

THE DIAPASON

FEBRUARY, 2004



Preston Hollow Presbyterian Church, Dallas, Texas
Specification on page 23

Here & There

National City Christian Church, Washington, DC, has announced its 21st season of Music at Midday concerts on Thursdays at 12:15 pm: February 5, Herbert Buffington with pianist; 2/12, Neil Weston; 2/19, Gagnani String Quartet; 2/26, Delandria Mills Jazz Ensemble; March 4, Samuel Springer; 3/11, Christopher Johnson; 3/18, Edward Moore; 3/25, baritone Christopher DeVage. The church's Möller organs, containing 7,592 pipes, were renovated in late 2003 with new solid-state relays and a new Solid State Logic combination action on both organs. For information: 202/232-0323, x103; <Music@NationalCityCC.org>.

Trinity Episcopal Church, Santa Barbara, California, continues its music series: February 8, Epiphany concert of new music for the church by Santa Barbara composers; March 21, Bach birthday bash concert; April 4, a musical journey through Holy Week; May 16, spring sing concert; June 16, festival concert. For further information: 805/965-7419; <www.trinitysb.org>.

The Choir of St. Luke in the Fields, New York City, under the direction of David Shuler, presents its 2004 concert series: February 10, music of Bach, Vivaldi, and Carissimi; March 23, Charpentier, *Leçons de Ténèbres*; April 27, music of Pärt, Tavener, and Gorecki. For information: 212/414-9419; <music@stlukeinthefields.org>.

Friends of the Kotschmar Organ continue the 2003-2004 concert series on the 6,862-pipe Austin organ in Merrill Auditorium at Portland City Hall, Portland, Maine: February 13, Dennis James, silent film; March 16, Ray Cornils, Bach birthday bash; April 20, Pierre Pincemaille. For information: 207/883-9525; <www.foko.org>.

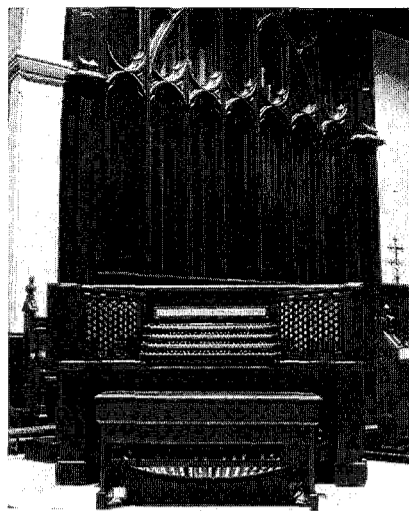
Emmanuel Church, Chestertown, Maryland, continues its music series: February 14, In Clara Voce; March 5, Frederick Backhaus; April 9, Evensong; May 7, Ken Cowan; 5/19, Evensong. For information: 410/778-3477.

St. Giles Episcopal Church, Northbrook, Illinois, continues its Midwinter Music series: February 14, James Russell Brown with the Artemis Chamber Brass performing music by Bach, Gabrieli, Monteverdi, Ewald, and Bernstein; March 6, The Oriana Singers in works by Weelkes, Lauridsen, Britten, and Rutter. For more information: 847/272-6622; <www.saint-giles.org>.

The Church of the Holy Spirit (Episcopal), New York City, continues its music events: February 15, James David Christie; 2/19, Stephen Hamilton, with Sonos Orchestra; March 14, Stephen Hamilton, Dupré, *Stations of the Cross*; April 4, Cantori New York; 4/9, Fauré, *Requiem*. For information: <Shamilton@browning.edu>.

CONCORA, Connecticut Choral Artists, continues its 2003-2004 season: February 15, soprano art songs; March 20, Bach in the Belding; April 25 and 26, Consort of Voices. For information: 860/224-7500; <www.concora.org>.

The Cathedral Church of the Advent, Birmingham, Alabama, will celebrate the fifteenth anniversary of the dedication of the M.P. Möller organ, Opus 11,770, on Sunday, February 15, 2004 at 4 pm with a recital by cathedral organists Stephen G. Schaeffer and Timothy S. Tuller. Dr. Schaeffer, who has been director of music and organist since 1987, drew up the final plans for the 100-rank organ and supervised its installation in the fall of 1988. The organ was dedicated on January 15, 1989 in a morning service and an afternoon recital by Dr. Schaeffer. Subse-



Möller organ, Cathedral Church of the Advent, Birmingham, Alabama

quent dedicatory programs that spring included a hymn festival by Gerre Hancock, a recital by Louis Robilliard, and a concert of French music by the Cathedral Choir. Timothy Tuller joined the cathedral staff in August, 2003 as music associate, coming from a three-year appointment as assistant director of chapel music and organist at the University of the South.

The cathedral organ is unique in that it incorporates old pipework from several organs by E. M. Skinner (Opus 779 for Alabama College and Opus 851 from Trinity College, Hartford), old pipework from the Austin organs installed in the cathedral in 1920 and 1957, and new pipework by Möller, Tom Anderson and Trivo. The original specification was drawn up by Dr. Schaeffer, William E. Gray, Jr., and Daniel Angerstein, the tonal finisher for the organ. Recently the Cornel Zimmer Organ Company completed an upgrade of the original SSL system to include a MIDI playback system. For information: 205/251-2324; <www.adventbirmingham.org>.

House of Hope Presbyterian Church, St. Paul, Minnesota, continues its music series: February 15, Sarah Koehler; 2/29, John Ferguson, with trumpet; March 7, Duruffé, *Requiem*; 3/14, Bach cantatas; 3/21, Nancy Lancaster. For information: 651/223-7548; <www.hohchurch.org>.

St. Helena's Episcopal Church, Beaufort, South Carolina, continues its series of concerts on Fridays at noon: February 20, Robert August; March 5, Andrus Madsen; 3/19, Murray Somerville; April 2, Boyd Jones. For information: 843/522-1712, x214; <adolson@islc.net>.

Greene Memorial United Methodist Church, Roanoke, Virginia, continues its music series: February 22, The Konevets Quartet; March 28, choral concert; April 25, John Weaver. For information: 540/344-6225.

The Church of the Nativity, Huntsville, Alabama, continues its music series: February 22, Choral Evensong, featuring the premiere of a new anthem by Craig Phillips; March 7, Meditation on the Passion of Christ; April 4, Choral Evensong; May 14, Bach, *Easter Oratorio*, Handel, *Organ Concerto No. 13*. For information: 256/533-2455; <jason.abel@nativity-hsv.org>.

Trinity Episcopal Church, Fort Wayne, Indiana, continues its music series: February 22, Evensong; March 7, Abendmusik: the music of Buxtehude; May 14, Anita Cast and Wayne Peterson, music for four hands and four feet; June 6, Eleganza Baroque Ensemble. For information: 260/423-1693 x13; <precentorwayne@skynet.net>.

The American Choral Directors Association will hold its Central Divi-

THE DIAPASON

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Editor & Publisher JEROME BUTERA
jbutera@sgcmail.com
847/391-1045

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sion Convention February 25-28 in Indianapolis, Indiana. Presenters include Jason Overall, Gary Stollak, Charles Bruffy, Hugh Floyd, Christopher Cook, Melvin Unger, Mark Riddles, and others, with concerts, lectures, reading sessions, and other events. For information: 580/355-8161; <www.ACDAonline.org>.

All Saints Church, Worcester, Massachusetts, has announced its music series: February 29, Choral Evensong with the All Saints Choir of Men and Boys, Saint Cecilia Choir, and the Boys and Girls Choir of St. Paul's Episcopal Church, Fairfield, Connecticut, John Abdenour, director, Peter Stoltzfus, organist; March 7, Renea Waligora and Peter Krasinski, interactive video-presentation recital for all ages, works for organ and narrator; 3/21, Peter Stoltzfus; 3/28, Mark Dwyer; April 7, Peter Stoltzfus, liturgical organ meditation including artwork, poetry, dance.

On March 13, Dr. Francis Jackson, OBE, organist emeritus of York Minster and noted composer and editor, will be featured in an open rehearsal workshop with the choirs of All Saints Church, Worcester from 10 am to 1:30 pm. The workshop includes observing rehearsal of three anthems by Edward C. Bairstow and a new anthem commissioned from Dr. Jackson for the occasion, lunch, and a question and answer session for partic-

ipants. For information: Peter Stoltzfus, All Saints Church, 10 Irving St., Worcester, MA 01609; 508/752-3766 x 17, <PeterStol@aol.com>, <www.allsaintsw.org>.

The Cathedral of All Saints, Halifax, Nova Scotia, presents Lenten organ recitals on Wednesdays at 12:15 pm: James Burchill, March 3 (Pachelbel), 10 (Alain and Satie), 24 (Rheinberger Sonata 19), 31 (Bach); and Catherine MacNally, 3/17 (Franck, Howells, Willan). For information: Cathedral Church of All Saints, 5732 College St., Halifax, Nova Scotia, Canada B3H 1X3.

Organ Promotion will sponsor several tours: April 14-18, organ tour of Paris; May 15-16, Allgaeu, Upper Swabia; June 26-27, "in the steps of Albert Schweitzer," the Black Forest and Elsass; September 11, along the Danube. For information: <www.ORGANpromotion.org>.

The University of Michigan and Marilyn Mason announce their 50th Historic Tour, "Follow the Path of Bach and Luther," May 12-26. The schedule features the Sauer and the new Bach organ at the Thomaskirche, Silbermann organs in Rötha and Freiberg, as well as visits to Berlin, Eisleben, Weimar, Dresden, Halle, and Wittenberg; attendance at the Leipzig Bach Festival, including

15 festival concerts; lectures with Christoph Wolff, and masterclasses with Ullrich Boehme. For information: Matterhorn Travel, 410/224-2230; <www.matterhorntravel.com>.

Early Music America has announced its Medieval/Renaissance Performance Competition. The winner will receive a cash prize and a concert performance sponsored by EMA at the Boston Early Music Festival in June 2005. Repertoire is limited to medieval and Renaissance periods, roughly 800-1620, performed in a style which is historically informed. Deadline for applications is April 30. For information: 206/720-6270; <www.earlymusic.org>.

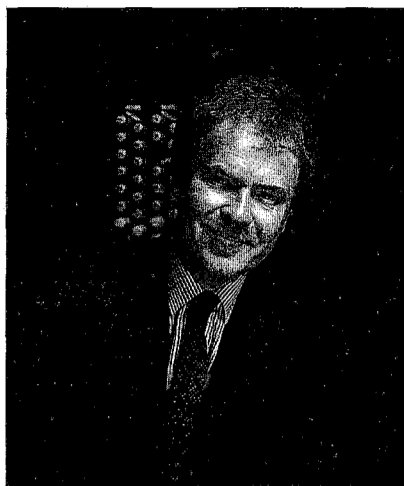
Valparaiso University, Valparaiso, Indiana, has announced a new institute that will focus on the contributions and influence of J. S. Bach. A gift from a St. Louis couple is funding the creation of the Bach Institute, which will use performances, seminars and other academic activities to explore the contributions of Bach in historical, musical, and theological contexts. A goal of the institute will be the collection and preservation of information about Bach. In addition to performances of music by Bach, the music of his predecessors and composers whose works show his influence will also be performed by Valparaiso University students and faculty. Performances will also feature the Valparaiso University Bach Choir that includes VU

students, faculty and staff plus vocalists from Northwest Indiana and the Chicagoland area. The first public performance supported by the Bach Institute took place on January 10, 2004, and featured German conductor Helmuth Rilling conducting VU students and guests in Bach's *Mass in B Minor*. Also scheduled during the weekend were performances of Bach's violin sonatas and several lectures, including a lecture on January 11 by Christoph Wolff. Dr. Christopher Cook, who holds the Phyllis and Richard Duesenberg Chair of Lutheran Music at VU, has been named director of the Bach Institute.

Appointments

Alfred R. Fredel has been appointed as marketing manager for Carl Fischer, LLC, New York, New York. Mr. Fredel holds an MBA with an emphasis in media management from Metropolitan College of New York and an MM in vocal performance from the Manhattan School of Music. He has over six years of experience in performing arts marketing and management and has been a music critic for *The Audiophile Voice* as well as a professional singer and voice teacher. Fredel will be responsible for all marketing efforts at Carl Fischer, LLC, including press relations and ad placement, brochure development,

direct mail and website management. Carl Fischer has a growing and diversified catalog of musical products, now expanded to include videos, DVDs, and compact discs, as well as its traditional print music product lines. For more information about Carl Fischer <www.carlfischer.com>.



John Scott

St. Thomas (Episcopal) Church, New York City, has named **John G. Scott**, currently organist and director of music at St. Paul's Cathedral, London, to serve as organist and director of music at the Fifth Avenue parish. The appointment was announced by The Rev. Andrew C. Mead, rector of St. Thomas. Scott, who is expected to assume his new duties next July, will succeed Dr. Gerre Hancock, who has served in the St. Thomas post since coming from Christ Church, Cincinnati, in 1971.

Born in Wakefield, Yorkshire, in 1956, John Scott received his earliest musical training as a cathedral chorister, and earned diplomas from the Royal College of Organists while still a youngster. In 1974, he became organ scholar at St. John's College, Cambridge, and four years later was named assistant organist at London's two Anglican Cathedrals, Southwark and St. Paul's. In 1985, he became sub-organist at St. Paul's and advanced to the position of organist and director of music there in 1990.

According to Mead, Scott was considered among 62 church musicians from the U.S. and abroad who submitted their credentials for consideration. He said that in addition to Scott's international reputation as an organist and director of sacred choral music, his 25 years' experience at a church with a boarding school for its boy choristers is an important advantage in the similar church and school environment at St. Thomas, where boy choristers in the fourth through eighth grade are housed

and educated in a fully-accredited school operated by the church.

"I'm delighted to be coming to New York and to St. Thomas," Scott said. "While I leave St. Paul's and my native England with gratitude to the Cathedral's Dean and Chapter and to many others, I look forward to my time in New York with great anticipation and excitement."

At 1 W. 53rd Street and Fifth Avenue in Manhattan, St. Thomas Church was founded in 1823 at Broadway and Houston. A member of the worldwide Anglican Communion, St. Thomas is part of the Episcopal Church in the U.S. and is a supporting parish of the Episcopal Diocese of New York.

Here & There



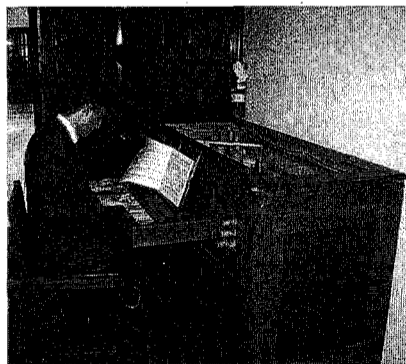
Robert Bates

Robert Bates, professor of organ at the University of Houston, is now under sole management with Penny Lorenz, Artist Management. Upcoming recitals this spring include a performance on the new dual-temperament organ by Martin Pasi in St. Cecilia Catholic Cathedral in Omaha, Nebraska, as part of the yearlong dedication festivities. He will also perform for the 20th anniversary of the dual-temperament organ by Charles Fisk at Stanford University in California. In May, Dr. Bates has been invited to give a paper and perform at the International Congress on Dom Bedos and his instrument in the Church of Ste. Croix in Bordeaux, France. He will be performing selections from *Le Livre d'orgue de Michigan* (anonymous French, 1771-72), probably the first public performance of these works in modern times. For more information about Dr. Bates, contact Penny Lorenz at 425/745-1316; <penny@organists.net>.



Beverly Lomer, David Miller, Deborah Roberts, Diana L. Akers, Stuart Gardner

St. Paul's Episcopal Church, Delray Beach, Florida, presented "A Musical Weekend" November 15-16, 2003. Activities included a concert and lecture by Musica Secreta founder and singer Deborah Roberts and lutenist David Miller who performed and accompanied on the lute and the chittarone. Musica Secreta, a female vocal ensemble from England, is dedicated to presenting the contributions of women composers and performers to early music. Ms. Roberts' lecture, "Ladies, Sacred and Secular: Women and Music in Early Modern Europe," was enhanced by historically and culturally contextualized performances of works from Italy, England, and France by such composers as John Danyel, Robert de Visée, Paolo Lorenzani, Lucrezia Vizzana, Margarita Cozsolani, Barbara Strozzi and others. Other activities included a playing session of the Miami Chapter of the American Recorder Society and an exhibition of keyboard, ethnic, and early musical instruments. The Pro Arte Chamber Ensemble and the choir of St. Paul's Episcopal Church concluded the weekend with a concert conducted by Dr. Stuart Gardner featuring works by Bach, Tchaikovsky, Handel and Haydn, with soloists John Dee, oboe d'amore, Lesley McDonald, soprano, and Diana Akers, playing the Lois C. Davett Memorial Positiv organ, a replica of a 16th-century



Alexander Lane playing the Lois C. Davett Memorial Positiv organ

German positiv organ. The event was organized by Dr. Stuart Gardner, director of music of St. Paul's; Diana Akers, adjunct professor of organ at Florida Atlantic University; and Beverly Lomer of Florida Atlantic University's Public Intellectuals' Student Association.

Music at St. Paul's continues its 2003-2004 season with monthly concerts on Sundays at 4 pm: February 22, The Boca String Quartet; March 21, Pro Arte Chamber Ensemble and Choir; April 25, music for piano and violin; May 16, music for chamber orchestra. For information: 561/278-6003; <stpauldb4@aol.com>; <www.websaintpauls.org>.



Gail White, Walter Wendler, Marianne Webb, David Briggs, David N. Bateman, Lynn Trapp, Shirley Clay Scott

David Briggs performed the annual recital of the Marianne Webb and David N. Bateman Distinguished Organ Recital Series at Southern Illinois University at Carbondale on September 19, 2003. A pre-concert dinner included a presentation on the recital music by

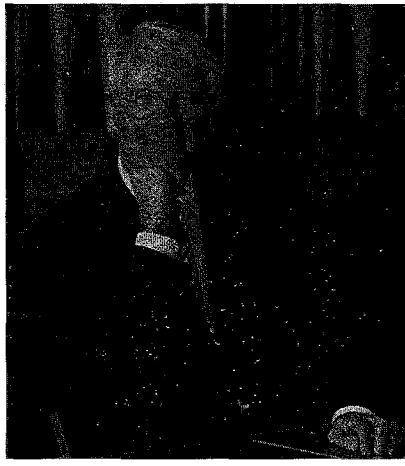
Lynn Trapp, principal artistic director of the series. Pictured in the photo are Gail White, Walter Wendler (chancellor), Marianne Webb, David Briggs, David N. Bateman, Lynn Trapp, and Shirley Clay Scott (dean).



Michael Friesen

Michael D. Friesen, of Loveland, Colorado, was elected President of the Organ Historical Society in July 2003 for a two-year term at the annual convention in Harrisburg, Pennsylvania. He previously served as national secretary of the OHS from 1987 to 1991, chair of the nominating committee from 1997 to 1999, and chair of the historic organs committee from 2001 to 2003. He received the OHS Distinguished Service Award in 1996. An organ historian, he specializes in the history of 18th and 19th century American organs and organbuilders. His work has been published in *The Tracker*, *The American Organist*, *THE DIAPASON*, several OHS convention handbooks, and various chapter journals of the society, notably *The Stopt Diapason* published by the Chicago-Midwest Chapter, since 1980. He has also given lectures at national conventions of the OHS, the American Institute of Organbuilders, and the American Musical Instrument Society. He is a contributor to the Second Edition of the *New Grove Dictionary of Music and Musicians*. He holds the MA degree in American History from Northern Illinois University, and is currently a PhD student in American History at the University of Colorado. A city manager by profession, he is also an organist, a member of the Denver AGO chapter, and an organ consultant. He currently sings in the choir at St. John's Episcopal Cathedral in Denver, Colorado.

Stephen Hamilton will be featured in a number of concerts and recitals. He appears with the Sonos Orchestra performing the Piston *Allegro for Organ and Strings* on February 19 at the Church of the Holy Trinity (Episcopal),



Stephen Hamilton

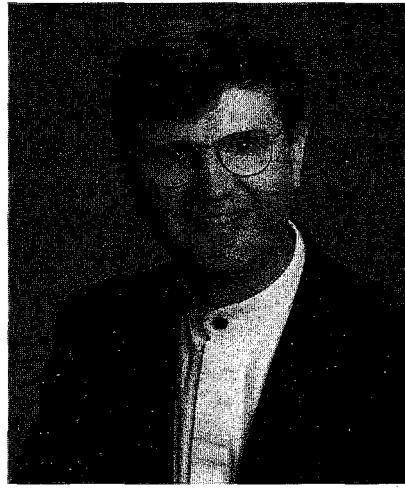
New York City, and on February 21 at Good Shepherd Church, New York City. Dr. Hamilton will perform the Dupré *Stations of the Cross* on March 14 at the Church of the Holy Trinity (Episcopal), NYC; 3/16, Wayzata Community Church, Wayzata, Minnesota; 3/19, the University of Kansas, Lawrence, Kansas; and will conduct a workshop and class on the Dupré *Stations* at KU on March 20. Hamilton leads a workshop on April 24 at St. John's Episcopal Church, Hagerstown, Maryland, and plays a recital there on April 25.



Dan Locklair

Dan Locklair's choral music was heard in six performances in five days across the Eastern United States, including two world premieres. The Wake Forest University Concert Choir, Collegium Vocal Ensemble and Wake Forest Chorale, conducted by Brian Gorelick, presented their annual holiday concert, featuring the world premiere of Locklair's *O Sing to the Lord a New Song* (Psalm 96) on December 4, 2003 at Wake Forest University, Winston-Salem, North Carolina. Locklair, com-

poser-in-residence and professor of music at Wake Forest, was commissioned to write this piece for chorus and piano to honor Ed Christman, retired chaplain at Wake Forest. The Yale Schola Cantorum, under the direction of Simon Carrington, presented a concert of credo settings, including the "Credo" from Dan Locklair's *Brief Mass* on December 5 at the Beinecke Rare Book and Manuscript Library in New Haven, Connecticut. The Indianapolis Symphonic Choir, led by their artistic director Eric Stark, presented the world premiere of Locklair's *From East to West* at their annual Festival of Carols concert on December 6 at St. Luke's United Methodist Church, Indianapolis. The work was commissioned by the choir earlier this year to honor Charles Manning's 25 years as the choir's accompanist. Locklair's *The Christmas Motets* were performed by The Bel Canto Company, under the direction of their conductor and artistic director David Pegg, on December 5, 6 and 8 at Christ United Methodist Church, Greensboro, North Carolina. For information about Dan Locklair, including a bio, list of works, discography and more, visit <www.locklair.com>.



William Picher

William Picher is featured on a new recording, *Te Deum*, on the Stemik label. Picher plays both trumpet and organ on the CD, which includes works by Monteverdi, Telemann, Mozart, Arban, Pepin, Picher, and others. Dr. Picher holds degrees from the University of Maine, Eastman School of Music, and Catholic University of America. He served for eight years in the trumpet section of the United States Navy Band before his appointment as director of music and organist at the Cathedral of the Immaculate Conception in Portland,

Maine (1988-1994). He later served in a similar position at the Cathedral of St. Jude in St. Petersburg, Florida. Currently he is director of music ministries and organist at Mary, Queen of the Universe Shrine in Orlando, Florida. For information: 407/876-8736; <stemikmusic@aol.com>.



Erik Wm. Suter

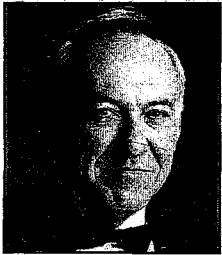
Erik Wm. Suter is featured on a new recording, *On a Sunday Afternoon, Volume 1*, on the JAV label. Recorded at Washington National Cathedral, the program includes Duruflé, *Fugue sur le thème du Carillon des Heures de la Cathédrale de Soissons*, op. 12, *Scherzo*, op. 2, *Suite*, op. 5, *Prélude sur l'Introit de l'Épiphanie*, *Prélude et Fugue sur le nom d'Alain*, op. 7, and *Prélude, Adagio et Choral Varié sur le Thème du Veni Creator*, op. 4. For information: <www.pipeorgancds.com>.



Frederick Swann

Frederick Swann is featured on volume three of the AGO Master Series educational videos. *Meeting the Challenges of Accompanying at the Organ* includes an interview by Michael Barone, Swann's insights and demonstrations of the art of accompanying at the organ, and performances of music by Handel, Mendelssohn, Brahms, Thompson, and Clokey. Frederick Swann has long been a favorite guest artist for accompanying oratorios and choirs throughout America. He developed his skill in accompanying during his tenure at the Riverside Church, New York City, beginning in 1957, at the Crystal Cathedral, Garden Grove, California, begin-

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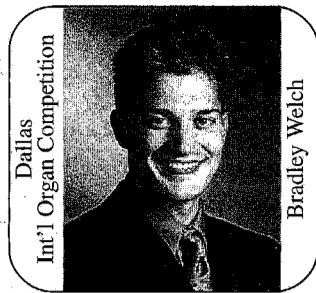
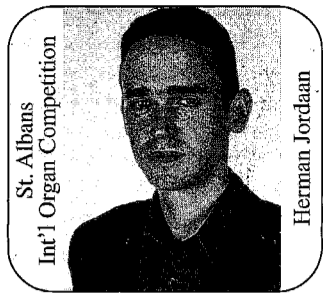
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Huw Lewis



Christophe Mantoux



Bruce Neswick



Pierre Pincemaille



Mary Preston



McNeil Robinson



John Rose



John Scott



Herndon Spillman



Carole Terry



Johannes Unger



John Walker



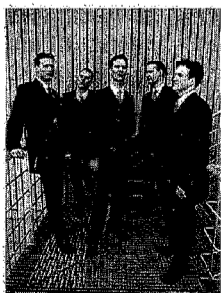
Jane Watts



John Scott Whiteley



Carol Williams



ensemble amarcord



Anthony & Beard
trumpet & organ



Organized Rhythm
percussion & organ

ning in 1983, and at First Congregational Church, Los Angeles, 1998-2001. In 2002, Swann was elected president of the AGO and received the Performer of the Year Award from the New York City AGO chapter. This newest edition is available in both VHS and DVD formats for \$25 plus shipping; 212/870-2310; <www.agohq.org>.

Nunc Dimittis



Corliss Arnold

Corliss R. Arnold of Venice, Florida, died September 19, 2003, at the age of 77. He held the doctorate in sacred music from Union Theological Seminary in New York City and was Emeritus Professor of Music at Michigan State University where he taught for thirty-two years. He served as organist and director of music at the Peoples Church, East Lansing, for thirty-three years. Dr. Arnold was a Fulbright Scholar to France, studied at the Summer Organ Academy at Haarlem in the Netherlands, and held three certificates from the American Guild of Organists:

the Associateship, Fellowship and Choirmaster. He was the author of the first major survey of organ literature in English: *Organ Literature: A Comprehensive Survey*, Scarecrow Press, Metuchen, New Jersey. The book is currently in its third edition. Dr. Arnold and his co-editor had almost completed the 4th edition, which will be completed and published this year.

Arnold received the B.Mus., Summa cum laude, from Hendrix College in Conway, Arkansas, and the M.Mus. from the University of Michigan, Ann Arbor Michigan. He had also been a church musician at First Presbyterian Church and First Methodist Church, both in Conway, Arkansas; First Methodist Church, El Dorado, Arkansas; Reformed Church of Closter, New Jersey; First Methodist Church and Templar B'nai Abraham Zion, both of Oak Park, Illinois. Corliss Arnold is survived by his wife of 42 years, Betty Arnold, their three children and five grandchildren.



Natalie Ferguson

Natalie Ferguson, copy editor for THE DIAPASON, died on December 10, 2003, after a long battle with cancer.

She was 69. Her work at Scranton Gillette Communications began as a typesetter and grew to include copy editing for many of the company's publications, production editor and copy editor for THE DIAPASON, and editor of AV Guide. Born in Indianapolis, Indiana on October 31, 1934, she attended Shortridge High School, where she wrote for and edited the school newspaper and was a member of the Fiction Club. She studied piano and organ growing up and played for many groups in which she was active including church, Girl Scouts, D.A.R. and Job's Daughters. She attended Milwaukee-Dowder College (now part of Lawrence University) and graduated with a degree in Occupational Therapy. She worked as an OT until her two daughters were born. She moved to the Chicago area in 1962 and was active at church and in local community theater groups. Prior to coming to Scranton-Gillette in 1985, Ms. Ferguson worked for many years at Bartlett Manufacturing in Elk Grove, Illinois. One of her joys was teaching piano, and at one point taught at the John Schaum School in Milwaukee, and taught for the past 20 years at Schaumburg Music. She was a member of Our Saviour's United Methodist Church, Schaumburg, Illinois, where her activities included the Evangelism Committee, singing in the choir, directing the chime choir, accompanying the children's choir and, proofreading bulletins and newsletters. She is survived by daughters Linda Deneher and Susan Ferdon, grandchildren Jenna, Kate, and Jimmy Ferdon, and long-time devoted friend, Allen Johnson.

Dirk Andries Flentrop died on November 30, 2003 in Santpoort near Haarlem, the Netherlands. Born in Zaandam, the Netherlands on May 1, 1910, Flentrop was undoubtedly one of the most influential organ builders of the twentieth century worldwide. After an apprenticeship with the Danish organ building firm Frobenius, he entered the business of his father, H.W. Flentrop, and took over the firm in 1940. He was an early advocate of mechanical action and of the Rückpositiv, and after World War II built a whole series of new organs in a concept which was later to be labeled "neo-baroque," a term he himself disliked immensely. The contact with E. Power Biggs and with many Fulbright scholars in Europe led to an enormous production in America;



Dirk A. Flentrop

in the 1960s, almost half of the firm's annual turnover came from America.

The best-known examples of Flentrop's art in America are perhaps the organs in Busch Hall at Harvard University (1959), St. Mark's Cathedral, Seattle (1965), and Duke University (1976). Flentrop's restoration activities include the famous Schnitger organs in Alkmaar and Zwolle—even though the Zwolle restoration has often been criticized—as well as organs in Portugal and Mexico City. Flentrop retired in 1976, selling the business to his employees. Almost thirty years later, Flentrop Orgelbouw—celebrating its 100th anniversary this year—is still a sought-after firm for both restorations (the Alkmaar Schnitger was again restored by Flentrop Orgelbouw in 1987) and new organs. The organ for Holy Name Cathedral, Chicago (1989) was the firm's last major project in America. Flentrop held honorary doctorates from Oberlin College and Duke University.

—Jan-Piet Kniff

Jan-Piet Kniff is organist-in-residence, Aaron Copland School of Music, Queens College, CUNY; adjunct professor of music, Fairfield University; director of music, St. Michael's Lutheran Church, New Canaan, Connecticut; and concert organist in residence, St. Paul's Church National Historic Site, Mount Vernon, New York.

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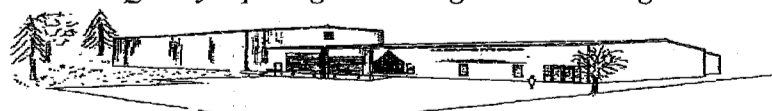
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Here & There

Göteborg Organ Art Center has announced new titles in the series GOArt Publications. *GOArt Research Reports*, vol. 3, ed. S. Jullander, includes seven articles dealing with aspects of early organ music and keyboard instruments (GOArt Publ. #10, 196 pp). *The Nordic-Baltic Organ Book*, ed. A. Frisk, S. Jullander, A. McCrea, comprises articles, photos, and specifications of 54 organs from five centuries in Sweden, Denmark, Norway, Finland, Estonia, Latvia, and Lithuania, in addition to three illustrated articles on various aspects of the organ history of the Baltic Sea region (GOArt Publ. #11, 292 pp.). *The North German Organ Research Project at Göteborg University*, ed. J. Speerstra, features 27 chapters on the 10-year research project of building a large organ in North German Baroque style using historical methods and materials. The authors—organbuilders,

organists, musicologists, and scientists—were all involved in the project. The book includes a CD-ROM with documents, drawings, photographs, measurements, and audio examples (GOArt Publ. #12, 376 pp.). For further information: Göteborg University, <goart.gu.se>; and the Organ Historical Society, 804/353-9226; <www.organsociety.org>.

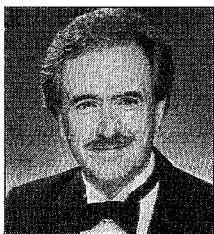
Catholic University of America Press has announced the publication of *The Restoration of Gregorian Chant: Solesmes and the Vatican Edition*, by Dom Pierre Combe, translated by Theodore Marier and William Skinner (451 pp., \$59.95). The book presents the fully documented history of the Gregorian chant restoration which culminated in the publication of the Vatican Edition ordered by Pope Pius X at the beginning of the twentieth century. Based on archival documents in the Abbey of St. Pierre de Solesmes, it describes in detail the efforts of personalities such as Dom Joseph Pothier,

Dom Andre Mocquereau, Fr. Angelo de Santi, and Peter Wagner to carry out the wishes of the pope. The original French edition was published by the Abbey of Solesmes in 1969. Robert A. Skeris's new introduction to this edition illuminates the current discussion with documentation including the Preface to the Vatican Gradual and the "Last Will and Testament" written by Dom Eugene Cardine. For information: 800/537-5487.

Bärenreiter-Verlag has announced the publication of *German Organ and Keyboard Music of the 17th Century—Collection of First Editions*, Vol. 1; Urtext, edited by Siegbert Rampe (BA 8426, €39.95). The collection includes works by Ferdinand III of Hapsburg, Pachelbel, Scheidemann, Scheidt and others, many of the works appearing in print for the first time. Noteworthy are a newly discovered prelude presumably by Johann Pachelbel and the sole surviving keyboard work by Franz Biber. For information: <www.baerenreiter.com>.

Carl Fischer has announced the release of three new sacred music piano books: *Ties That Bind*, 11 hymn arrangements, old and new, for piano solo, arranged by Bob Burroughs (PL 1022, \$6.95); *Hymn Meditations*, seven easy piano arrangements for student performance and worship, by Mary Sallee (PL 1023, \$5.95); *Sacred Concert Stylings*, seven popular hymn tunes and carols for solo piano, arranged by Betty Sue Shepherd. For information: 212/777-0900; <www.carlfischer.com>.

Andover Organ Company's December 2003 *Newsletter* includes articles on the firm's restoration of the 1867 E. & G.G. Hook opus 419 organ at the Unitarian Society, Peterborough, New Hampshire; the installation of the 1899 Hook & Hastings opus 1848 in the new sanctuary of Corpus Christi Parish, East Sandwich, Massachusetts; the rebuilding of the 1865 George Stevens organ at the Unitarian-Universalist Church, Montpelier, Vermont; the new console and related repairs of the 1875



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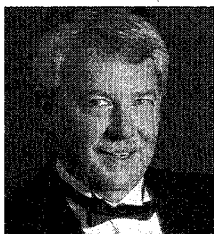


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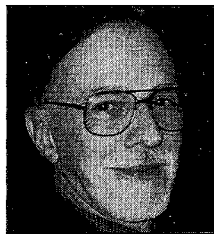
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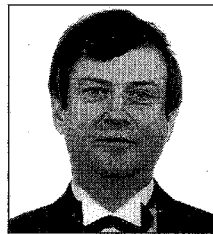
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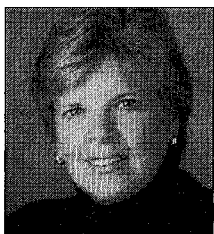
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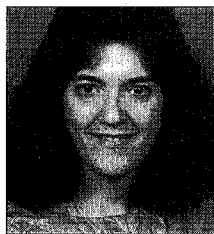
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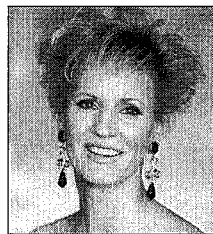
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E. & G.G. Hook opus 801 at the Cathedral of the Holy Cross, Boston; an update on the ongoing rebuilding of the 1863 Walcker at Methuen Memorial Music Hall; profiles of staff members at Andover; and lists of current projects as well as recordings featuring Andover instruments. For information: 978/686-9600; <www.andoverorgan.com>.

The new organ for St. Catherine's Episcopal Church, Temple Terrace, Florida, by Robert L. Sipe, Inc. of Dallas, Texas, features control systems by **Solid State Organ Systems**. Switching and coupling is via MultiSystem and capture action is a stand-alone MLC-08 with eight levels of memory. The affordable MLC-08 is configurable by the organbuilder using the SCOPE feature. For further information, visit <www.ssoystems.com>.



Rodgers MX-200 Sound Module

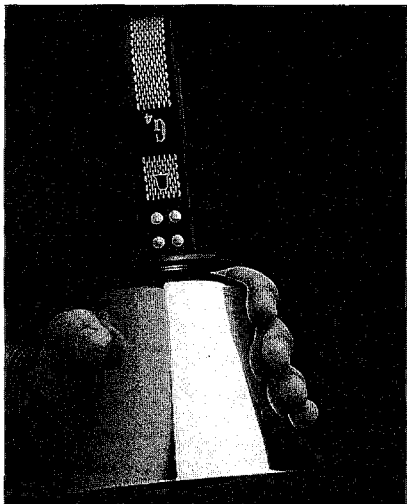
Rodgers Instruments has introduced the MX-200 Sound Module, offering 76 high-resolution pipe organ samples to fill out any organ's specification and 148 special "Hector Olivera" orchestral samples to owners of Rodgers organs, pipe organs, and other organs designed for standard MIDI. The MX-200's Quick-Key Access immediately accesses the most popular 254 sounds out of the 1,122 sounds resident in the new module. Further sound expansion is possible by adding Roland SRX Wave Expansion Boards to the wave expansion slot on the unit. This sound module fully integrates with the combination action system built into Rodgers organs and can be mounted out of sight. The organist can send all commands directly from the Rodgers organ to the module without ever having to touch the module itself. Designed for ease of use by organists, the MX-200 fully conforms to the MIDI 2 System specification. Capable of generating 16 parts at once with a maximum polyphony of 64 voices and a wave memory of 128 Mbytes, the MX-200 offers higher-resolution sound samples, as well as user friendliness, that exceed anything previously available in sound modules offered for use with digital or pipe organs.

AGO National President Frederick Swann dedicated a new three-manual **Rodgers Trillium organ** with nine ranks of Pinchi pipes at St. Elizabeth Ann Seton Catholic Church in Keller, Texas on October 23, 2003. The pipe/digital organ installation by Church Organ Gallery of Plano, Texas was subject of a two-page article, "On a Grand Scale," complete with nine color photographs and sections on how pipe organs produce sound and on the features of the Rodgers console in the October 18, 2003 *Dallas Morning News*. The



(front, l to r) Frederick Swann, Fr. John Gremmels; back (l to r) Rodney Rodgers, Doug Mintmier, Jason Rodgers, Bill Bane, Jim Connors, and Rick Anderson

article's photos showed Rodney Rodgers and Jason Rodgers of Church Organ Gallery installing pipes and another member of the firm, Bill Bane, playing the organ when church members heard it played for the first time. The day after the Swann concert, the *Fort Worth Star-Telegram* published its own two-page article, "High-Tech Pipe Dream," including its own color photographs of Swann playing and a six-year-old child in the concert audience gazing up at the organ pipes. The article touted the new Rodgers/Pinchi organ as the first new pipe organ built in the Fort Worth Diocese in 37 years, representing a new surge for this traditional instrument. The accompanying photo shows Frederick Swann and Fr. John Gremmels on the Rodgers bench, with (left to right) Rodney Rodgers, Doug Mintmier, Jason Rodgers, Bill Bane, and Jim Connors of the Church Organ Gallery staff and Rick Anderson, Rodgers account manager.



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Harpichord News

by Larry Palmer

Two Kudos, One Loss

Polar Music Prize for Ligeti

Sweden's Polar Music Prize for 2004 has been awarded jointly to American bluesman B. B. King and Hungarian composer György Ligeti. The 80-year-old composer was cited for "stretching the boundaries of the musically conceivable from mind-expanding sounds to new astounding processes in a thoroughly personal style that embodies both inquisitiveness and imagination"—certainly descriptive of his most successful harpichord composition *Continuum* [Mainz: B. Schott's Söhne, Edition 6111]. This four-minute piece delivered

to Swiss harpichordist Antoinette Vischer in 1968 provided a perfect realization of the composer's projection (in a 1965 letter to the commissioning harpichordist) for a "somewhat-virtuosic, toccata-like piece that has nothing to do with the Neo-Baroque—not a motoric, but rather an elastically-oscillating movement."

In a slightly later communication to Vischer, Ligeti instructed her to "please play *Continuum* irrationally fast, even faster than possible, surely even faster than Schumann's [directive] 'even faster.'" An instruction carried out, incredibly, by the usually less-than-virtuose Vischer in her Wergo recording [305], widely assumed to have been recorded an octave lower and re-recorded at double speed!

Ligeti's shimmering, incandescent toccata fascinates throughout its perfect duration. Difficult, but not impossible to master, this composition receives my vote as the most interesting and original harpichord composition of the 20th century. Thank you, Maestro Ligeti, and congratulations on this latest recognition.

Malcolm Hamilton Dies at Age 70

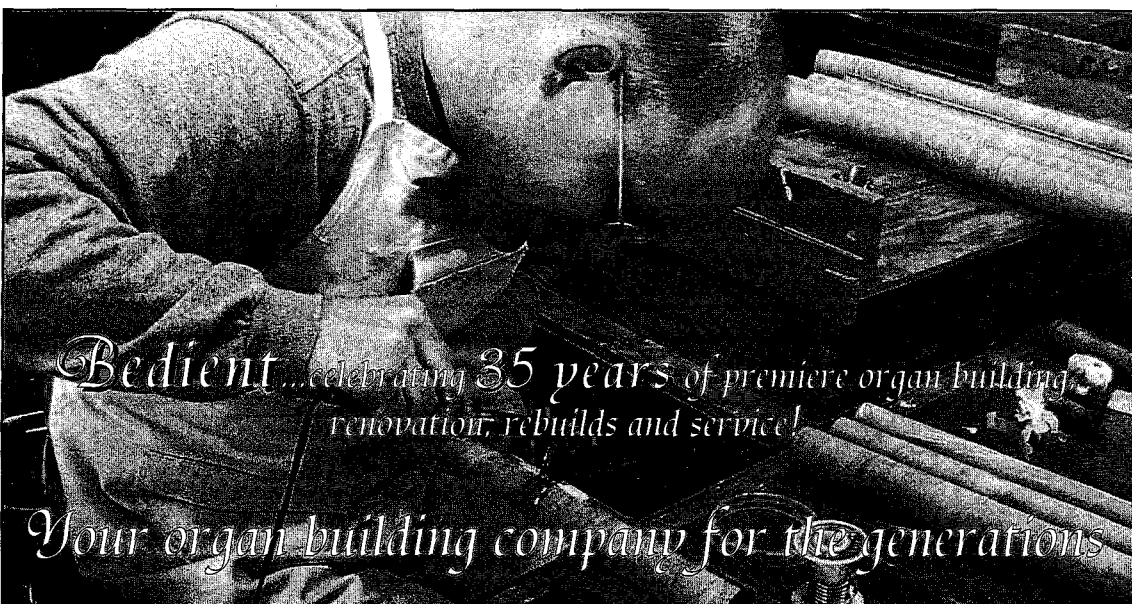
On November 17, 2003 southern California harpichordist Malcolm Hamilton died of congestive heart failure while enroute to a hospital in Mission Viejo. Born December 14, 1932 in Victoria, British Columbia, Hamilton was a recipient of America's National Defense Education Act Scholarship, affording him the opportunity for study at the University of Washington in Seattle. There he was the first student to obtain both undergraduate and graduate degrees in harpichord. His doctorate in harpichord was earned from the University of Southern California, where he studied with the colorful Landowska student Alice Ehlers.

Although he retired from his own teaching career at USC in 1997, Hamilton continued to perform. His last appearance as a solo harpichordist was in Frank Martin's *Petite Symphonie Concertante* with the San Bernardino Symphony in October. Always an ebullient performer, Hamilton's concerts were anything but stuffy. Although he was more concerned with keeping his audiences awake. Often eschewing formal dress, the harpichordist was happier wearing less-constrictive clothing such as a flowing silk caftan, his garb of choice for this final performance.

Honoring Gustav Leonhardt's 75th Birthday

Twelve essays and a new transcription of J. S. Bach's Solo Violin Partita BWV 1004 comprise a hardbound book *The Keyboard in Baroque Europe* (Cambridge University Press, 2003; ISBN 0 521 81055 8), dedicated to "Gustav Leonhardt on the occasion of his seventy-fifth birthday, 30 May 2003."

In a felicitous preface, editor Christopher Hogwood writes of Leonhardt's pre-eminent stature in the world of the revived harpichord, his position as one



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4 Traversflöte
2 Octave
II Cornet
II-IV Mixture (pipes)
16 Basson (Sw)
8 Trumpet (digital)

SWELL (all digital)
8 Gedeckt
8 Salicional
8 Voix Celeste
4 Principal
2 Gemshorn
IV Mixture
16 Basson
8 Oboe
Tremulant

CHOIR
8 Bourdon (digital)
8 Flauto Dolce (digital)
8 Flauto Celeste (digital)
4 Principal (pipes)
4 Spitzflöte (pipes)
2 Traversflöte (pipes)
1 1/3 Nasat (digital) [Cornet]
II-III Klein Mixture (pipes)
8 Cromorne (Sw)
(digital-Basson ext.)
8 Oboe (Sw)
Tremulant

PEDAL
16 Geigen Principal (Gt)
(digital)
16 Subbass
16 Gedeckt (Sw)
8 Principalbass (pipes)
8 Gedeckt (Sw)
4 Choralbass (pipes)
16 Contra Trumpet (Gt ext)
16 Basson (Sw)
8 Trumpet (Gt)
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PIPEWORK
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8 Prestant ~ 44 pipes
4 Octave ~ 73 pipes
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II-IV Mixture
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8 Trumpet
8 Oboe (Sw)

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4 Flute
2 Gemshorn
1 1/3 Nasat
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8 Trumpet (Gt)
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16 Gedeckt (Sw)
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8 Gedeckt (Sw)
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8 Trumpet (Gt)
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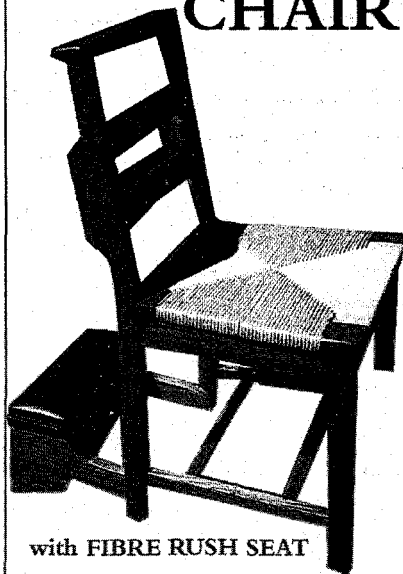
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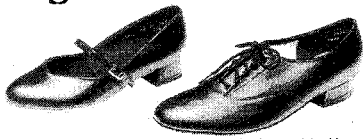
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of the earliest scholar-performers, and his salutary example in the broadening of the "standard" baroque repertoire for keyboards. The contributed essays, each in some way related to a musical interest of the dedicatee, are presented in four categories.

Part I: **Seventeenth-Century Keyboard Music** contains Alexander Silbiger's "On Frescobaldi's recreation of the chaconne and the passacaglia;" Rudolf Rasch's "Johann Jacob Froberger's travels 1649-1653;" Pieter Dirksen's "New perspectives on Lynar Al [particularly works by English Virginal composers, eight French courantes, and twelve further pieces by Pieter Cornet, Peter Philips, Scheidt, and others];" and "Creating the corpus: the 'complete keyboard music' of Henry Purcell" by editor Hogwood.

The Early Eighteenth Century (Part II) comprises John Butt's "Towards a genealogy of the keyboard concerto" and Davitt Moroney's "Couperin, Marpurg and Roeser: a Germanic *Art de Toucher le Clavecin*, or a French *Wahre Art?*" Part III presents four essays concerned with the **Bach Family**: "Invention, composition and the improvement of nature: apropos Bach the teacher and practical philosopher" (Christoph Wolff); "Is there an anxiety of influence discernible in J. S. Bach's *Clavierübung I?*" (Peter Williams); "Towards the most elegant taste: developments in keyboard accompaniment from J. S. to C. P. E. Bach" (David Schulenberg); and "... welche dem grössten Concerte gleichen: the polonaises of Wilhelm Friedemann Bach" (Peter Wollny).

The Later Eighteenth Century (Part IV) consists of two offerings: "*Schnellen*: a quintessential articulation technique in eighteenth-century keyboard playing" by Menno van Delft and "Mozart's non-metrical keyboard preludes" by Robert D. Levin, a topic that serves to connect the reader with Leonhardt's more recent interest in the fortepiano and its repertoire. As a **Musical Envoi** Lars Ulrik Mortensen's new arrangement of J. S. Bach's *Violin Partita in D minor* is presented as a *Keyboard Partita in A minor after BWV 1004*. Mortensen's transcription is consistently idiomatic, and there is an added gravity gained from the lower A minor tessitura, particularly effective in the best-known movement, the monumental concluding *Chaconne*.

This scholarly, thoughtful, and sometimes-surprising volume is an appropriate tribute to Leonhardt, described by Hogwood as the "head gardener" of the harpsichordists' "musical garden," and surely for many of us the most influential proponent of early keyboard music in

the second half of the twentieth century. A 1979 photograph of the dedicatee at the harpsichord and a comprehensive Index complete this highly-recommended 245-page celebratory volume.

Send news items or comments about *Harpsichord News* to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, TX 75275; <lpalmer@smu.edu>.

Carillon News

by Brian Swager



James Lawson

Nunc Dimittis

James Raymond Lawson died on October 14, 2003, in his hometown of Cody, Wyoming, at age 84. Lawson's life was devoted to the carillon, and he was known to carilloners and carillon enthusiasts worldwide.

Lawson discovered the carillon while a student at the University of Chicago. After graduation he became carillonneur of Hoover Tower at Stanford University. Following army service during World War II, the G.I. bill gave him the opportunity to study at the Belgian Carillon School in Mechelen and then a year at the University of London where he studied library science. Lawson's next carillon position was at the University of Chicago. From there he went to New York City where he was carillonneur at the Riverside Church for nearly 30 years, working also as a librarian at Lehman College. In 1989 he returned to Cody, Wyoming. A year later, his for-

mer colleague from the Riverside Church, Frederick Swann, invited Lawson to dedicate the new carillon at the Crystal Cathedral in Garden Grove, California, and become its first carillonneur. Lawson continued there until his declining health forced him to retire again to Cody in 2002.

Lawson was known more for his creative programming than his performing ability. He was an untiring promoter of the instrument, garnering much publicity. He established and ran the Societas Campanariorum through which he published and distributed compositions, transcriptions and arrangements for carillon. He was a prolific correspondent and had the habit of sending a copy of his program to composers and arrangers whose music he had performed.

Lawson was quite a controversial character, loved by many, damned by others. While not known for his "political correctness," he certainly was known for his generosity, his kind heart, and his ingratiating sense of humor. His offbeat wit was aimed at himself as often as at others. For example, Jim wrote me following an earthquake, insisting that it had rattled the bells and that neighbors called the Cathedral exclaiming: "Lawson, you've never sounded better!" At one point in his career he dared to work for vendors of electronic bell instruments and later came under fire again by unknowing carilloners when he associated himself with the controversial major-third carillon at the Crystal Cathedral. Lawson responded by writing an article on this new phenomenon for *The American Organist*. He also contributed articles on a variety of subjects to the *Bulletin* of the Guild of Carilloners in North America.

"Carillonneuse" was how Jim referred to all female carilloners, and he wrote this poem for one:

To a Fair Carillonneuse
Attending a Convention of Carilloners

Must beat on tortured bronze?
Fright the young, pain the old, deafen all?
This sport was meant for beasts
Caged (as is proper) 'twixt earth and sky
Pounding, stomping, grunting, they storm
heaven
Then fall in sweat, defeated.

Beauteous belle, thou should toll a better
song
Thy tierce, thy quint, thy octave were
tuned above
Divine founder's hands shaped thy profile
(O envied clapper that rings thy nominal!)

Cast not thy partials before brutes
Let them rave and rend the air
Join not their rage, go thou in quiet
Thy beauties best seen, not heard.

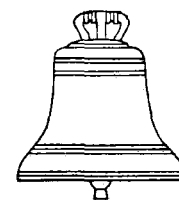
Jim's fondness for Cody—where he was born on May 25, 1919—never

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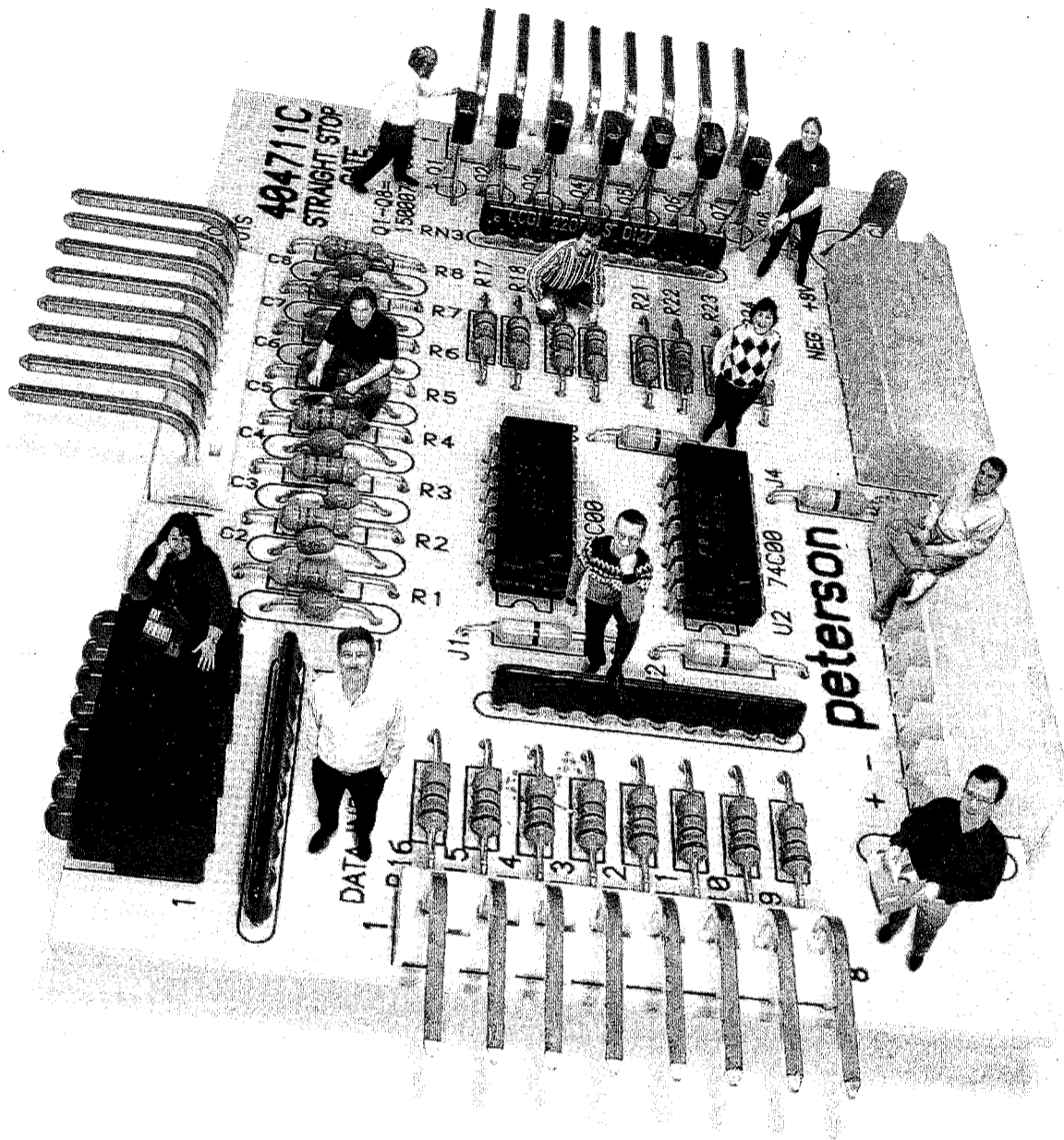
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waned, and there is something poetic about his returning there to pass his final days. But then, Jim always said that "old bell ringers don't die; they just drop their clappers."

Fire, Sunday, 2 November 2003 52 Sanchez Street, San Francisco

On Sunday, 2 November 2003, a fire destroyed the apartment building where THE DIAPASON harpsichord editor Brian Swager lived. He had returned home from playing for morning church services, made lunch, and began working at this computer when he felt the building shake and smelled smoke. Living on the third floor, he barely had time to escape the building, grabbing a few essential items and running down the stairs and out the back door. At that point the entire wall of the building next door was already engulfed in flames.

The apartment next to Brian's and the one below it were completely gutted. The fire had worked its way into his apartment by the time the firemen extinguished the flames. Nothing was untouched: what wasn't consumed by flames was damaged by water, smoke, and the falling ceiling.

Friends have been very supportive. For three days crews helped sort through the rubble and salvage many things. Fortunately 90% of his music scores survived, and only a few CDs melted. A friend has offered housing and other friends have made work space available. In addition to losing his home and work space, his practice organ was destroyed, his harp burned, and virtually all furnishings, appliances and electronics will need to be replaced.

Contributions are welcome; for information on Brian's wish list visit <<http://www.spiritouch.org/fire.html>>; to send an email message: <quasimodo@sprynet.com>.

Music for Voices and Organ

by James McCray

Faith and Fulfillment (Holy Week Music)

Fight the good fight of faith, lay hold on eternal life.

Timothy I

I have fought a good fight, I have finished my course, I have kept the faith.

Timothy II

Did those early disciples and followers of Christ go through the various stages of mourning, namely denial, anger, depression, and finally acceptance? Several days does not seem enough time to move through the shocking, overpowering, emotional events of that week of weeks. From the festive ride into the city through the trial and crucifixion, time seemed to stand still in one sense, yet gallop pell-mell toward its inevitability. And the hours between the death on Good Fri-

day and the discovery of the empty tomb on Sunday morning were an even greater compression.

The events and ultimate commemorations of Holy Week have shaped a large section of the world. The mystery of resurrection has been a lantern in the dark. St. Augustine said, "Faith is to believe, on the word of God, what we do not see." That leap of faith must await its verification in another world. Until then, Christians pause each spring to reflect and individually move through the mourning stages in their own way. The followers of today have an advantage: they already know where the Holy Week story ends; those who were there then could only sustain the acceptance without the benefit of knowing that Good Friday is only a way station, and Easter will dawn. Voltaire's observation was: "Faith consists in believing when it is beyond the power to believe. It is not enough that a thing be possible for it to be believed."

Faith spills over into our everyday living; for example, having the belief that there will be enough tenors for that early Sunday morning service. Faith is one of the great equalizers of our existence. Often it is our life raft floating on a stormy sea. Easter Sunday is confirmation of the faith of the week's events.

The structure of Holy Week demands a wide variety of music. The bookends of Palm Sunday Hosannas and Easter morning Hallelujahs frame the week's galvanizing occurrences. The differences between the music for Maundy Thursday and Easter Sunday are far greater in emotional spirit than for that of Advent and Christmas, for example; yet, they are indelibly linked and equally necessary. Church musicians often tinker with the calendar. Notice how many sing the Christmas cantata, which celebrates the birth, during Advent's period of anticipation. But, during the Easter season resurrection music is never sung in a service during Holy Week until Sunday.

The mixing of the emotions is not always an expression of the message. Carefully choosing the music for Holy Week will help the congregation focus on the enormity of each day's experience. Just as with the Doctrine of the Affections from Baroque period, the carefully planned sequence of music for the diverse services of Holy Week can also be a prime emotional mover.

As you plan for your services let the week be a kaleidoscopic musical mirror that illuminates each phenomenon. Everyone in church knows the story, they know what happens each day so what is needed is to intensify those events. What better way is there than through effective music? This is our responsibility.

Jesus Walked this Lonesome Valley, arr. Ken Berg. SATB unaccompanied, Choristers Guild of Lorenz Corporation, CGA979, \$1.60 (M).

The opening stanza is a solo (high or low voice) that is accompanied by choral humming which eventually dissolves into a textual setting with the melody in

the soprano and other sections providing block-chords as background. The third section modulates and is more flowing as the solo is given to the bass section while the upper parts hum. The final section is more harmonically interesting and moves into a dramatic, divisive climax before returning to the opening solo for a quiet closing.

Just as I Am, William B. Bradbury, arr. by Jeff Miller. SATB and piano, Abingdon Press, 06870520X, \$1.25 (E).

This gentle Lenten anthem has three stanzas with the full choir only singing on the last one. The primarily arpeggiated accompaniment is very easy and often doubles the voice parts.

De Profundis, Johann Geoge Albrechtsberger (1736-1809). SATB and chamber orchestra or piano, Carl Fischer Music, CM8316, \$1.10 (M).

Taken from Psalm 129, this busy motet uses two violins, cello, bass and continuo but the parts are only available on rental from Carl Fischer. Using a mixture of contrapuntal and homophonic statements, the music then moves into areas which call for solos in each of the choral sections. Only a Latin text is used for performance. The setting ends with the Gloria Patri.

Ave Verum Corpus, David Childs. SATB unaccompanied, Santa Barbara Publishing Co., SBMP 462, \$1.55 (M).

Latin text is used in this motet, which opens with a brief chant-like tenor solo of the title. There are numerous small sections with varying tempi. The solo shifts to soprano before the final section. The music has warm chords with mild dissonances and suspensions; it closes with a quiet Amen.

The Empty Tomb, Maxine Woodbridge Posegate. SATB and organ or piano, Shawnee Press Inc., A658, \$1.40 (E).

This is the third of a group by the composer entitled *Three Anthems for Holy Week*. The other two movements are "The Procession to Jerusalem" and "The Accursed Tree." There is a march-like spirit in the accompaniment but the choral parts are in half-notes throughout. The joyful, energetic setting builds to a loud and strong Hallelujah ending.

Christ, by Whose Death the Church on Earth Was Born, Nancy Galbraith. SATB and organ, Subito Music Publishing, 492-00069, \$1.75 (M+).

Here is a fast, syncopated setting with the organ often doubling the chorus. Using changing meters and rhythmic syncopations, the music speeds along at a rushed tempo. Between large sections, the organ has easy solo statements that continue previous musical ideas. The choir will enjoy singing this setting.

Christ, the Lord, Is Risen! Sing Alleluia!, arr. Robert Lau. SATB and keyboard, Coronet Press of

Theodore Presser Co., 392-42385 (E).

This familiar tune, sometimes heard as "Sing we now of Christmas" is a French carol (*Noel nouvelet*). The easy setting has been arranged with an Easter text by Lau into three quick, dance-like pages in which the middle verse is sung accompanied. The keyboard part is on two staves and very simple.

Easter Anthem: The Lord Is Risen ("We Will Remember Thy Name"), George F. Handel (1685-1759). SATB, keyboard, and optional C trumpets I/II, Cantate Music Press, no number or price given (M).

The published text is a substitute for the original based on Psalm 45. This chorus is one of nine movements from an extended anthem Handel prepared for the wedding of Princess Anne and William in 1734. These movements are assembled from various other Handel sources. The original version ("We Will Remember") is for two trumpets, two oboes, strings, and basso continuo, and is available from the publisher. Both the original and Easter texts are on the score for performance in this version. Typical Handel with a closing contrapuntal Alleluia. The trumpet parts are included.

Easter Gloria, Mark Hayes. SATB, keyboard, and optional B-flat trumpet. Beckenhorst Press, BP 1673-3, \$1.65 (M+).

Here is another Hayes setting that is a sure winner. Easier than most, it features an attractive piano accompaniment filled with busy motives that add sweet color to the music. The choral parts are not difficult and are on two staves with limited voice ranges. The trumpet solo is on the back cover but NOT in the printed choral score. The lilting 6/8 meter slows down briefly in the middle section. Lots of unison singing in this warm and appealing setting.


Hosanna!, arr. John Behnke. SAB, keyboard or 2-3 octave handbells, Concordia Publishing House, 98-3739, \$1.50 (E).

There are three stanzas with the first two to the same music—only a limited use of SAB texture with the men and women singing separately. The accompaniment is very easy and if played by handbells, 27 are needed. Useful for a small choir.

Book Reviews

"With Rare Diligence and Accuracy"—*The Organ Building of Peter Adolph Albrechtsen in the Context of Nineteenth-Century Danish/Norwegian Organ Culture*, by Hans Jacob Høyem Tronshaug. Göteborg, Sweden: Göteborg University Department of Musicology and Göteborg Organ Art Center, 2001. xxiv + 463 pages; plus compact disc. Göteborg Organ Art Center, Göteborg University, Box 200, SE-405 30 Göteborg, Sweden; available from

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Organum is a general name of all Instruments of Musyk: and is nethelisse specyally apopryte to the Instrument that is made of many pypes: and blew[n] with belowes.

—St. Augustine, trans. John de Trevisa, in *A Dictionary of Middle English Musical Terms*; cited in Peter Williams, *A New History of the Organ From the Greeks to the Present Day* (London: Faber and Faber, 1980), 20.

This simple sentence is perhaps the earliest and shortest description of the organ. As we know it today, the organ is descended from primitive flutes or panpipes that were strapped together, each giving one note when blown across the top. The evolution of the instrument through the centuries is described in a number of general publications on the nature of the organ and its construction, for example: Poul-Gerhard Andersen, *Organ Building and Design* (London: George Allen and Unwin, 1969); William Leslie Sumner, *The Organ: Its Evolution, Principles of Construction and Use* (New York: St. Martin's Press, 1952 and later editions); Herbert Norman and H. John Norman, *The Organ Today* (New Abbot, England: David & Charles, 1980). On the other hand, treatises on organ building in particular countries or regions are comparatively rare; the present work is one of these insofar as it concentrates on two Scandinavian countries in the nineteenth century. This book is a doctoral dissertation in the general field of the historical organ in Norway, focusing chiefly on the activities of one prominent builder, Peter Adolph Albrechtsen (1805–1859); its main goal is:

to establish knowledge about how a North-German/Danish organ building tradition developed during the first half of the nineteenth century, by describing the practice of organ builder Peter Adolph Albrechtsen, and to relate this practice to its historical context, including his immediate forerunners and his successor. (2)

To prepare the reader for the main content, a detailed introduction describes previous research, the methodology of the study, central materials for the inquiry, and a brief historical overview of society, church music, and organ building in Denmark and Norway, 1700–1850. The main body of the book consists of twelve chapters in two major parts.

Part I, "The Life and Work of Peter Adolph Albrechtsen 1805–50," is a comprehensive survey of the life and times of the main protagonist. Chapter 1, "Early Life and Apprenticeship," covers his period as an organ builder apprentice with Marcussen & Reuter in Denmark, his colleagues there, and his organ building projects and maintenance routes until he left that firm in 1835. Chapter 2, "Business and Family Life 1835–50," begins with Albrechtsen's arrival in Christiania, Norway, his marriage, his first work as a professional organ builder,

followed by his move to Trondheim in 1838, where he established a new workshop, then his relocation to Bergen in 1849. Chapter 3, "The Building of a New Church Organ—A Case Study," is a complicated account of Albrechtsen's major project at the New Church, Bergen. His problems began as early as 1845, first with fights with church authorities to receive the commission over other organ builders, followed by ongoing disputes about the placement of the new organ, its size, and specification. Problems with prices, the contract, the final specification, payments, and other crises continued to plague the installation until its completion in 1853. At the time, it was described by the New Church organist as "one of the very best organs in Norway." Chapter 4, "Albrechtsen's Final Years: An Assessment," describes Albrechtsen's eventual bankruptcy and death on 26 March 1859. A final section to this part includes an assessment of Albrechtsen's work as seen by his contemporaries: both praise (his honesty, skill, quality instruments made "with rare diligence and accuracy") and criticism (some allegedly lacking impartiality).

Part II, "Albrechtsen's Organ Building Practice," is devoted exclusively to the technical aspects of various instruments. Chapter 5, "The Specification Practice of P. A. Albrechtsen," deals with one-manual organs, two-manual organs, and rebuildings. Most of his organs were one-manual instruments, based on a 4' principal without pedal. They were marked by much standardization in both dispositions and construction; organs of this kind accounted for the transmission of the Norwegian tradition of church music for over 150 years. He built only five two-manual organs with pedals, all based on an 8' principal; the complete specifications of several of these are provided for comparison. The rebuildings of several large organs are covered in detail, with the note that "modernizing" sometimes resulted in transforming the instrument from a baroque to a more romantic organ. The remaining chapters discuss a variety of related topics common to organ building: scaling practice (Chap. 6), the pipework (Chap. 7), the windchest (Chap. 8), the bellows and the windtrunks (Chap. 9), the console and action (Chap. 10), the organ case and the façade (Chap. 11), and the workshop organization (Chap. 12). Many tables, computer-generated charts, drawings, photographs, and references to particular instruments enhance the expositions of these topics. A concluding summary of Albrechtsen's major achievements points to the high quality of craftsmanship and materials of his instruments, the development of an organ type suited to local circumstances and needs, and the establishment of the foundation of an indigenous Norwegian organ building.

There are ten appendices on both historical and technical topics, and an extensive bibliography of sources and literature. A CD-ROM containing supplementary material on specifications, measurements, archival information,

biographical data, and photographs is included with the book.

In terms of its plethora of integrated and apparently exhaustive detail, both historical and technical, presented within a logically ordered scheme, this book achieves a high publication standard that reflects its status as a dissertation. Prospective readers may be attracted to one or another of its complementary emphases, depending upon their interests and orientation. On the one hand, organ historians who are not familiar with the Scandinavian scene—there are no similar books in English on the topic—may wish to compare Albrechtsen's experiences with those of organ builders elsewhere in terms of both human and structural problems and achievements in designing and implementing organ installations. On the other hand, the content of the second part on technical matters requires specialized training and focused interest to achieve complete comprehension. Nevertheless, the book stands as a model of completeness for future studies of a similar nature elsewhere.

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

New Recordings

Andrew Lumsden plays organ music from Lichfield. The English Cathedral Series Volume III. Regent Records, 2002, RECCD161; <www.regentrecords.com>.

William Walton: *Crown Imperial* (arr. Herbert Murrill); Derek Bourgeois: *Serenade*, op. 22; George Thalben-Ball: *Elegy*; Edward Elgar: *Sonata in G*, op. 28; Alan Ridout: *Jacob and the Angel*; Frank Bridge: *Adagio in E*; Joseph Jongen: *Sonata Eroïca*.

Andrew Lumsden (born 1962), organist of Lichfield Cathedral between 1992 and 2002, made this recording just before he took up the appointment of director of music at Winchester Cathedral in the autumn of 2002.

The organ was built in 1884 by William Hill, who incorporated a number of stops from a previous instrument by George Holdich. This is the first recording on the organ following a major rebuild and restoration of the entire instrument that was completed by the Durham firm of Harrison and Harrison in September, 2000. A booklet accompanying the CD gives full details of the recent rebuild and the specification, and includes an excellent color photograph of the new console. There are four manuals, 83 speaking stops, and 5,038 pipes. While the organ retains Hill's traditional Romantic symphonic British cathedral tonal scheme, there are many new mutation stops and mixtures that add to its versatility.

However, Lumsden's performance suggests that he was not particularly concerned with exploiting all facets of the rebuilt Lichfield Cathedral organ, though we are treated to many of its

appealing tone colors at appropriate times in the program. All the compositions were written between 1895 and 1985 (only the Bourgeois and Ridout pieces are post 1950), all are conservative in style and, with the exception of the Jongen composition, are by Englishmen (though the Belgian Jongen was a resident of England for years). This naturally leads to the registrations chosen for the works being founded upon the older, traditional sections of the organ. In this CD, which is recorded in High-Density Surround Sound with the microphones placed close to the instrument for ultra clarity, we can hear that the diapasons are rounded and mellow; the English full swell is rich, sonorous, and sumptuous; and the solo organ's Tuba Mirabilis on 12" wind pressure is truly regal and dominating. Perfectly at home on the organ, Lumsden plays the pieces with an assurance and conviction that is above reproach. I sensed that here is an Englishman playing music that he really understands and loves.

Peter Beaven's program notes are full, very informative, and written in a succinct, insightful, professional style. The more significant works are probably those by Walton, Elgar, and Jongen.

In Walton's march *Crown Imperial*, which was written for George VI's coronation in Westminster Abbey in 1937, Lumsden articulates the first section's idea, a short rhythmic figure, with precision, and he emphasizes the flowing, hymn-like quality of the trio theme, before eventually bringing down the curtain with a reprise of these themes and a stunning coda for the powerful reed choruses, including the solo organ's horizontal Trompette en Chamade on 11 1/2" wind pressure.

Lumsden's interpretation of Elgar's celebrated, melodious *Sonata in G* will surprise some, for he approaches it with unusual virility and muscle, as pure organ music, not in the usual way, as if it is a transcription of a rather sentimental Victorian work originally written for a large symphony orchestra. The organist convincingly brings the work to life, and his vitality, beautiful phrasing, very tasteful, constantly changing registrations, and subtle use of the swell pedal are outstanding.

As a composition, Jongen's *Sonata Eroïca* may not impress. A pupil of Vincent d'Indy and Richard Strauss, he was the organist of Liège Cathedral for many years and he writes idiomatically for the instrument. But this 16-minute single-movement piece, a virtuosic improvisatory rhapsody, not a sonata, contains passages where he seems to ramble disconnectedly. The simple melody on which *Sonata Eroïca* is built undergoes various transformations in the manner of a loose series of variations, the most impressive being the climactic finale, a fugue for full organ, in which Lumsden brings into play a welter of heroic musical color that is breathtaking.

A highly recommended disc.

—Peter Hardwick
Brehin, Ontario

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New Organ Music

Dan Locklair, *Celebration*. Subito Music Publishing, 2003 (available from Theodore Presser Company).

Might it be possible to categorize composers by association to tonality as well as form? "Classicists," "Romanticists," "Neo-Classicalists," etc. are only labels derived from formal predilection. "Impressionist" does imply some tonal practice, but it presupposes color and texture as well. Might one classify composers by tonal grouping, such groupings as major or minor tonality (or modality)?

Some examples might verify this line of reasoning. Bach, for all the fire and brilliance of his major-key movements with brass and drums, is inherently a minor-mode composer. The soul of his music shines most when he can journey through chromaticism born of the variable scale degrees of minor. Beethoven, for all his probative quiet

minor music, is ultimately a major composer. One could bring to mind the affirmation of the final movement of the Fifth Symphony. There Beethoven needed major to dispel the uncertainty and brooding of three earlier minor movements. Notice that Beethoven rarely leaves things unresolved and major harmony is resolution. And, what about the final movement of the Ninth, or the eschatological C Major finality of the closing movement of the Opus 111 piano sonata, his last? Those endless quiet trills are about the Last Things. Igor Stravinsky, for all his chameleon-like shifts of technique, would also have to be a major mode composer. Even when flirting with serialism, there is something about the voicing of harmonies that simply underscores major tonality. Even the signature E Minor "thunks" opening the *Symphony of Psalms* never succumb to minor mode's duskiness. What is more, the movement does wiggle its way back to glorious G Major for an ending. Closer to home for us, Maurice

Durufle was a minor mode composer. Certainly the quintessence of his music, and a movement that he particularly liked and performed often, is the Prelude from the *Suite*, op. 5. The brooding E-flat minor tonality squeezes every ounce of honest pathos from the minor mode.

By this measure, American composer Dan Locklair would also fit into the major cohort. His new work *Celebration* verifies the argument. *Celebration* resulted from a commission from the First Presbyterian Church, Greensboro, North Carolina, marking the 20th anniversary of J. Patrick Murphy as director of music ministry.

The score is a set of variations on an original theme evoking a scriptural quote from Isaiah ("... thanksgiving, and the voice of melody."). Locklair's music would be nothing if not inventive. In this case, he withholds a full quote of the theme until the end of the movement. The movement is also centered on C.

How does Locklair, then, evoke

expressiveness out of a set of extroverted, bluntly happy, variations on a theme in C? Where is the equivalent of Bach's chromatics? Locklair picks Lydian tonality for *Celebration*, Lydian on C and not C major. The always unexpected and uplifting F-sharp serves to supercharge this major tonality in ways similar to Bach's exploiting the variable sixth and seventh degrees of the minor scale. One finds no F-natural anywhere in the work (episodic modulations to A-flat and D-flat Lydian do not count), thus Locklair never leaves the scale.

Compared to other Locklair scores, *Celebration* does stay close to home. Locklair's characteristic driving rhythms, therefore, enliven the movement in a way that its strict scale content simply cannot. Still, as occasional pieces go, *Celebration* is worth considering, fun to play, and technically not insurmountable for fairly skilled players.

—Haig Mardirosian
American University
Washington, DC

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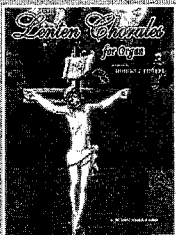
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Corl's newest collection includes spectacular arrangements of three favorite hymns for services from Palm Sunday through Good Friday. Each sounds more difficult than they appear, making this set useful to most any organist. Hymn tunes included are: "St. Theodolph," "Martyrdom," and "Herzliebster Jesu."



SOLOS

HOSANNA LOUD HOSANNA

Organ Prelude on "Ellacombe" • arranged by James Pethel • (GSC9907) \$3.95
Here's another great piece for Palm Sunday for organists. This setting of "Ellacombe" can be played by most organists, and works easily on a two-manual instrument. Quickly learned, effective and exciting for the congregation.

Prelude on CROWN HIM WITH MANY CROWNS

by Jerry Westenkuehler • (GSCM0101) \$3.95
What an exciting solo! This powerful setting will capture the attention of many organists, and all people who hear it. This setting works very well as a service prelude, but will also be a perfect addition to any recital program. It calls for a solo trumpet stop for the opening fanfare and melody, and there is a beautiful soft center section with strings and a 4' flute stop.

Toccata on "EASTER HYMN"

for Organ • by Page C. Long • (GSCM0202) \$3.95
Here's a brilliant new setting of the favorite "Easter Hymn" that will make any organist sound like a master. The toccata pattern of 16th notes lies easily under the hands, and the melody shines through clearly. This will make a spectacular prelude for Easter morning services.

Toccata on NICAEA

Holy, Holy, Holy • by Page C. Long • (GSCM0203) \$3.95
One of the world's most favorite hymn tunes has been set as a sparkling toccata for organ by Page C. Long. The piece opens with a toccata pattern in the right hand, and the melody in the left. Dr. Long includes a powerful choral section in the middle before returning to the toccata pattern. The concluding eight measures on full organ are sure to stir your congregations and audiences.

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"A Perfect Day"
The Mission Inn, Riverside, California,
October 25, 2003

R. E. Coleberd

*When you come to the end of a Perfect Day,
 And you sit alone with your thought,
 While the chimes ring out with a carol gay,
 For the joy that the day has brought,
 Do you think what the end of a Perfect Day
 Can mean to a tired heart,
 When the sun goes down with a flaming ray,
 And the dear friends have to part?*

Introduction

On Saturday evening, October 25, 2003, a gala banquet and recital for 250 guests in the Music Room of the Mission Inn in Riverside, California celebrated the rededication of the newly restored 1911 Kimball pipe organ. This majestic instrument, played daily by the staff organist and assistants in the early decades of the last century, was a defining characteristic of this world-famous resort hotel and a fond memory of the many guests who stayed there. Music at The Inn transcended the locality and reached the hearts of people everywhere when, in 1909, the noted song writer Carrie Jacobs-Bond (1862-1946) was inspired to write her most famous ballad "A Perfect Day" while visiting The Inn.¹ This became the theme song of the programs and, appropriately, was the closing number of the recital which followed the banquet.

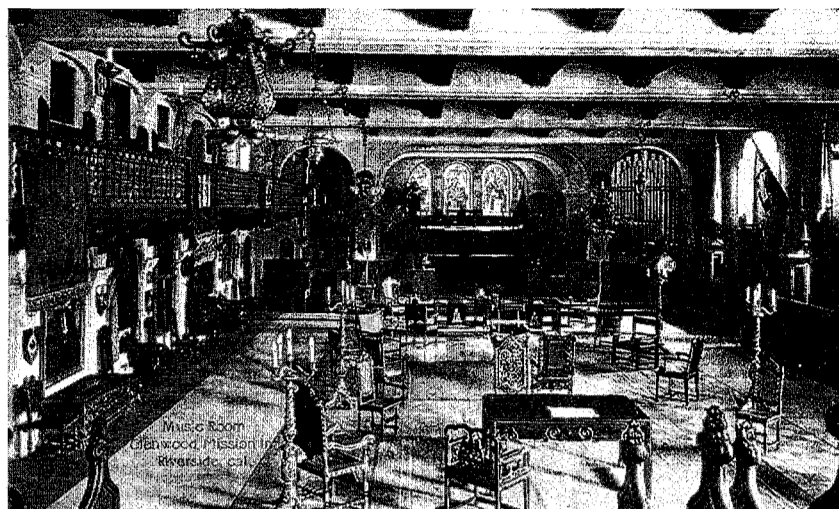
A milestone in the rich and colorful history of the pipe organ in America, the Kimball organ at the Mission Inn stands today as one of the few remaining hotel pipe organs in this country.² As recitalist Dr. John Longhurst commented in his opening remarks: "its retention, renovation and recognition are a tribute to reverence for the past and a vision for the future." The project reflects the combined efforts of The Friends of the Mis-

sion Inn, a nonprofit support group, the generous bequest of the estate of Riverside historian Mrs. Esther Klotz, the enthusiastic support of hotel management and the untiring efforts of a local organbuilder who spent countless hours over two years bringing the instrument back to life.

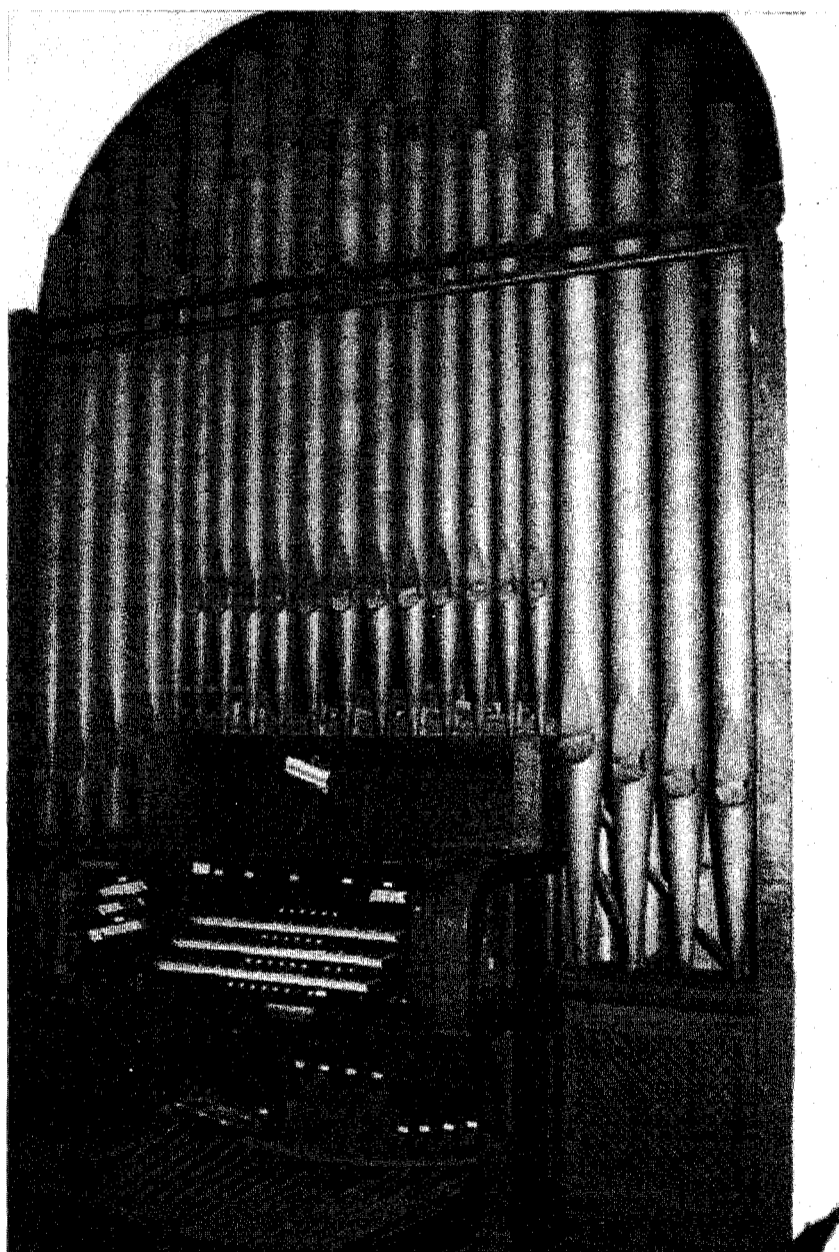
The Mission Inn

The Mission Inn was built in 1903 as the Glenwood Mission Inn by Frank Augustus Miller (1857-1935) to the design of architect Arthur Burnett Benton, who championed the Mission Revival architectural style as an expression of California's Spanish Colonial heritage.³ Miller was responding to the growing demand by wealthy easterners for a warm winter climate and the luxurious features of a resort hotel. Here was an opportunity, with a signature facility, to compete with Pasadena and Redlands for this lucrative patronage. In 1910 the Cloister wing was added, one of several additions, and appointed with costly furnishings and *objets d'art* collected by Miller in his world travels. A focal point of the Cloister Room, located in the far right corner, is the three-manual Kimball pipe organ (see photo).

Over the ensuing decades, the Mission Inn, now listed on the National Register of Historic Places and Califor-



Music Room, Mission Inn (photo credit: Laurence Leonard)



Kimball organ, The Mission Inn (photo credit: Curt Wingard)

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nia Historic Landmarks, played host to a star-spangled list of dignitaries. Presidents Harrison, McKinley, Theodore Roosevelt and Taft were guests. At the age of twenty-five John F. Kennedy attended a peace conference at The Inn. Richard and Pat Nixon were married in the Presidential Lounge, and Ronald and Nancy Reagan honeymooned there. Gerald Ford visited, as did George W. Bush in mid-October, 2003. Painted portraits of the presidents line the wall of the lobby adjacent to the lounge.⁴

The Kimball Organ

The Kimball pipe organ, with a commanding presence in the opulent Clois-

ter Room, was dedicated on February 27, 1911 by John Jasper McClellan, a noted keyboard artist from The Mormon Tabernacle in Salt Lake City (see program).⁵ The occasion was a conference called by hotel owner Miller, described as a "humanist, prohibitionist, and as a tireless worker for international peace,"⁶ to discuss peace proposals espoused by Andrew Carnegie, the well-known steel magnate and philanthropist. McClellan's program, chosen in consultation with Miller, was an example of a repertoire deemed appropriate for a hotel pipe organ. The Music Room, as the Cloister Room came to be known, became a frequent meeting place for local organizations and hotel guests—bankers and

Dedicatory Recital
The Mission Inn
Riverside, California
W.W. Kimball, Opus 589
February 27, 1911

John Jasper McClellan
The Mormon Tabernacle, Salt Lake City

Oberson Overture	von Weber
The Secret	Gaudier
Communion in G	Batiste
Romanza	Lemare
Toccata and Fugue in D Minor	Bach
Traumerei	Schumann
Intermezzo	Callaerts
Prelude, Lohengrin	Wagner
Excerpts from Mignon	Thomas
Andantino "To My Wife"	Lemare
Toccata (6th Organ Symphony)	Widor
Pilgrim's Chorus (Tannhäuser)	Wagner
March (Tannhäuser)	Wagner

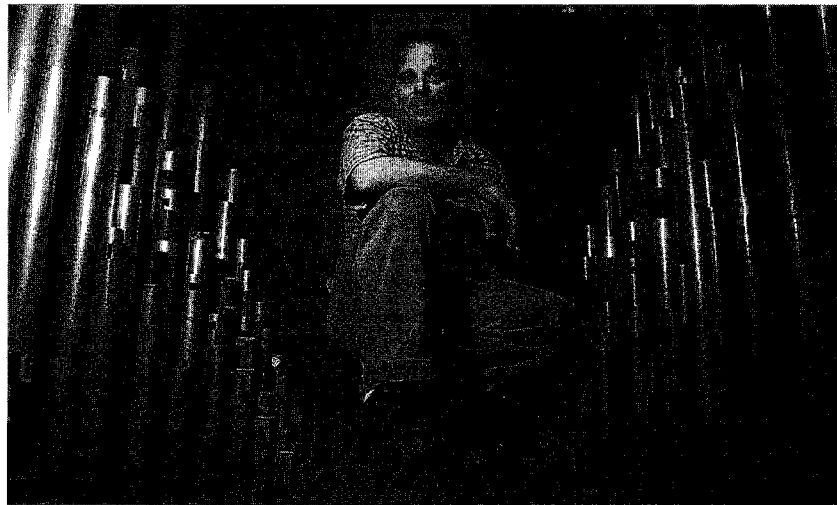
Source: *Riverside Daily Press*, Saturday Evening, February 25, 1911.

Newell Parker, Organist, 1917-1968
The Mission Inn, Riverside, California

Suggested Music for a Hotel Pipe Organ

Brewer: Echo Bells
Friml: Adieu
Ernest Douglas: Finale, Prelude, Allegro
Roland Diggle: A Vesper Prayer, Souvenir,
Caprice, Poem Heroique, Meditation
Guilmant: Marche Religieuse, Chant
Seraphique, Sonatas
Rubenstein: Kamennoi Ostrow
Yon: Christmas in Sicily
Widor: Toccata
Tchaikovsky: Transcriptions
Batiste: St. Cecilia Offerteries
Franck: Pièce Héroïque, Chorale in B
Minor, Cantabile
Bach: Toccata and Fugue in D Minor

Source: *The American Organist*, November, 1931.



Ed Ballantyne (photo credit: Peter Phun, The Riverside Press-Enterprise)

school principals among many others—and a popular wedding venue.

In 1917 the Mission Inn employed Newell Parker as staff organist. He was a pupil of the prominent Los Angeles organist-composer Ernest Douglas.⁷ Appearing at the console in a blue cape and serving until his retirement in 1968, Parker played noon concerts daily and the ever-popular Sunday evening hymn sings. In 1931 Parker reported that he had played six hundred weddings in the past eight years.⁸ *The American Organist* published a list of compositions he found suitable for a hotel program (see box).⁹ Among notable organists who played the instrument was Alec Wyton, onetime president of the American Guild of Organists.¹⁰

The 1911 Kimball organ was a three-manual instrument of 32 ranks (see stoplist, p. 18) that the local press termed a "Cathedral" instrument "because it has the large variety of tone color, in number of speaking stops, and the dignity of tone expected in a cathedral organ."¹¹ This no doubt pleased the image-conscious Miller who must have seen it as a competitive advantage in the market for the resort trade. The third manual was described as an Echo Organ located 150 feet from the main instrument while in fact it was a Choir division in the chamber.¹²

An analysis of the mechanical features and tonal palette of the Kimball affords key insights into the character and complexion of the American pipe organ at this time and in contrast to succeeding eras. Stuart Goodwin, a nationally-known expert in voicing and tonal finishing, who did the tonal work on the restoration in the chamber assisted by Wendell Ballantyne at the console, commented in the local press that the original instrument "isn't much different, really, from organs that were in churches in 1910."¹³ In this respect it is unique—and significant—in the history of Kimball, a major builder in the first half of the last century, in that it contrasts sharply with the orchestral paradigm of Kimball organs in the 1920s, the image customarily associated with this company's instruments. There was, of course, no distinctly hotel instrument, in contrast to the radically different theater organ emerging during this era.

Goodwin observes that some of the characteristics of early twentieth-century church organs shared by the Mission Inn instrument include large-scaled, robust, eight-foot Diapasons and at least one open wood flute (generally called "Melodia"); also, stops with names like Salicional and Cornopean.

The Kimball has three open flutes: Clarabella, Concert Flute and Gross Flute, all similar in scale. The Concert Flute has harmonic trebles. The Kimball strings are high in tin content, low in mouth cut-up and well voiced, in keeping with the builder's reputation for fine strings. They are delicate and bright in contrast to the larger more foundational strings favored later by G. Donald Harrison. The Trumpet and Cornopean are surprisingly bright, very Willis sounding, while the Clarinet is a bit soft. The Vox Humana was the familiar "Vox in a Box,"

located behind the Swell division in its own enclosure with manually set Swell shades and a separate, comparatively rapid tremolo. Some of the Diapason pipework was slotted, to alter the harmonic content into the more horn-like sound favored by most builders after about 1875.¹⁴

The Kilgen Rebuild

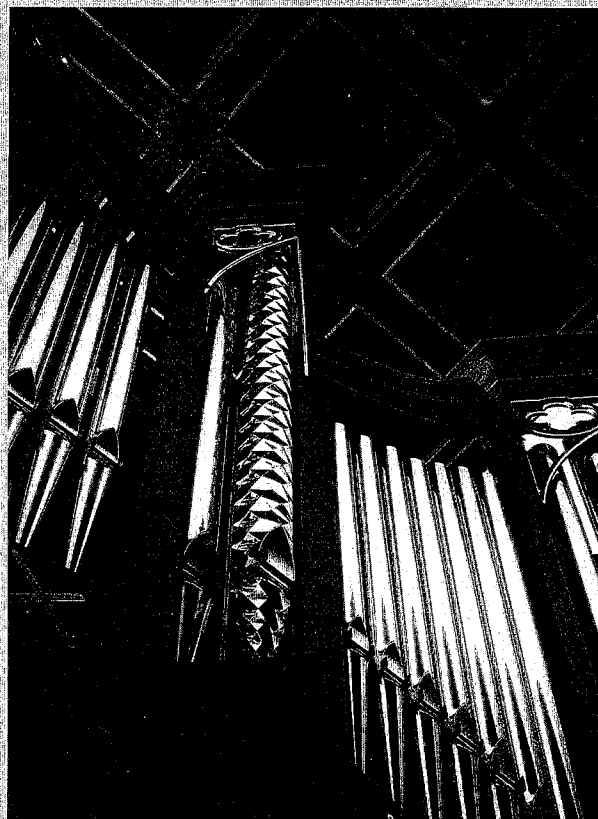
By 1930 the original tubular pneumatic key and stop action in the windchests

and the lead tubing linkage to the console were obsolete and failing. The Inn then contracted with George Kilgen and Sons to rebuild and update the instrument mechanically and tonally.¹⁵ This work, supervised by the West Coast representative of the St. Louis firm, comprised a new console, installing electro-pneumatic primary action in the windchests, and adding stops and pipes. A major trend of the times was the use of the 4' coupler on manual divisions to brighten the ensemble in the absence of

mixtures and mutations. This required adding chests and pipes to increase the manual compass on the Swell and Choir from 61 to 73 notes. The Pedal was expanded from 30 to 32 pipes. A unit flute, a 16' Lieblich Gedeckt, was added to the Swell, and a large Diapason added to the Choir. The Clarinet on the Great manual was moved to the Choir and replaced with a new French Horn (see stoplist, p. 18). Unfortunately, this new work was poorly placed. For example, the unit flute was located sideways in an

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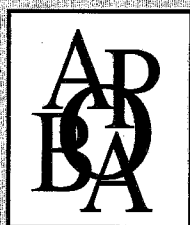
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alcove outside the Swell enclosure with the sound having to pass through the enclosure and the shutters. It was never satisfactory. Elsewhere, the new material was jammed in so closely and access so difficult that maintenance and tuning were nearly impossible.¹⁶

This instrument was introduced at a luncheon on January 19, 1931 before a blue-chip audience of two hundred forty-five musical personalities and southern California newspaper editors personally invited by Frank Miller. House organist Parker began the program with compositions by well-known Los Angeles and Long Beach organists who were present: *Prelude and Allegro Quasi Fantasia* by Ernest Douglas and *A Vesper Prayer* by Roland Diggle. The featured performer was the legendary Alexander Schreiner, then organist at both The Mormon Tabernacle and UCLA. After Bach's *Tocatta and Fugue in D Minor* and Ernst Harberbier's *Enchanted Bells* he played *The Flight of the Bumble Bee* prompting "an irrepressible burst of laughter and complimentary applause which called for a repetition of the number."¹⁷

The Restoration

By the late 1960s the future of the Mission Inn was in grave doubt. Then, in a groundswell of civic pride, The Friends of the Mission Inn, a non-profit support group, was founded in 1969, dedicated to preserving this time-honored monument to their community. It was saved by the combined efforts of The Friends and the far-sighted new owner, Duane Roberts, who committed the funds necessary to secure its future. In 2001 a generous bequest from the estate of Esther Klotz made possible the estimated \$140,000 budget for restoring the organ. Roberts enthusiastically endorsed the project. The Friends first approached Ron Kraft, a Lutheran minister and organist, who had serviced organs in the neighborhood for nearly thirty years. But nearing retirement, he declined to assume the task, recommending instead his friend, organbuilder Ed Ballantyne.

Ballantyne (see photo, p. 17), who is also active in his family's marble and tile business, began his labor of love and then professional career in organbuild-

W. W. Kimball Opus 589 1911		
Great Organ		
8'	Open Diapason	61 pipes
8'	Gamba	61 pipes
8'	Claribel Flute	61 pipes
8'	Violin	61 pipes
8'	Dulciana	61 pipes
4'	Principal	61 pipes
4'	Chimney Flute	61 pipes
8'	Trumpet	61 pipes
8'	Clarinet	61 pipes
	Arpa (harp)	42
	Chimes	42
Swell Organ		
16'	Bourdon	61 pipes
8'	Violin Diapason	61 pipes
8'	Stopped Flute	61 pipes
8'	Salicional	61 pipes
8'	Aeoline	61 pipes
8'	Unda Maris	61 pipes
8'	Gemshorn	61 pipes
4'	Flauto Traverso	61 pipes
8'	Cornopean	61 pipes
8'	Oboe	61 pipes
8'	Vox Humana	61 pipes
	Tremolo	
Choir Organ		
8'	Gross Flute	61 pipes
8'	Viol d'Orchestra	61 pipes
8'	Vox Celeste	61 pipes
4'	Flute Harmonic	61 pipes
8'	Orchestral Oboe	61 pipes
	Tremolo	
Pedal Organ		
16'	Open Diapason	30 pipes
16'	Sub Bass	30 pipes
16'	Bourdon	30 pipes
16'	Lieblich Gedeckt	30 pipes
8'	Violoncello	30 pipes
8'	Flute	30 pipes

Source: *Riverside Evening Press*,
February 25, 1911.

ing in 1985 with the rebuilding and installation of an organ in his Mormon Church in Riverside followed by a similar project at the Ramona High School. Soon the Kimball challenge became a family affair with Ed enlisting the help of his younger brother Wendell and his son Ryan. Added to the team were Stuart Goodwin (q.v.) and Kraft. Of these men only Goodwin had been inside the Mission Inn organ and then many years ear-

George Kilgen & Sons Opus 4629 1930		
Great Organ		
8'	Open Diapason	61 pipes
8'	Gamba	61 pipes
8'	Clarabella	61 pipes
8'	Violon	61 pipes
8'	Dulciana	61 pipes
4'	Octave	61 pipes
4'	Chimney Flute	61 pipes
8'	Trumpet	61 pipes
8'	French Horn	61 pipes
	Vibraharp	
	Deagan Chimes	
Swell Organ		
16'	Bourdon	73 pipes
16'	Lieblich Gedeckt	73 pipes
8'	Violin Diapason	73 pipes
8'	Stopped Diapason	73 pipes
8'	Gedeckt	73 notes
8'	Salicional	73 pipes
8'	Aeoline	73 pipes
8'	Unda Maris	73 pipes
8'	Gemshorn	73 pipes
4'	Octave	73 pipes
4'	Flauto Traverso	73 pipes
2 1/2'	Nazard	73 notes
2'	Flautino	73 notes
8'	Cornopean	73 pipes
8'	Oboe	73 pipes
8'	Vox Humana	73 pipes
	Tremolo	
Choir Organ		
8'	Open Diapason	73 pipes
8'	Gross Flute	73 pipes
8'	Concert Flute	73 pipes
8'	Viol d'Orchestra	73 pipes
8'	Vox Celeste	73 pipes
4'	Harmonic Flute	73 pipes
8'	Orchestral Oboe	73 pipes
8'	Clarinet	73 pipes
	Tremolo	
Pedal Organ		
16'	Open Diapason	32 pipes
16'	Sub Bass	32 pipes
16'	Violoncello	32 pipes
8'	Cello	32 notes
8'	Dolce Flute	32 notes
4'	Flute	32 pipes
16'	Contra Fagotto	32 pipes

Source: Factory correspondence (see end note 15) and Ed Ballantyne.

Kimball Restoration Edward Ballantyne & Associates 2001-2003		
Great Organ (unenclosed)		
8'	Open Diapason	61 pipes
8'	Second Diapason	61 notes
4'	Octave	61 pipes
2 1/2'	Twelfth (encl. 4' Prnc)	61 notes
2'	Fifteenth	61 pipes
III-IV	Mixture	232 notes
Great Organ (enclosed)		
8'	Clarabella	61 pipes
8'	Gamba	61 pipes
8'	Violon	61 pipes
8'	Dulciana	61 pipes
4'	Principal	61 pipes
4'	Chimney Flute	61 pipes
8'	Trumpet	61 pipes
8'	Clarinet	61 pipes
	Chimes	
	MIDI 1,2,3,4	
	Tremolo	
Swell Organ (enclosed)		
16'	Bourdon	61 pipes
8'	Stopped Diapason	61 pipes
8'	Gedeckt (Bourdon)	61 notes
8'	Violin Diapason	61 pipes
8'	Salicional	61 pipes
8'	Gemshorn	61 pipes
8'	Unda Maris	61 pipes
8'	Aeoline	61 pipes
4'	Traverse Flute	61 pipes
4'	Violina (Violin Diap)	61 notes
2 1/2'	Nazard (Traverse Fl)	61 notes
2'	Flute (Traverse Fl)	61 notes
8'	Cornopean	61 pipes
8'	Oboe	61 pipes
8'	Vox Humana	61 pipes
	Tremolo	
Choir Organ (enclosed)		
8'	Open Diapason	61 pipes
8'	Gross Flute	61 pipes
8'	Concert Flute	61 pipes
8'	Celeste	61 pipes
4'	Harmonic Flute	61 pipes
2'	Piccolo (Harm Fl)	61 notes
	Harp	
	MIDI 4,5,6	
	Tremolo	
Pedal Organ		
32'	Resultant (Open Wood & Bourdon)	
16'	Open Diapason (Open Wood)	
		32 pipes
16'	Violoncello	32 pipes
16'	Bourdon	32 pipes
16'	Sub Bass	32 pipes
16'	Lieblich Gedeckt (Swell Bourdon)	
8'	Open Diapason (ext. 16' Open)	
8'	Cello (ext. Violoncello)	
8'	Bass Flute (ext. Pedal Bourdon)	
8'	Dolce Flute (ext. Sw. Bourdon)	
4'	Choral Bass (Sw Violin Diapason)	
4'	Flute (Choir Gross Flute)	
16'	Fagotto	32 pipes
8'	Trumpet (Great Trumpet)	
4'	Trumpet (Great Trumpet)	

Source: *The Organ at the Mission Inn*,
pp. 21-22, Ed Ballantyne.

lier. When the team first entered the chamber, they encountered rain damage and a heavy layer of soot from the days when smudge pots were used to protect nearby citrus groves from cold weather. Ballantyne recalls: "We'd come out of there looking like coal miners."¹⁸

The goal of the two-year project was to return the instrument to its 1911 Kimball profile and update the specification within that paradigm as space and funds permitted (see stoplist). The Kimball windchest action was replaced with Peterson valves and the console rewired with Matters solid-state switching. The twelve-note extension chests on the Swell and Choir were discarded. Experience has shown that extension chests, connected with the main chest by tubing, result in unsteady wind and tuning problems. The Clarinet was returned to the Great division and the French Horn not reused. The Kilgen unit flute, never satisfactory, was eliminated as were the harp and chimes whose actions were defunct. The new individual valves on the windchests afforded unification options enabling Wendell Ballantyne, who figured importantly in the tonal work, to program the Second Diapason, Twelfth, and Mixture on the Great. The unit flutes in the Swell are now composed of pipes from the 16' Bourdon and the 4' Traverse Flute, both well-positioned for tonal egress. The new harp and chimes were sampled from MIDI. A major improvement was adding an independent 4' Octave and 2' Fifteenth to the Great, both unenclosed, adjacent to the 8' Open Diapason behind the façade, resulting in a more cohesive and vibrant ensemble.¹⁹

The Rededication

In keeping with the rich traditions of the Mission Inn, it was deemed appropriate that the recital on October 25 be performed by an organist from The Mormon Tabernacle, just as in 1911 and 1931. Drs. Clay Christiansen and John

Longhurst, who currently share the position, welcomed the invitation. The music they chose (see program, p. 19) was designed to match the selections played on a pipe organ in 1911 with the restored instrument evoking the nostalgia of a bygone era. Longhurst commented that when they first heard the Kimball, they heard an instrument vastly different from what they were accustomed to: the Aeolian-Skinner in The Tabernacle and the Schoenstein in The Conference Center in Salt Lake City. "I wondered how we'd ever play Bach's *Tocatta*, but decided that if they played it in 1911 we could too."²⁰

Christiansen explained that in 1911 organ recitals featured transcriptions of orchestral pieces, often those linked to Edwin Lemare, "The Great Lemare," whose reputation was built on this music. This was a period when organ music reached the corners of American society that did not have recourse to symphony orchestras. The pipe organ, therefore, enjoyed a very prominent place in the musical landscape of our country. "We chose transcriptions of *Waltz of the Flowers* and Jesse Crawford's arrangement of *Rhapsody in Blue* as symbolic of this era. The many delicate stops on this organ—the Clarinet on the Great, for example—suggest a quieter, slower, more refined lifestyle in contrast to the rock concert, loudspeaker sound (and noise) of urban living

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Dedicatory Recital
The Mission Inn
Riverside California
Kimball Pipe Organ Restoration
October 25, 2003

Drs. Clay Christiansen, John Longhurst
The Mormon Tabernacle, Salt Lake City

Toccata & Fugue in D Minor J. S. Bach
Andantino in D Flat Edwin H. Lemare
Woodland Flute Call Fannie Charles Dillon
John Longhurst

Waltz of the Flowers from *Nutcracker*
Tchaikovsky/Holzman
John Longhurst & Clay Christiansen

Morning Mood, from *Peer Gynt*
Grieg/Christiansen

Suite Gothique Léon Boëllmann
Introduction - Choral
Menuet Gothique
Prière à Notre Dame
Toccata

Fantasy on a Mountain Song ("He's Gone
Away") Joseph W. Clokey
Lyric Interlude Alexander Schreiner
Clay Christiansen

Rhapsody in Blue Gershwin/Crawford
John Longhurst & Clay Christiansen

A Perfect Day Carrie Jacobs-Bond/
Longhurst
John Longhurst

Source: Program, Kimball Organ Dedicatory,
Gala Celebration.

A CD of this program is available for
\$18.50 incl. postage, and sheet music for "A
Perfect Day" for \$6.50 incl. postage. Send
orders to: Friends of the Mission Inn, P.O.
Box 1546, Riverside, CA 92502.

today.²¹ By using four hands, he added,
—as opposed to two hands—they could
have three manual colors speaking at
once in addition to the pedal, as well as
frequent registration changes.

The program closed with "A Perfect
Day." Indeed it was!

*Well, this is the end of a Perfect Day,
Near the end of a Journey, too;
But it leaves a thought that is big and
strong.*

*With a wish that is kind and true.
For the mem'ry had painted this Perfect Day
With colors that never fade,
And we find, at the end of a Perfect Day,
The soul of a friend we've made.*

R.E. Coleberd is a contributing editor of
THE DIAPASON.

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ments on earlier drafts of this paper the
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Marene Foulger, Stuart Goodwin, Frances
Larkin, Laurence Leonard, Jim Lewis, John
Longhurst, Manuel Rosales, Rene Sturman
and R. E. Wagner.

Notes

1. "Fine tuned," *The Press Enterprise*, June 7,
2003. "A Perfect Day: Words and Music by Carrie
Jacobs-Bond," reprinted, Friends of the Mis-
sion Inn, May, 2003.

2. *The Organs of the United States Database*,
George Nelson editor, lists 68 pipe organs for hotels
including seven by Kimball. At the University Cir-
cle in Cleveland, Ohio, the former Wade Park
Manor Hotel, now Judson Manor retirement cen-
ter, houses a 1930 Kimball organ in playing condi-
tion. The majority of hotel pipe organs were small
unit instruments. Those built by Wurlitzer after
1920 suggest the theater organ and its music were
more suitable for a hotel than the church paradigm
of earlier decades. Perhaps the most famous hotel
pipe organ was the 110-rank 1929 Casavant instru-
ment in the Royal York Hotel in Toronto, Canada.
Parts of the Royal York Casavant will live on in the
new Quimby organ for First Baptist Church, Jack-
son, Mississippi, where the Casavant was moved by
Keates-Geissler a number of years ago.

3. Moore, Barbara, ed., *Historic Mission Inn*,
Friends of the Mission Inn, 1998, Second Printing,
2000, pp. 11-19.

4. *ibid.*, pp. 42-43.

5. John Jasper McClellan (1874-1925), born in
Payson, Utah, was described as the first important
Mormon musician in the state as well as the person
who made the Tabernacle organ nationally known.
He graduated from the University of Michigan in
1896 where he reportedly founded and conducted
the University Orchestra. Returning to Utah he
taught in Salt Lake City and at what is now Brigham
Young University in Provo. In 1899 he studied in
Berlin for a year with Xaver Scharwenka and Ernest
Jelienzka, two revered teachers of that era. Return-
ing to Utah in 1900 McClellan was appointed
organist of The Tabernacle at the age of twenty-six,
succeeding Joseph Daynes. Calman, Charles Jef-
frey, *The Mormon Tabernacle Choir*, New York:
Harper & Row, Publishers, 1979, pp. 72-77.

6. *Historic Mission Inn*, op. cit., p. 16.

7. Friends of the Mission Inn, "The Organ and



Clay Christiansen and John Longhurst (photo credit: Curt Wingard)

the Mission Inn, Riverside, California 2003," p. 9.

Ernest Douglas (1864-1957) began his long
and distinguished career as a church musician in
the Boston area where he became a close friend of
Ernest M. Skinner. He studied in Berlin with
Waldemar Bargiel, Oscar Raif and Xaver Schar-
wenka and with Frederick Bridge at Westminster
Abbey in London. In 1910 he moved to Los Ange-
les as organist of St. Paul's Episcopal Church where
he designed the 1911 Murray Harris organ now
installed, in enhanced form, in St. James Episcopal
Church. He moved to St. Matthias Episcopal
Church in 1923 where he retired in 1937. Among

his many compositions was *Suite in B-flat Minor*.
Source: *THE DIAPASON*, February, 1925, p. 9; Sep-
tember, 1927, pp. 40, 44; May, 1939, p. 15; May,
1954, p. 1; April, 1957, p. 2.

8. *The American Organist*, November, 1931.
9. *ibid.*
10. "The Organ at the Mission Inn," op. cit., p. 9.
11. *Riverside Daily Press*, February 25, 1911.
12. *ibid.*
13. *The Press-Enterprise*, June 7, 2003, op. cit.
14. Author's interview, Stuart Goodwin, Octo-
ber 25, 2003.
15. "The Organ at the Mission Inn," op. cit., pp.

12, 13; also factory correspondence courtesy St.
Louis Pipe Organ Co., August 22, 2001.

16. Goodwin, October 25, 2003, op. cit.

17. *Riverside Daily Press*, January 20, 1931.

Roland Diggle (1885-1965) received his
musical training at the Royal College of Music in
London. He emigrated to America in 1904, serving
churches in Wichita, Kansas and Quincy, Illinois
before moving to Los Angeles, California where he
designed the four-manual E. M. Skinner organ,
Opus 446, 1923, for St. John's Episcopal Church,
and where he served as organist-choirmaster for
forty years. In 1926 *THE DIAPASON* stated: "He is
perhaps the most prolific composer of this genera-
tion." Source: *THE DIAPASON*: July, 1917, p. 18;
February, 1954, p. 4.

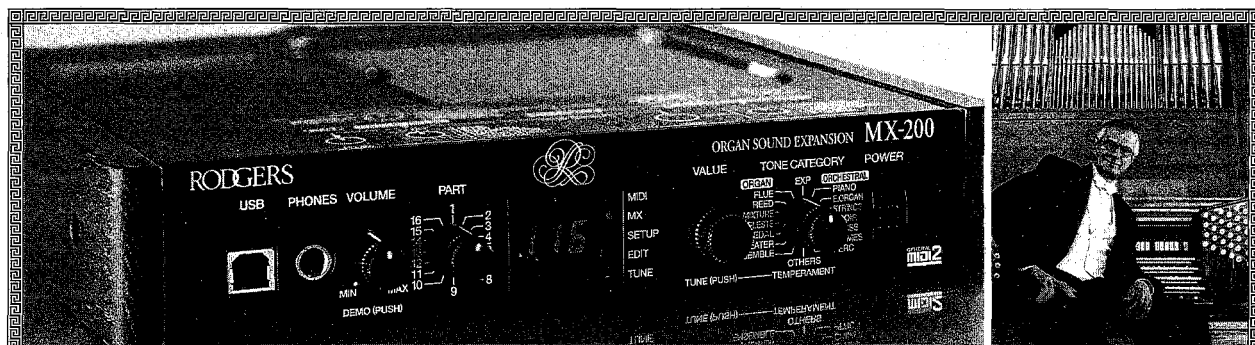
Alexander Schreiner (1901-1987) was born
in Nuremberg, Germany to a Latter-day Saints
family. A child prodigy, he reportedly had memo-
rized most of the music in the LDS hymnal by age
seven. The family migrated to Utah in 1912 where
Schreiner studied with J. J. McClellan. Source: *The
Mormon Tabernacle Choir*, op. cit., pp. 81, 83.

18. Kendall, Mark, "Pipe Dream Coming True,"
The Press Enterprise, November 21, 2002.

19. Goodwin, op. cit.

20. John Longhurst, received bachelor's and
master's degrees in music from Brigham Young
University and a DMA from the Eastman School of
Music at the University of Rochester. His organ
study was with Alexander Schreiner, David Craig-
head and Robert Noehren. Beginning in 1969 he
taught organ and music theory and served as uni-
versity carillonneur at Brigham Young University
and in 1977 joined the organ staff at The Mormon
Tabernacle. He has recorded as soloist and with the
Tabernacle Choir.

21. Clay Christiansen, B.A. Brigham Young Uni-
versity, and Ph.D. in composition, University of
Utah, studied organ with J. J. Keeler, Alexander
Schreiner and Robert Noehren. After serving as
organist-choirmaster of St. Mark's Episcopal
Church in Salt Lake City for ten years he was
appointed organist at the Mormon Tabernacle in
1982. He appears frequently with the Tabernacle
Choir and has recorded on the Klavier label.



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Organs of Distinction

London Chats #2: Patrick Russill

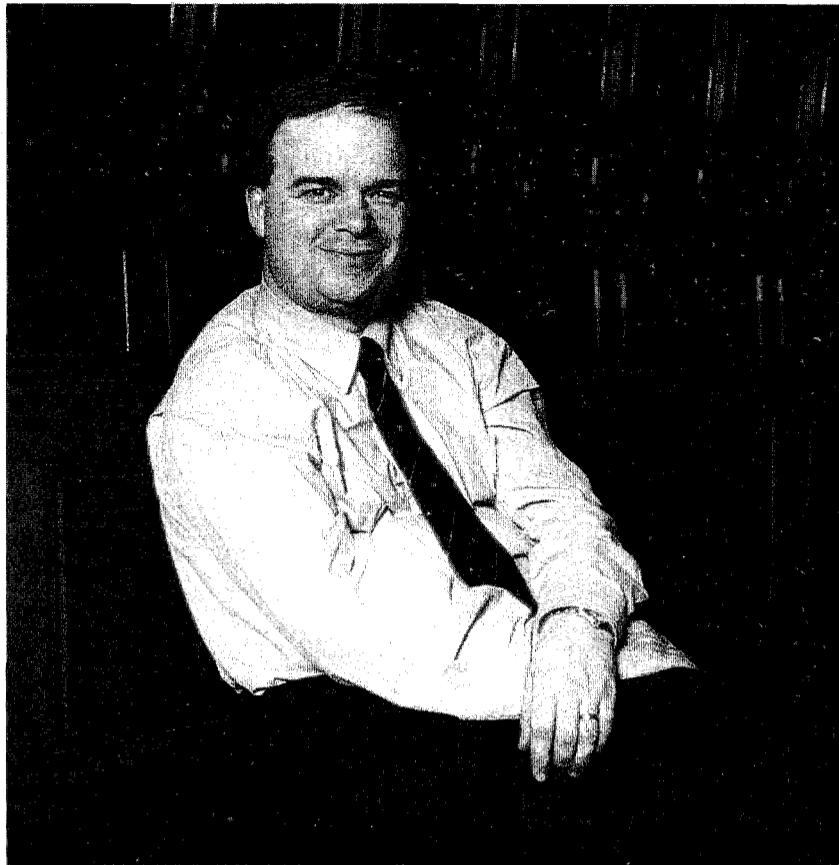
Gordon and Barbara Betenbaugh

We had a delightful interview with the charming Patrick Russill on June 24, 2003, in his office at the Royal Academy of Music, where he is Head of Choral Direction and Church Music, following a weekend of attending services and rehearsals of his choir at the London Oratory. The Oratory's weekend schedule was one of the busiest we had seen on our trip. The professional all-adult London Oratory Choir supports the Latin services (Mass and Vespers) while the Oratory Junior Choir (boys and girls aged 8 and upwards) serves the English Family Mass. In addition, the Oratory School Schola sings for the Saturday Mass. The newly released CD of Patrick's choir has recently received a favorable review in the August 2003 issue of *THE DIAPASON*. Our chat began with a discussion of the various types of music programs in the UK, more specifically the Church Music program now available at the Royal Academy.

PR: You've seen for yourselves that there is now a wide range of different choirs in English church music: all-professional; adult central London church choirs (like the Oratory); the traditional, historic boys and men's choirs (in the cathedrals and at Oxford and Cambridge); and the all-choral-scholar choirs with young women and men (at Cambridge colleges such as Trinity and Clare in particular). These different types are all central to the current state of professional choral culture in this country.

GB: What about church music in the Royal Academy of Music?

PR: Well, historically, the London conservatoires always trained church musicians very often either in a gap year or a couple of gap years before students went to university or sometimes at post graduate level after university. This was nearly always through the medium of their organ courses. There would be choir training classes as well. But there was no specific vocational training, nothing in a liturgical context or with theological understanding at all. There was nothing which had a real church music label in any of the British conservatoires until 1987 when the Principal here, who had been my tutor in Oxford at New College, Sir David Lumsden, decided that he was going to have a church music course here in the Academy—and he asked me to set it up. It was to be a contextual, supporting course, predominantly for organists, but also for singers and composers, taking a broader view of church music issues and to fill in gaps. I didn't have church music students as such, and students didn't actually graduate as church music students. They'd graduate as composers, singers,



Patrick Russill

organists or whatever. That was the situation for ten years. No other conservatoire was offering anything like this at all. Of course, at Oxbridge the sort of training you get in church music is entirely based on the liturgical experience of the chapel in which you're working—very often, a rather narrow perspective. I was giving students the experience of going to the local synagogue, of Orthodox music, and giving them an understanding of Catholic church music, and from that basis the European tradition in particular—in addition to the traditional Anglican experience. I was very much aided in that by the Academy's head of organ, Nicholas Danby, who'd been my organ professor when I was at Oxford. He was also organ professor at the Royal College of Music. He, like me, was Catholic but he had great love for and insight into the real essentials of the English tradition.

BB: So how did your church music career start?

PR: Well, that was thanks to Nicholas Danby. He insisted I make myself known at the London Oratory (which was where he thought I ought to work). The organist there was Nicholas's own

old organ teacher, the legendary Ralph Downes, who designed the organs both at the Oratory and at the Royal Festival Hall. Downes showed interest in me and engineered that I became his assistant. He wanted to retire and shortly after I arrived he nominated me to be his successor as organist—a kind of apostolic succession! I have to say I felt very ill prepared. In retrospect I think I should've studied a year or two abroad before going into that job. I did a lot of learning on the job, and I think a lot of my work there initially was very callow.

GB: We can all say that, can't we? (laughter)

PR: Yes, true, but at age 23 going into a job like that without hardly any previous experience is quite tough. That was in 1977. I then started teaching harmony and counterpoint here at the Academy in 1982 and did some history classes. And then in 1987 I initiated the Church Music program. In 1995 the current Principal, Dr. Curtis Price, who is an American and a former professor of music at King's College, London, was appointed. He felt that we couldn't keep on running a Church Music Course without first-study students, without majors. So, we decided what we had to do was to fill a real gap in British conservatoires: choral direction. Incredibly we were the first Choral Directing Department in an English conservatoire. Things are now beginning to change. The Royal College of Music now has a Master's course for choral conducting. And I understand that there are developments at the Birmingham Conservatoire, which may well be linked with the Royal College of Organists' move to Birmingham. Paul Spicer, conductor of the Finzi Singers, is in the driving seat for this.

GB: We heard his concert at the Royal College of Music with the all-volunteer

Whitehall Choir and the Brandenburg Sinfonia.

PR: We decided at the Academy that we would have to have a primary stylistic focus. So I decided to hang on to the church music context so I could define the repertoire, the stylistic base we're working from—that is, the English experience of the repertoire in English and Latin in a fairly broad-minded view, not peddling any one particular viewpoint. That understanding of style—the importance of ensemble, tuning, clarity, also the function of church music—has really got to be heard in the daily service, because that is where the culture of corporate discipline and style springs from. But even if you take church music out into the concert hall or onto CD, you need an understanding of what that's about. Rather than "church music with some choir training" the course became "choral direction, contexted within church music." Most of my students end up with a Master's degree.

GB: Is there usually a problem with an American transferring here?

PR: No. They can't bring any accreditation, but they don't need to. In the Academy as a whole we have a lot of Americans—and even an American Principal!

GB: Dr. Price studied at Southern Illinois and Harvard?

PR: Correct. He said to me, "Can you get the students?" I said, "Yes, fine. How many can I have?" They said, "two a year." Two! Actually this exactly matches the intake of the Academy's Orchestral Conducting course, which is highly sought-after and has a tremendous record. In addition to the choral direction specialists, I also work with the organists. The Head of Organ, David Titterington, and I have a very good, close working relationship. The Academy now has organ courses not just at the bachelor's level and postgraduate level, but we also have a foundation course which doesn't have large numbers, but significant individuals coming on who may be headed for an Oxford organ scholarship. They come here for a year's conservatoire experience of London professional standards, intensive solo organ training which you typically don't get at Oxbridge. The organ scholars there often haven't the time for it since they have to be so focused on the accompanimental arts. Here they get "choir training" training, which at the moment they still don't get at Cambridge, though influential figures in Cambridge such as David Hill and Timothy Byram-Wigfield (at Jesus College, and shortly to move to St. George's, Windsor) are hoping to start building a choir training course.

GB: Some of the well known English choir trainers and conductors would not pass the first year conducting course at Westminster Choir College. (laughter)

PR: Was that your alma mater?

GB: Yes, I also went to Peabody Conservatory in Baltimore. With many English conductors the musicianship is there, the skill and knowledge is there, but they can't communicate with their hands. The American way is big on conducting technique.

PR: This is a major issue. I only started thinking about conducting technique when I started teaching the choir training class here. I learned on the job,

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because there had been no tradition of courses in the UK.

GB: The Choir College had 3 years of conducting classes at the undergraduate level.

PR: I was a singer for a while as a male alto. The physical contact between singing and the conducting technique was something that interested me from watching my Oratory predecessor John Hoban who also was a singer. Also from watching other people work like John Eliot Gardiner. That I found interesting, so then I started to try and quantify what I thought and felt, in terms of relating conducting to breathing and relaxation—actually opening a door for singers rather than putting them in a constricting box. New students who come here are often quite surprised by the emphasis on gestural technique—though the Americans not so much! One of my important contacts is with the Leipzig Hochschule and their head of choral direction Roland Börger, who is a good friend. We have an ongoing formal professorial exchange arrangement. I was fascinated to see his work. His whole training had been through gestural command. He is a very elegant, economical conductor indeed. He does great work with my students here. Though we very much speak the same musical language, our strengths lie in different areas. When I've gone to work with the Leipzig students, I've had to deal much more with handling singers' morale within a group dynamic and with visual technique: mimicry, questions of enunciation, verbal color, reinforcing pulse and phrasing through the face.

GB: I worked with Helmut Rilling many years ago. Of course, he's not a choral man as such, but a wonderful conducting scholar. Basically the Germans, at least the ones I know, are not vocal colorists, are they?

PR: It depends where you look. I think they would say they are, but they use a different area of the spectrum, a darker one. My German visitors seem to find the English choirs, the boy choirs, somewhat underdeveloped as regards vocal color. There are exceptions of course. They always seem to respond to the current New College, Oxford choir. Edward Higginbottom there gets a great sense of color and relaxation. There's a wonderful freedom of not just interpretive expression but actual technical expression from the boys. He's had a great record of encouraging young men as well.

BB: Of the three different places we were in Oxford, the camaraderie between him and his boys was the best—talking back and forth, chatting with the boys about what they did that day, whereas the other two places were pretty much straightforward.

PR: Yes, he clearly has a really interesting mind. The reason why he gets such response from the boys is because he engages them intellectually. Nevertheless, in England we need a greater emphasis on the old adage: "What they (the singers) see is what you (the choral director) get."

BB: Yes, exactly.

PR: Now in the London professional church situation you actually don't have to show everything. You've got to come to an assessment of how much your singers are able to absorb visually, because they are working under severe time restrictions, very often with music they are seeing for the first time. The singers are always very helpful. The two most commonly asked questions are 1) breathing and 2) dynamics. They want to know that you've got a unified idea and can communicate the simple general shape of a piece. Once they are happy with the essentials, then the more sophisticated aspects can be conveyed by visual and eye contact once you come to the performance—there generally isn't time in the rehearsal to do more.

GB: Phrasing?

PR: If the singers know how long the

breath is then they'll take the phrasing, the actual shaping, from you. They are generally extraordinarily responsive, because, let's face it, most of them are highly experienced interpretative artists in their own right. If there is a fault here, it's that the restrictions on rehearsal time can lead to a very generalized approach to interpretation—favoring choral regimentation and the development of one choral sound over interpretation. But that is the fault of the directors rather than the singers. I'm sure you've come to your own conclusions about those choirs that generally have developed one interpretation, which essentially is the unvarying choir sound, where every piece is made to fit that concept.

GB: Yes, several of the top American college choirs work that way. More choirs back in the 1960s used the technique first and then the music superimposed on the technique. However, these days more American college choirs are into correct performance practice and trying to achieve different sounds for the different periods of repertoire, especially in the last 15 to 20 years.

PR: I'm glad to hear it. In my teaching I try to encourage the students to be as creative and as quick as they can about developing appropriate sound both through gesture, using their own voices and by the different sounds that they hear from choirs in this country.

GB: What sort of students do you take at the Academy?

PR: Well, you have to bear in mind I only take postgraduates for a two-year course with two students in each year. Currently I have two Americans, one who is already active as a period instrument orchestral and choral conductor, and the other from a Midwest Lutheran college background—both men. And then there are two women, one English (she's from Oxford) and one Irish (from Dublin). And only the English student is a church musician.

GB: When your students graduate, are they going to be able to get a position or positions in this country that equals a full-time wage?

PR: It varies. Unless you are working in a cathedral you won't get a full-time post. But most students gradually build up a portfolio of freelance casual work and regular work, often combining church, secular choral and academic teaching work. Even I'm doing something similar—I'm working for the Academy in a half-time post and also working at the Oratory half-time. That suits me fine.

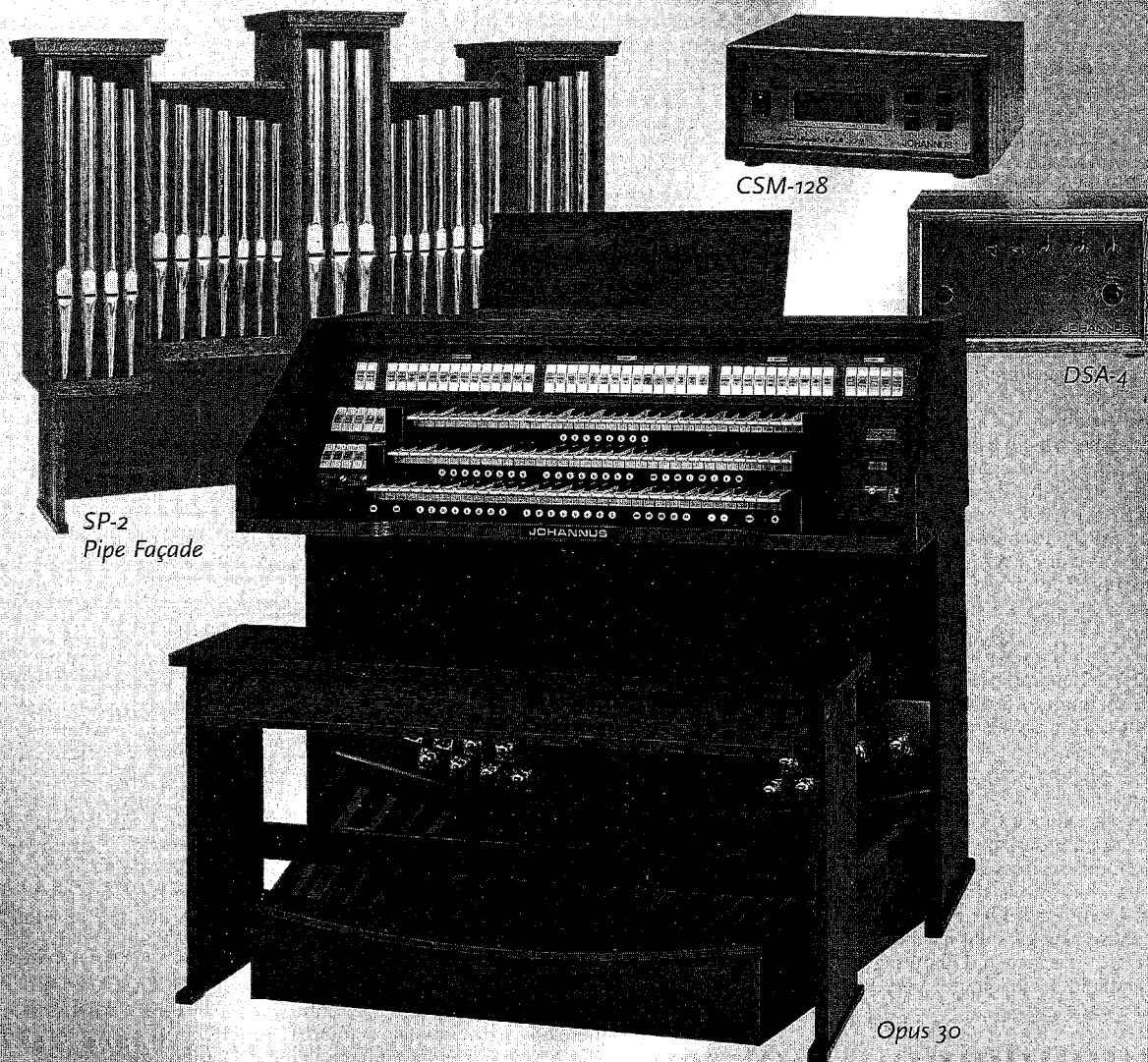
GB: The English church choral system seems male-dominated, at least as far as directors are concerned. Do you see that changing in our lifetime?

PR: I don't know—it'll certainly take time. But because of the expansion of opportunities for girls in the cathedral and college choirs there will inevitably be more girls coming through the choirs who have ambitions to be directors. One major factor is—how vital is the linkage between organ playing and choral directing? I am a choral director and I'm an organist, but I'm not necessarily the choral director that I am because I am an organist. And the same can also be said for so many English choral directors (though on the other hand there are English organists who direct choirs because they are organists and not because they have a gift with singers!). At the moment there are a handful of women working in the English cathedrals: Louise Marsh at Guildford (a former student of mine), Rosemary Field at Portsmouth for example, but only one director of music, and that at a small Catholic cathedral at Arundel.

GB: Patrick, I'm interested that you're holding an influential teaching post here in the English tradition but you are a Catholic. Would you comment on the ecumenical climate for church musicians in the UK?

PR: I think the students find me quite an interesting animal, because my education was certainly through the Anglican system, but my background as a child and my working venue now is

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Catholic. I can happily conduct an Anglican Choral Evensong if I want. The same is true of James O'Donnell (a Catholic) and David Hill (an Anglican). They will find their way around the Latin Mass with Gregorian propers and a Victoria setting as easily as an Anglican Evensong with Smith responses, a Wal-ford Davies Psalm and Dyson in D.

BB: Sounds like what we love!

PR: That is very much the English culture at the moment—in church music at least there's a very good inter-denominational understanding. I think the thing about Catholic centers like Westminster Cathedral and the Oratory is that they are seen as being just as much part of the London church music as the Anglican places. We're regarded as quite central, largely because of the international repertoire that we perform and because there's an improved perception of Latin as part of European culture rather than as a Roman Catholic emblem. And the recovery of the Latin tradition by the Anglican choirs has had a liberating effect on choral sound, from George Guest's choir at St. John's College, Cambridge in the early 1960s onwards. There is far more emphasis now on the color of choral sound than on perfection of ensemble. Though of course a better understanding of vocal technique by conductors actually makes it easier to achieve a natural musical ensemble of course. Nevertheless, that's not a quality you will hear and see in all choral directors in England.

GB: No. At many of the places we visited there were ragged entrances, just from the fact that the culture here is not to breathe for the choir. In first year conducting at Westminster Choir College, if you couldn't breathe and bring the choir in on the downbeat, you got an F. That was the first thing to do. Of course, that was with the choir right in front of you. In a divided chancel without eye contact it's harder.

PR: But even in that situation it still works the same way though. The whole point is one should be able to bring in the choir without doing much at all with the hand. Just breathe and come in. I have to say I've not really seen much of what goes on in the States. By and large in England we're all feeling our way as to how to deliver technical teaching. Here at the Academy I do virtually all the technical teaching. Of course there are masterclasses which can be very valuable for the practicalities of how to rehearse. Stephen Cleobury did a fine class with the BBC Singers (organized by the BBC) a couple of days ago. Stephen was wonderful in saying, "What does the choir need to look at—how do we look at it—do we need to do that once more—or do you think the singers will get it right the next time anyway?"—pragmatic things rather than matters of gestural technique. James O'Donnell is also wonderful, very economical indeed. Getting people who are really expert in teaching gestural command that will always get the result, either the first time or at least the second time, is not so easy. One of the members of staff here, Jeremy Summerly (director of the Oxford Camerata), has one of the most vestigial gestural techniques I've ever seen. It's extremely small, yet, coupled with what goes on with the face and diaphragm it's totally explicit, very relaxed, very vocal, very disciplined.

GB: That's the way I was taught.

PR: Exactly—it's all done on the breath. And then you can control the horizontal melodic line at the same time as the vertical pulse. And that's essential in the polyphonic music which is the heart of the English tradition. Polyphony seems to be one area where I'm con-

scious of a cultural difference between the Americans and the Brits. There seems to be a different way of analyzing the score. I find that American students find it very difficult to absorb polyphonic scores, to see the wood from the trees. All the entrances are marked, they try to give every single entrance. So, of course, the gestural preparation tends to be too late. Other problems then follow on: how do I indicate the character of the lead? If many leads, which one should I give? Do I mouth each one? But the English tradition is based on the conductor presuming that his singers (even youngsters) already have an informed understanding of the polyphonic concept. People like James O'Donnell and David are very good at that: leading the singers through and trusting the singers to do it.

That leads on to another essential characteristic of the English tradition. There's a really different mind-set between chorus-mastering and choral conducting when you've actually got an instrument that already has a built-in intellectual and physical motor. You don't have to do much actually to call that forth, you've got to do other things. That can be very difficult for inexperienced students when they're presented with musical singers. At Academy auditions many candidates come in and just don't know what to do. They've been used to drumming the music into their choirs and so haven't actually started to think about the essence of interpretation. Questions of appropriate tempo, elegant articulation, verbal color and intensity—very often there has been no background in these considerations at all. Fortunately now we have singers in the Academy who are already expert choralists (many of them already working professionally), so my conducting students can experience the truth of "What they see is what you get"! I place much more emphasis on actually showing what you want and not just rehearsing what you want. The initiative needs to be taken by the choral director, rather than the old English way of simply listening to the choir's performance and then making a reactive comment. Even though I only have two students a year here, I think there is a growing feeling in England that choral direction is something which can and should be taught and that naturally gifted young directors still need to learn. Of course, you can't instill talent if there's no talent in the first place, but you can help refine it and hone it with technical training. There's not been a sea-change yet in attitudes towards the choral director's training in England, but things are definitely starting to change.

GB: Super! This has been great! Would you chat about the deputy system in London?

PR: Yes, all the main London choirs with the exception of the BBC Singers are part-time or are to a greater or lesser extent ad hoc, even though conductors are always going to use their favorite singers. If, for example, you are a lay clerk at Westminster Abbey or Westminster Cathedral the job is permanent, but not full-time, even though actually it is well-paid pro rata. Even in St. Paul's or Westminster Abbey the singers will either need to do solo work or they will do consort work outside. You'll find them working with all the concert groups you've heard on CDs and others as well. The only full-time professional choir working 9 to 5, 5 days a week, is the BBC Singers (24 singers). The London singer needs to have the liberty to take on freelance work, even if he or she has got a base in the church. The work of choirs like The Monteverdi Choir, The Sixteen, The Gabrieli Consort, even the Tallis Scholars, is part-time work, paid

pro rata by appearance and by rehearsal session. The only way that you can staff that sort of thing, since you're working around people's diaries, is by working with a pool. The deputy system in London is essentially this pool of professional singers whom you need to ring up to fill the balance. This happens with all choirs, particularly the church choirs since they are at the bottom of the heap because their rates are the lowest.

Nevertheless, it's surprising how many singers make great efforts to keep their contact with the church even though the rate of pay is less attractive than working with other choirs. If one of my singers is on a 3-week tour with the Monteverdi Choir or The Sixteen, then I won't see them at the Oratory and they will need to send in an approved deputy; but when they get back it's like the return of the Prodigal Son—personal relationships are very strong, and many of them go back to student days or even further. Most choral directors will have their own list of approved "deps" from which the regular singer must provide a deputy. And many of the "deps" are familiar members of the choir "family". Here's my own current list for the Oratory and you'll see I've also made additional private comments [We were shown the list.]—it's my most important tool as a choral director. If I'm away I may need to get a deputy for myself. And there are deputy organists and directors. And I have an orchestral fixer (contractor) for when we have an orchestral mass (generally 3 times a year).

BB: You do get vacation from your position at the Oratory?

PR: Theoretically, yes! We sing 52 Sundays a year. There is no actual designated holiday period at the Oratory within the year. I'm entitled to 28 days holiday a year including four Sundays.

BB: Do you take it?

PR: Just about. I don't always take my Sundays off as holidays, actually. Some of them have been when I'm in Leipzig doing my exchange work, because I have to go there once a year to teach.

GB: What are the fees for the singers?

PR: The Oratory is near the top, it appears, but it's not right at the very top. For a typical Sunday morning at the moment we pay £45, a typical Sunday afternoon £38.

GB: Even with all that outside processing around you did last Sunday afternoon? (laughter)

PR: They got £45 for that. Weddings go up to £62. The rates are higher for other major liturgical celebrations, especially over Holy Week, when we do the full Latin schedule consisting of Tenebrae on Wednesday night, Mass of the Lord's Supper on Thursday night, Tenebrae on Friday morning, Afternoon Liturgy on Friday afternoon, Tenebrae on Saturday morning, Easter Vigil on Saturday night, Sunday morning Solemn Mass, and Sunday afternoon Solemn Vespers. Those are very long services. I have to say, actually, I think the program at the Oratory is bigger than anywhere else. Generally, the quality of the music is such that the choristers are prepared to do that. Also they like the fact that the liturgy itself is enduring.

GB: Good word!

PR: It's not "here today and gone tomorrow." Whatever they may think about it theologically, I think many singers find the service to be very traditional, pastoral, cultic, and essentially eternal. It's a sort of musical and cultural bedrock for them.

GB: There was no trouble after Vatican II with the music at the Oratory?

PR: Actually the Oratory Fathers always wanted to keep it as pre-Vatican II as they can.

BB: That's wonderful!

GB: Great!

PR: I'm interested you take that view.

GB: With the altar on the back wall?

PR: Oh, they wouldn't move the altar! Interestingly, in scholarship and re-reading the original Vatican documents, you find this idea of westward-facing celebration is actually not in the original conciliar documents. It was something that was produced much later. The Oratory Fathers have never gone along with that. While they are absolutely loyal to the authority of the Pope in the modern Catholic Church, they're deeply traditional, very retentive, very consistent, quite insulated and deliberately so.

GB: That can be a good or bad problem.

PR: Well, it can make some problems for me. For example, the approach to music from the modern era is extremely cautious, but the positive aspect is that I am never asked to do anything that is less than a five-star masterpiece. I can do all the Victoria, Palestrina, Gabrieli I want, and the bigger the better. I'm not being asked to do John Rutter—perhaps I should complain? (laughter)

BB: We enjoyed hearing the Latin Mass.

PR: Well, what I really value (and so the singers) is that I'm dealing with something that is central to the European tradition, above all at Easter. I think that the Easter services at the Oratory are the finest representation of the classic Latin liturgy you'll find anywhere in the world wherever it's available in the new rite. It's not the Tridentine rite. It's the new rite in Latin, which is actually the normative form of the new rite, though many American bishops, and even some English bishops, don't admit that. At Westminster Cathedral at 10:30 every morning there is a Latin mass. The only mass the Cathedral choir sings which is in Latin from beginning to end is Saturday morning.

BB: Martin Baker invited us to come on Saturday.

PR: You're probably going to that and then going to the boys rehearsal afterwards. That's the way my students normally dip their toes into that system.

GB: Right, this has been great. Thank you so much for visiting with us. We're late for the Mozart *Requiem* rehearsal.

Prior to our interview that day, Patrick gave us a tour of the Royal Academy of Music, where we also had lunch in the dining hall. Following our interview we sat in on a rehearsal with the Academy Choir and Period Instrument Orchestra as they prepared for a concert the following day of the Mozart *Requiem* (edition—Robert Levin) conducted by Sir Roger Norrington. Patrick had been a kind and gracious host to us for several days, and we were most appreciative of the opportunity to get a first hand peek from an insider's perspective of both the Oratory and the Royal Academy. ■

Gordon and Barbara Betenbaugh are organists/choirmasters at First Presbyterian Church in Lynchburg, Virginia, as well as directors of *Cantate*, the Children's Choir of Central Virginia. Mrs. Betenbaugh is also chapel organist and assistant choral director at Virginia Episcopal School in Lynchburg. Last summer they completed a 13-week sabbatical in the UK, visiting Cambridge, Oxford, London and Salisbury. See previous articles from their sabbatical: "London Chats #1: Michael McCarthy," October, 2003, p. 18; "John Tavener's The Veil of the Temple," November, 2003, p. 17; and "Cambridge Chats #1: Timothy Byram-Wigfield," December, 2003, pp. 16-19.

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Cover

**Goulding & Wood, Inc.,
Indianapolis, Indiana
Preston Hollow Presbyterian
Church, Dallas, Texas**

From the organ builder

From our first contact with the committee of Preston Hollow Presbyterian Church, we were excited about the possibility of working in Dallas, with its rich pipe organ culture and many significant instruments. At the same time, our focus throughout the project has been the same as with all of our instruments, namely to provide a worshiping community with a versatile resource that supports their music ministry. Creating a liturgically sensitive design within the larger context of the Dallas organ community posed challenges as well as many exciting opportunities.

Throughout the process, we were grateful for the support and assistance of the Organ Selection Committee, chaired by Jim Watkins, and the church music staff, including Terry Price, director of music, and Annette Albrecht, organist. In the many conversations, visits and meals we shared, the people of Preston Hollow Presbyterian Church became close friends, and we continue to value their input and camaraderie.

Tonally, the organ is structured around a carefully balanced plan of principal choruses. Each division relates to and complements the other divisions in a terraced scheme. The Great plenum is based at 16' pitch with a divided six-rank mixture allowing for an 8' chorus when desired. The Swell acts in relief to the Great in a traditional Positiv-Hauptwerk manner. The higher pitched Cymbale mixture is effective in plenum literature as well as in coloristic effects. In contrast, the Choir principal chorus is specifically oriented toward the needs of choral accompaniment, and the mixture clearly delineates tone without becoming oppressive or overstated. The Pedal plenum is built along lines similar to the Great and has a complete, independent chorus of principals beginning at 16' pitch.

Each manual division contains a third-sounding rank, increasing the flexibility in playing Cornet-based literature, particularly French *grands jeux* and *dialogues*. Both Great and Choir Cornets are *decomposée*, while the light, diapason Sesquialtera of the Swell effectively colors flutes or principals.

Flute choruses in the instrument display a maximum of variety in color, ranging from the solid Great 8' Bourdon and 4' Flûte conique to the Swell's crisp, articulate wooden flutes at 8' and 4' with a crowning 2' Recorder in 70% lead. The Choir's flute ensemble is the largest of the divisions and includes a luxurious 16' Conical Flute. Among the largest yet softest pipes in the organ, this stop features a clarity of pitch created by the open taper that lays a solid foundation for quieter combinations. Pedal flutes include the 32' Contre Bourdon, the wooden 16-8' Contrebasse, an 8' stopped wood Flûte bouchée and the 4' Cantus Flute. The Contrebasse/Flûte is useful as the foundation of plenum literature, particularly works in the style of earlier German composers such as Buxtehude, while the 8' range works well as the chant line in French classic organ masses. We have recently been exploring solo stops for the Pedal's alto line, and the 4' Cantus Flute in this instrument is our first open wood with inverted mouths and raised caps. The prominent, commanding flute timbre is designed especially for works such as the fourth movement of Widor's *Fifth Symphony*.

Reed stops in the organ span a similarly wide spectrum of dynamic and style. The Choir solo stops of Cremona, English Horn and Tuba contrast with the dramatic fire of the Swell reed chorus with independent trumpets at 16', 8'



Goulding & Wood Opus 41 (photo: Robert Duffy)

and 4'. The Pedal chorus is built on the 32' Posaune with wooden resonators that encourage a generous amount of fundamental pitch. All reeds in the organ, with the exception of the resonators of the Posaune, are from A. R. Schopp's Sons, who also made the strings, Great Harmonic Flute and display pipes. We are grateful to the people of A. R. Schopp's for their excellent work in all of our projects.

The casework of the façade incorporates the main architectural ornament details in the room. Hand-carved Corinthian capitals based on the Temple of the Winds design support a substantial architrave with dental molding and carved egg-and-dart detail molding. The console features panels with crotch mahogany and styles and rails with quarter-sawn ribbon mahogany. Console controls include 128 levels of memory, simple sequence memory with advance thumb pistons in each key slip and an internal MIDI interface with data filer for record and playback.

Mechanically, the organ uses Goulding & Wood's unique design of electro-pneumatic slider and pallet windchests. This design offers a tightness of ensemble and attractive speech characteristics which typify common key channel instruments while allowing for remote, moveable key control. This marriage of recognized mechanical design and up-to-date technology produces a musical instrument of great expression and versatility. Adding to the reliable chest mechanics, the layout and engineering of the instrument allows accessibility for maintenance and tuning as well as maximizing tonal egress. Great and Swell divisions are located near the barrel-vault ceiling, allowing their voice to emanate freely through the room, and the Choir box is located near the choir stalls of the chancel for effective accompaniment.

It is our hope and expectation that our Opus 41 will serve the people of Preston Hollow Presbyterian Church well in their worship for generations to come. Similarly, we look forward to contributing to the vibrant cultural life of Dallas.

—Jason Overall

From the organist

My first days as organist at Preston Hollow Presbyterian Church in March of 2000 were filled with excitement. The congregation had recently approved a



Console (photo: Jason Overall)

capital building expansion campaign that included new facilities for music rehearsal, an enlarged and acoustically improved sanctuary, and a new pipe organ. Becoming part of the music ministry team, forming new relationships with congregation, choir and staff, and jumping right into the process of selecting a builder for the new instrument was a challenge. Working with Dr. Jim Watkins, chair of the selection committee, Terry Price, music director and former classmate, and the rest of the committee was a joy. The enormity and challenge of embarking on a project of this scope became very real, and it was with a sense of certainty and good fortune that we decided to entrust the planning and building of this new instrument to Goulding & Wood, Inc. of Indianapolis.

While the organ committee was busy planning the specification for this instrument with Jason Overall and Brandon Woods of Goulding & Wood, others at the shop consulted with the architects for the sanctuary expansion. To have the organ builder involved in this process was a luxury that many don't experience. After the sanctuary renovation was complete, we still had to wait another year for the organ. We finalized the stoplist, enjoyed frequent digital photos of building progress e-mailed from the workshop, and tried to imagine the sounds of the new instrument. Frequent communication from the folks at Goulding & Wood helped us plan and prepare for the installation, which occurred in the fall of 2003. Because of this, very few problems were encountered, and the organ was ready several weeks earlier

Great
16' Praestant
16' Bourdon (ext)
8' Principal
8' Gamba
8' Flûte harmonique
8' Bourdon
4' Octave
4' Flûte conique
2½' Quint
2' Super Octave
1½' Terz
2½' Gross Fourniture II
1½' Fourniture IV
16' Fagot
8' Trumpet
8' Tuba (Choir)
Tremolo
Ct/Gt 16-Unison Off-4

Swell
16' Gedeckt (ext)
8' Geigen Diapason
8' Gedeckt
8' Viole de gambe
8' Voix céleste (GG)
4' Principal
4' Clear Flute
2' Octave
2' Recorder
1½' Quint
2½' Sesquialtera II (TC)
2' Plein Jeu III-IV
1' Cymbale III
16' Contre trompette
8' Trompette
8' Hautbois
8' Voix humaine
4' Clairon
Tremolo
Sw/Sw 16-Unison Off-4

Choir
16' Conical Flute
8' Narrow Diapason
8' Chimney Flute
8' Conical Flute (ext)
8' Flute Celeste
4' Fugara
4' Spindle Flute
2½' Nazard
2' Block Flute
1½' Tierce
1½' Larigot
2' Mixture III
8' Cremona
8' English Horn
8' Tuba
Tremolo
Cymbelstern
Rossignol
Ch/Ch 16-Unison Off-4

Pedal
32' Contre Bourdon
16' Principal
16' Contrebasse
16' Soubasse
16' Bourdon (Great)
16' Gedeckt (Swell)
16' Conical Flute (Choir)
8' Octave
8' Flûte (ext Contrebasse)
8' Flûte bouchée
8' Gedeckt (Swell)
4' Choral Bass
4' Cantus Flute
2' Mixture III
32' Contre Posaune
16' Posaune (ext)
16' Fagot (Great)
8' Trompette
8' Fagot (Choir)
8' Tuba (Choir)
4' Schalmey
Tremolo

Cover photo by Robert Duffy

than forecast.

It's very difficult to describe the pleasure of musical sound. Most music lovers can recall the experience of sound lifting and transporting the soul, of losing oneself in the beauty and holiness of the moment. I and many others expected this instrument to provide the instrumental voices for this kind of experience. The visual impact is simple, elegant, and stunningly beautiful. The sound is rich and resonant, not muddy, but full-bodied, with mixtures providing clarity and brilliance without a hint of shrillness. Since the installation, my days have been filled with the wonder of discovery. Instead of trying yet another trick to find a registration that works, I have the delightful challenge of choosing from

among several beautiful possibilities. Preparing hymn accompaniments is a joy; the sanctuary's acoustical improvements support the organ and congregation's song. Possibilities for anthem accompaniments for our 120-voice choir are nearly limitless. Repertoire that was filed away is brought out, registered, and played, with the exclamation, "Ahal! That's how it should sound!" The powerful voice of Opus 41 fills the 900-seat space without becoming strident; the Tuba 8' provides a crowning touch. The softest manual voice, the Choir Conical Flute 8', almost disappears, while the 32' Contre Bourdon purrs quietly underneath.

I believe I may speak for the selection committee, the Preston Hollow Sanctuary Choir, the music ministry, and the congregation when I say that we are truly blessed. We had a dream that was recognized by this congregation to have great value, that merited considerable financial commitment. This dream was nurtured, shaped and strengthened by our collaboration with the Goulding & Wood organ builders. Our desire for a pipe organ that could lead us as we lift our hearts, souls and voices together in praise of our Creator God has been realized. Our journey of stewardship of this great gift is now just beginning.

—Annette Albrecht

From the senior minister

I have always said that sacred music in worship is "my sermon," allowing me to hear the Word proclaimed beyond mere words, interpreted by the great composers of all ages. Music lifts the soul beyond the merely rational, and inspires God's people to sing the songs of faith.

Our new Goulding & Wood pipe organ has become the centerpiece of our chancel; more importantly, it is our cantus firmus, grounding our worship, raising the eye upward and tuning our praises. Already we sense a new energy, depth and vitality in our services of worship. Whether it is a Thanksgiving service, Christmas candlelight, a memorial service, a wedding or an Easter Sunday, our 69-rank Goulding & Wood is capable of all the nuances of color and meaning needed for the church's many moods.

I cannot express sufficient gratitude to all the artists from Goulding & Wood who took great interest in our church, befriended our staff and members and were supremely committed to the building of an instrument to be used in the worship of God. They will be remembered by generations to come—every time Goulding & Wood's Opus 41 fills its great bellows and sings again.

—The Rev. Dr. Blair Monie

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 FEBRUARY

Barbara Bruns; St. Michael's, Marblehead, MA 5 pm

Heinrich Christensen, with violin and cello; King's Chapel, Boston, MA 5 pm

CONCORA; St. John's Episcopal, West Hartford, CT 4 pm

Jason Roberts; Woolsey Hall, Yale University, New Haven, CT 8 pm

Douglas Kostner; Cathedral of St. Patrick, New York, NY 4:45 pm

Nicholas Grigsby; St. Thomas, New York, NY 5:15 pm

James David Christie; Church of the Holy Trinity (Episcopal), New York NY 7:30 pm

David Hurd; St. Stephen's Episcopal, Millburn, NJ 4 pm

Erik Wm. Suter; Washington National Cathedral, Washington, DC 5 pm

Armonia Nova; Old Presbyterian Meeting House, Alexandria, VA 4 pm

Bradley Hunter Welch; Covenant Presbyterian, Fort Myers, FL 4 pm

Paul Jacobs; Cleveland Museum of Art, Cleveland, OH 2:30 pm

The Atlanta Sacred Chorale; Peachtree Road United Methodist, Atlanta, GA 4 pm

Bob Greene; Cathedral of St. Philip, Atlanta, GA 5:15 pm

Stephen Schaeffer & Timothy Tuller; Cathedral Church of the Advent, Birmingham, AL 4 pm

William Berg & Shirley Grudzien, with brass and vocalists; St. Raphael, Naperville, IL 7 pm

Sarah Koehler; House of Hope Presbyterian, St. Paul, MN 4 pm

16 FEBRUARY

James David Christie; Church of the Holy Trinity, Episcopal, New York, NY

The Chenaults; All Saints Episcopal, Atlanta, GA 7:30 pm, also 2/17

17 FEBRUARY

•Delbert Disselhorst; St. Luke's Cathedral, Orlando, FL 7:30 pm

Mazaika; St. Simons Presbyterian, St. Simons Island, GA 8 pm

Jeffrey Patry; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

18 FEBRUARY

Andrew Henderson, with percussion; St. Ignatius Loyola, New York, NY 8 pm

19 FEBRUARY

Mazaika; Nyack College, Nyack, NY 7:30 pm

Stephen Hamilton, with Sonos Orchestra; Church of the Holy Trinity (Episcopal), New York, NY 8 pm

20 FEBRUARY

Brian Jones; Old South Church, Boston, MA 12:15 pm

Cj Sambach, School Informances; Grace Episcopal, Elmira, NY 9 am, 11 am, & 1 pm

Moscow Nights; Combs Elementary, Cary, NC 8:45 am

Carolina Baroque; St. John's Lutheran Church, Salisbury, NC 7:30 pm

Robert August; St. Helena's Episcopal, Beaufort, SC 12 noon

Marilyn Keiser; First Presbyterian, Columbus, IN 7:30 pm

Keith Hampton; Fourth Presbyterian, Chicago, IL 12:10 pm

Gough Duo; Schwan Concert Hall in the Center for Arts, Milwaukee, WI 8 pm

21 FEBRUARY

Barbara Owen, Brahms workshop; Old West Church, Boston, MA 10 am

Gough Duo; Orchard Park Presbyterian, Orchard Park, NY 7:30 pm

Stephen Hamilton, with orchestra; Good Shepherd Church, New York, NY 3 pm

Bruce Neswick, festival; St. Luke's United Methodist, Hickory, NC 4 pm

Richard Einhorn, *Voices of Light*; Rockefeller Chapel, Chicago, IL 8 pm

•Gary Miller, workshop; First Presbyterian, Macomb, IL 10:30 am

22 FEBRUARY

Larry Allen, Jason Charneski, Edward Clark, Charles Miller, Angela Saicedo, David Westfall; South Church, New Britain, CT 4 pm

Mina Choi; Center Church, New Haven, CT 5 pm

Cj Sambach; Grace Episcopal, Elmira, NY 3:30 pm

Choral Evensong; St. Paul's Episcopal, Rochester, NY 4 pm

Choral festival; St. Peter's by-the-Sea Episcopal, Bay Shore, NY 5 pm

Christopher King; Cathedral of St. Patrick, New York, NY 4:45 pm

Barbara Bruns; St. Thomas, New York, NY 5:15 pm

Mariko Morita; Christ Church, New Brunswick, NJ 6:30 pm

Julie Evans; Washington National Cathedral, Washington, DC 5 pm

Konevets Quartet; Greene Memorial United Methodist, Roanoke, VA 4 pm

Cameron Carpenter; Jacoby Symphony Hall, Jacksonville, FL 4 pm

National Spiritual Ensemble; The Palms Presbyterian, Jacksonville Beach, FL 4 pm

Peter Richard Conte; Grace United Methodist, St. Augustine, FL 4 pm

James Diaz; Cleveland Museum of Art, Cleveland, OH 2:30 pm

Craig Cramer, with choir; Cathedral of St. John the Evangelist, Cleveland, OH 3 pm

John Mitchener; Cannon Chapel, Emory University, Atlanta, GA 3 pm

Festival Evensong; Cathedral of St. Philip, Atlanta, GA 4 pm

Gail Archer; Cathedral of St. Philip, Atlanta, GA 5:15 pm

Huw Lewis; Central Reformed, Grand Rapids, MI 7:30 pm

Choral Evensong; Trinity Episcopal, Fort Wayne, IN 5 pm

Choral Evensong; Church of the Nativity, Huntsville, AL 5 pm

Clive Driskill-Smith; All Saints Cathedral, Episcopal, Milwaukee, WI 3 pm

Chanson; Carthage College, Kenosha, WI 3 pm

•AGO/Holtkamp award compositions; Kenilworth Union, Kenilworth, IL 5 pm

Bach Cantata Vespers; Grace Lutheran, River Forest, IL 3:45 pm

Choral concert; Rockefeller Chapel, Chicago, IL 3:30 pm

•Gary Miller; First Presbyterian, Macomb, IL 3 pm

23 FEBRUARY

Kristin Naragon; United Church on the Green, New Haven, CT 8 pm

John Mitchener, masterclass; Emory University, Atlanta, GA 9 am

Andrea Handley; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

24 FEBRUARY

Erick Kroll; Medical University of South Carolina, Charleston, SC 12:15 pm

Scott Atchison, with trumpet; Peachtree Road United Methodist, Atlanta, GA 7:30 pm

Moscow Nights; Defiance College, Defiance, OH 7 pm

Jason Alden; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

25 FEBRUARY

Yale Schola Cantorum; Beinecke Library, Yale University, New Haven, CT 8 pm

Mazaika; Berkner Hall Auditorium, Upton, NY 12 pm

27 FEBRUARY

Bruce Adami; Old South Church, Boston, MA 12:15 pm

Paul Bisaccia, piano; Wood Memorial Library, South Windsor, CT 7:30 pm

Durufé, *Requiem*; Cathedral of St. Joseph, Hartford, CT 8 pm

John Obetz; Saratoga Springs United Methodist, Saratoga Springs, NY 8 pm

Brian Wentzel; Fourth Presbyterian, Chicago, IL 12:10 pm

28 FEBRUARY

Rejoicensemble; Trinity Episcopal, Toledo, OH 8 pm

29 FEBRUARY

Choral Evensong; All Saints Church, Worcester, MA 5 pm

Yale Camerata; Trinity Lutheran, New Haven, CT 3 pm

Steven Fischer; St. Thomas, New York, NY 5:15 pm

Vernon Williams; Episcopal Church of St. Paul, Doylestown, PA 4:30 pm

Chuyoung Suter; Washington National Cathedral, Washington, DC 5 pm

Mazaika; First Congregational, Hendersonville, NC 3 pm

David Arcus; Duke University Chapel, Durham, NC 5 pm

Marilyn Keiser; Brevard College, Brevard, NC 8 pm

The Chenaults; First Presbyterian, Pompano Beach, FL 4 pm

Gerre Hancock; Church of the Redeemer, Sarasota, FL 4 pm

Maxine Thevenot; Cathedral of St. Philip, Atlanta, GA 5:15 pm

Organ-Fest; First Presbyterian, Arlington Heights, IL 4 pm

North Shore Choral Society; St. Luke's, Evanston, IL 3 pm

John Ferguson, with trumpet; House of Hope Presbyterian, St. Paul, MN 4 pm

1 MARCH

Kyle Babin; Woolsey Hall, New Haven, CT 8 pm

Clyde Holloway; First United Methodist, Oak Ridge, TN 7:30 pm

2 MARCH

Maxine Thevenot; St. Peter's Lutheran, New York, NY 8 pm

John Mitchener, harpsichord; North Carolina School of the Arts, Winston-Salem, NC 7:30 pm

William Gudgey; St. Luke's Chapel, Medical University of SC, Charleston, SC 12:15 pm



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Mari Lyn Ampe; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

3 MARCH

Paul Weber; Marquand Chapel, New Haven, CT 12:30 pm

4 MARCH

Moscow Nights; TBA, Wellesley, MA 9 am

Samuel Springer; National City Christian Church, Washington, DC 12:15 pm

5 MARCH

Jeremy Bruns; Old South Church, Boston, MA 12:15 pm

Peter Westerbrink; Princeton Theological Seminary, Princeton, NJ 8 pm

Daniel Roth; Haddonfield United Methodist, Haddonfield, NJ 7:30 pm

Frederick Backhaus; Emmanuel Church, Chestertown, MD 8 pm

Andrus Madsen; St. Helena's Episcopal, Beaufort, SC 12 noon

John Scott; Trinity Lutheran, Akron, OH 8 pm

Huw Lewis; Frauenthal Center for the Performing Arts, Muskegon, MI 8 pm

Peter Planyavsky; Kresge Auditorium, Depauw University, Greencastle, IN 7:30 pm

6 MARCH

Ensemble Amarcord; St. Peter's Episcopal, Geneva, NY 7:30 pm

David Messineo; St. Peter's Episcopal, Morristown, NJ 7:30 pm

Joan Lippincott; Rollins College, Winter Park, FL 3 pm

Huw Lewis, with orchestra; Frauenthal Center, Muskegon, MI 8 pm

Peter Planyavsky, masterclass; Kresge Auditorium, Depauw University, Greencastle, IN 10 am

Oriana Singers; St. Giles, Northbrook, IL 8 pm

New Classic Singers; McAninch Arts Center, Glenn Eilyn, IL 8 pm

Passacaglia; Wisconsin Lutheran College, Wauwatosa, WI 5 pm

7 MARCH

Renea Waligora with narrator, interactive video-presentation recital; All Saints Church, Worcester, MA 5 pm

Paul Halley, with soprano and choir; South Church, New Britain, CT 4 pm

John Binsfeld; St. Bartholomew's, New York, NY 4:30 pm

John Lowe; St. Thomas, New York, NY 5:15 pm

Gordon Turk; Our Lady of Sorrows, South Orange, NJ 3 pm

Andrea Malzahn; Christ Church, New Brunswick, NJ 6:30 pm

Daniel Roth; Trinity Evangelical Lutheran, Lansdale, PA 4 pm

Ensemble Amarcord; The Wednesday Club, Harrisburg, PA 3 pm

Timothy Olsen; Calvary Episcopal, Pittsburgh, PA 7:30 pm

Gillian Weir; Washington National Cathedral, Washington, DC 5 pm

Martin Jean; Evangelical Lutheran, Frederick, MD 4 pm

Choral Guild of Atlanta; Peachtree Road United Methodist, Atlanta, GA 5 pm

Ritornello Baroque Ensemble; Cathedral of St. Philip, Atlanta, GA 5:15 pm

John Scott; River Center, Columbus, GA 3 pm

Alan Morrison; St. Paul's by the Sea Episcopal, Jacksonville Beach, FL 3 pm

Mark Jones; St. Pius X Catholic Church, Ft. Lauderdale, FL 4 pm

Peter Planyavsky, St. Christopher's by-the-River, Gates Mills, OH 7 pm

Jeremy David Tarrant & Tom Trenney, with brass; First Presbyterian, Birmingham, MI 3 pm

Mazaika; Nardin Park United Methodist, Farmington Hills, MI 2 pm

Abendmusik; Trinity Episcopal, Fort Wayne, IN 5 pm

Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 4 pm

Meditation on the Passion of Christ; Church of the Nativity, Huntsville, AL 5 pm

Carol Williams; Coronado Theatre, Rockford, IL 2:30 pm

Durufle, *Requiem*; House of Hope Presbyterian, St. Paul, MN 9 and 11 am

8 MARCH

Peter Planyavsky, in Choral Evensong; St. Paul's, Brookline, MA 7:30 pm

Alan Morrison, masterclass; St. John's Cathedral, Jacksonville, FL 10 am

St. Thomas Choir; St. Luke's United Methodist, Indianapolis, IN 7:30 pm

Marianne Webb; First Baptist, Nashville, TN 7:30 pm

9 MARCH

Peter Planyavsky, masterclass; St. Paul's, Brookline, MA 7:30 pm

Robert Gant; St. Luke's Chapel, Medical University of SC, Charleston, SC 12:15 pm

Keith Shafer, with trumpet; St. Paul's Church, Augusta, GA 12 noon

Daniel Roth; Metropolitan United Methodist, Detroit, MI 7:30 pm

St. Thomas Choir; St. Christopher's Episcopal, Grand Blanc, MI 7:30 pm

John Eggert; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

10 MARCH

Scott Warren, with dance; St. Ignatius Loyola, New York, NY 8 pm

Carol Williams; St. Vincent de Paul, Chicago, IL 7 pm

11 MARCH

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

12 MARCH

Hervé Duteil; Old South Church, Boston, MA 12:15 pm

Cj Sambach, School Informances; First Presbyterian, Findlay, OH 10:30 am & 1 pm

Brahms, *Requiem*; First Presbyterian, Birmingham, MI 7:30 pm

David Briggs; St. James' Episcopal, Fairhope, AL 7:30 pm

13 MARCH

Durufle, *Requiem*; Cathedral of St. Philip, Atlanta, GA 7:30 pm

Dennis Scott, silent film accompaniment; Oriental Theatre, Milwaukee, WI 1 pm

14 MARCH

Francis Jackson; All Saints Church, Worcester, MA 5 pm

Thomas Murray; First Church of Christ Congregational, Glastonbury, CT 4 pm

Albert Schweitzer Organ Festival; First Church of Christ, Wethersfield, CT 4 pm

Stephen Hamilton; Church of the Holy Trinity (Episcopal), New York, NY 4 pm

Matthew Glandorf; St. Bartholomew's, New York, NY 4:30 pm

Erik Wm. Suter; St. Thomas, New York, NY 5:15 pm

David Briggs; Wesley Methodist, Bethlehem, PA 4 pm

Paul Jacobs; Grace United Methodist, Baltimore, MD 4 pm

The D.C. Boys Choir; Old Presbyterian Meeting House, Alexandria, VA 4 pm

David Higgs; Trinity Episcopal, Staunton, VA 4:30 pm

Gail Archer; St. James's Episcopal, Richmond, VA 7:30 pm

Tom Fielding; Cathedral of St. Philip, Atlanta, GA 5:15 pm

Ensemble Amarcord; First Presbyterian, Atlanta, GA 2 pm

Godspell; First Presbyterian Church, Gainesville, FL 11 am, 4 pm

Mark Jones, with Dallas Brass; First Presbyterian, Pompano Beach, FL 4 pm

Paul Bisaccia, piano; United Church, Marco Island, FL 4 pm

Cj Sambach; First Presbyterian, Findlay, OH 3 pm

Jeremy David Tarrant & Tom Trenney, with brass; Cathedral Church of St. Paul, Detroit, MI 4 pm

Bach Cantatas 71, 119, 8; House of Hope Presbyterian, St. Paul, MN 4 pm

15 MARCH

Ensemble Amarcord; Vineville United Methodist, Macon, GA 7:30 pm

Marilyn Keiser, masterclass; Central Michigan University, Mount Pleasant, MI 7 pm

16 MARCH

Ray Cornils; Portland City Hall, Portland, ME 12 noon, 7:30 pm

Iain Quinn; King's Chapel, Boston, MA 12:15 pm

Wayne Foster; St. Luke's Chapel, Medical University of SC, Charleston, SC 12:15 pm

Ensemble Amarcord; St. Simons Presbyterian, St. Simons Island, GA 8 pm

Marilyn Keiser; Recital Hall, Central Michigan University, Mount Pleasant, MI 8 pm

Kathrine Handford; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

18 MARCH

Ensemble Amarcord; St. Patrick & St. Anthony, Hartford, CT 7:30 pm

Edward Moore; National City Christian Church, Washington, DC 12:15 pm

St. Mary's Women's Choir; St. Mary's College, Notre Dame, IN 8 pm

19 MARCH

Erik Wm. Suter; Old South Church, Boston, MA 12:15 pm

National Spiritual Ensemble; Cedar Lane Unitarian, Bethesda, MD 8 pm

Judith Hancock; St. Stephen's Episcopal, Richmond, VA 8 pm

Marilyn Keiser; Starmount Presbyterian Church, Greensboro, NC 12:15 pm

Tannenbergs Symposium; Old Salem, Wintson-Salem, NC 1 pm

+**Peter Sykes**; Old Salem, Winston-Salem, NC 8 pm

Murray Forbes Somerville; St. Helena's Episcopal, Beaufort, SC 12 noon

Olivier Latry; Spivey Hall, Clayton College & State University, Morrow, GA 8:15 pm

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Ken Cowan; Church of the Good Shepherd,
Jacksonville, FL 8 pm
Alan Homerding; Fourth Presbyterian, Chicago,
IL 12:10 pm

20 MARCH

Peter Sykes & Christa Rakich, masterclass;
Old West Church, Boston, MA 10 am
CONCORA, with Hartford Symphony; Belding
Theater, Hartford, CT 8 pm
David Briggs; St. James the Less, Scarsdale,
NY 8 pm
Ensemble Amarcord; First Presbyterian, Binghamton,
NY 8 pm
Paul Bisaccia, piano; Orchard Park Presbyterian,
Orchard Park, NY 7:30 pm
Marie-Claire Alain; Spencerville Seventh-Day
Adventist Church, Silver Spring, MD 4 pm
Marilyn Keiser, masterclass; First Presbyterian,
Greensboro, NC 9 am
Tannenber Symposium; Old Salem, Winston-Salem,
NC 9 am
•AGO workshop; Lutheran Church of the
Ascension, Northfield IL 9 am
Northwest Choral Society; St. Andrew's
Lutheran, Park Ridge, IL 7:30 pm

21 MARCH

David Kazimir; St. John's Episcopal,
Gloucester, MA 4 pm
Peter Stoltzfus; All Saints Church, Worcester,
MA 5 pm
Christa Rakich & Peter Sykes; Old West
Church, Boston, MA 3 pm
Yee-Yeon Soh; Church of the Advent, Boston,
MA 6 pm (Choral Evensong 5 pm)
Emmanuel Hoddé; Busch-Reisinger Museum,
Cambridge, MA 7:30 pm
Carole Terry; College of the Holy Cross,
Worcester, MA 3 pm
Christopher Jennings; Trinity Church on the
Green, New Haven, CT 4:15 pm
St. Andrew Chorale and Orchestra; Madison
Avenue Presbyterian, New York, NY 4 pm
William Trafka; St. Bartholomew's, New York,
NY 4:30 pm
Justin Bischof; Cathedral of St. Patrick, New
York, NY 4:45 pm
David Phillips; St. Thomas, New York, NY
5:15 pm
Choral Evensong; St. Peter's by-the-Sea
Episcopal, Bay Shore, NY 5 pm
Federico Andreoni; Christ Church, New
Brunswick, NJ 6:30 pm
Ensemble Amarcord; Shadyside Presbyterian,
Pittsburgh, PA 4 pm
Don Armitage; Washington National Cathedral,
Washington, DC 5 pm
Gerre Hancock, services; St. Stephen's Episcopal,
Richmond, VA 11:15 am, 5 pm
Robert Parkins; Duke University Chapel,
Durham, NC 5 pm
Tannenberg rededication; Old Salem, Winston-Salem,
NC 4 pm
Lessons & Carols for Lent; Cathedral of St. Philip,
Atlanta, GA 4 pm
Ahreum Ham; Cathedral of St. Philip, Atlanta,
GA 5:15 pm
David Higgs; Jacoby Hall, Jacksonville, FL 4
pm
Bradley Hunter Welch; Community Church,
Vero Beach, FL 3 pm
Festival of Hymns; United Methodist Church,
Painesville, OH 7:30 pm
Lee Garrett; St. George's Episcopal, Dayton,
OH 4 pm
South Bend Chamber Singers; St. Mary's College,
Notre Dame, IN 7:30 pm
Music of the Baroque; First United Methodist,
Evanston, IL 7:30 pm
Bach Cantata Vespers; Grace Lutheran, River
Forest, IL 3:45 pm
Craig Cramer; Cathedral of St. Mary, Peoria,
IL 4 pm
•Organ duet recital; First Presbyterian,
Macomb, IL 3 pm
Wolfgang Rübsum; First Congregational,
Oshkosh, WI 3 pm
Nancy Lancaster; House of Hope Presbyterian,
St. Paul, MN 4 pm

22 MARCH

Eric Eickhoff; Dwight Chapel, New Haven,
CT 8 pm
Music of the Baroque; Old St. Patrick's, Chicago,
IL 8 pm

23 MARCH

Choral concert; St. Luke in the Fields, New
York, NY 8 pm
Marie-Claire Alain, masterclass; Peabody
Conservatory of Music, Baltimore, MD 7:30 pm
College of Charleston Madrigal Singers; St.
Luke's Chapel, Medical University of SC,
Charleston, SC 12:15 pm
Emmanuel Hoddé; Peachtree Road United
Methodist, Atlanta, GA 8 pm
Steve Gentile; Church of St. Louis, King of
France, St. Paul, MN 12:35 pm

24 MARCH

Marie-Claire Alain, masterclass; Peabody
Conservatory of Music, Baltimore, MD 7:30 pm

25 MARCH

Stephen Cleobury; First Presbyterian
Church, Columbus, GA 7 pm

26 MARCH

Brian Jones; Old South Church, Boston, MA
12:15 pm
Choral concert with orchestra; St. Ignatius
Loyola, New York, NY 8 pm
Steinbach and Helvey piano duo; First
Presbyterian, Lockport, NY 7:30 pm
Stephen Cleobury, masterclass; Archbishop
Curley High School, Baltimore, MD 3 pm
Eton Choir; Woodberry Forest School, Wood-
berry Forest, VA 7:30 pm
Tom Trenney; First Presbyterian, Saginaw,
MI 7:30 pm
Martin Jean, masterclass; University of
Evansville, Evansville, IN 10 am
Olivier Latry; Christ Church Cathedral,
Nashville, TN 8 pm
David Briggs; St. Mary's Cathedral (Episco-
pal), Memphis, TN 8 pm
Sean Vogt; Fourth Presbyterian, Chicago, IL
12:10 pm
Emmanuel Hoddé; Fourth Presbyterian,
Chicago, IL 7:30 pm

27 MARCH

Joan Lippincott; Princeton University
Chapel, Princeton, NJ 8 pm
Stephen Cleobury, choral masterclass; Arch-
bishop Curley High School, Baltimore, MD 9 am
Marie-Claire Alain, lecture; Holy Trinity
Lutheran, Lynchburg, VA 10:30 am
Atlanta Baroque Orchestra; Peachtree Road
United Methodist, Atlanta, GA 8 pm
Martin Jean; First Presbyterian, Evansville, IN
7:30 pm

28 MARCH

Mark Dwyer; All Saints Church, Worcester,
MA 5 pm
The Tallis Scholars; The Chorus of Westerly,
Westerly, RI 4 pm, 6 pm
David Briggs; First Congregational, Water-
bury, CT 4 pm
Federico Andreoni; St. Bartholomew's, New
York, NY 4:30 pm
Allen Artz; St. Thomas, New York, NY 5:15
pm
Antonius Bittmann; Christ Church, New
Brunswick, NJ 6:30 pm
Shelly Moorman-Stahlman; Ursinus College,
Collegeville, PA 4 pm
David Phillips; Washington National Cathed-
ral, Washington, DC 5 pm
Marie-Claire Alain; Holy Trinity Lutheran,
Lynchburg, VA 4 pm
Choral Concert; Greene Memorial United
Methodist, Roanoke, VA 4 pm
Festival Evensong; Cathedral of St. Philip,
Atlanta, GA 4 pm
Olivier Latry; First Presbyterian, Gainesville,
FL 4 pm
Eton Choir; Church of the Holy Spirit, Episco-
pal, Lake Forest, IL 4 pm
Emmanuel Hoddé; University of Wisconsin,
Green Bay, WI 7 pm
Stephen Tharp; Christ Church Cathedral,
New Orleans, LA 4 pm

29 MARCH

Tim Spelbring; United Church on the Green,
New Haven, CT 8 pm
Zygmunt Strzep; Elliott Chapel, Presbyterian
Homes, Evanston, IL 1:30 pm

30 MARCH

Heinrich Christensen, with soprano; King's
Chapel, Boston, MA 12:15 pm
CONCORA, with Hartford Symphony; New
Britain, CT 8 pm
Handel, *Israel in Egypt*; St. Thomas, New
York, NY 7:30 pm
Olivier Latry; River Road Baptist, Richmond,
VA 7:30 pm
College of Charleston University Chorus; St.
Luke's Chapel, Medical University of SC,
Charleston, SC 12:15 pm
Timothy Olsen; First Presbyterian, Muncie,
IN 7:30 pm
Dean Billmeyer; Church of St. Louis, King of
France, St. Paul, MN 12:35 pm

31 MARCH

Fauré, *Requiem*; St. Bartholomew's, New
York, NY 7:30 pm
Marianne Webb, children's concert; Shryock
Auditorium, Southern Illinois University, Carbon-
dale, IL 1 pm

UNITED STATES

West of the Mississippi

15 FEBRUARY

George Baker; Central Lutheran, Minneapo-
lis, MN 4 pm
Marie Bauer, with instruments; St. Cecilia
Cathedral, Omaha, NE 3 pm
Gerre Hancock; St. John's Episcopal, Dallas,
TX 7:30 pm
Bradley Hunter Welch; Baylor University,
Waco, TX 1:30 pm
Byron Blackmore; The American Lutheran
Church, Sun City, AZ 3:30 pm
Robert Gurney; Grace Cathedral, San Fran-
cisco, CA 3 pm
Carol Williams; Balboa Park, San Diego, CA
2 pm

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Gough Duo; St. Mark Ev. Lutheran, Anchorage, AK 4 pm

16 FEBRUARY

James O'Donnell; Kerr Gothic Hall, University of Oklahoma, Norman, OK 8 pm
Bradley Hunter Welch; Baylor University, Waco, TX 1:30 pm

17 FEBRUARY

Richard Elliott; Libby Gardner Concert Hall, University of Utah, Salt Lake City, UT 7:30 pm
Bradley Hunter Welch; Baylor University, Waco, TX 7:30 pm

18 FEBRUARY

The Chenaults; Broadway Baptist, Fort Worth, TX 7:30 pm

20 FEBRUARY

Paul Bisaccia, piano; Trinity Cathedral (Episcopal), Little Rock, AR 7:30 pm
James O'Donnell; St. Paul's United Methodist, Houston, TX 7:30 pm

22 FEBRUARY

Marianne Webb; Cathedral Basilica of St. Louis, St. Louis, MO 3 pm
Choral Compline; St. Stephen Presbyterian, Fort Worth, TX 7 pm
Peregrine Medieval Men's Ensemble; St. Mark's Cathedral Chapel, Seattle, WA 2 pm
Eric Plutz; Grace Cathedral, San Francisco, CA 3 pm
Carol Williams; Balboa Park, San Diego, CA 2 pm

23 FEBRUARY

Marianne Webb, service music workshop; Grace Methodist, St. Louis, MO 7:30 pm
Orpheus Choir; St. Stephen Presbyterian, Fort Worth, TX 7:30 pm
Daniel Roth; Pomona College, Claremont, CA 3 pm

26 FEBRUARY

Tom Trenney; Grace Cathedral, San Francisco, CA 3 pm, also 2/27

27 FEBRUARY

Christophe Mantoux; Trinity Episcopal, Reno, NV 7:30 pm

28 FEBRUARY

Hans Uwe Hielscher; Pacific Union College, Angwin, CA 4 pm
Cherry Rhodes; Pasadena Presbyterian, Pasadena, CA 8 pm

29 FEBRUARY

Ken Cowan; St. Paul's United Methodist, Lincoln, NE 7:30 pm
John Scott; First United Methodist, Little Rock, AR 4 pm
Rebecca Sawyer; First Presbyterian, Midland, TX 3:30 pm
Dennis James, silent film accompaniment; Paramount Theatre, Seattle, WA 7:30 pm
Hans Uwe Hielscher; Grace Episcopal, St. Helena, CA 4 pm
Tom Trenney; Grace Cathedral, San Francisco, CA 3 pm
Aaron David Miller, hymn festival; Trinity Lutheran, Manhattan Beach, CA 7 pm
Carol Williams; Balboa Park, San Diego, CA 2 pm

1 MARCH

Gillian Weir; Benaroya Concert Hall, Seattle, WA 7:35 pm

5 MARCH

John Walker, hymn festival; First Lutheran, Sioux Falls, SD 4:15 pm
Gillian Weir; Fine Arts Concert Hall, University of Wyoming, Laramie, WY 8 pm

7 MARCH

John Walker, hymn festival; First Presbyterian, Rapid City, SD 7:30 pm
Quentin Faulkner; First Presbyterian, Missoula, MT 3 pm
Robert Bates; University of Houston, Houston, TX 3 pm
Craig Cramer; Pacific Lutheran University, Tacoma, WA 3 pm
Michael Kleinschmidt; Trinity Cathedral, Portland, OR 5 pm
Stephen Tharp; Grace Cathedral, San Francisco, CA 3 pm
Lenten Evensong and concert; All Saints' Episcopal, Beverly Hills, CA 4 pm

9 MARCH

Bradley Hunter Welch; Luther College, Decatur, IA 7:30 pm

11 MARCH

David Goode; Wiedemann Recital Hall, Wichita, KS 7:30 pm
St. Thomas Choir; Church of the Incarnation, Dallas, TX 8 pm

12 MARCH

Stephen Tharp; St. Mark's Cathedral, Seattle, WA 7:30 pm

13 MARCH

VocalEssence; St. Olaf Catholic Church, Minneapolis, MN 8 pm
David Goode; Wiedemann Recital Hall, Wichita, KS 3 pm
John Walker, hymn festival; Augustana Lutheran, Colorado Springs, CO 7 pm
Marie-Claire Alain, masterclass; First Christian Church, Colorado Springs, CO 9 am
St. Thomas Choir; Trinity Cathedral, Portland, OR 7:30 pm
Carol Williams; First Unitarian Universalist, San Diego, CA 7:30 pm

14 MARCH

Marie-Claire Alain; First Christian Church, Colorado Springs, CO 3 pm
Anthony & Beard; First United Methodist, Colorado Springs, CO 5 pm
Texas Boys Choir; St. Michael's Cathedral, Boise, ID 5 pm
Aaron David Miller; Trinity Lutheran, Lynnwood, WA 7 pm
St. Thomas Choir; St. Paul's Episcopal, Salem, OR 4 pm
Joseph Adam; Grace Cathedral, San Francisco, CA 3 pm
Diane Belcher; St. James Episcopal, Los Angeles, CA 5:45 pm
Brian Driscoll; All Saints' Episcopal, Beverly Hills, CA 11:15 am
Carol Williams; Balboa Park, San Diego, CA 2 pm

15 MARCH

David Goode; Village Presbyterian, Prairie Village, KS 8 pm
Martin Welzel; University Presbyterian, Seattle, WA 7:30 pm

16 MARCH

Stephen Hamilton; Wayzata Community Church, Wayzata, MN 7:30 pm
Texas Boys Choir; LaSells Stewart Center, Corvallis, OR 7:30 pm

17 MARCH

Texas Boys Choir; Edmunds United Methodist, Edmunds, WA 7 pm

18 MARCH

Dale Warland Singers; Basilica of St. Mary, Minneapolis, MN 7:30 pm (also March 20, 8 pm)

19 MARCH

Thomas Murray; Graham Chapel, Washington University, St. Louis, MO 7:30 pm
Stephen Hamilton; The University of Kansas, Lawrence, KS 7:30 pm

20 MARCH

Thomas Murray, masterclass; First Congregational, St. Louis, MO 3 pm
Stephen Hamilton, Dupré workshop; The University of Kansas, Lawrence, KS 9:30 am
Texas Boys Choir; First Presbyterian, Ocean-side, CA 7 pm

21 MARCH

Kevin Vogt; St. Cecilia Cathedral, Omaha, NE 3 pm
Choral concert; Cathedral of the Madeleine, Salt City, UT 8 pm
Olivier Latry; Grace Cathedral, San Francisco, CA 3 pm
•Bach birthday bash concert; Trinity Episcopal, Santa Barbara, CA 3:30 pm
Texas Boys Choir; St. Margaret's Episcopal, Palm Desert, CA 7 pm
Carol Williams; Balboa Park, San Diego, CA 2 pm

23 MARCH

Olivier Latry; St. Cecilia Cathedral, Omaha, NE 8 pm
Texas Boys Choir; Church of the Presentation of the BVM, Stockton, CA 7 pm

24 MARCH

Olivier Latry, masterclass; St. Cecilia Cathedral, Omaha, NE 9:30 am

26 MARCH

Texas Boys Choir; Fair Oaks Presbyterian, Fair Oaks, CA 7:30 pm
Timothy Olsen; Pasadena Presbyterian, Pasadena, CA 8 pm

27 MARCH

Paul Jacobs; Wartburg College, Waverly, IA 7:30 pm

28 MARCH

Bradley Hunter Welch; Highland Park Presbyterian, Dallas, TX 7 pm
Bach Vespers; Christ the King Lutheran, Houston, TX 5 pm
Marilyn Keiser; First United Methodist, Houston, TX 7 pm
Susan Matthews; Grace Cathedral, San Francisco, CA 3 pm
James David Christie; First Congregational, Los Angeles, CA 4 pm
Durufle, *Requiem*; All Saints' Episcopal, Beverly Hills, CA 4 pm
Carol Williams; Balboa Park, San Diego, CA 2 pm
Texas Boys Choir; St. Mary Magdalene, San Diego, CA 3 pm

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1919-1998

INTERNATIONAL

15 FEBRUARY

Robert Quinney; Westminster Cathedral, London, England 4:45 pm

John Scott; St. Paul's Cathedral, London, England 5 pm

Clive Driskill-Smith; Francis Winspear Centre for Music, Edmonton, AB, Canada 3 pm

17 FEBRUARY

David Titterton; Royal Festival Hall, London, England 7:30 pm

18 FEBRUARY

Clive Driskill-Smith; Holy Rosary Cathedral, Regina, SK 8 pm

20 FEBRUARY

Felix Pachlatko; Cathédrale, Lausanne, Switzerland 5 pm

Carlo Curley; Keeble College, Oxford, England 8 pm

21 FEBRUARY

Carlo Curley; St. Mary the Virgin, Ross on Wye, England 7:30 pm

Gordon Stewart; St. Oswald King & Martyr, Oswestry, Shropshire, England 7:30 pm

22 FEBRUARY

Keith Hearnshaw; Westminster Cathedral, London, England 4:45 pm

Erik Wm. Suter; Westminster United Church, Winnipeg, MB Canada 2:30 pm

27 FEBRUARY

Michael Pohl; Cathédrale, Lausanne, Switzerland 5 pm

28 FEBRUARY

David Liddle; St. Mary's, Chesham, England 7:30 pm

29 FEBRUARY

Robert Quinney; Westminster Cathedral, London, England 4:45 pm

3 MARCH

Carlo Curley; Cranleigh School, Cranleigh, Surrey, England 7:30 pm

James Burchill; Cathedral Church of All Saints, Halifax, NS, Canada 12:15 pm

5 MARCH

Carlo Curley; Gresham's School, Holt, Norfolk, England 8 pm

Timothy Uglow; SS Peter & Paul, Godlamington, England 1 pm

6 MARCH

Carlo Curley; Reading Concert Hall, Reading, England 7:30 pm

7 MARCH

Martin Baker; Westminster Cathedral, London, England 4:45 pm

8 MARCH

Christopher Nickol; All Souls, Langham Place, London, England 7:30 pm

10 MARCH

William Whitehead; St. Matthew's Westminster, London, England 1:05 pm

James Burchill; Cathedral Church of All Saints, Halifax, NS, Canada 12:15 pm

11 MARCH

Robert Houssart; St. John's Smith Square, London, England 1 pm

12 MARCH

Stephen Farr; Chapel of St. Augustine, Tonbridge, England 8 pm

13 MARCH

Keith Hearnshaw & Jonathan Scott; Victoria Hall, Hanley, Stoke-on-Trent, England 12 noon

Gillian Weir, with Arion Orchestra; Douai Abbey, Reading, England 7:30 pm

Carlo Curley; Tower Street Methodist, Exmouth, Devon, England 7:30 pm

14 MARCH

David Jonies; Westminster Cathedral, London, England 4:45 pm

16 MARCH

Gillian Weir; Alton Parish Church, Alton, Hampshire, England 7:30 pm

17 MARCH

Catherine MacNally; Cathedral Church of All Saints, Halifax, NS, Canada 12:15 pm

19 MARCH

Carlo Curley; St. John's School, Leatherhead, Surrey, England 7:30 pm

20 MARCH

Andrew Scott; St. John the Evangelist, Upper Norwood, England 6:30 pm

21 MARCH

Robert Quinney; Westminster Cathedral, London, England 4:45 pm

23 MARCH

Nicolas Kynaston, John Scott, Thomas Trotter, & Gillian Weir, with London Philharmonic; Royal Festival Hall, London, England 7:30 pm

24 MARCH

James Burchill; Cathedral Church of All Saints, Halifax, NS, Canada 12:15 pm

26 MARCH

Denis Bédard, with Laudate Singers; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm

27 MARCH

Gillian Weir; Holy Trinity Church, Guildford, Surrey, England 7:30 pm

31 MARCH

James Burchill; Cathedral Church of All Saints, Halifax, NS, Canada 12:15 pm

Organ Recitals

COLIN ANDREWS, The Presbyterian Homes, Evanston, IL, October 27: *Prelude and Fugue in G*, BWV 541, *O Mensch, bewein' dein' Sünde gross*, BWV 622, *Prelude and Fugue in D*, BWV 532, Bach.

JANICE BECK, Rice University, Houston, TX, October 19: *Suite Médiévale*, Langlais; *Choral No. 3 in a*, Franck; *Prelude and Fugue in g*, op. 7, no. 3, Dupré; *Communión, Sortie (Messe de la Pentecôte)*, Messiaen; *Choral No. 2 in b*, Franck; *Adagio (Symphonie III)*, op. 28; *Carillon de Westminster*, op. 54, no. 6, Vierne.

DIANE MEREDITH BELCHER, Westminster Presbyterian Church, Dayton, OH, October 12: *Fugue in G*, S. 577, Bach; *Fantaisie in A (Trois Pièces)*, Franck; *Miniature Suite*, Ireland; *Prélude et fugue sur le nom d'Alain*, op. 7, Duruflé; *Intermezzo (Symphonie No. 6)*, op. 42; Widor; *Theme and Variations*, op. 61, Hoiby; *Organ, Timbrel and Dance*, Michel; *Toccata (Pièces de Fantaisie)*, op. 53, Vierne.

DAVID BRIGGS, Brown University, Providence, RI, September 21: *Prelude and Fugue in E-flat*, BWV 552, Bach; *Pièce Héroïque*, Franck; *Adagio (Symphonie No. 3)*, Vierne; *Fileuse (Suite Bretonne)*, Dupré; *Dance of the Reed Pipes*, Tchaikovsky, arr. Briggs; *The Sorcerer's Apprentice*, Dukas, arr. Briggs.

JAMES DIAZ, St. Mark's United Methodist Church, Sacramento, CA, October 5: *Finale (Symphonie VI)*, Widor; *Nazard, Arabesque sur les flûtes (Suite Française)*, Langlais; *Adagio (Troisième Symphonie)*, Vierne; *Final*, op. 21, Franck; *Preludio (Deuxième Symphonie)*, Dupré; *Suite*, op. 5, Duruflé.

CLIVE DRISKILL-SMITH, Trinity College, Hartford, CT, October 28: *Allegro (Symphony No. 5)*, Widor; *Valse mignonne*, Karg-Elert; *Sonata No. 2*, Hindemith; *Fantasia in f*, K. 608, Mozart; *Scherzo*, Fotheringham; *Elegy*, Thalben-Ball; *Prelude and Fugue in B*, Dupré.

PHILIP GEHRING, with Betty Gehring, violin; La Porte Hospital Family Chapel, LaPorte, IN, October 5: *Concerto in G*, Bach; *Paduana Lachrymae*, Sweelinck; *Sonata no. 2 in A*, BWV 1015, Bach; *Benedictus*, op. 59, no. 8, Reger; *Scherzetto*, Vierne; *Variations on Picardy*, Gehring; *Marche Religieuse*, op. 15, no. 2, Guilman.

MARGARET GOHMAN, Concordia University, St. Paul, MN, October 24: *Ciacona in e*, BuxWV 160, Buxtehude; *Herr Christ, der ein'ge Gottes-Sohn*, BWV 601, *Wer nur den lieben Gott lässt walten*, BWV 642, *Christ lag in Todesbanden*, BWV 625, *Prelude and Fugue in G*, BWV 541, Bach; *Sonata VI*, Mendelssohn; *Suite in Five Movements for Organ*, Schack.

DAVID GOODE, Epworth-Euclid United Methodist Church, Cleveland, OH, October 21: *Prelude and Fugue in D*, BWV 532, Bach; *Adagio and Allegro for mechanical clock*, K. 594, Mozart; *Prelude and Fugue on B.A.C.H.*, Liszt; *Litanies*, Alain; *Andante con moto (Symphony No. 9)*, Schubert, arr. Goode; *Wedding Day at Troldhaugen*, op. 65, no. 6, Grieg, arr. Goode; *Nimrod (Enigma Variations)*, Elgar, arr. Harris; *Concert Fantasy on Themes by Gershwin*, Goode.

DAVID HATT, with Michael Moreskine, piano, St. Sebastian the Martyr Church, Kentfield, CA, October 12: *Gloria in excelsis*, op. 59, Reger; *There is a Fountain filled with Blood, The Battle Hymn of the Republic, Les Rameaux*, Langlais; *Luminous Cylindricals*, Timpson; *Retrograde Variations on Turpin's Litany*, Hatt; *Testify*, Lee.

CHARLES HUDDLESTON HEATON, St. Andrew's Episcopal Church, Pittsburgh, PA, October 31: *Allegro (Symphonie VI)*, Widor; *Fantasy for Flute Stops*, Sowerby; *Fanfare Sine Nomine*, Simmons; *Danse Macabre*, Saint-Saëns; *Tiento 5to tono*, Cabanilles; *Andantino in D-flat*, Lemare; *The Ride of the Valkyries*, Wagner.

FELIX HELL, Methuen Memorial Music Hall, Methuen, MA, October 23: *Sonata No. 2 in c*, op. 65, *Prelude and Fugue in G*, op. 37, *Sonata No. 5 in D*, op. 65, *Sonata No. 4 in B-flat*, op. 65, *Sonata No. 3 in A*, op. 65, *Prelude and Fugue in c*, op. 37, *Sonata No. 6 in d*, op. 65, *Sonata No. 1 in f*, op. 65, Mendelssohn.

RICHARD HESCHKE, Lutheran Church of the Resurrection, Garden City, NY, October 19: *Praeludium in g*, BuxWV 149, Buxtehude; *Cornet Voluntary*, Travers; *Voluntary in a*, Anonymous, 18th century; *Trumpet Voluntary in D*, Bennett; *Toccata, Adagio and Fugue in C*, BWV 564, Bach; *Suite du 1er Ton*, Guilain; *O Welt, ich muss dich lassen*, Brahms; *Antiphon III*, Dupré; *Toccata in G*, Dubois.

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SARAH MAHLER HUGHES, Occidental College, Los Angeles, CA, October 19: *Praeludium in C*, BuxWV 137, Buxtehude; *Veni Creator*, de Grigny; *Wenn wir in höchsten Nöten sein*, BWV 668a, *Prelude and Fugue in E-flat*, BWV 552, Bach; *Benedictus*, Monogram, Mader; *Jesus Calls Us*, *Fantasy on Antioch*, Diemer; *Angels*, Ferko; *Toccata on Now Thank We All Our God*, Howland.

PAUL JACOBS, First Congregational Church, Los Angeles, CA, October 19: *Sinfonia (Cantata 29)*, *Nun komm, der Heiden Heiland*, BWV 659, *Trio Sonata in e*, BWV 528, *Prelude and Fugue in D*, BWV 532, Bach; *Fantasia for Organ*, Weaver; *Fantasia in f*, Mozart; *Variations on America*, Ives.

MARTIN JEAN, Faith Lutheran Church, Loveland, CO, October 12: *Praeludium in d*, Buxtehude; *Fugue in A-flat minor*, Brahms; *Prelude in E-flat*, BWV 552i, *Kyrie*, *Gott Vater in Ewigkeit*, BWV 672, *Christe aller Welt Trost*, BWV 673, *Kyrie*, *Gott Heiliger Geist*, BWV 674, *Fugue in E-flat*, BWV 552ii, Bach; *Partita on Nun Komm der Heiden Heiland*, Distler; *Joseph est bien marié*, Balbastre; *O Morningstar how fair and bright*, op. 7, no. 9, Manz; *Ah, dearest Jesus, what law hast Thou broken*, Walcha; *Christ is arisen*, op. 11, Schroeder; *Adagio*, *Toccata (Symphony No. 5)*, Widor.

OTTO M. KRÄMER, Fourth Presbyterian Church, Chicago, IL, September 19: *Suite française Veni Creator spiritus*, *Hymnus*, *Suite française in new style on Veni Creator spiritus*, *Sequenz*, *Choral-Partita*, *Phantasia und Fuge*, *Four Symphonic Sketches*, Krämer.

ARDYTH LOHUIS, with Robert Murray, violin, Syracuse University, Syracuse, NY, September 21: *Sonata in e*, BWV 1023, Bach; *5 Pièces pour Flûte ou violon*, op. 180, Langlais; *Dialogues*, Weaver; *Four Preludes on Latino Religious Songs*, op. 89, Healey; *Praeludium*, *Kanzone und Rondo*, Schroeder;

Vümne piht, Kapp; *Variations on Amazing Grace*, Held; *Souvenir d'Amerique: Yankee Doodle*, *Variations Burlesques*, *Vieuxtemps*.

JAMES O'DONNELL, Severance Hall, Cleveland, OH, October 19: *Sonata I in f*, Mendelssohn; *Commotio*, op. 58, Nielsen; *Prelude and Fugue in E-flat*, BWV 552, Bach; *Weinen, klagen, sorgen, zagen*, Liszt; *Toccata and Fugue in F*, BWV 540, Bach.

WILLIAM PETERSON, Pomona College, Claremont, CA, September 28: *Praeludium in g*, BuxWV 148, Buxtehude; *Jesus Christus, unser Heiland*, Scheidemann; *Canonetta*, BuxWV 171, *Praeludium in C*, BuxWV 137, Buxtehude; *Sonata in One Movement on Kalenda Maya*, Larsen; *Chants d'oiseaux (Livre d'orgue)*, Messiaen; *Variations on Es ist genug*, Flaherty.

JOHN W.W. SHERER, Fourth Presbyterian Church, Chicago, IL, September 26: *Prelude to a Te Deum*, Charpentier; *Fantasy in E-flat*, Saint-Saëns; *Andante Sostenuto (Symphonie Gothique)*, Widor; *Choral in b*, Franck; *Tu es Petra (Byzantine Sketches)*, Mulet; *Adagio*, *Final (Symphonie III)*, Vieme.

BRADLEY HUNTER WELCH, Emory & Henry College, Emory, VA, October 21: *Allegro (Symphonie VI, op. 42)*, Widor; *Variations on "O Run, Ye Shepherds,"* Drischmer; *Nocturne, Jig for the Feet (Totentanz)* (*Organbook III*), Albright; *Sonata I in f*, op. 65, Mendelssohn; *Prelude and Fugue in D*, BWV 532, Bach; *Sonata I*, op. 42, Guilmant.

JOHANNES WENK, St. Augustine's Church, Vienna, Austria, September 19: *Concerto in G after Duke Ernst*, S. 592, Bach; *Trio Sonata No. 9 in a*, Schmelzer, arr. Wenk; *Jesus Christus, unser Heiland*, *Tunder*; *Herzlich tut mich verlangen*, Bach, Buxtehude; *Mein Jesu, der du mich, Schmücke dich*, Brahms; *Chaconne in C sharp*, Schmidt.

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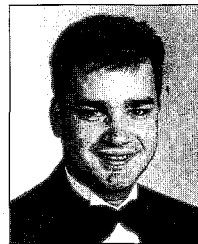
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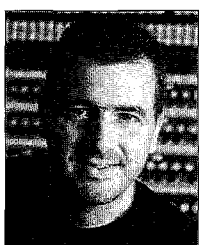
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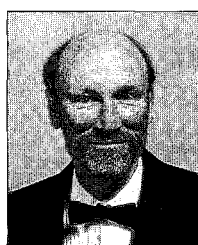
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