedral Choir; St. Thomas Church Whitmarsh, Fort Washington, PA 7:30 pm

17 OCTOBER
Mark Scholtz; Trinity Church, Boston, MA 12:15 pm
Eastman-Rochester Community Organ Concert; Salem United Church of Christ, Rochester, NY 7:30 pm
Todd Wilson; Wilson College, Chambersburg, PA 7:30 pm
Ken Cowan; Reid Memorial Presbyterian, Augusta, GA 8 pm
St. Paul's Cathedral Choir; Peachtree Road United Methodist, Atlanta, GA 7:30 pm
Woonghee Lee; Fourth Presbyterian, Chicago, IL 12:10 pm

18 OCTOBER
Thomas Murray, masterclass; Hosmer Hall, SUNY Potsdam, Potsdam, NY 2 pm
Patrick Allen; Grace Church, New York, NY 3 pm
Stefan Engels; Zion Mennonite, Souderton, PA 7:30 pm
Felix Hell; St. Mark Lutheran, Hanover, PA 5 pm
Ken Cowan, symphonic organ music workshop; Reid Memorial Presbyterian, Augusta, GA 10 am

19 OCTOBER
Emmanuel Hoccé; St. Barnabas Episcopal Church, Greenwich, CT 4 pm
Thomas Murray; Hosmer Hall, SUNY Potsdam, Potsdam, NY 3 pm
Nigel Potts; St. Peter's by-the-Sea Episcopal, Bay Shore, NY 3 pm
Richard Heschke; Lutheran Church of the Resurrection, Garden City, NY 4 pm
Gail Archer; Cathedral of St. Patrick, New York, NY 4:45 pm
Karen Beaumont; St. Thomas Church, New York, NY 5:15 pm
Cj Sambach, Pipe Organ Informance@; St. John's Lutheran, Phoenixville, PA 4 pm
Felix Hell; Lutheran Theological Seminary, Gettysburg, PA 4 pm
Peggy Howell; Washington National Cathedral, Washington, DC 2 pm
Peter Richard Conte; St. Ann's Church, Washington, DC 4 pm
St. Paul's Cathedral Choir; Washington National Cathedral, Washington, DC 4 pm
Colonial Singers of West Potomac High School; Old Presbyterian Meeting House, Alexandria, VA 4 pm
Craig Cramer; Holy Trinity Lutheran, Lynchburg, VA 4 pm

Susan Landale; First Presbyterian, Gastonia, NC 6 pm
James O'Donnell; Severance Hall, Cleveland, OH 3 pm
National Spiritual Ensemble; Zion Lutheran Church, Ann Arbor, MI
Marianne Webb; St. John's United Church of Christ, Newport, KY 7 pm
Nordic Voices; Cathedral Church of the Advent, Birmingham, AL 2:30 pm

20 OCTOBER
Martin Jean; Concordia University, River Forest, IL 8 pm
Nicolas Kynaston; University of St. Thomas, St. Paul, MN 8:15 pm

21 OCTOBER
Mark Keane; King's Chapel, Boston, MA 12 noon
Patrick Allen; Grace Church, New York, NY 12 noon, also 10/22-10/24
Bradley Hunter Welch; Emory & Henry College, Emory, VA 7:30 pm
Emmanuel Hoccé; Cole Hall, Bridgewater College, Bridgewater, VA 8 pm
James O'Donnell; Front Street United Methodist, Burlington, NC 7:30 pm
Ann Hood, with singers; St. Luke's Chapel, Medical University of SC, Charleston, SC 12:15 pm
David Goode; Epworth-Euclid United Methodist, Cleveland, OH 8 pm
St. Paul's Cathedral Choir; Kirk in the Hills, Bloomfield Hills, MI 7:30 pm
Martin Jean, masterclass; Concordia University, River Forest, IL 8 am
Timothy Strand; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

22 OCTOBER
Hyun Jung Park; Christ Church, New Brunswick, NJ 12:15 pm
St. Paul's Cathedral Choir; St. Peter in Chains Cathedral, Cincinnati, OH 8 pm

23 OCTOBER
Felix Hell; Methuen Memorial Music Hall, Methuen, MA 8 pm

24 OCTOBER
Bruce Neswick; St. Thomas Episcopal Church, Camden, ME 7 pm
Andrew Sheranian; Trinity Church, Boston, MA 12:15 pm
Chandler Noyes, silent movie accompaniment; Methuen Memorial Music Hall, Methuen, MA 8 pm
Paul Bisaccia, piano; Avon Public Library, Avon, CT 7:30 pm
Cherubini, *Requiem*; St. Ignatius Loyola, New York, NY 8 pm
+Felix Hell; Our Lady of the Annunciation, Queensbury, NY 7:30 pm
Bruce Stevens; St. Helena's Episcopal, Beaufort, SC 12 noon
Olivier Latry; Trinity Lutheran, Akron, OH 8 pm
Huffman High School Choirs; Cathedral Church of the Advent, Birmingham, AL 12:30 pm
Cameron Carpenter; Church of the Nativity, Huntsville, AL 7:30 pm
Joseph Daniel; Fourth Presbyterian, Chicago, IL 12:10 pm
Clive Driskill-Smith; Shryock Auditorium, Carbondale, IL 7:30 pm

25 OCTOBER
Marilyn Keiser, masterclass; The Cathedral of St. John the Divine, New York, NY 10:15 am
Hans Davidsson; Christ Church, New Brunswick, NJ 7:30 pm

Birmingham-First Chamber Choir; First United Methodist, Plymouth, MI 7:30 pm
Craig Cramer; St. John's Episcopal, Ekhart, IN 7 pm
James O'Donnell; St. Norbert Abbey, DePere, WI, 2 pm

26 OCTOBER
Laughton & O'Meara; Busch-Reisinger Museum, Cambridge, MA 7:30 pm
Olivier Latry; South Congregational, New Britain, CT 4 pm
Paul Bisaccia, piano; East Hartford Cultural Center, East Hartford, CT 2 pm
Nicholas Kynaston; Westminster Presbyterian, Albany, NY 4 pm
Christopher Herrick; Grace Episcopal, Utica, NY 4 pm
Sandor Szabo; Cathedral of St. Patrick, New York, NY 4:45 pm
George Steel, carillon; St. Thomas Church, New York, NY 5:15 pm
Trent Johnson; Christ Church, New Brunswick, NJ 6:30 pm
Ken Cowan; First Presbyterian Church of the Covenant, Erie, PA 4 pm
Robert Sutherland Lord; University of Pittsburgh, Pittsburgh, PA 3 pm
Yankele; Shadyside Presbyterian, Pittsburgh, PA 4 pm
Hans Eckart Schlandt; Duke University Chapel, Durham, NC 5 pm
Emmanuel Hoccé; Christ Episcopal, Pensacola, FL 4 pm
Choral Guild of Atlanta; Peachtree Road United Methodist, Atlanta, GA 5 pm
Steven Fischer; Cathedral of St. Philip, Atlanta, GA 5:15 pm
Birmingham-First Chamber Choir; First Presbyterian, Birmingham, MI 7 pm
Frederick Swann; First Baptist, Fort Payne, AL 3 pm
Colin Andrews & Janette Fishell; St. Mary of Perpetual Help, Chicago, IL 3 pm
Thomas Trotter; Holy Family Church, Rockford, IL 3 pm
St. Paul's Cathedral Choir; Cathedral of St. Paul, St. Paul, MN 4 pm

27 OCTOBER
Christophe Mantoux; St. Paul's Episcopal, Richmond, VA 7:30 pm
Colin Andrews; Elliott Chapel, The Presbyterian Homes, Evanston, IL 1:30 pm

28 OCTOBER
Dennis James, silent film accompaniment; Portland City Hall, Portland, ME 7:30 pm
Nigel Potts; Durham Community Church, Durham, NH 7:30 pm
Yankele; Assumption College, Worcester, MA 8 pm
Clive Driskill-Smith; Trinity College, Hartford, CT 5 pm
Patrick Allen; Grace Church, New York, NY 12 noon, also 10/29-10/31
Ned Rorem with St. Thomas Choir of Men and Boys; St. Thomas Church, New York, NY 7:30 pm
Martha Welch; St. Luke's Chapel, Medical University of SC, Charleston, SC 12:15 pm
Olivier Latry; First Congregational, Sarasota, FL 7:30 pm
Bob Vickery; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

29 OCTOBER
St. Albans Choirs; St. John's Episcopal, Hagerstown, MD 7:30 pm
Richard Cummins, with silent film; Greene Memorial United Methodist, Roanoke, VA 8 pm
Scott Atchison, with silent film; Peachtree Road United Methodist, Atlanta, GA 6:45 pm

30 OCTOBER
Clive Driskill-Smith; First Scots Presbyterian, Charleston, SC 8 pm

31 OCTOBER
Worcester Cathedral Choir; Trinity Church, Boston, MA 12:15 pm
Eastman-Rochester Community Organ Concert; Episcopal Church of the Ascension, Rochester, NY 7:30 pm
Yankele; First Congregational, Suffield, CT 7:30 pm
Chanson; Messiah College, Grantham, PA 8 pm
Charles Huddleston Heaton; St. Andrew's Episcopal, Pittsburgh, PA 11 pm
Olivier Latry; The Cathedral of the Most Blessed Sacrament, Detroit, MI 7:30 pm
+Halloween concert; First Methodist, Evanston, IL 7:30 pm
Abigail Woods; Fourth Presbyterian, Chicago, IL 12:10 pm

1 NOVEMBER
Ronald Ebrecht; Memorial Chapel, Wesleyan University, Middletown, CT 9 pm
Joseph Gramley, percussion; Orchard Park Presbyterian, Orchard Park, NY 7:30 pm

Philadelphia Classical Symphony; Philadelphia Cathedral, Philadelphia, PA 12 noon
Cj Sambach; Pella Lutheran, Waupun, WI 7 pm
Terra Nova Consort; Wisconsin Lutheran College, Wauwatosa, WI 5 pm
Dale Warland Singers; Nativity of Our Lord, St. Paul, MN 8 pm

2 NOVEMBER
Rutter, *Requiem*; Trinity Church, Boston, MA 3 pm
Pierre Pincemaille; Christ Church, Westerly, RI 4 pm
Music by the Wesleys; Memorial Chapel, Wesleyan University, Middletown, CT 3 pm
Paul Bisaccia, piano; First Church, Windsor, CT 4 pm
Christian Lane, with choral evensong; St. Paul's Episcopal, Rochester, NY 4 pm
Thomas Trotter; First United Methodist, Schenectady, NY 3 pm
Stephen Jon Hamilton; St. Patrick's Cathedral, New York, NY 4:45 pm
Andrew Henderson; St. Thomas, New York, NY 5:15 pm
Choral concert; Christ Church, New Brunswick, NJ 6:30 pm
Yankele; Holy Trinity, Greenville, PA
Olivier Latry; St. Ann's, Washington, DC 4 pm
Thomas Murray; Towson Presbyterian, Towson, MD 7 pm
Paul Jacobs; Calvary Presbyterian, St. Clairsville, OH 3 pm
Brahms, *German Requiem*; The Church of the Covenant, Cleveland, OH 10 am
Chanson; Cathedral of St. John the Evangelist, Cleveland, OH 3 pm
David Briggs; All Saints Episcopal, Atlanta, GA
William Krape; Peachtree Road United Methodist, Atlanta, GA 4:30 pm
Trey Clegg; Cathedral of St. Philip, Atlanta, GA 5:15 pm
Craig Cramer; Concordia Seminary, Ft. Wayne, IN 4 pm
Clive Driskill-Smith; Independent Presbyterian, Birmingham, AL 4 pm
Choral Evensong; Church of the Nativity, Huntsville, AL 5 pm
Cj Sambach, Informance; Pella Lutheran, Waupun, WI 9:15 am
Dale Warland Singers; First Lutheran, Columbia Heights, MN 4 pm

3 NOVEMBER
Martin Jean; Concordia Theological Seminary, Fort Wayne, IN 7:30 pm
Joseph Gramley, percussion; Messiah Lutheran, Knoxville, TN 7 pm

4 NOVEMBER
Thomas Trotter; Wesley United Methodist, Worcester, MA 7:30 pm
Marek Kudlicki; Market Square Presbyterian, Harrisburg, PA 8 pm
Thomas White, with soprano; St. Luke's Chapel, Medical University of Charleston, SC 12:15 pm
Martin Jean, masterclass; Concordia Theological Seminary, Fort Wayne, IN 10 am
Brad Althoff; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

5 NOVEMBER
Paul Bisaccia, piano; Covenant Village, Cromwell, CT

6 NOVEMBER
Cj Sambach, Informance; Lakewood Congregational, Lakewood, OH 9 am, 10:30 am, 1 pm
Joseph Gramley, percussion; Brewton-Parker College, Mount Vernon, GA 7:30 pm

7 NOVEMBER
Douglas Marshall; Trinity Church, Boston, MA 12:15 pm
William Ness; First Baptist Church, Worcester, MA 7:30 pm
Paul Bisaccia, piano; Chatfield, West Hartford, CT 7:45 pm
Concora; Trinity College Chapel, Hartford, CT 8 pm, also 11/8
Peter Richard Conte; University of Buffalo, Buffalo, NY 8 pm
Colin Andrews; Old Presbyterian Meeting House, Alexandria, VA 4 pm
Adrienne Olson; St. Helena's Episcopal, Beaufort, SC 12 noon
Cj Sambach, Informance; Fairmount Presbyterian, Cleveland Heights, OH 9, 11 am, 1 pm
Thomas Trotter; Church of the Ascension, Knoxville, TN 8 pm
Joseph Gramley, percussion, masterclass; Brewton-Parker College, Mount Vernon, GA 10 am
Marek Kudlicki; First Congregational, Beloit, WI 7:30 pm

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UNITED STATES
West of the Mississippi

16 OCTOBER
National Spiritual Ensemble; Lincoln Auditorium, Billings, MT 7:30 pm

17 OCTOBER
National Spiritual Ensemble, masterclass; Montana Choral Directors Association, Billings, MT 8:30 am
Jonathan Young & Timothy Spelbring; St. Mark's Cathedral, Seattle, WA 7:30 pm

18 OCTOBER
Liber unUsualis; Brophy Chapel, Phoenix, AZ 8 pm

19 OCTOBER
Bach Choir and Orchestra; Christ the King Lutheran, Houston, TX 5 pm
Janice Beck; Rice University, Houston, TX 7 pm

Jeremy Filsell; Cathedral of the Madeleine, Salt Lake City, UT 8 pm
J. Melvin Butler; St. Joseph Church, Seattle, WA 3 pm
David Hatt, with piano and tenor; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
Paul Jacobs; First Congregational Church, Los Angeles, CA

20 OCTOBER
Dennis James, silent film accompaniment; Paramount Theatre, Seattle, WA 7:30 pm

21 OCTOBER
Dennis James, silent film accompaniment; Everett Theatre, Everett, WA

23 OCTOBER
Marie Louise Langlais, lecture & masterclass; Cathedral of Our Lady, Duluth, MN 6:30 pm

24 OCTOBER
Marie Louise Langlais; Pilgrim Congregational, Duluth, MN 7:30 pm
St. Paul's Cathedral Choir; St. Louis Cathedral, St. Louis, MO 8 pm
Christopher Herrick; Trinity Episcopal, Reno, NV 7:30 pm
Roger Sherman; Church of the Ascension, Seattle, WA 7:30 pm
Nicholas Kynaston; St. James Cathedral, Seattle, WA 8 pm

25 OCTOBER
Susan Landale; First Presbyterian, Portland, OR 8 pm
Douglas Cleveland, Jonathan Young & Jonathan Ambrosino, 50th anniversary of Aeolian-Skinner organ; First United Methodist, Tacoma, WA 9 am-5:30 pm
Carol Williams; St. Brigid, San Diego, CA 7:30 pm

26 OCTOBER
Marie Louise Langlais, with choir and orchestra; First United Methodist, Duluth, MN 4 pm
St. Paul's Cathedral Choir; Cathedral of St. Paul, St. Paul, MN 2 pm
Paul Jacobs; St. Paul's Episcopal Cathedral, Des Moines, IA
Huw Lewis; First Presbyterian, Midland, TX 3 pm

Clive Driskill-Smith; St. Mark's Episcopal, San Antonio, TX 4 pm
Jonathan Biggers; Kane Hall, University of Washington, Seattle, WA 3 pm
Dennis James, silent film accompaniment; Everett Theatre, Everett, WA 7 pm
Ansgar Wallenhorst; Grace Cathedral, San Francisco, 3 pm
Allan Blasdale; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
Emma Lou Diemer & Josephine Brummel; First Presbyterian, Santa Barbara, CA 3 pm

27 OCTOBER
Marie Louise Langlais, lecture & masterclass; St. Olaf, Minneapolis, MN 6:30 pm
Thomas Trotter, masterclass; St. Peter's Episcopal, St. Louis, MO 7:30 pm
Dennis James, silent film accompaniment; Paramount Theatre, Seattle, WA 7:30 pm

28 OCTOBER
Marie Louise Langlais; St. Olaf, Minneapolis, MN 7:30 pm
Thomas Trotter; St. Peter's Episcopal, St. Louis, MO 7:30 pm

29 OCTOBER
Marie Louise Langlais, with choir and orchestra; Basilica of St. Mary, Minneapolis, MN 8 pm

31 OCTOBER
Carole Terry; University of Washington, Seattle, WA 7:30 pm

1 NOVEMBER
Susan Ferré & Michie Akin; Grace Episcopal Church of the Ascension, Dallas, TX 7:30 pm

Felix Hell; Chapel of Loretto, El Paso, TX 7:30 pm

2 NOVEMBER
Choral Service of Remembrance; St. Stephen's Episcopal, Fort Worth, TX 11 am
Felix Hell; Chapel of Loretto, El Paso, TX 3 pm
Richard Elliott; Cathedral of the Madeleine, Salt Lake City, UT 8 pm
David Dahl; Zion Lutheran, Kent, WA 5 pm
Susan Matthews; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
Festival Choral Evensong; All Saints' Episcopal, Beverly Hills, CA 4 pm

7 NOVEMBER
David Briggs; St. Mary's College, Moraga, CA
Anthony Newman, with flute; Grace Cathedral, San Francisco, 3 pm

8 NOVEMBER
Felix Hell; Green Valley Presbyterian, Green Valley, AZ 3 pm
Paul Jacobs; Livermore First Presbyterian Church, Livermore, CA
David Briggs, masterclass; First Presbyterian Church, Berkeley, CA

9 NOVEMBER
Felix Hell; Faith Lutheran, Phoenix, AZ 2:30 pm
Thomas Joyce; St. Mark's Cathedral, Seattle, WA 2 pm
Douglas Cleveland; St. Paul's Episcopal, Bellingham, WA 7 pm
Douglas Bruce; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
David Briggs; St. James Episcopal Church, Los Angeles, CA 5:45 pm

10 NOVEMBER
David Higgs; Benaroya Hall, Seattle, WA 7:30 pm

11 NOVEMBER
Marek Kudlicki; Wayzata Community Church, Wayzata, MN 7:30 pm
Vincent Dubois; Wiedemann Recital Hall, Wichita, KS 7:30 pm

16 NOVEMBER
George Ritchie; St. Cecilia Cathedral, Omaha, NE 3 pm
Choral Evensong; All Saints' Episcopal, Fort Worth, TX 6:30 pm
St. Cecilia's Day concert; Cathedral of the Madeleine, Salt Lake City, UT 8 pm
David Briggs; First Presbyterian Church, Salem, OR 7 pm
Davitt Moroney & Robert Morgan; Grace Cathedral, San Francisco, 3 pm
Christoph Tietze; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
Lynda Alexander, with harp; St. Andrew's Episcopal, Saratoga, CA 3 pm

17 NOVEMBER
George Ritchie, workshop; St. Peter & Paul, Omaha, NE 7:30 pm

18 NOVEMBER
Joseph Gramley, percussion; Clarke College, Dubuque, IA 7:30 pm

19 NOVEMBER
Joan Lippincott, masterclass; Messiah Lutheran, Redwood City, CA 7 pm

20 NOVEMBER
Joan Lippincott; Memorial Church, Stanford University, Stanford, CA 8 pm

21 NOVEMBER
Lynne Davis; Trinity Episcopal Church, Reno, NV 7:30 pm

23 NOVEMBER
Texas Christian University Chorale; St. Stephen's Episcopal, Fort Worth, TX 7:30 pm
Joseph Adam, with flute; Trinity Lutheran, Lynnwood, WA 7 pm
David Hatt; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

30 NOVEMBER
Bach, *Christmas Oratorio*; Christ the King Lutheran, Houston, TX 5 pm
Arthur Johnson; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
Advent Lessons & Carols; All Saints' Episcopal, Beverly Hills, CA 4 pm

INTERNATIONAL

15 OCTOBER
Clive Driskill-Smith; The Temple Church, London, England 1:15 pm
Alex Mason; St. Matthew's, Wimbledon, England 8 pm

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

17 OCTOBER
Robin Walker; St. Dominic's Priory, London, England 7:30 pm

18 OCTOBER
Ian Tracey; Liverpool Cathedral, Liverpool, England 11:15 am
Christopher Newton; Halifax Parish Church, Halifax, England 7:30 pm

19 OCTOBER
Jozef Sluys; Cathedral of SS. Michael and Gudula, Brussels, Belgium 4 pm
Daniel Hyde; Westminster Cathedral, London, England 4:45 pm
Chris Witton; St. Paul's Cathedral, London, England 5 pm
Simon Preston; Church of St. Andrew and St. Paul, Montreal, QC, Canada 3:30 pm

20 OCTOBER
Jean-Pierre Lecaudey; Church of N.-D de l'Annonciation, Ixelles, Belgium 8 pm

21 OCTOBER
Livia Mazzanti; Cathedral of SS. Michael and Gudula, Brussels, Belgium 8 pm

22 OCTOBER
Yuko Sakiyama & Junko Itou; Minato Mirai Hall, Yokohama, Japan 12:10 pm
Jozef Sluys, with vocalists and cello; Cathedral of SS. Michael and Gudula, Brussels, Belgium 8 pm
Michael Fleming; St. Michael & All Angels, West Croydon, England 1:10 pm
David Liddle; The Temple Church, London, England 1:15 pm

23 OCTOBER
Eberhard Lauer; Cathedral of SS. Michael and Gudula, Brussels, Belgium 8 pm
William Whitehead, with trumpet; St. John's Smith Square, London, England 1 pm
Richard Townend; St. Margaret Lothbury, London, England 1:10 pm
True North Brass; Old Town Hall, Aylmer, ON, Canada 8 pm

24 OCTOBER
Louis Robilliard & John Scott Whiteley, with choir and cello; Church of Saint-Jacques sur Coudenberg, Brussels, Belgium 8 pm
Maxine Thevenot; St. George's Anglican Cathedral, Kingston, ON, Canada 8 pm

25 OCTOBER
Peter Westerbrink; SS-Jean et Etienne aux Minimes, Brussels, Belgium 10:30 am
François Houtart, with soprano; SS-Jean et Etienne aux Minimes, Brussels, Belgium 11:30 am
Johan Hermans; Nore-Dame du Sablon, Brussels, Belgium 12:30 pm
Laurent Felten; Church of Dominicains, Brussels, Belgium 3 pm
Léon Kerremans; Church of the College St-Michel, Brussels, Belgium 4 pm
Philip Tordoff; Halifax Parish Church, Halifax, England 12 noon
Gillian Weir; Beverley Minster, Beverley, England 6 pm
Michael Phillips; Victoria Hall, Stoke-on-Trent, England 12 noon
Maxine Thevenot, RCCO Centre Masterclass; Kingston, ON, Canada 10 am

26 OCTOBER
André Isoir; Cathedral of SS Michael and Gudula, Brussels, Belgium 4 pm

Gillian Weir; Albert Hall, Nottingham, England 2:45 pm
Mark Wardell; Westminster Cathedral, London, England 4:45 pm
David Briggs; Westminster United Church, Winnipeg, MB, Canada 8 pm

28 OCTOBER
Sophie-Veronique Choplin; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm

29 OCTOBER
Robert Crowley; St. Michael & All Angels, West Croydon, England 1:10 pm
Justin Luke; The Temple Church, London, England 1:15 pm

30 OCTOBER
Gordon Stewart; St. Johns Parish Church, Wellington, England 7:30 pm
Richard Townend; St. Margaret Lothbury, London, England 1:10 pm

1 NOVEMBER
Ian Shaw; St. John the Baptist, Halifax, England 7:30 pm

2 NOVEMBER
Marie-Claire Alain; Minato Mirai Hall, Yokohama, Japan 2 pm
David Bednall; Westminster Cathedral, London, England 4:45 pm

5 NOVEMBER
Denny Lyster; The Temple Church, London, England 1:15 pm

6 NOVEMBER
Nanon Bertrand-Tourneur; St. Margaret Lothbury, London, England 1:10 pm

8 NOVEMBER
Christopher Bentley; St. John the Baptist, Halifax, England 12 noon
John Scott Whiteley; St. Paul's Anglican Cathedral, London, ON 8 pm
Marnie Giesbrecht; Canadian Memorial United Church, Vancouver, BC 8 pm

9 NOVEMBER
Jessica Cottis; Westminster Cathedral, London, England 4:45 pm

10 NOVEMBER
Gerard Brooks, with orchestra; All Souls, London, England 7:30 pm

12 NOVEMBER
Mark Wardell; The Temple Church, London, England 1:15 pm

13 NOVEMBER
Fauré, Requiem; St. Margaret Lothbury, London, England 1:10 pm

14 NOVEMBER
Vincent Dubois; Notre-Dame Cathedral Basilica, Ottawa, ON 8 pm

15 NOVEMBER
Simon Gledhill; Victoria Hall, Hanley, Stoke-on-Trent, England 12 noon
Jeremy Plummer; St. John the Baptist, Halifax, England 7:30 pm

16 NOVEMBER
Adrian Adams; St. John the Evangelist, London, England 4 pm
Robert Quinney; Westminster Cathedral, London, England 4:45 pm

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New York Paramount Wichita Wurlitzer recordings, cookbook, etc. and concerts. 316/838-3127 (+/Fax) or WTOPOPS@aol.com.

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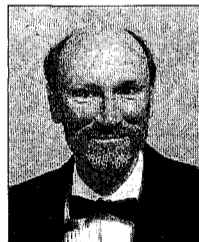
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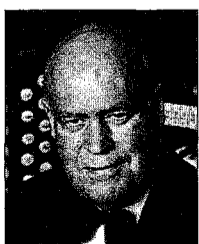
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